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## Harry Potter: Development Of The Main Character

In the novel, *Harry Potter and the Sorcerer's Stone*, by J.K. Rowling, Harry Potter is depicted as only a typical kid with an inclination to make 'enchanted' things happen in this way starting the embarkment of a not really ordinary story. The character referred to as Harry Potter pursues the criteria and cycle of James Cambell's 'A Hero's Journey'.

Ordinary World: Life with the Dursleys make 'conventional' look 'wonderful.' In this world, Harry's strange with a side request of weirdo. He converses with snakes, he lives under a cupboard and, as Uncle Vernon inauspiciously infers, unusual things happen at whatever point he's near. Like when his cousin winding up in the reptile pen and the snake going out to see the sights. From the absolute first scene—the one where Dumbledore and McGonagall dump him on the doorstep—that he doesn't have a place with this world. Harry is bound for better things, and the standard world is bound for a lasting spot in his back view reflect. His 'Call To Adventure' starts when Owls start dropping off solicitations to Hogwarts: someplace for Harry to go that doesn't include making breakfast for a group of gastropods. What's more, when the Dursleys get that greeting... it doesn't go unreasonably well for Harry and Vernon.

The 'Refusal of the Call' gets somewhat out of control here, in light of the fact that Harry himself doesn't really decline it. Truth be told, he's essentially eager to jump headed straight toward experience. It's the Dursleys who reject it: to a great extent since they're colossal jerkwads who aversion the thought that Harry could be glad about anything. This really shapes the principal genuine emotional clash between the Dursleys and whichever wizard at Hogwarts is sending those letters. (No doubt Dumbledore) They go to preposterous lengths to prevent the letters from coming. Normally, they don't succeed, since Hagrid at long last comes to guarantee Harry. Also, this spells misery for ye olde Dursleys. While Aunt Petunia only gets the chance to remember old sister issues, Uncle Vernon builds up a rich and glossy assortment of facial tics, and Dudley builds up only a little tail. At that point 'Meeting The Mentor' moves around and Harry has two or three tutors, however, the first he meets is Hagrid. The goliath appears at haul Harry out of the Dursley's grips and gives him what sort of world he has a place with. Hagrid makes an incredible starter tutor for Harry in light of the fact that, while he's an adult, he unquestionably doesn't have every one of the appropriate responses, and his inalienable ridiculousness makes him significantly more receptive than somebody like Dumbledore.

Next is 'Intersection The Threshold' and Harry's edge shapes a set piece all without anyone else: Diagon Alley, brimming with floor brush shops, enchantment toy stores, and helpful purveyors of cushioned, snuggly owls. Like Hagrid, it's a more secure, innocuous variant of the bigger Wizarding World past—Diagon Alley we should Harry consider going all in this new condition without agonizing over the nastier, scarier stuff that is en route. A short time later is 'Tests, Allies, Enemies' The tests Harry faces in *The Sorcerer's Stone* are genuinely gentle contrast with the issues he experiences in later sections, yet all things being equal, Hogwarts isn't actually protected. We have trolls in the washrooms, three-headed mutts in the storm cellar and enchantment reflects that will swallow your spirit. However, by one way or another, Harry consistently appears to wind up with no grown-ups to manage the issue. Fortunately, he doesn't need to experience it in solitude. His mates Ron and Hermione tag along: somewhat inexperienced, obviously, however constantly prepared to join Harry in an alarming scream

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when peril reappeared. Since not the majority of the tests are life-and-demise—the Quidditch match is severe. The film envelops every one of those tests and difficulties with an extraordinary huge riddle, which Harry and his companions gradually sort out throughout their first year at Hogwarts. It allows them to swagger their stuff, learn and develop while pushing ahead.

'Way to deal with the Inmost Cave': The deepest cavern lies past Fluffy; Luckily, they make sense of a route past Fluffy pretty effectively, and once past it, they face a trio of tests: every one planted there by an alternate educator, but then every one explicitly keyed to their very own abilities. Hermione, she of the over-the-top library obsession and the capacity to remember old tomes, needs to get them past the tangling vines toward the start. Ron needs to play Wizard's Chess and even surrenders himself so that Harry can checkmate it and proceed onward to the last showdown. It has great mates along, however when you enter the most profound cavern, you need to do so alone. Before long it's simply the 'Trial': The Ordeal stands separate from different preliminaries Harry countenances, and it's more genuine than his different tests. There's no Dumbledore here to lift them up when they fall. Far more atrocious, they're gone to Voldemort—or possibly the manifestation of Voldemort living behind Professor Quirrell's head like an insidious tumor—which implies that disappointment is, in Dumbledore's words, 'a most terrible demise.' Harry is tried both physically with the fire, fury, and ethically (Voldemort reveals to him he can breathe life into Harry's friends and family back). True to form, he rises decisively and Voldemort is expelled to the place that is known for Relax Until the Next Sequel Arrives.

Harry then gets the 'Reward'/(Seizing The Sword): With Voldemort gone, the Sorcerer's Stone is protected from his grip. Quirrell truly overwhelms in a solid breeze and Harry, however, thumped obviously, gets the chance to wake up in a lot more secure world. Third to last is 'The Road Back': It's a genuinely uneventful outing from where he, Ron, and Hermione are found and taken to the school's nursing station, where he rests serenely until Dumbledore appears for one final mystical piece of plot exposition. Second, to last is 'Restoration': Harry awakens in a clinic bed to a heap of sweets and a distracted dean. Recuperating from damage is an incredible short-hand method for making the representative restoration of the saint somewhat more authentic, just as giving the creator a chance to get straight to the point and fill us in on what happened post-stunning peak.

To wrap things up is 'Come back With The Elixir': The remedy in this film is leaving the Wizarding World ecstatically free of Voldemort... in any event for now. In all actuality, Dumbledore accepts that Voldemort will be back, however, Harry has gotten them untouched to get ready, to design, and to let the Boy Who Lived wrench those enchantment levels. That is no little thing, and when you're playing permanently the way Dumbledore is, you take your triumphs whatever you can discover them.

All in all, Harry establishing his recently discovered capacities with some genuine certainty he picked up from his Hero's Journey made him face the foe and endure. It won't be this simple without fail, he in any event realizes that he has the inward assets to find success with it. That is no little accomplishment for a kid who experienced childhood in a cabinet under the stairs.