Chapter I

Introduction

Children’s literature is a well-established literary genre especially written for children. It refers to “good quality trade books for children from birth to adolescence, covering topics of relevance and interests to children of those ages, through prose and poetry, fiction and nonfiction” (Lynch-Brown and Tomlinson 2). It is a very powerful tool for serving children to understand themselves, society and the world. Even before young children can read, they are told stories about the real life experiences of individuals, views about a society of individuals, the history of great people with exaggeration and bedtime moral stories with fantastic elements. The impressions and messages contained in these stories can last for their lifetime thus help them to understand life on whole. Children’s books enable children to use their imaginations and expand their knowledge in different aspects of life. Through these books children gain better understanding of themselves and others. The children’s books often reflect the diverse and different groups of people in the world around children so that they can learn to develop respect for self and others. Children’s books can teach morals and illustrate the concept that people from diverse groups can play and work together, solve problems and overcome obstacles.

Children’s literature is a special literary genre; usually its target audience is children. Therefore, it has remained an important part of children’s lives bringing entertainment, new experiences and knowledge of today’s context. It also confesses a significant part of children's moral education and develops children’s mental reasoning ability. Further, it is a tool to develop the intelligence of young readers and all together it provides pleasure: “Children encounter some form of children’s literature very often and on many places. It is not just a story they listen to before going to bed; they sing while they play with…. Fairy
tales, stories, nursery rhymes, songs and games form an important part of the lives of children” (Bobulova 13). Children’s literature has its own roots which exist in fairy tales, folktales, myths, and legends. It has been around since from the discovery of oral language. A great milestone in children's literature and in literature in general was the invention of the printing press where books became more popular and children’s books began to flourish.

While tracing the history of children’s literature, the best source to start with is the Mother Goose selection. The book has an interesting history. Originally, there was a collection of fairy tales published by Charles Perrault in France around 1696 called Mother Goose's Tales. It included eight in all: Little Red Riding Hood, The Fairy, Blue Beard, Sleeping Beauty, Puss in Boots, Cinderella, Riquet with the Tuft, and Little Thum. Some years later, the book was translated into English by a certain Rober Samber and published in London by John Newbery. John Newbery, father of Children’s Literature designed books primarily for children by publishing books with attractive formats and illustration. He was the first person to publish little books for children called Mother Goose's Tales, which included stories such as The Sleeping Beauty and Cinderella among them also old rhymes. In his era children’s literature began to boom. His children’s book publishing house published his first children’s book in 1744: “A Pretty Little Pocket Book” which taught the alphabet with entertaining games, rhymes, and fables. Newbery went on to publish hundreds of books, the most famous of which was The History of Little Goody Two Shoes in 1765.

In beginning of the nineteenth century, children’s literature started reflecting around the world by the publication of the special genre for children. During the period more books published for children, especially stories that have had lasting influence including Grimms’ collection of fairy tales published in 1812 that included Snow White and Rumpelstiltskin and
Hans Christian Andersen’s original fairy tales that were published in 1835 called *Fairy Tales told for Children*. In the arrival of German popular stories including “Cinderella” and “Hansel and Gretel” this genre began to spawn. The late nineteenth and early twenty hundreds brought some splendid stories. In this period many important works for children published and included the beginning of fantasy novels for children such as Charles Kingsley’s *The Water Babies* (1863), Lewis Carroll’s *Alice’s Adventures in Wonderland* (1865) the first English masterpiece written for children, Jules Verne’s *Journey to the Center of the Earth* (1864), Louisa May Alcott’s *Little Women* (1868), Jules Verne’s *Twenty-Thousand Leagues Under the Sea* (1869), Mark Twain’s *The Adventures of Tom Sawyer* (1876), Robert Louis Stevenson’s *Treasure Island* (1883), Howard Pyle’s *The Merry Adventures of Robin Hood* (1883), Johanna Spyri’s *Heidi* (1884), Mark Twain’s *The Adventures of Huckleberry Finn* (1884), Rudyard Kipling’s *The Jungle Book* (1894), the arrival of these stories introduces a new genre of fantasy in children’s literature.

In the beginning of the twentieth century modern picture storybooks started to emerge when Beatrix Potter wrote and illustrated *The Tale of Peter Rabbit* in 1902; first time illustrations were more than just decorations; Potter used the pictures as well as the words to tell the story. Modern fantasy was born in 1900 with the publication of L. Frank Baum’s *The Wonderful Wizard of Oz*. Other classics emerged in the early years of the twentieth century: *Anne of Green Gables* (1908); *Peter Pan in Kensington Gardens* (1906); *The Wind in the Willows* (1908); and *Winnie-the-Pooh* (1926); First American picture books included *Millions of Cats* by Wanda Gag in 1928 and *Goodnight Moon* by Margaret Wise Brown in 1939 and *Madeline* by Ludwig Bemelman in 1939. Modern picture book history started in the 1950s with Maurice Sendak's illustrations to his poems and tales. He contributed much the genre of
picture book with tiny four-volume *Nutshell Library* and with an innovative picture book trilogy *Where the Wild Things Are, In the Night Kitchen* and *Outside over There*.

In the second half of the twentieth century, there was an increase in the number of books that dealt with topics like death, divorce, alcoholism, and child abuse, *Where the Wild Things Are* by Maurice Sendak in 1963 *Harriet the Spy* by Louise Fitzhugh in 1964 *The Snowy Day* by Ezra Jack Keats in 1962. It also focuses on issues of ecology, ethnicity, and gender. In this period picture books became more popular. The sixties also proved to be a wonderful time for the development of new, exciting, and fantastic children’s books with the publication of C.S. Lewis’s *The Lion, the Witch, and the Wardrobe*; it is the original book of *The Chronicles of Narnia* which is a series of seven high fantasy novels: *Prince Caspian* (1951), *The Voyage of the Dawn Treader*, (1952) *The Silver Chair* (1953) *The Horse and his Boy* (1954) *The Magician's Nephew* (1955) and *The Last Battle* (1956). Another notable children’s fantasy novel in that period was J.R.R. Tolkien’s *Lord of the Rings* trilogy. It is considered to be one of the first creations of the genre of modern fantasy of children perhaps the most popular fantasy book of the last hundred years. Tolkien first published *The Hobbit* in 1937. *The Lord of the Rings* was written over the period 1936-1949, and first published in 1954. It consists of three volumes: *The Fellowship of the Ring* (1954), *The Two Towers* (1954) and *The Return of the King* (1955). Tolkien’s writings and lectures during his long career as a university professor have influenced the writings of others ever since. His work has inspired hundreds of authors to create their own imaginary worlds as settings for their stories. One of the successful authors is J.K. Rowling who comes close to Tolkien in the creation of a believable world that convinces the reader that it is real. In the late twentieth century, the arrival of Rowling’s *Harry Potter Series* makes a huge impact in the arena of contemporary children’s literature.
It is relevant to define the word fantasy as a literary term. Any narrative that deals with the impossible is considered as fantasy. In general sense, fantasy has been applied to any literary work that does not give priority to realistic representation. Critic Colin Manlove has defined fantasy as “A fiction evoking wonder and combining a substantial and irreducible element of supernatural or impossible worlds, beings or objects with which the mortal characters of the story or the readers become on at least partly familiar terms” (16-17). Moreover, it is one of the oldest genres and most fantasy stories come from epics, mythologies and other ancient civilizations. Some of the first fantasy stories are *Panchatantra*, *The Arabian Nights*, *Mahabharatha*, *Ramayana*, *Odyssey* and *Aeneid*. Within the spectrum of fantasy readers have Myths, Legends, Folks, Fairly Tales, Science Fiction and Horror stories. Fantasy includes the action in the character and the setting that are impossible under ordinary conditions or in the natural course of human events. Impossible is possible in the fantastic world and the prominent examples are *Gulliver’s Travels*, *Alice in Wonderland* and *Harry Potter Series*. Of course the works are heterogeneous in sprit and purpose. The only thing in them is the fantastic. The term ‘Fantastic’ is derived from the Latin word ‘Phantasticus’ which means to make visible or manifest. In this general sense, all imaginary activity is fantastic and all literary works are fantasies.

Fantasy literature is particularly appealing to children and letting them to enter and discover the world of symbolic meaning in literature. Bettelheim explains the importance of the unrealistic nature of fantasy: “It focuses the child “not [on] useful information about the external world, but [on] the inner processes taking place in the individual” (25). It is essential for the development of the child’s psyche and for their growth in the face of the world. Bobulova states,
quality fantasy literature is generally considered to be a good exercise of children's imagination and creativity. It also bears a serious deal of morality in itself: the struggle between good and evil, questions of loyalty and devotion to friends, problems of decision-making and personal responsibility are probably the most frequent motives in fantastic stories. (100)

It often entertains children by entering the strange and unreal world. It teaches them and all together it allows them to indulge in pleasurable sensations and desires. Further, it helps temporarily to avoid the confrontation with anything that pains or discomforts them in the actual world. Fantasy has frequently been divided into the following subheadings: Animal fantasy, Sword and Sorcery, Contemporary fantasy, Romantic fantasy, Heroic fantasy, Adventure fantasy, Modern fantasy, Epics fantasy, Fables, Fairy tales, Folklore, Myths, Science fiction, Traditional fantasy and many others. Every culture has its own representation of fantasy in the stories through introduction of magic, supernatural or inexplicable events, personification of animals and myths.

The *Harry Potter Series* is a contemporary success of fantasy literature that crosses the barriers of the world culture including age and gender. In the *Harry Potter Series* J.K. Rowling crosses genre boundaries by intricately interweaving fantasy, science fiction, mystery, adventure, high fantasy, sword and sorcery, heroic fantasy, epic fantasy, quest fantasy and bildungsroman in a single text. These various categorizations indicate both the corresponding difficulties of attributing a single genre to a text and of being definitive about a genre.

The emergence of Joanne Kathleen Rowling’s *Harry Potter Series*, replaces place of other fantasy series such as *Chronicels of Narnia* and *The Lord of the Rings* and becomes the
greatest fantasy works of modern time. It has become the new wonder of children’s literature. It has immense response in the realm of children’s literature; countless literary and sociological studies try to find the secret behind the enormous success of this series. Millions have read the books, children join Potter fan clubs and more than sixty million web pages deal with Harry Potter on the internet. Rowling has started to write *Harry Potter* books for children but enjoyed by children and adults alike, the *Harry Potter Series* chronicles the lives and adventures of Harry Potter and his friends: “There are many children’s books with similar supernatural happenings and characters. Yet, according to *School Library Journal* (January 2000), the success of this best-selling British fantasy series about the boarding school experiences of a teenaged wizard has generated an unprecedented level of excitement in both children and adults” (Kotarba). The series is set in heart of England; where the school term consists of seven years and students age at eleven allow to learn magic until they reach eighteen. Appropriately, Rowling has crafted a seven-volume series wherein each book represents one school year in the life of the protagonist, Harry Potter. Harry Potter and his friends come of age at eleven when they reach Hogwarts School of Witchcraft and Wizardry. They face the evil Lord Voldemort and his followers Death Eaters and fight for justice. Harry Potter is portrayed as a heroic figure throughout the series and many of the plots draw from the hero journey motif. This motif will be commented on in the fourth chapter of this thesis. Harry proves himself a hero, especially in the last where he engages in a duel with the evil lord Voldemort in the final battle. The plots of the series have been set out in great detail elsewhere. They deal with the continuing attempts by the evil lord Voldemort to return to the power that he once enjoyed over the magic community and Harry’s efforts to preventing him from it. It is a tale of a fictional world filled with magical spells, wands, mythical and magical creatures, and imaginary places and things.
Harry Potter Series falls under the category of quest fantasy which gives the plot power, purpose and direction. In this series, Rowling manifests the hero Harry with an undying quest to defeat dark Lord Voldemort. Frank Baum states in his book *Oz and Beyond: The Fantasy World*: “In literature, the objects of quests require great exertion on the part of the hero, and the overcoming of many obstacles, typically including much travel. The aspect of travel also allows the storyteller to showcase exotic locations and cultures (an objective of the narrator, not of the character)” (178-9). Rowling uses Harry’s ultimate quest to formulate the structure of the series. *The Harry Potter* novels all contain individual quest stories but the whole series is also one long quest of the hero Harry. The series starts when Harry is aged eleven, living with his relatives. He enters his first year at Hogwarts School of Witchcraft and Wizardry and in each subsequent novel after *Sorcerer’s Stone* he ages one year. In each year Harry is always searching for something, the search begins from the *Sorcerer’s Stone* and end with the final Horcruxes of Voldemort in *Deathly Hollows*. Through Harry’s journey he undertakes various quests but each of them leads to the ultimate quest of defeating the dark Lord Voldemort. In Harry’s quest he has assistance from his friends, mentors and companions. He grows as a person with great values, skills, knowledge, talents and magic and learns more about himself and those around him. Harry’s quest reflects his own struggles through life and struggles with outside forces.

Quest fantasy is a special genre; by studying quest fantasy novels, readers learn to recognize how the quest is used to tell a story and it is obvious to feel the quest by reading the search motifs of the stories. Quest is evident in many aspects; these stories often deal with theme of good versus evil where the protagonists fight against evil. Rowling mostly uses the theme throughout the series and it is all about the eternal conflict between good and bad, the conflict between Harry Potter and the dark lord Voldemort is highlighted throughout the
series. Voldemort is responsible for the destruction and havoc in Harry’s life which leads the hero to being his journey to fulfill his ultimate quest. Quest is an unfailing source of delight to young readers. Anthony Lennard describes:

A quest involves a search for something, which can be a person, an object, an idea, an eradication of a problem, etc. It is a search that is never easy, and always involves challenges and obstacles along the way. These challenges are necessary because through undertaking these challenges, the quester discovers more about himself. For succeeding all the challenges, the quester needs to build up his knowledge, skills and understandings in both a practical and intellectual. Often a person undertaking a quest needs assistance from others. This is a reflection on real life where people require assistance from others if they are to fulfill their potential. In reality the quest search becomes as important as the object or knowledge sought. (3)

An American writer John Gust describes in his book *Adventures in Fantasy: Lessons and Activities in Narrative and Descriptive Writing* that quest fantasy also follows the characteristics of High, Heroic and Epic fantasy. In his book he outlines the characteristics of quest as follows,

This most popular form of fantasy involves a scenario in which the fate of an entire world is in the hands of the hero. It’s the classic struggle of good against evil. There is also a sense of a grand destiny, where the main character who is often either the legitimate heir to the throne or an ordinary, simple person somehow saves or restores his or her kingdom. The hero, after gathering up a trustworthy friend and mentor, or a small band of companions, sets off on an epic quest through a land filled with awe and wonder. They’re in pursuit of some object of power, such as a ring, or sword, or
amulet, because gaining hold of these things will help tip the scales of power back in
the right direction. Along the way, the lurking, evil force sometimes personified in the
form of a dark lord gains more power and launches a relentless campaign against
them. All kinds of evil creatures crawl out of nowhere. (Gust 14-15)

John Gust further outlines,

Often, the hero is portrayed as a magician, or a wizard in training. As the story
unfolds the hero or heroine has to make a choice between using his or her powers for
evil or good…. In the end, with much effort, unexpected help, and internal struggling,
somehow these individuals prevail; they fulfill a higher purpose, and a prophecy, to
become the heroes they were destined to be, saving their world, once and for all.
(Gust 15)

Harry shares Voldemort’s powers when he attempts to kill him in the first meet therefore a
eleven year old Harry can defeat Voldemort in several times. His choice ultimately to be
good and uses his wizarding power to prevent Voldemort and save the wizarding world. After
a long struggle he fulfills his quest by defeating Lord Voldemort and saves the entire world.
Rowling’s Harry Potter Series essentially deals with this quest fantasy motif that is explicitly
described in the second chapter in this thesis. The quest is central to the hero’s journey, which
is commented on third chapter in this thesis.

Rowling has published seven books in the series, Harry Potter and the Philosopher’s
Stone (June 26, 1997), in the United Kingdom in 1997. In 1998, the first book was published
in the United States as Harry Potter and the Sorcerer’s Stone. Over the next ten years,
Rowling wrote and published the remaining six books in the Harry Potter Series and the

Based on the series eight very popular movies released all over the world.

After the publication of *Harry Potter and the Goblet of Fire*, Rowling also wrote supplementary books that are related to the series, *Quidditch Through the Ages* (2001), recounts the history and development of quidditch, an imaginary sport featured in the *Harry Potter Series* that involves teams of witches and wizards on flying broomsticks. *Fantastic Beasts & Where to Find Them* (2001), is an A-to-Z encyclopedia of the imaginary beasts and beings that exist in Harry Potter’s fictional world. Both appear in the *Harry Potter Series* as textbooks that the students at Hogwarts use in their studies, and the companion books are marketed as such. Neither of the companion books is written in narrative form; instead each book chronicles and expands on the fictional facts that unfold in the *Harry Potter Series*. Rowling published another supplementary to *Harry Potter Series*, *The Tales of Beedle the Bard* (2008). It is a collection of Wizarding children's fairy tales mentioned in *Harry Potter and the Deathly Hallows*. Rowling plans to publish a Harry Potter encyclopedia also called Scottish Book. She intends that her encyclopedia contains alphabetical entries for the various people, places and things from the *Harry Potter* novels. While she intends to add new material as well, her encyclopedia is expected to reflect all of the information in the *Harry Potter Series*. Rowling already has begun preparations for work on the encyclopedia. It is expected to hit the market at the earliest.
The *Harry Potter Series* has achieved enormous popularity and phenomenal sales. Most gratifying to Rowling is that the *Harry Potter Series* has been credited with encouraging readership among children. As a result of the success of the *Harry Potter* books, Plaintiff Warner Bros. Entertainment Inc. obtained from Rowling the exclusive film rights to the entire seven-book *Harry Potter Series*. They have created the *Harry Potter* fictional world into visual and released the films worldwide. The films have received enormous response and reached every doorstep of the audience worldwide. The film version of *Harry Potter and the Philosopher’s Stone* released by Warner Brothers as *Harry Potter and the Sorcerer’s Stone* (16 November, 2001). *Harry Potter and the Chamber of Secrets* (15 November, 2002). *Harry Potter and the Prisoner of Azkaban* (4 June, 2004). *Harry Potter and the Goblet of Fire* (18 November, 2005). *Harry Potter and the Order of the Phoenix* (11 July, 2007). *Harry Potter and the Half-Blood Prince* (15 July, 2009). The final instalment of the series filmed two segments as, *Harry Potter and the Deathly Hollows part one* (November, 2010), and *Harry Potter and the Deathly Hollows part two* (May, 2011). Warner Brothers is the exclusive distributor for worldwide distribution of these films and has released seven *Harry Potter* films, and the seventh is released as two parts.

The *Harry Potter Series* is centered on the fictional character of Harry Potter. He was born to wizarding parents, Lily Evens from a non-wizarding family and James Potter, from a wizarding family. Believing Professor Sybill Trelawney’s prophecy, the evil wizard, Lord Voldemort tries to kill the infant Harry Potter; in the process he murders his parents. Harry survives Voldemort’s killing curse, the only known person to survive such a curse, but is left with a lightning-bolt shaped scar on his forehead and a life-long link with Voldemort. This series revolves around the destiny of Harry and his confrontation with Voldemort.
The first novel of the series is *Harry Potter and the Sorcerer’s Stone*. Rowling begins the series at the Dursleys household. Harry is a young boy living in a cupboard under the stairs with his maternal aunt Petunia and uncle Vernon. Nearing the age of eleven, Harry has had a hard life in living with Dursleys. On Harry’s 11\textsuperscript{th} birthday, Hagrid informs that he is wizard and his parents were killed by the most evil wizard Lord Voldemort. He invites Harry to attend Hogwarts School for Witchcraft and Wizardry. Hagrid tells that Harry is famous because he is the one who survived in the killing curse of Voldemort. During the attack Harry’s mother’s love protects him and vanquishes Voldemort into mere vapour. When Harry reaches Hogwarts, he is celebrated as a hero; where he learns friendship, loyalty, fear, courage, about his own past and future, his family, and his destiny. In Hogwarts, he gets everything especially a family, father figure Dumbledore and close friend Ron and Hermione. Harry begins his adventure, he quickly becomes best friend of Ron Weasley, together they attack a troll and prevent it from killing and save Hermione after this incident the trio becomes very close friends. Harry loves playing quidditch at school and he is the youngest Quidditch seeker in over a century in the wizarding world. Throughout his first school year, the three friends try to solve the mystery. They learn the secrets about the sorcerer’s stone and discover that Voldemort have never really died. The sorcerer’s stone is stored in hidden passage of the school and guarded by a three headed dog Fluffy. They get past Fluffy; Ron and Hermione help Harry get through the challenges set forth to stop Quirrell. In fact Voldemort possesses the body of Defense Against the Dark Arts teacher Quirrell and he is after the stone. At the end, Harry is forced to fight with Lord Voldemort. Finally, he rescues both the sorcerer’s stone and the school, preventing Voldemort from returning to power. He is almost killed in the process; Professor Dumbledore arrives just in time and saves him. The
school year ends spectacularly for Harry and his friends; they win the house cup. Finally Harry returns to the Dursleys.

*Harry Potter and the Chamber of Secrets* opens when Harry spends long summer at the Dursleys household. He counts his days to get back to Hogwarts. On his 12th birthday, a strange elf named Dobby who warns him that he must not return to Hogwarts. Harry ignores Dobby’s warning and returns to another year at Hogwarts. Ron and his twin brothers Fred and George come to his rescue in a flying car. As the school year progresses, Harry discovers that the chamber in the castle is reopened by the heir of Salazar Slytherin. Meanwhile, Harry mysteriously hears a voice and comes to know that he is a Parslemouth and can speak to snakes; that seem to be conveniently close, leading other students to think that Harry is the heir of Slytherin. He, Ron and Hermione suspect Draco Malfoy believing that he is the one setting the monster loose in the school. The monster in the chamber petrifies students. Hermione is also attacked and petrified by the monster. In a twist toward the end, Harry and Ron discover the chamber, and notice that Ginny Weasley, possessed by Tom Riddle through a magical diary. Harry and Ron get separated once they try to enter into the chamber. Harry gets into the chamber and tries to rescue Ginny and recognizes that Ginny is responsible for all the havoc in the school. The soul inside Tom Riddle’s diary possesses Ginny and forces her to unleash the Basilisk. Harry comes into possession of the diary which takes him inside the memory of Voldemort. When he starts reading the diary he is misguided, thus he believes Hagrid is guilty for the attacks. Finally he comes to know the deception of evil. Harry fights with the basilisk and kills with the help of Fawkes and the Gryffindor Sword and also destroys Tom Riddle’s diary with the fang of the basilisk. As a nice touch to the end, Harry also frees Dobby the elf, in thanks for warning him of the danger. Harry and Ron are both welcomed as heroes when they come back out with Ginny. Hermione and the rest of the
victims are healed and they win Gryffindor loads of house points. Finally, the school term ends and Harry returns to the Dursleys.

*Harry Potter and the Prisoner of Azkaban* opens when Harry lives with his horrible relatives the Dursleys. Harry’s Aunt Marge insults his dead mother Lily the moment he makes her inflate like a balloon and float away. He packs his case and leaves from Dursleys household and stays with Order members. Ron’s father, Mr. Weasley tells Harry that an extremely dangerous prisoner called Sirius Black has escaped from the wizard prison Azkaban that no one has ever accomplished before. Everyone is afraid that Sirius Black is looking for Harry and wants to kill him. Harry believes that Sirius is responsible for his parents’ death. Voldemort is seemingly absent through the majority of the novel. When Harry and his friends return to Hogwarts Dementor is about to descend on Harry; Remus Lupin saves him and explains that the horrifying Dementors are the prison guards of Azkaban. They have come to Hogwarts supposedly to protect the students and to track down Sirius Black. They arrive at Hogwarts and lessons begin. Care of Magical Creatures is taught by Hagrid, who introduces students to a Hippogriff called Buckbeak, who is half eagle, half horse. By treating him with great courtesy, Harry successfully wins Buckbeak’s trust and rides him. During the class Draco insults Buckbeak and he is attacked. Draco exaggerates the injury in an attempt to have Hagrid fired and Buckbeak executed. About halfway through the school year, Harry overhears a conversation that provides him with motivation to pursue Sirius Black. Harry comes to realise that he is an old friend of his parents. When Sirius and Harry finally meet, the truth comes out and Harry learns that Peter Pettigrew betrayed his parents to Voldemort and he is responsible for their death. By using Time Turner and clever thinking, Harry and Hermione manage to save both Buckbeak and Sirius Black from certain execution. Harry clears Sirius’ name and tries to hand Pettigrew over to authorities but Pettigrew
escapes and joins his master Voldemort. Harry finally has a family member, godfather Sirius Black. At the end, he returns to spend his summer with the Dursleys.

*Harry Potter and the Goblet of Fire* opens with the description of how the Riddle family was mysteriously murdered. Before the commencement of the fourth year school term, the Weasleys invites Harry to the Quidditch World Cup where Harry and his friends encounter with Death Eaters and manage to escape, reaches Hogwarts. Dumbledore announces the Triwizard Tournament between schools which take place at Hogwarts. He also introduces Mad-Eye Moody, the new teacher of defense against the dark arts. On Halloween night, the Goblet of Fire spits out the names of the champions along with Cedric Diggory, Fleur Delacour, and Viktor Krum; Harry is also selected. Harry, through no intention of his own, finds himself as the fourth Tri-Wizard champion; he prepares to compete with other wizarding schools. Throughout the three tasks of the tournament, Harry finds himself helped along the way by various people, and in the last task, he agrees to tie with fellow Hogwarts champion, Cedric Diggory of Hufflepuff, and they move to touch the Tri-Wizard trophy at the same time. The trophy is a Portkey which transports them to a graveyard. Where Voldemort waits for Harry, his follower Peter Pettigrew, uses Harry’s blood into a dark potion created which allows Voldemort to return to his physical body. After a long struggle Voldemort attains a human form and summons his followers by touching the dark mark in Pettigrew’s hand. Before killing Harry, Voldemort, in his pride and certainty of power, decides to let Harry fight. When he casts the killing curse at Harry his wand shares a core from the same Phoenix which connects Harry’s wand and forms a spell that allows Harry to escape from the graveyard, clutching Cedric’s body. It is discovered, upon Harry’s return, that Mad-Eye Moody is in fact one of Voldemort’s servants in disguise. The school term ends.
in mourning of Cedric Diggory and Voldemort returns to power. Harry returns to the Dursleys for the summer.

Harry Potter and the Order of the Phoenix opens with a scene of Harry and his cousin Dudley being attacked by dementors. Harry defends them off by producing a patronus charm. On the contrary, underage wizards, such as Harry, are not supposed to use magic outside of school. Thus he immediately receives a warning that he is being expelled from Hogwarts. Harry goes for a disciplinary hearing; at the end the charges are dissolved by Fudge, the Minister of Magic with full understanding of the legality of his actions. Minister of Magic refuses to believe that Lord Voldemort has returned. Harry returns to Hogwarts and he is reunited with his friends Ron and Hermione. The school term starts with the announcement of the new Defense Against the Dark Arts teacher Dolores Umbridge. Later, Fudge appoints Umbridge as High Inquisitor. She refuses to teach defense spells and inspect the staff of Hogwarts and evaluate them. Meanwhile, Harry, Ron and Hermione form their own Defense Against the Dark Arts group also known as the Dumbledore’s Army along with twenty-five other students. They secretly learn and practise defense spells. The Ministry of Magic interferes at Hogwarts, eventually pushing Dumbledore out of the Headmaster position and instituting Dolores Umbridge. Once, Harry and Order members have been caught in Umbridge’s office. Hermione and Harry manage to convince that they have hid a weapon for Dumbledore and take her into the forest, where Centaurs carry Umbridge away. Harry often has awful dreams because of his close connection with Voldemort. He has been given private lessons by Severus Snape in order to shut his close connection with Voldemort but he fails. Meanwhile, he has been given a dream by Voldemort that Sirius is being tortured. When he arrives at the Department of Mysteries at the Ministry he realises that Hermione was right. Death Eaters are surrounded and started to attack Harry, demanding him to hand over the
prophecy concerning Harry and Voldemort. Harry battles with Death Eaters where Dumbledore and his fighters appear and defeat the Death Eaters. Unfortunately, Sirius dies in the battle and eventually Harry is greatly affected by the loss of his godfather. The story ends when Harry returns to his Aunt and Uncle’s house for one more miserable summer.

*Harry Potter and the Half Blood Prince* begins with destruction of Death Eaters over muggle and wizarding world when Voldemort has marched with his army. Both wizarding and Muggle world have experienced great loss and the muggle Prime Minister is also alerted. When Dumbledore receives Harry from the Dursleys, he recruits Horace Slughorn to teach at Hogwarts again. Harry instantly suspects that Draco is working for Voldemort, whom he believes to be a Death Eater. When the school year begins, Dumbledore announces that Snape is the new Defense Against the Dark Arts teacher. Harry manages to spend time for Quidditch and uses his Marauder’s Map to follow Draco Malfoy. From Slughorn, Harry receives a mysterious book previously owned by the Half-Blood Prince. He uses the book to excel in potion classes. Meanwhile, Voldemort grows more powerful and plots to kill Dumbledore. Dumbledore teaches Harry everything about Voldemort and his past through a device called Pensieve. Harry has learned about Voldemort’s deadly creation of Horcruxes. Dumbledore provides Harry about the clue and knowledge of remaining Horcruxes of Voldemort. Once, Harry and Dumbledore try together to destroy the locket Horcrux, which leaves Dumbledore weak and almost dead. Draco’s plot finally works; he manages to sneak Death Eaters into Hogwarts by using vanishing cabinets. When Harry and Dumbledore reach Hogwarts the dark mark is visible above the astronomy tower. A group of Death Eaters approaches to kill Dumbledore; Dumbledore uses his magic to freeze Harry where he remains hidden by his cloak of invisibility. When Draco raises his wand, he hesitates but Snape performs killing curse and kills Dumbledore. Draco, Snape, and the Death Eaters escape from
Astronomy Tower. Harry realises his true mission and announces that he will attempt to finish the work that Dumbledore assigned for him. He is consoled and strengthened by Ron and Hermione's insistence support. When Dumbledore’s funeral is over they decide to start their journey together.

The final novel of the series, *Harry Potter and the Deathly Hallows* opens with the encounter between Order members and Voldemort’s followers Death Eaters. Voldemort has traced Harry’s hiding place. Alastor Moody leads the Order of the Phoenix; they come to Harry’s rescue. Harry’s friends take Polyjuice Potion to disguise and to distract the Death Eaters. During this battle Alastor Moody is killed and George Weasley is wounded. Harry, Ron and Hermione do not return to Hogwarts School for seventh school term. They decide to finish the quest that Dumbledore has started. They decide to find and destroy the remaining Horcruxes of Voldemort. Meanwhile, Voldemort has taken over the Ministry of Magic and has taken in charge of the wizarding world. Harry, Ron, and Hermione are in the hunt of Horcruxes. They have undergone many trials to find the locket Horcrux. Finally, Mundungus reveals that the locket is confiscated from him by Dolores Umbridge. The trio disguise themselves as Ministry employees and steals the locket from Umbridge. Harry realises that the real Sword of Gryffindor has the power to destroy Horcruxes. The trio search for the sword; at the end Ron recovers the sword and destroys the locket Horcrux. With the help of Griphook Harry breaks into the vault and steals the Hufflepuff Cup. In Horcruxes hunt, the trio visit Xenophilius Lovegood and learn about the Deathly Hallows. Harry realises that Voldemort is after the Elder wand. Meanwhile, Voldemort kills Snape to truly become master of the Elder Wand but Harry wins over the mastery of the wand by fighting against Draco. Before Snape’s death, he gifts his memories to Harry which reveal Snape’s true intention and whole plot of Dumbledore. From Snape, Harry learns that a piece of Voldemort soul inside
his body. Harry finds diadem Horcrux in Room of Requirement and it is destroyed by the Fiendfyre. Meanwhile, Voldemort and his followers attack Hogwarts and a great battle breaks out. Voldemort announces that Harry has one hour to meet him in the Forbidden Forest. Harry marches towards forest and he finds Voldemort; reveals himself. When Voldemort casts the killing curse at him he is not dead; then he wakes up in a dreamlike state at King’s Cross Station, where he meets Dumbledore. He tells him that his mother’s protective charm keeps his soul alive inside of Voldemort. Harry returns and pretends to be dead. Voldemort believes Harry is dead and takes his body back to Hogwarts to demand its surrender. However, the students and teachers combat against Voldemort and Death Eaters. Neville manages to detach Nagini’s head which is the last Horcrux to be destroyed. Finally, Harry reveals that he is still alive and destroys Voldemort in a final duel. In an Epilogue set nineteen years later, Harry is married to Ginny and has three children. Ron and Hermione are married, the families meet at King’s Cross Station and send their children to Hogwarts.

Having summarised all the seven books of the *Harry Potter Series* it is necessary to know the biographical information about the author Rowling. The most prominent and world renowned author, Joanne Kathleen Rowling was born on the 31st of July, 1965 at Yate General Hospital in Bristol, England. Her father was Peter James Rowling, and her mother, Anne. She grew up in a rural area with her mother and father, and later on with her baby sister who was born in 1967. “J. K. Rowling”, pronounced like “rolling”, her name when her first Harry Potter book was published was simply “Joanne Rowling”…. As she had no middle name, she chose K as the second initial of her pseudonym, from her paternal grandmother Kathleen; it has never been part of her legal name” (J. K. Rowling). Rowling’s mother always read to her when she was a child and that is where her interest in books comes from. She composed her first fantasy fiction in her childhood and she always wanted to be an author.
Her parents loved reading, and their house was full of books. In fact, Rowling wrote her first book at the age of six and it is one of her earliest tales, about a rabbit called Rabbit. She often used to tell stories to her younger sister Dianne. She recalls “I can still remember me telling her a story in which she fell down a rabbit hole and was fed strawberries by the rabbit family inside it. Certainly the first story I ever wrote down (when I was five or six) was about a rabbit called Rabbit. He got the measles and was visited by his friends, including a giant bee called Miss Bee” (Lit lovers). When she was nine-years-old, the family moved to the village of Tutshill, near Chepstow, where she went on to attend secondary school at Wyedean College. When she started school her favourite subject was English and she loved to read and write. Some of her favourite authors were C.S. Lewis, Jane Austen, Jessica Mitford, J.R.R. Tolkien, Charles Dickens and Shakespeare. Rowling studied languages at the University of Exeter where she earned a French and Classics degree. After graduating, she lived in London and later Manchester.

Rowling has got the idea for Harry Potter during a delayed Manchester to London King’s Cross train journey and the next five years she outlined the plots for each book and began writing the first novel. “In early 1990, during the course of a long train journey from Manchester to London, she first had the idea for a story about a young boy who goes to study at a school for wizards” (Bio). She formed some of the characters and the idea of Hogwarts School for five years before she actually started writing them. Rowling lost her mother before she started writing the first novel. She moved to Portugal for a couple of years where she taught English as a second language and married to a T.V journalist Jorge Arantes. Due to a stormy relationship which did not work out, her marriage quickly ended in divorce and depression. She went back to England with four month old daughter Jessica Isabel. Being a single mother and unemployed, Rowling moved in with her sister in Edinburgh, Scotland so
that she could be near her sister. Harry Potter was still forming in her head and she used to sit in a café and write as often as possible while her daughter slept in the stroller. “Her life itself has resembled a fantastic fairy tale: she started writing about Harry Potter as a divorced and unemployed single parent living on public assistance. The fact that she wrote her first book, *Harry Potter and the Philosopher’s Stone*, at a table in a café during her daughter's naps has already become a myth” (Bobulova 112). When the first book was finished she sent the manuscript to several literary agents, and finally one person named Christopher Little saw the potential of the story. Little sent the manuscript to several publishers and after numerous refusals he got her a deal with Bloomsbury. The name structure is J.K. Rowling because the publisher did not want the full name Joanne Rowling on the front. They thought boys rather wanted to read books written by men. *Harry Potter and the Philosopher’s Stone* was released in 1997 and after a couple of months it was on the best seller lists. An American agent bought the rights for the US market for $105,000. It was renamed *Harry Potter and the Sorcerer’s Stone* to better fit the American market, and released there in 1998:

They were the first children’s books to be included on the *New York Times* bestseller list since *Charlotte’s Web* was published during the 1950s. In 1999, the first three were numbers 1, 2, and 3 on the list, causing the newspaper to think of creating a separate children’s category. Bestseller lists in *U.S.A. Today* and even the *Wall Street Journal* included them as well. And children have not been the only readers keeping these books on top of the charts. Adults worldwide are reading them—some along with their children, some completely on their own. In Great Britain, Germany, and Italy, special editions have come out with adult-respectable covers, so that grown-ups can read them on public transportation without being embarrassed to be seen with a children’s novel. (Schafer)
Despite being one of the world’s most famous authors Rowling is very shy of publicity. She rarely gives interviews and tries to keep her family life to herself. She has said that she sometimes wonders if the fame is worth being recognized everywhere, and she would prefer if people concentrated on her books rather than on herself as a person. The success of Harry Potter has made Rowling the first and thus far only billionaire author.

Rowling’s novels have gained her international attention and have won multiple literary awards and have been translated into more than sixty seven different languages:

Rowling became an international literary sensation in 1999, when the first three instalments of her Harry Potter children's book series took over the top three slots of The New York Times best-seller list after achieving similar success in her native United Kingdom. The phenomenal response to Rowling's books culminated in July 2000, when the fourth volume in the series, Harry Potter and the Goblet of Fire, became the fastest-selling book in history. (Bio)

The entire series have sold more than 500 million copies. “Harry Potter is now a global brand worth an estimated £7 billion ($15 billion) and the last four Harry Potter books have consecutively set records as the fastest-selling books in history. The series, totalling 4,195 pages, has been translated, in whole or in part, into 65 languages” (Lit lovers). The Harry Potter books have occupied the top three spots on numerous adult bestseller lists from the publication of the first book. Noticeably, the sixth instalment, Harry Potter and the Half-Blood Prince is the quickest sold book in the history: “It sold 6.9 million copies in the United States in its first 24 hours, the biggest opening in publishing history. Prior to its July 2007 release, the seventh and final instalment in the Harry Potter Series, Harry Potter and the
"Deathly Hallows," was the largest ever pre-ordered book at chain stores Barnes & Noble and Borders, and at Amazon.com” (Bio). It is a biggest publishing event in the history.

*Harry Potter Series*’ enormous success has earned huge money and reputation to the author Rowling simultaneously literary merits of the books have won numerous literary awards, including three prestigious British Book Awards for best Children's Book of the Year. In 1997 Rowling wins her first Nestle Smarties Book Prize (Gold) award for her first novel *Harry Potter and the Philosopher's Stone* under 9-11 years category. The same novel fetches her three more awards in the next year. In 1998, the novel won the prestigious British Book Award for best Children's Book of the Year, Young Telegraph Paperback of the Year Award and Sheffield Children's Book Award. In the same year Rowling’s second novel *Harry Potter and the Chamber of Secrets* won Nestle Smarties Book Prize (Gold) award under 9-11 years category. In 1999 the same novel won the British Book Awards for best Children's Book of the Year and Scottish Arts Council Children's Book of the Year Award. In 1999, Rowling’s third novel, *Harry Potter and the Prisoner of Azkaban* won Nestle Smarties Book Prize (Gold) award making her the first author to win the award consecutively third time. The novel also won the Whitbread Children's Book Award in the year 1999. In 2000, Rowling was named author of the year in the British Book Awards. Her fourth novel *Harry Potter and the Goblet of Fire* won the Hugo Award for Best Novel. In 2003, Rowling’s fifth novel, *Harry Potter and the Order of the Phoenix* won the Bram Stoker Award for Best Work for Young Readers and also won the WH Smith People's Choice Award. In 2006, the sixth novel of the series *Harry Potter and the Half-Blood Prince* won the British Book of the Year Award and Royal Mail Award for Scottish Children's Books for the best book for readers aged 8-12 years. To add one more gem to the crown Rowling won the British Book Lifetime Achievement Award.
Apart from literary influences and awards, Rowling inspires the people through her philanthropic activities. The year 2000 marked an important turning point in her life. She has established Volant Charitable Trust to fight against the poverty and social inequality. Through the organization she has involved in many activities and she supports one parent families. She also has contributed money and supported for research and treatment of multiple sclerosis, from which her mother suffered before her death:

Amongst her philanthropic endeavors, She co-founded Book Aid International which puts books into refugee camps and libraries in 18 developing countries, and LUMOS which works at a political level to ensure U.N. minimum standards for the care of children in Europe…she lost her mother to Multiple Sclerosis just months after starting her first book about Harry. Last year the University of Edinburgh received $15.8m for a research facility into Multiple Sclerosis that will be named after Rowling’s mother. (Kelly)

She also has written three books for comic relief, an organization that fights famine and poverty in developing countries; *Fantastic Beasts and Where to Find Them* (2001), *Quidditch Through the Age* (2001) and *The Tales of Beedle the Bard* (2008) which yearned huge money: “The book benefits the charity Comic Relief. Over 80% of the cover price of each book sold goes directly to poor children in various places around the world. According to Comic Relief, sales from this book and its companion *Fantastic Beasts & Where to Find Them* have raised £15.7 million” (Quidditch Through the Ages). In 2008, Rowling penned one more supplementary to *Harry Potter Series*, she auctioned one of seven handwritten and illustrated copies of *The Tales of Beedle the Bard*. This book yearned more than two million dollars that was donated to charity campaign. Rowling commented, “This will mean so much
to children in desperate need of help. It means Christmas has come early to me” (J.K. Rowling).

The popularity of *Harry Potter Series* has received incredible debate in the Christian community, contending that this series leads children into the occult due to its positive portrayals of witchcraft and wizardry which the Bible strongly forbids, “mostly in the U.S.A., some schools and parents charged *Harry Potter* books with promoting children's interest in the occult, and asked for their removal from classrooms and school libraries” (Bobulova 113). Witchcraft in *Harry Potter Series* has stimulated negative feelings in some people who believe that the use of witchcraft will affect children and their personal spirituality. In Rowling’s fantasy world, magic is an inborn ability something that does not exist in our world. Therefore the *Harry Potter Series* does not lead children into the occult. In fact it actually teaches Christian morals and values to children. Through the depiction of good Harry and evil Voldemort, the books praise the victory of good. And the defeat of evil teaches strong morals to children. Moreover, the characters in the books are greatly different from the characters have presented in the Bible. They resemble neither Christianity nor real life but utterly fictional.

*Harry Potter Series* provides children with refreshing examples of strong moral character and states what is wrong and what is right. Children in today’s world need strong examples of moral characters, to comprehend between good and bad. This series helps children to make choice in which they have to decide how to use their powers for good or evil. Therefore, the *Harry Potter Series* advocates strong morals that remain in concordance with Christian principles and this fact strongly conflicts with the idea that they lead children into the dark arts. *Harry Potter* books do not lead children to the occult, for they promote strong values
such as courage, loyalty, and the defiance of evil, and the magic present in these books differs from the dark magic that is forbidden in the Bible. This series of books outlines every man’s struggle of becoming a good individual and gains respect from society.

Upon the huge success of the *Harry Potter Series*, there are plenty of studies and researches have made on the series. Many critics express their views and written books about the series and their studies show different directions to look into the series, especially John Granger’s *Looking for God in Harry Potter*; in this book he goes to great lengths to prove that Harry Potter is a Christian story with Christian themes, symbols, and messages. Geo Trevarthen’s *The Seeker’s Guide to Harry Potter* offers seekers of all kinds of profound and fascinating insights into the narrative themes, symbols and mythic hero. Maximilllin Horsthemke’s *Harry Potter, the Familiar Hero* and Katrin Berndt’s *Heroism in Harry Potter Series* study about the hero’s journey. Apart from books, thousands of scholarly journals, articles and reviews have portrayed the series in different dimensions. Many research papers have analyzed the series and contributed new scopes for further research. Notably, Villanueva’s “*Harry Potter: Pure Fiction or Promoting Witchcraft*” and Linda Milwee’s “*Harry Potter Series: Innocent Family Fiction or Occult Black Magic?*” examine whether the *Harry Potter Series* is a tool to lure children into witchcraft or is a purely fictional book. Mary Elizabeth Noren’s “Beneath the Invisibility Cloak: Myth and The Modern World View in J.K. Rowling’s *Harry Potter*”, investigates Rowling use of mythical elements in fantasy fiction. Julia Pond’s *Divine Destiny or Free Choice: Nietzsche’s Strong Wills in the Harry Potter Series* represents fate and free will of the characters of J.K Rowling. The present researcher proposes to analyse the *Harry Potter Series* as quest fantasy. This thesis is an attempt to gain insights from fantasy series; insights which hopefully, shed a little bit of additional light on the previous works done by the literary scholars, who try their hand at the
fantasy genre. Through analysis and frequent research the researcher recognises that the series’ uniqueness and desires to trace the series as a genre of quest fantasy.

The aim of this research work is to analyse and evaluate the quintessence of J.K Rowling’s *Harry Potter Series*. The first chapter “Introduction” presents a brief history of children’s literature in particular throwing light on versatility of fantasy genre and its popularity. It also deals with life and works of J.K. Rowling and gives brief summary of the whole series. The second chapter, “Good vs Evil” highlights the mortal battle between Harry and Lord Voldemort along with their followers, where Harry and his companions have to pass through a number of hurdles in order to succeed against the evil will of Lord Voldemort and his followers. Comment is also made on what the values are found in the *Harry Potter Series* and how the characters make their choices in terms of good and evil. More attention is devoted to how choices lead individuals to make their own path to walk towards the destinations and moral dilemmas of the characters. The third chapter, “Elements of Magic” gives a vivid picture of the magical world of Harry where the two sides of the coin try to make their ends with the help of magic and magical components. Further, it explores Rowling’s invention of newfangled magical objects, creatures, words and how Rowling promotes a positive point of view about magic, witches and wizards. The fourth chapter “Mythological Allusions” presents a detailed analysis of the hero’s journey. It explores and explains the phenomenon of the hero’s journey and shows the ways in which the *Harry Potter Series* conforms to the Hero’s Journey structure of Joseph Campbell and how each stage is represented in the *Harry Potter Series* and what effects they have on the story. Further, it offers a chance to look at Harry’s various stages from the world of magic, both in terms of each individual book as well as looking at the series as a whole. The thesis also explores the role of myth within the storylines and how Rowling applies to reflect
contemporary specific social and ethical issues. Symbolic representations of literary mythical characters, creatures are included for comparison to Rowling’s treatment of mythical characters. The fifth chapter “Summing up” presents the overall view of the thesis and its findings are briefly discussed. Finally it provides scope for further study on Rowling.