Magical Realism and Contemporary Tools in J.K. Rowling's *Harry Potter* Series

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"اندماج الواقعية السحرية والأدوات المعاصرة في عالم هاري بوتر للكاتبة ج. ك. رولينج"

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Abstract

The present research explores how J.K. Rowling's *Harry Potter* series integrates features of modernity with magical realism. Although the series is mostly considered a fantasy novel, it quietly combines key components of magical realism, especially when it comes to the way it blends magical elements with a contemporary, realistic world. The study investigates many problems like media deceit, centralised authority, and class division while also functioning as a tool for storytelling and a means for sociopolitical opinions. This allows readers to utilise fantasy as an enchanted mirror that is constructed to support their universe by bridging the gap between the imaginary and the actual. Since magical realism combines two opposites magic and reality, it is used to dissolve boundaries and delve into the unexplained. The main object of this paper is to shed light on the melting of lines between magic and reality. Magical tools which are used as a figment of the imagination have become everyday objects in our modern world through the use of modern and advanced technology. Intellectual telepathy has also been achieved through the use of modern engineering algorithms and their applications in various social media and modern communication devices.
Keywords: magical realism, modernity, integrating, engineering algorithms, intellectual telepathy, sociopolitical opinions.

المستخلص

يستكشف هذا البحث كيف تدمج سلسلة هاري بوتر للكاتبة ج. ك. رولينغ سمات الحداثة مع الواقعية السحرية. على الرغم من أن السلسلة تُعتبر في الغالب رواية فانتازية، إلا أنها تجمع بهدوء بين عناصر أساسية من الواقعية السحرية، لاسيما في طريقة دمجها للعناصر السحرية مع عالم واقعي معاصر. تتناول الدراسة العديد من المشكلات، مثل التضليل الإعلامي، والسلطة المركزية، والانقسام الطبقي، مع استخدامها في الوقت نفسه كأداة لسرد القصص ووسيلة للتعبير عن الآراء الاجتماعية والسياسية. يتيح هذا للقراء استخدام الخيال كمرآة ساحرة، مصممة لدعم عالمهم من خلال سد الفجوة بين الخيال والواقع. ولأن الواقعية السحرية تجمع بين نقيضين – السحر والواقع – فإنها تُستخدم لكسر الحواجز والغوص في المجهول. الهدف الرئيسي من هذه الورقة هو تسليط الضوء على ذوبان الخطوط الفاصلة بين السحر والواقع. تُستخدم الأدوات السحرية كخيال، وقد أصبحت أشياءً يومية في عالمنا المعاصر بفضل استخدام التكنولوجيا الحديثة والمتطورة. كما تم تحقيق التخاطر الفكري من خلال استخدام خوارزميات الهندسة الحديثة وتطبيقاتها في مختلف وسائل التواصل الاجتماعي وأجهزة الاتصال الحديثة

الكلمات المفتاحية: الواقعية السحرية، الحداثة، التكامل، خوارزميات الهندسة، التخاطر الفكري، الآراء الاجتماعية والسياسية.

1.Introduction

The use of real people to create a mythology or imaginary universe that connects the ideas of real life through the world of fantasy is known as magical realism. The term "magical realism" was first used in 1925 by Franz Roh to describe a distinct creative style he saw developing in European culture Roh,1995. Using this idea, Roh demonstrated how post-Expressionist German aesthetics had arrived in the artistic field (De La Campa, 1999). According to Mouileno 2006, magical realism was subsequently included into Latin American literature and postcolonial studies, alongside critique concerning Africa, India, and other regions. Due to Roh's initial separation of the phrase from his original theory, many critics started using the term "magical realism" interchangeably to refer to different concepts (Reeds, 2006). In modern literature, magical realism has consistently held a unique place in literature all over the world, erasing the distinction between the commonplace and the extraordinary. The concept of magical realism originated in the middle of the 20th century by Latin American writers like Alejo Carpentier (The Kingdom of This World, 1949) and Gabriel García Márquez (One Hundred Years of Solitude, 1967). It provided a narrative technique for depicting the enchanted as a normal part of everyday life rather than as an exception. Initially employed to traverse the intricacies of colonialism, blending of cultures, and earlier traumas, however, magical realism eventually grew becoming a worldwide, multi-vocal literary form that persists in reflecting and reshaping the 21st-century experience of humanity.

Despite being frequently categorised as fantasy, Rowling's writing also demonstrates important elements of magical realism: commonplace objects and systems become ordinary in the land of wizards while being magically transformed in ways that mirror

and critique what exists in everyday life (Biswas, 2017; Biswas, 2019). The research explains how Rowling uses everyday items and societal structures—like transportation (the Hogwarts Express), media (The Daily Prophet), the legal system (the Ministry of Magic)—and reconsiders them using a magical perspective. In maintaining with the fundamental ideas of realist magic, these components are presented as part of and adjusted within the world of magic rather than as alien or apart from real life. According to Hadaegh and Javidnejat (2014), Hogwarts school, for example, mimics the format and daily schedule of a contemporary boarding school, including lessons, classes, tests and exams, and institutional regulation, but it also turns ordinary school life into an enchanting and magical setting.

The Hogwarts Express is considered more than just a fantastical area; it is a sociocultural ritual of passage that is rooted in transportation norms and evokes magic. In a comparable manner, The Daily Prophet functions as an enormous media organisation that is also common in appearance and weird in its magical creation and manipulation. It frequently promotes the Ministry's agenda that provides a bureaucratic system of law that imitates noticeable governance unsuccessful individuals, such as corruption in institutions, administrative inaction, and censorship, yet modifies them by means of magical items, spells, and absurd legislative. A harsh commentary on authority and power is provided by such depictions. Rowling incorporates magical realism into her narrative construction through these commonplace societal structures, such as the media, transportation, and legal system. Every system is still identifiable, but it is reframed in a mystical framework that normalises the supernatural (Biswas, 2019).

Rowling asks readers to reevaluate real-life systems via a fantastical prism by incorporating the magical throughout the social fabric, without excluding these societal structures or removing them from the real-world sources. This reinterpretation is consistent with Faris's (2004) definition of magical realism, which accepts the extraordinary as normal within the story's internal logic. Thus, even in a supposedly distinct magical world, the Harry Potter series demonstrates the transformational power of magical realism to mirror, critique, and allure everyday reality. Faris, in his book Ordinary Enchantments: Magical Realism and the Remystification of Narrative (2004, p. 7), says that magical realism has five main features: the first one is that the text must contain an "irreducible element" of enchantment or magic; second, to describe an intense aspect of the supernatural dimension in the magical realism; the third element is that the readers may have some uneasy uncertainties while trying to resolve two conflicting interpretations of what happened; the fourth important point is that the story blends various worlds; and fifth, magical realism challenges conventional wisdom regarding distance, time, and identities.

By using the Lens of Magical Realism, the author makes magic seem normal in everyday situations. In *Harry Potter*, magic coexists subtly with everyday British life. A traditional characteristic of magical realism, places like Privet Drive, King's Cross station, and Hogwarts are depicted in accurate detail before being delicately infused with fascination (Hadaegh & Javidnejat, 2025). This normalises the supernatural within narrative reasoning. Magical realism is a worldwide phenomenon, moreover, magical realism is seen as restoring the supernatural through its narrative structure. In other words, magical realism is defined as a narrative style that consistently portrays the

fantastical and the real, the everyday and the paranormal (Warnes, 2005). Therefore, magical realism views miracles and extraordinary occurrences as commonplace. It also says that people have imaginary qualities that are not subject to the valid laws of the real world. The elements of this feature combine imagination with reality to create the appearance of heroes, events, and situations that aren't possible in real life as if they occurred organically. Everything that occurs in this fictional world is accepted by the characters as normal. Each person in this fictional world accepts anything that occurs as a normal part of life. Even though what is happening here is extraordinary, this scenario is presented as normal. The magical aspect of fictional universes is attributed to this feature (Reeds, 2006). Since magical realism creates an aesthetically pleasing fictional world and persuades the reader that each event surrounding them is actually happening, it indicates that it provides the reader an awareness of real life. The most well-known *Harry Potter* series, that is associated with creating the fantasy genre, by British author J.K. Rowling, who was among the magical realism writers of the 20th century, who employed fantasy to build her fictitious fundamental realm.

Primarily by inference rather than outright inquiry, J.K. Rowling's magic creates problems. Using elements from both contemporary fantasy and ancient mythology, Sharon Black (2003) examines the *Harry Potter* as complex patterns of legendary symbols, psychological nuance, and heroic images. Wands, dementors, the Mirror of Erised, and patronuses are among the many examples of the items and creatures that serve as outward representations of interior moods, especially psychological emotions like trauma, development, and yearning, in the magical world of Harry Potter. For example, it has been

claimed that the Patronus symbolises the tenacity and strength derived from happy memories, whilst the dementors represent a symbolic representation of depression and emotional powerlessness. A character's deepest desire is reflected in the Mirror of Erised, which is utilised to make observations about unmet desire as well as the dangerous nature of illusion (Rajabi & Akbari, 2020).

2. Literature Reviwes

According to Mathews (2016), imagination has been around for a long time and has evolved; elements that are regarded as realistic now would not have been perceived as such a few years ago. As stated by Bowers (2004), the practical world's acceptance of magic makes magical and imaginary components a natural part of a realistic, everyday environment. Stretcher (1999) defined magical realism as "what happens when a highly detailed realistic setting is invaded by something too strange to believe." The main idea of magic realism, as defined by Rashid, Roslan, Yunus, and Azmi (2016), is the notion that it can be "characterised by two conflicting perspectives, one based on a rational view of reality and the other on the acceptance of the supernatural as prosaic reality." However, they note that "magical realism" serves as a literary style instead of a separate genre.

''Diploma Thesis: Fighting Harry Potter. Conflict Resolution and Power Structures in Harry Potter''.This thises was submitted by Katharina Simma to University of Innsbruck in 2017. This thesis examines the linguistic disputes and mediation techniques used gradually in the arguments between Harry Potter and his pals. The last chapter offers suggestions on how to use the Harry Potter content to teach dispute resolution in Austrian schools.

4. Methodology

This research adopts an interpretive and qualitative approach based on descriptive explanation and literary analysis, as well as cultural studies. Through examining how Rowling incorporates the principles of magical realism alongside modern societal, cultural, and additional technological components to develop a hybrid storytelling land, the goal is to examine how magical realism—a literary technique that mixes the unusual with the ordinary—interplays with the incorporation of contemporary devices like technology, modern institutions, and cultural references within selected texts of the *Harry Potter Series*. Documenting and interpreting how Rowling's narrative decisions represent this fusion is another goal. The interpretive framework places a high value on theme analysis as well as comprehensive reading of the content, allowing for a more nuanced comprehension of how Rowling blends modern and fantasy aspects to produce a story that appeals to readers today.

4. Analytical Framework
4.1 Magical Realism in *Harry Potter Series*

Rowling's imagination of witches and wizards throughout the contemporary world captivates readers. Most of the Harry Potter books were set at the Hogwarts School of Witchcraft and Wizardry. Because of its delicate structure and enigmatic personality, it is tough to locate on a map. Rowling shows that when faced with mysterious powers, magicians are nearly as confused in the non-magical world as Muggles are. Readers are enthralled by Harry Potter's intricate portrayal of other planets. Rowling transports us to an intriguing, complex world that parallels our own through her imaginative writing. Because the realms are so similar, going into the wizard realm is like going

into a dream, whereby everything feels alike and strange. Hogwarts is recognisable to the Muggles as a deserted building with a warning sign warning onlookers to stay away. Portals allow one to accidentally access this parallel world. Diagon Alley is the end of the Leaky Cauldron, a tavern concealed away unnoticed that symbolises every element of the magical realm in the everyday world. People can walk on the rocks in its garden. Because magic has permeated everyday life, Britain is portrayed as a land with many unsolved mysteries. In a manner akin to inverted reality, however, it is also the accurate and tangible depiction of the magical realm that makes its operations appear strikingly genuine. But the goal here is to think about and understand the world as it is, rather than to create a reality that is different from ordinary life. There is a sense of awe and adventure at this meeting point of the extraordinary and the commonplace. Fantastic literature, which combines the subject matter of "reality" with the alluringly illuminated universe, gained popularity in the twenty-first century. Harry Potter deftly blurs the lines between truth and imagination in this way. Modern science and magic each contend to understand how to apply reality; within the Harry Potter series, witchcraft primarily uses technology, which bolsters the might of science as well as magicians. Magic (science) can fix glasses, unlock doors, clean dishes, make journeys easier or more pleasant, entertain us, and conduct menial tasks with wands or devices called dongles. Rowling describes these techniques as:

> All those substitutes for magic Muggles use— electricity, computers, and radar, and all those things — they all go haywire around Hogwarts, there's too much magic in the air. No, Rita's using magic to eavesdrop, she must be. . . . If I could just

find out what it is . . . ooh, if it's illegal, I'll have
her . . ." (Rowling, 2000, p. 221)

It is crucial to note that Rowling developed a universe that is incredibly vivid and compelling, the Wizarding universe, where the magic seems to be a genuine mirror of the surroundings of everyday life. The author meticulously explores every element, from the intricacies of the enchantments to the diverse population in this magic nation. The Wizarding World's deep and long legacy lends the plot its depth and multifaceted nature, making it seem substantial and fully realised. The magic wand functions as the remote control for modern life in the Harry Potter universe since magic incorporates numerous scientific ideas and technological instruments. Thus, inside the magical society, the wand symbolises the scientific grasp of the regulating systems, which are skilfully crafted of high-quality. The product is incredibly lifelike thanks to carefully designed components and the ideal combination of cutting-edge technology.

Components of Magic in *Harry Potter* stories' realism, the growth of the youngest character is the subject of the series. *Harry Potter* novels are significant because they use a system of metaphors that combine magic with contemporary problems. The *Harry Potter* address issues of multiculturalism as well as inequality. Bigotry towards creatures that are not human like elves, harsh treatment of "mudbloods," and class inequality are all prevalent in Hogwarts and the diverse wizarding society (Kusuma, 2019). Such types of motifs suggest what could be called Harry Potter's world's relatively globalised nature. The Ministry of Magic's several sections are involved in enforcing import regulations along with additional magical rules. For instance, the Ministry establishes burner dimension standards to prevent dangerous and subpar products from entering the market. Various facets of wizarding

conduct are governed by worldwide committees and legal regulations. The primary catalyst for the events of the fourth book, *Harry Potter and the Goblet of Fire*, is the Triwizard Tournament, which aims to forge connections "between young witches and wizards of different nationalities" (Rowling, p. 83)—think of it as the modern Olympics, but alongside flying broomsticks and glowing balls of varying sizes. According to Faris and Parkinson, the main elements of magic realism literature function on various levels in *Harry Potter* books.

Realist descriptions of everyday, commonplace things that are then re-examined or refelt by the presence of the wonderful constitute the second significant characteristic of magic realism literature. To do this, extreme or enhanced mental or situational conditions are frequently employed. Although the magical descriptions are given more attention in *Harry Potter*, the explanations of Muggles also highlight a normal, everyday phenomena, particularly through the actions of Vernon ,Harry's uncle, with his family. There are non-magical persons in the family. They are mostly responsible for this aspect of realism. They avoid magic and have completely normal lives. The parallel worlds of Muggles, the ordinary people, and witchcraft and magicians, in which magic and spells represent an element of everyday life, are the apparently real worlds that Harry Potter shows. The platform that leads to the wizarding academy is located inside the Muggle King's Cross train station, where even magical children grow up in Muggle families such as Hermione's with parents who are not magical people. Nevertheless, when Harry grows up with his Muggle relatives, the two realms of the magical split frequently disappear. Muggles can also be married by those who practise magic, such as Hagrid, whose enormous mother married a Muggle, Lord Voldemort, or Tom Marvolo Riddle, or the parents of Harry's friend Dean Thomas.

Music in the series serves as both an overtly "magical" energy and an illustration of the magical realism aspects of arts in daily life. Mainstream fantasy groups, school anthems, phoenix lyrics, and Dumbledore's appreciation of music all demonstrate how the fantastic and the commonplace coexist.A comparable collection of studies in modern life demonstrates the quantifiable benefits of music affecting psychological state, discomfort, nervousness, social connection, and recovery. These effects are now framed by clinicians such as musical therapy and music-based treatment. The magical music in Harry Potter is stated by Dumbledore's axiom "a magic beyond all we do here", identifying its significance as an energy that surpasses skill and elevates it above traditional casting spells (Rowling, 1997, p. 74). A study by Deng & Le (2025) emphasised that music can be used as therapy in depression cases. Significantly, it can reduce depressive symptoms by presenting various techniques, like recreational therapy, direct imagery, and relaxation, which vary in effectiveness.

Additionally, Phoenix's song in Potter specifically in situations of danger and loss, Fawkes's voice has instantaneous, integrated effects such as courage, comfort, and optimism (Rowling, 1998; Rowling, 2003). Collective orchestras even sing songs: The Weird Sisters of the Yule Ball, along with the campus song at Hogwarts, demonstrate how music can unite a group, control emotions, and establish a shared rhythm (Rowling, 2000). (Levitin, 2011), a neurologist and musician combines scientific knowledge with descriptive experiences to demonstrate how music helps people heal from conditions including trauma, Parkinson's, and neurological disease.

Moreover, Games, particularly Quidditch, provide a purpose beyond mere athletics in the *Harry Potter* series. Like modern sports clubs, they act as identification markers that reinforce unity

and provide a sense of brotherhood and participation. In the same way that modern athletes achieve social reputation, they also raise individual status. Games serve as therapeutic tools and a kind of escape from anxiety and trauma. For instance, Quidditch enables Harry to escape his troubles and sorrows, illustrating exactly how video sports and games serve as coping mechanisms in modern society. In line with contemporary technique-based computer games (Pan, 2025). In addition, wizard chess emphasises the value of perseverance, tactics, and measured risks. The main means of war within the wizard's worldwide society, which was influenced by modern culture, is through games, which more and more reveal the breakdown of morals among players, especially those who utilise the games for covert purposes. The series's commitment to fantasy beyond dogma and its remarkably accessible narrative style highlight the contradictions of postmodernism. It appears that recognising both and determining how to obtain them is what causes so many individuals to seek solace in fiction.

 Actually, it appears like Hogwarts is structured similarly to many important game design ideas and entertainment, and it might even cater to certain mental and personal demands of real-world individuals. Gamification of Hogwarts learning is feasible. Rowling modifies magical activities to reflect modern media fashion; Quidditch shares similarities with media production, fans culture, star celebrities, and international sports sectors (football). With its risky trials, spectacle, and public audiences, the Triwizard Tournament is similar to reality TV contests and survival-focused games. This demonstrates how Rowling normalises magical activity through the frameworks of contemporary entertainment and sport by fusing imagination and reality (Akbar, F., & Kusumasari, 2022). In *Harry Potter*, games have a political significance and are not only for amusement. As

the FIFA World Cup or just the Olympics, the Quidditch World Cup mirrors nationalistic attitudes, and consumerism. The Triwizard Tournament serves as an example of how organisations, such as the Ministry of Magic and Hogwarts, employs activities as metaphors and political instruments. Games do not appear insignificant; they represent modern politics, community, culture, personality, and social interaction. Rowling makes the magical world more real and relevant to society by using these activities as modern devices to mirror how people utilise athletics and games to interact, compete, and survive (Werning, 2021).

4.2 Characters and Settings

There are often symbols in the fictional world that can be accessed through specific portals that are recognisable in the real world. When it communicates with the principal (real) world, the humans in the real world are not aware that the parallel world exists. Only a small percentage of these "regular" people are aware of the fictional universe. The setting is essential to high fantasy since it enhances the mood and leaves the reader feeling astonished and intrigued. Philip Martin *in A Guide to Fantasy Literature* states that "In fantasy, this persuasive power of place is elevated to a high art. If drawn fully, a magical place will bend characters to it with great gravitational force" (2009, 89). The series opens in a realistic setting—a house on Privet Drive in Little Winging, Surrey—much like the majority of magic realism books. together with their unwelcome orphan relative, Harry Potter, and their three children, Vernon, Petunia, and Dudley. Before the family goes to the zoo and Harry unintentionally makes a glass disappear, everything appears to be completely "normal" and "real." The next scene, in which Harry learns he is a wizard and is his route to Hogwarts School of Witchcraft and Wizardry, is like a magical shock in a setting that seems real. It might be argued that the overall Harry

Potter series is full of "unnatural" magic, since magic realism novels should contain a portion of "irreducible" magic which could not be explained by clichéd ideas of laws of nature. However, the written work crafts a magical universe in which the application of magic is accepted as normal. Real components are interwoven with magic. People save their money in an actual bank, yet it is guarded by dragons and run by magical gnomes. The Hogwarts Express is an excursion train that departs from the actual London King's Cross, but in order to catch it, a passenger must enter the reinforced concrete wall between the actual platforms 9 and 10 and proceed straight to the magical station. Similar to any other school, Hogwarts divides its students into houses. However, the Sorting Hat is a magical device that evaluates students by seeing into their skulls.

The creative manner has expanded to include palaces and mystical kingdoms in the woods. Rowling's fantastical universe is distinct because it approaches the fusion of magic and Muggle civilisation in a novel way. In other words, the story begins with actual events, moves into a fantastical universe with an abundance of adventures, and then, in the end, returns to our actual world. The board school portrays a world with distinct academic fields, as well as its community, regulations, and establishments. The school is like a second planet in every way, but the boarding schools are much more like that. Mystic education is connected to everyday life by meticulous and realistic details. Classes, lessons, books, homework and tests, clubs and athletic events, and sanctions like jail time are all part of Hogwarts. It creates its own customs and concepts (Rowling, 2019).

The mystical components—mystical settings and a wide variety of legendary creatures—not only give the story a fantasy backdrop, but they also enable an in-depth investigation of this subject issue

and are closely related to readers' practical comprehension levels. Since the series' main characters and their magical field mainly employ wands, magical abilities, and illusions. Harry Potter is a world of magic, wizardry, creativity, challenges, and fascinating places. Rowling deftly creates persistent and other realities that let us investigate concepts that aren't feasible in our own world. By establishing a complicated scenario, Rowling's story tackles a lot of the problems we have in everyday situations. "Harry Potter and the Philosopher's Stone" introduces readers to Hogwarts' primary features: its magnificent and bountiful surroundings (Shuya, 2020). The comprehensive accounts of the school, its many constructions, classes, and even magical creatures demonstrate Rowling's amazing capacity to construct worlds. The setting presented to readers exists in which magic is common, many things are probable, when both good and evil are antagonistic. For Harry, who didn't feel comfortable anywhere else in the real world, Hogwarts is a place of acceptance and protection. The castle is replete with secret rooms, moving steps, and hidden halls that represent the mysteries and wonders of the wizarding world. Likewise, because Harry learns to harness his magical skills and face his fate there, Hogwarts is an image of power and understanding (Sofiya, 2022).

Magic and realism combine in the world of *Harry Potter* and the *Prisoner of Azkaban,* which provides an engrossing journey. This is not merely a children's story. In order to further explore the challenges of the story's growth and to enrich the already rich magical backdrop, the book incorporates further fantasy elements. Azkaban, the magical jail, and Hogsmeade, a place devoted to the supernatural, are introduced in the book (Keating, 2021). The example contains "The Mystical Marauder's Map." An unusual artefact serves as a crucial plot device. Through the use of the map,

Harry, Hermione, and Ron have the ability to discover the vast palace and uncover secret passageways and hidden chambers that underscore both the power of magical objects and the consequences of being misused. The Mystical Marauder's Map has analogues in technology. Among *The Prisoner of Azkaban's* greatest magical items is the map. It shows all of Hogwarts' hallways, hidden passageways, and characters and becomes remarkable because it can display individuals in the moment, even while they are hidden by magic cloaks.In essence, identification is bound to location through the Homunculus Charm, along with other illusions that support this mystical item. The map has the ability to reveal hidden pathways and persons, including the enigmatic Sirius Black. In terms of technology, the Marauder's Map serves as a model for real-time monitoring systems. In the modern world, there are remarkable similarities in advancements like indoor satellite positioning systems, tracking with GPS, and biometric authentication technology. Furthermore, the Marauder's Map similarly challenges concealment in how AI-powered facial recognition software and biometric tracking methods may identify people even when their appearance is modified. (Yang, & Hauptmann, 2013) researchers from Carnegie Mellon University have even cited the Marauder's Map as an inspiration for their tracking human algorithms, highlighting the device's scientific and cultural significance.

 The map is also echoed by devices that are worn, such as electronic watches containing gyroscopes and acceleration sensors, which create unique patterns of space by continuously gathering motion information. But in addition to being a fascinating item, the map also serves as a metaphor for the moral conundrums associated with monitoring. Harry utilises it to avoid danger, but it also symbolises the loss of privacy because no one can travel around

Hogwarts without being noticed. In the actual environment, techniques that monitor people constantly also give rise to worries regarding the surveillance economy, misuse of data, and individual liberty. Simultaneously as a result, The Marauder's Map might be interpreted as both a work of fantasy and a warning against the unbridled power of technology.

Rowling's item demonstrates how fiction may foreshadow technological trends, making it difficult to distinguish between magicians and scientists. Magic frequently functions as a symbolic equivalent of contemporary technology in fantasy stories, allowing readers to consider the potential benefits and risks of creativity, as argued by Adorno and Horkheimer (2020). One of the best examples is the Marauder's Map, which both warns of the dangers of accessibility without permission and captures our obsession with omniscient information.

4.3 Magic vs Technology

Rowling's handling of newspapers with images in her books serves as one of the most notable examples of how magical realism and modern technology may coexist. Newspapers are a symbol of interaction, communication, power, and knowledge in the Muggle society. These papers are permanent; time-fixed, unalterable, and reliant on text. Yet, in the magic realm, periodicals like *The Daily Prophet* minimise the distinction between depiction and actuality by animating visuals. Photos may show the grin, scowl, and motion. This metamorphosis is a classic example belonging to the magical reality technique of bringing the mundane to life. But *The Daily Prophet*'s vibrant pictures aren't the same. Rowling mocks the ability of the news industry to manipulate people by using this technique.

Similar to current discussions about misleading information and electronic disinformation, Rita Skeeter, for instance, uses the

magical qualities of magical journalism distort the truth. Magical media's animation style also speaks to larger social issues regarding portrayal in the context of digital production, television, and movies. Rowling's enchanted magazines confuse the lines of appearance and being absent, much like modern media devices do when it comes to separating reality from fiction. According to Papagiannis (2017), this demonstrates how representational technologies warp human experience by magnifying reality into a spectacle. Rowling emphasises the eerie quality of reproduction itself, how technology captures and deceives, through making pictures pop out of their contexts or smile for the reader. Put another way, *The Daily Prophet* transforms from a fanciful creation into a statement on the brittleness of reality in a civilisation that is heavily reliant on media. Lastly, how enchanted the newspaper might be interpreted as an illustration of the growing reliance of modern life on mobile and visual communications. The readers of Rowling's works experience an alternate universe where the shift from printing and paper to screen and films is transformed through magic, much like Muggles did. The cultural transition from stationary depiction to dynamic entertainment is dramatised by The Daily Prophet, resembling printing and digital media using moving images and reflects both excitement and doubt about advances in technology.

With regard to magical communication and messaging systems, Rowling transforms mundane modes of communication such as mail, messaging, and travel into enchanted alternatives, thereby reinforcing the central premise of magical realism: the fusion of the ordinary and the extraordinary. The owls in the wizarding world serve as the primary method of long-distance communication, replacing electronic mail and instant messaging. Each owl is distinct, intelligent, and reliable—attributes we associate with

modern couriers and email. However, because they are living creatures, owl-delivered messages evoke connection, intentionality, and emotional depth.

In addition to howlers' function as magical voicemails dramatise communication through sending messages in magnified, passionate manners. They frequently explode from envelopes in flame blasts to embarrass the person who gets them. They enlarge emotional meaning to a physical performance, acting as miraculous substitutes for voicemail or crucial SMS. Regarding becoming familiar with technology because households with smartphones or laundry machines are viewed as indicators of magical incompetence, Rowling presents magicians as naturally hostile to contemporary technology. The fact that even simple items malfunction in magical settings suggests that science, alongside magic, is on opposite ends of a tension-filled spectrum. A larger social concern about our reliance on technology and the possibility that it could replace human autonomy is reflected in this conflict. The affection for the magic world's use of magical communication over digital alternatives reveals their disapproval of mechanical technology and a desire for genuine, human interaction.

The various means of mobility found on the magical lands are symbolic of more general issues in the series; the journey of self-exploration and heritage is symbolised by the Hogwarts Express. Expectations of technological boundaries are challenged by the Flying Ford Anglia. Chaos and instability are introduced by the Knight Bus. Rowling blurs the boundaries of the normal and the exceptional by using realistic magic to look into difficult issues using these magical modes of transport techniques. Readers can interact with the story more deeply as a result of this merging, which inspires contemplation regarding the essence of actuality and the capacity of the imaginative process.

A modern means of working offers the solution to the problem of how to exploit reality to fulfil human needs, which is a task shared by both wizardry and practical science. Similar to real-world technology, the primary goal of magical activity in Harry Potter is to increase the influence of science and witches. Magic (science) can do hard work, washing dishes, opening doors, fixing or restoring glasses, making transportation more convenient and comfortable, making people laugh, and many other things with the touch of wands (remote control in technology) or dongles.

Learning facilities and schools offer chances for both authority and freedom. For example, pupils usually have to follow norms of behaviour and dress in uniforms, which are advantageous to the institution's leadership but restrict their personal liberty. In a number of ways, Hogwarts is similar to the actual schools. Within the confines of its rules, Hogwarts promotes self-expression and individuality.Students performing a song as a group activity demonstrates how Hogwarts' competitive atmosphere promotes cooperation amongst students from different households. Students should cooperate to advance their colleagues over other houses in order to win the school cup competition; otherwise, the group will not be allowed to make it.

The Time-Turner also allows people to correct their mistakes and learn to act as wise individuals. So, magic in this text is considered one of the means of saving and freeing human beings' and animals' lives, as Albus Dumbledore addresses Harry. "Hasn't your experience with the Time-Turner taught you anything, Harry? The consequences of our actions are always so complicated, so diverse, that predicting the future is a very difficult business indeed." (Rowling, 1999. p. 426). One of Prisoner of Azkaban's primary concerns is time and its repercussions. This is where Dumbledore finally articulates what Harry has discovered through hisown and

other people's deeds. It is hard to know for sure what the future will bring or how your actions will affect it. According to Tally (2012), "Harry Potter books together form a magical Bildungsroman well suited to the postmodern condition in the twenty-first century" (p. 36). Thus, Harry Potter's extraordinary educational novel enables us to comprehend the enchanting capabilities of the very tangible world we inhabit.

5.CONCLUSION

In light of its complex interaction with daily life, Harry Potter's depiction of magic and position bargaining is notable. In contrast to the idea that this kind of incorporation lessens the magic's charm. In both the magical and everyday worlds, it produces a sense of uncertainty and disorientation. Because of this, it hits on basic topics covered in the scholarly discussion of the fantastic. The unconscious brain is viewed by Harry Potter as a path to discovering oneself. The successes and setbacks that we all experience daily are reflected in Harry's adventure through the wizarding realm. Additionally, the series aids in identifying our true-life routes and subverting the hegemony. The series additionally presents a deep perspective that allows us to discover the hidden realities in our surroundings.They offer a comprehensive grasp and keen comprehension of the contrast between the true and the magical. In manners that are both frightening and satisfying, the universe of magic replicates the facts of everyday life. Although it is a different world, it always brings people closer to and inside reality. In *Harry Potter*, the magical phenomenon functions in two different ways. It penetrates the everyday world and makes clear that Britain is a country full of mysteries. Secondly, the realm of magic is shown with such accuracy and detail that it can be considered a reversed realism, making its operations remarkably genuine.

In the contemporary world, magical forces are at work around people by using the most modern technical devices and IT. However, this enchanted events or even characters do not seek to establish an alternate universe, as it is different than the actual one, but rather to represent and explain how things really are. Magic realism depicts a world filled with strange and fantastical visuals, where the writer is no longer concerned with the difference between ghosts and humans. Both real-life people and fictional characters coexist harmoniously with myths in this novel. The acceptance of magic and fantasy is what sets magic realism apart from conventional truth. Rowling's alternate universes extend beyond the physical locations, exploring the diversity of magical beings. Magic itself serves as a gateway to these alternate universes. Spells, potions, and magical objects offer glimpses into realms beyond the mundane. Rowling thus adeptly contrasts the alternate world of the wizarding realm with the non-magical, or Muggle, world. This dichotomy highlights the cultural differences and challenges faced by Harry, who straddles both ealities. The efforts of the magic authority to maintain this separation underscore the fragility of these alternate locales.

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