

“Severus Snape: An Ambiguous Personality”

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Abstract:

How did a kid's book character end up being so polarising that he provokes fights between grownups? In this paper, J.K. Rowling's Severus Snape, a controversial figure from the Harry Potter book series, is explained using transactional reader response theory. It will be demonstrated how the reader's opinion is influenced by both the text itself and their own personal experience by using concepts from reader response theorists like Rosenblatt and Iser together with earlier study on Snape. More than a thousand people responded to a poll that was produced and uploaded on Facebook. The theory is applied to actual examples using this data, which has been analysed. The essay's conclusion states that Snape has both good and terrible qualities. He displays bravery but is also vengeful and self-centred. Snape is arguably the most relatable of all of Rowling's characters, and every reader may identify to him in some way. Readers are forced to defend their positions frequently as a result of the continual debates surrounding Snape.

Keywords: Severus Snape, Ambiguous, J K Rowling, TRRT

I. INTRODUCTION

J.K. Rowling's Harry Potter series contains an enormous number of outcast characters, going from fun companions and enchanted animals to insidious adversaries. The idea of pariahs has been contended to be one of the principal topics in youth fantasies overall and in the Harry Potter books specifically: as most kids feel like outcasts at some point during their childhood, they can relate to this idea. The untouchables of the Harry Potter series might be characterized as characters that, despite the fact that they might have companions or connections, are critical in how their essential capacity depends on their distance to other people. Severus Snape is perhaps the clearest outcast characters in the novel, depicted as a terrible, appalling man depicted with consistent equivocalness: Seemingly working for both Lord Voldemort (the insidious side) and the Order of the Phoenix (the great side), he is introduced as a twofold specialist with questionable devotions. Be that as it may, when the fact of the matter is uncovered in the absolute last pages of the series, he is found to have been a secret agent for the great side from the beginning. Snape's mystery is uncovered to have been a veil and he has forfeited being popular to have the option to save Harry, all due to his affection for Harry's dead mother: the main companion Snape at any point had. Lisa Hopkins contends that by understanding Snape's flexibility, the peruser is compelled to reexamine his own perspectives on bravery, great and fiendishness Peter Applebaum adds that Snape is the person who assists the peruser with recognizing evil: "Snape centers our consideration around these issues by expecting us to discuss his loyalties. Snape's ethical person decides if the world is in a general sense positive or negative, inviting of variety or fascist in its bigoted philosophies". As verified by Noel Chevalier, Rowling has indicated Snape's significance even before the arrival of the last novel by encouraging her pursuers to "watch out for Snape" Snape is now and again even viewed as the fundamental person of the books.

II. OBJECTIVE OF THE STUDY

This study is to explain the character of Severus Snape that makes him fit as the characteristics of a tragic hero defined by Aristotle.

III. SEVERUS SNAPE

Severus Snape is an anecdotal person in J. K. Rowling's Harry Potter series. He is an outstandingly talented wizard whose wry controlled outside, hides profound feelings and pain. A Professor at Hogwarts School of Witchcraft and Wizardry, Snape is antagonistic to Harry because of his similarity to his dad James Potter. As indicated by the series, James harassed Snape during their time together at Hogwarts.

As the series advances, Snape's personality turns out to be more layered and cryptic. A focal secret is disentangled concerning his loyalties. Snape passes on account of Lord Voldemort in the seventh book, when his original story is uncovered. In spite of his appreciation for the Dark Arts and Voldemort's philosophy of wizard incomparability, Snape's affection for Muggle-conceived Lily Evans, Harry's mom, in the long run constrained him to surrender from the Death Eaters.

Severus Snape

Harry Potter character



IV. READING STYLES

Most would agree that a similar individual can peruse a text in a wide range of ways. There is perusing for delight as opposed to perusing as a feature of an educational plan where the peruser is relied upon to officially assess the text later consummation. Different instances of purposes behind perusing a text incorporate editing, deconstruction or looking for a specific snippet of data Rosenblatt orders adding something extra to two styles; efferent perusing, in light of the Latin efferent - to divert, and tasteful perusing Efferent perusing is a style where the peruser hopes to obtain information from the text to be utilized later the perusing is finished.

V. THE DIVISIVE CHARACTER OF SEVERUS SNAPE

Severus Snape is one of the few fictional figures in children's literature that make readers as obstinate. He seems to be among J.K. Rowling's most questionable characters. Snape is neither inherently great nor simply cunning; he may be both, or neither. Fans of the Harry Potter books will typically have quite varied opinions about where Snape falls on the scale of great to disgusting. Others believe he is Satan in human form, while some see him as a myth that has been misinterpreted. Of course, there are also others who are able to discern his split personality. Regardless of their viewpoint, the majority of viewers seem to have a strong one. According to Rebecca Gren and Lina Holst, Snape is a hotly debated topic at fan events. They state that "Fans are frequently required to sit side by side during discussions like this one in order to articulate a clear subject perspective. (It is a conversation that frequently asks audience members to choose a side, with the result being a predetermined position.". This means that, once a side is chosen, any remaining characters and events are discovered in light of the person's chosen "side." In contrast to those who switch sides and are referred to as "impartial Snape fans," Gren and Holst chose to label them as "against Snape" and "Snape fans".

This terminology will be used going forward. All participants must be aware of the true nature of Snape's position in order for any discussion about him to succeed. *Harry Potter and the Deathly Hallows*, the final book in the series, contains a sequence in which Snape finally informs Harry about his experience and the reasons for his actions. The reader learns that

Snape has been working for Dumbledore since Harry's parents passed away. Readers of the novel up to that moment had generally hated Snape and thought of him as a crook. As it was revealed that he had been clandestinely working for Dumbledore for a considerable amount of time, genuinely attempting to secure Harry, many presumptions were altered. When asked how much they liked Snape before learning the whole truth, respondents to a Facebook study gave him a rating of 3.46 on a scale of 1 to 10. After learning everything, the standard score increased to 6.11. The respondents were divided according to how they would prefer to think about Snape in a comparable study, but more of them were united in the intensity of their beliefs. On a scale from 1 to 10, with 10 being the most grounded imaginable, about 40% of people rate themselves at an 8 or higher. Only 8.3% of respondents believed their feelings were no more firmly rooted than a 2 on a similar scale. This essay will try to explain why the theories about Severus Snape are so varied by using transactional Reader Reaction Theory (TRRT). Despite the fact that it will touch on the topic, this paper isn't suited for a character analysis of Snape. The books and the process of interpreting them will be the main focus. It will examine whether passages of the text provide direction and which passages act in the opposite manner, hiding truth from the reader. Both of these encourage responses and have the potential to elicit particular responses that aid the reader in assessing the text. The reasons why readers respond differently to a given text will be looked into. One of the main tenets of TRRT is that the text directs the reader and subsequently affects their audience. This viewpoint will determine the premise of the fictitious framework for the discussion of the readers' response to Snape. The book contains a few headlines that focus primarily on the strategy while analysing Snape's behaviour. In the dialogue area, these will be identified and looked into from a vantage point where all unexpected events are now known. The readers' response to Snape will be examined from four different angles, all while applying TRRT. The text itself and the author's intention will both be given consideration. The analysis of the text's meaning for the reader will conclude this. The main character Harry Potter and his opinion on Snape are discussed in segment two. TRRT demonstrates how the reader is impacted by Harry's illumination of their perception of Snape. The significant discovery is then discussed, along with its effects on readers and their perception of Snape. The actual readers are the main focus of the last section since each reader brings a unique perspective to the book that shapes their response. All throughout, specific details will be brought up to demonstrate how and why readers react to Snape in such disparate ways. The Harry Potter book series, which tells Snape's story, is the key asset. The talk will also make reference to prior research done on Snape and the readers, as well as work produced by authors like Louise Rosenblatt and Wolfgang Iser for the TRRT. A mystery poll that was distributed on April 8, 2020, in three unique Facebook groups managed to collect precise data from 1,068 Harry Potter readers. For the investigation, the details will be kept in mind. The introduction of insights and testing of reactions.

VI. READER RESPONSE CRITICISM

The idea that a work is dependent on its reader is unquestionably not new. It was first developed in the 1930s as a direct problem with the formalist growth of New Criticism. The 1960s and 1970s saw further development of the theory, framing peruser reaction analysis. Whereas New Critics believe that a text is an independent entity, distinct from both the author and the reader, peruser response academics hold the opposite belief. For instance, Iser, the founder of the Constance school of gathering hypothesis, favours the idea that all reading entails interaction between the text and the reader, where "texts are actively developed by individual perusers through the phenomenology of the understanding system" (Leitch, 1670). Peruser reaction analysis is divided into a few subfields. For all intents and purposes, according to Tyson, they do nonetheless share two convictions: "(1) that the role of the reader can't be overlooked from how we might interpret of writing, and (2) that readers don't latently burn-through the significance introduced to them by a genuine scholarly text; rather, they actively make the importance they find in writing". The size of the reader's task is where assumptions tend to stray. According to emotional beauticians, a text is meaningless without a reader. In any event, TRRT chooses a different approach, positioning itself at the other end of the reaction hypothesis spectrum. Leitch's user reaction hypothesis suggests that analytical techniques may ignore the task of the peruser due to assumptions that there is only one form of social occasion. This is an opportunity for contemporary schools of thought, such as postcolonialism and women's activist analysis, to value the reader's input.

VII. THE CONSTANCE SCHOOL AND TRANSACTIONAL READER RESPONSE THEORY

The Constance School and Transactional Reader Response Theory (TRRT) are closely related to Louise Rosenblatt's idea that the reader and the text both contribute equally to meaning construction. She might be supporting many of the premises on which Iser's hypothesis was built, given many of his viewpoints are quite similar to those of TRRT. In fact, many of Rosenblatt's theories are based on Iser's lessons. As a result, the hypothetical structure used in this study will mostly be attributed to Iser and Rosenblatt's beliefs. The unique perspective of reading is at the heart of The Constance School and, consequently, of TRRT. The unique perspective of reading is at the heart of The Constance School and, consequently, of TRRT. This differs from any resemblance of Hans-Robert Jauss, who examines the hypothesis of the gathering from a more extensive recorded and partisan perspective, or Stanley Fish, who believes that the reader is significant for a local area and thus focuses on the elements there rather than directly between reader and text. According to Iser, "interaction between each abstract work's production and its benefactor is crucial to the perusing of each abstract piece." Then, after further developing his arguments, he writes: "From this, we might assume that the scholarly research has two posts, which we may call the innovative and the stylish: The author's writing is the creative shaft, and the reader's acknowledgement is tasteful. Rosenblatt connects this by stating that "The finding of repercussions involves both the author's text and what the peruser

adds to it" when discussing whether repercussions in the text are attributed to the author or to the reader. TRRT is of the opinion that a text may contain signals that the reader must interpret. Rosenblatt argues that although the reader may not always be aware of them, the indications purposefully or subtly guide the reader towards a particular response to the text. The organization of encounters that the reader has had that have been influenced by the particular grouping of etymological imagery in the preceding lines constitutes the genuine setting of the words. The fact that the material and its indications continue to be somewhat similar does not always mean that the reaction will always be the same "The reader's perspective on the verbal cues will depend on what he brings to the text. Suspicion of a fashionable perspective depends not only on the message's indications, but also on the reader's willingness to act on them." According to Rosenblatt, the reader's perspective and reading style will affect how they respond to the text.

VIII. READING STYLES

Most would agree that a similar individual can peruse a text in various ways. There is perusing for happiness as opposed to perusing as a feature of an educational plan where the peruser is relied upon to officially assess the text after finish. Different instances of explanations behind perusing a text incorporate editing, deconstruction or looking for a specific snippet of data. In view of the Latin word *efferre*, which means to divert, Rosenblatt divides adding something additional into two categories: efferent reading and tasteful reading. Efferent reading is a reading method in which the reader seeks to extract the text's details for later use. On the other hand, stylish reading focuses the reader's attention primarily on the text itself and the information it conveys. According to Rosenblatt, "With stylish reading, the reader's attention is fixed directly on what he is enduring during his engagement with that particular book." See this quote from a newspaper story to illustrate what different mindsets can mean for readers: "Despite the relevance of land time in revolutionary science misperceptions about verifiable events across the whole of Earth's history are normal." When read in that context, it creates a sentence about developmental science that is written in the formal register. It unexpectedly reads as a sonnet once the layout is altered as well as a title is added.

IX. THE CHANGE OF TIME

Notwithstanding how crucial geological time is Misconceptions about significant moments in the evolution of life on planet Earth are widespread in evolutionary biology.

The reader would typically totally accept the primary rendition without focusing on a deeper meaning, which is how the two models differ from one another. The following form, in any case, is meant to pause the reader. This lesson demonstrates how a comparable message can convey to a reader two completely different messages depending on the context in which it is presented. Even a statement made in the scientific

community's abstract language might lose its objectivity, according to Rosenblatt. A text needs to be read with style in order for there to be a connection with the reader. Only in this method do readers immerse themselves in the book sufficiently for their own experiences, traits, and memories to perhaps become the most crucial component. By comparing what is actually said about Snape to what the readers infer from the message, the hallmark of this behaviour will become obvious.

X. DISCUSSION

"Snape is all dim. You can't make him a holy person: he was noxious and harassing. You can't make him a demon: he kicked the bucket to save the wizarding scene".

As displayed above, how the peruser deciphers a text is impacted by their previous encounters and information. In any event, being in a specific mood when perusing can and regularly influences the reaction. This, combined with Rowling's intentionally ambiguous writing, accounts for a really open assessment of Snape. Although the reader's reactions cannot and will not be attributed to the author, it is important to keep in mind that the author at the time the text is being written has a purpose with it. Instead of the reader being able to gather their reactions based on the details of the story the author chooses to include in the text and the order in which they are presented, they typically already know the ending when they write the introduction. This implies that all readers of Harry Potter are likely to be left to form their own assumptions and feelings as a result of Rowling's deliberate withholding of the entire story. In a theory, Emma Gustavsson examines the matter and explains how the complexity of Snape's persona combined with the reader's desire to figure out the plot and the design leads to assumptions on the reader's part. "As a peruser, it is not difficult to anticipate that Harry should overcome Voldemort, in light of the fact that he is the saint of the story, but since Snape acts in such a subjective way the assumptions for the peruser probably won't concur with what actually occurs in the book". With the help of Rosenblatt's hypotheses, it is simple to see how Rowling deftly manipulates the text to guide readers. She gives them the impression that Snape is the villain throughout the entirety of the first book and that he is the one seeking to steal the Philosopher's Stone. One crucial moment in the narrative is when Harry, who is hiding out in a tree, listens in on a conversation between Snape and Quirrell.

"... *d-don't know why you wanted t-t-to meet here of all p-places Severus ...*' *Oh I thought we'd keep this private*', said *Snape, his voice icy. 'Students aren't supposed to know about the Philosopher's Stone, after all.'* *Harry lent forward. Quirrell was mumbling something. Snape interrupted him. 'Have you found out how to get past that beast of Hagrid's yet?'* *'B-b-but Severus, I - 'You don't want me as your enemy, Quirrell.'* said *Snape, taking a step towards him. 'I-I don't know what you - 'You know perfectly well what I mean.'* *An owl hooted loudly and Harry nearly fell out of the tree. He steadied himself in time to hear Snape say, '- your little bit of hocus pocus. I'm waiting.'* *'B-but I d-d-don't - 'Very well,'* *Snape cut in. 'We'll have another little*

chat soon, when you've had time to think things over and decide where your loyalties lie.' (Rowling, *Philosopher's Stone*, 244-245)

At the hour of perusing, Snape has all through been depicted as a scoundrel. It is hence not too unusual to even consider believing that most perusers would decipher Snape as the miscreant in this discussion and by and large not finding the character particularly affable. In any case, when perusing the selection wrong and utilizing efferent perusing it isn't as clear, as Snape for clear reasons never says plainly that he is after the stone. Add to that the information that Snape was in fact attempting to prevent Quirrell from taking the stone and the message takes an entire other significance. The peruser now realizes that "where your loyalties lie" alludes to Snape attempting to get Quirrell to focus on Dumbledore's side.

Rowling doesn't allow the peruser to veer off excessively far from reality or be confused with too long with regards to who the genuine reprobate is in the primary book. She uncovers toward the finish of the book that Quirrell was the one after the stone while Snape on a few events attempted to save Harry. Here the message directs the peruser towards the prospect that perhaps Snape isn't a trouble maker all things considered. Snape fans have a point in contending that Rowling actually wrote in the absolute first book that Snape isn't a reprobate and that he is there to save Harry. It is quite significant, notwithstanding, that as displayed in the survey brings about Appendix A, a larger part of the Snape fans was not actually fans until in the wake of finding out with regards to Snape's full story. Numerous perusers will have accidentally at this stage endless supply of the book series played out a perusing action frequently discussed in TRRT. They will have returned to rehash all or chosen areas of the text after extra data has been uncovered further along in the book. Tyson clarifies that "the text directs our self-remedial interaction as we read and will keep on doing as such after the perusing is done assuming we return and rehash segments, or the whole text, to create or finish our translation.

XI. SNAPE THROUGH HARRY POTTER

One clarification concerning why most perusers actually trusted Snape to be on the clouded side until the complete honesty of his experience notwithstanding a lot of proof unexpectedly is that all through the book series Snape is chiefly seen through the eyes of Harry Potter. Rowling skilfully welcomes the peruser to initially frame and afterward change their viewpoint on Snape. The peruser's first experience with Snape is in Harry Potter and the Philosopher's Stone, where Harry depicts "an educator with oily dark hair, a snared nose and colorless skin" It is additionally here that Harry's scar begins harming interestingly. Harry (and subsequently additionally the peruser) later discovers that this didn't have anything to do with Snape, it was Professor Quirrell acting for Voldemort. In any case, around then Harry, Ron and Hermione all accepted that Snape was the scalawag. The peruser is persuading to think equivalent to there is, at that point, no proof to distrust Harry's judgment. Had the Harry

Potter books been perused in an efferent mode all things considered, more perusers would have spotted what is written in plain message a few times all through the book series about Snape. As the vast majority will more often than not read in the tasteful mode, perusers "experience an individual relationship to the text that zeros in our consideration on the passionate nuances of its language and urges us to make decisions". This mostly clarifies why so many of the perusers are hostile to Snape. They structure a relationship with the primary hero Harry, agreeing with his stance. The facts really confirm that Snape doesn't treat Harry especially well in the middle of those snapshots of being there for him when it is important. He continually puts Harry down and needs him to fizzle. The strained relationship is brought to a head when Dumbledore orders Snape to show Harry Occlumency, the craft of telepathy. Snape is no picnic for Harry, tenaciously attacking his brain to get Harry to safeguard himself. Snape refers to him as "lethargic and messy" despite the fact that Harry is making an honest effort continues coming up short and getting disappointed with the entire circumstance.

Then, at that point, in one of the mentoring meetings Snape needs to leave the workplace and abandons Harry. As he is going to leave, Harry recognizes the Pensieve, a method of putting away and returning to old recollections. He chooses to examine what Snape has saved there. He sees an old memory including his folks and Snape prior to being trapped in the act by Snape, who has gotten back to the workplace. Snape is enraged and yells to Harry "Get out, get out, I would rather not see you in this office at any point in the future", tossing a container after him as he leaves. This part was whenever the peruser first had something from Snape's understudy years uncovered to them and maybe began to comprehend that his character had much more profundity than it at first appeared. The circumstance is as yet perused in the light of Snape treating Harry gravely at the private examples, and it is dicey that a stylish peruser would at this stage be adequately unprejudiced to totally dispose of their past assessment of Snape. In the survey, none of the 528 respondents to the last inquiry referenced this part similar to the one that adjusted their perspective on Snape albeit a few referenced Snape being tormented as a factor behind their sentiments.

The previously mentioned act of rehashing an entry of a book subsequent to acquiring data is additionally addressed by Gustavsson who, on the subject of Snape's uncover, composes that "thus, when one is done with perusing the entire series, one beginning thinking in reverse, basically perusing everything in reverse and is at last ready to sort out Snape and his thought processes". An end dependent on this can be made that most perusers were more impacted by the section subsequent to being given the full picture. Harry is as most teens vigorously impacted by the assessment of his companions. His two dearest companions Ron and Hermione are both at first in concurrence with Harry in regards to Snape. As the series advances, their perspectives change. Harry still

abhorrence's Snape yet isn't completely certain he is all awful any longer. Ron turns out to be more enemy of Snape, actually persuaded he is a genuine Death Eater and on Voldemort's side. Hermione then again becomes if not a Snape fan, no less than a nonpartisan Snape fan. In *Harry Potter and the Order of the Phoenix*, Ron lets Hermione know that he associates Snape with subtly guaranteeing that Harry doesn't learn Occlumency to help Voldemort. The accompanying discussion happens:

"'Shut up, Ron,' said Hermione angrily. 'How many times have you suspected Snape, and when have you ever been right? Dumbledore trusts him, he works for the Order, that ought to be enough.' 'He used to be a Death Eater,' said Ron stubbornly. 'And we've never seen proof that he really swapped sides. Dumbledore trusts him,' Hermione repeated. 'And if we can't trust Dumbledore, we can't trust anyone'."

Hermione's shift in perspective ought not go unrecognized by the peruser for what it's worth so unequivocally expressed in the text, and is one of the many little snippets of data that the peruser processes during the perusing. It might appear to be unimportant, in any case, realizing that Hermione generally is the person who is the most proficient and reasonable, it provides opportunity to stop and think for ideas. This enables the readers to form their own opinions. They can choose to side with Ron and genuinely understand that Snape is awful, or they can choose to believe Hermione's opinion. When Harry is fully aware of Snape's situation, he completely changes his attitude and, despite their earlier arguments, lauds Snape as a masterpiece. He even goes as far as to name his child Albus Severus after Dumbledore and Snape. Given this, there are a few instances where Harry seems to callously reject listening to the people who try to convince him that Snape is their comrade, should the reader return and reread the novels. Harry would prefer not to listen to Lupin in a conversation with Professor Lupin, and he also casts doubt on Dumbledore's wisdom.

*"'Harry to Lupin: 'But,' said Harry, 'just say – just say Dumbledore's wrong about Snape – 'People have said it, many times. It comes down to whether or not you trust Dumbledore's judgment. I do, therefore, I trust Severus.' 'But Dumbledore can make mistakes,' argued Harry. 'He says it himself. And you' – He looked Lupin straight in the eye – 'do you honestly like Snape?' 'I neither like nor dislike Severus,' said Lupin" (Rowling, *Half-Blood Prince*, 394-395).*

Harry's judgment is blurred by his own inclinations toward Snape and an equal can be attracted to him. When perusers have all the data available, it is easier to not be impacted by Harry's inclinations. There are a couple of occasions where Snape equitably treats Harry unreasonably, but these are not significant. Harry hates Snape enough to decline to see any great sides. *Harry Potter and the Goblet of Fire* reveals that Snape is not a decent individual in the manner he treats Harry. Snape expresses his opinion that Potter is only a frightful young man who

believes rules to be underneath him, and that it doesn't matter how frequently his image appears in the papers. This suggests that Snape is a rehashed version of Voldemort.

The most important details in this text are that accepting that Snape is terrible is a basic part of the story, and that Harry's view on Snape and the manner in which Snape treats him is basic for the story. Additionally, the scene where the peruser at long last discovers about Snape and the justification behind his actions is the initial time the data about Snape is energetically given without anyone else. Finally, Snape provides Harry with a piece of his recollections to take a gander at, including a discussion about Harry forfeiting himself to overcome Voldemort. These recollections hold enormous gravity for some perusers as they can at last start to comprehend Snape.

"'But this is touching, Severus,' said Dumbledore seriously. 'Have you grown to care for the boy, after all?' 'For him?' shouted Snape. 'Expecto Patronum!' From the tip of his wand burst the silver doe: she landed on the office floor, bounded once across the office and soared out of the window. Dumbledore watched her fly away, and as her silvery glow faded he turned back to Snape, and his eyes were full of tears. 'After all this time?' 'Always,' said Snape." (Rowling, Deathly Hallows, 753)

The most important details in this text are that Harry and the peruser find that Snape's actions depend on his undying adoration for Lily, Harry's mom. Rosenblatt depicts the text as a lattice shade, where the words are the strands of the drape. After Snape's assertion of affection, the shade opens to uncover a totally different side of the story for the peruser to decipher. Additionally, Snape fans were not fans from the beginning yet turned out to be so upon reexamining their perspectives subsequent to revealing his full story. This suggests that the Snape fans read into this something that they feel justifies Snape and transforms him into a hero, while the counter Snape don't have that his timeless affection toward Lily legitimizes his actions towards Harry and others for the beyond 18 years or thereabouts. One of the counter Snape respondents in the survey clarified that their sentiments on Snape actually deteriorated in the wake of finding out about his experience.

XII. SNAPE THROUGH THE READER

The most important details in this text are the factors that influence a peruser's judgment of Snape. These factors include Harry's own inclinations toward Snape, the assessments of people around him, and the enthusiastic manner by which Harry and the perusers look into Snape's actual self. Snape acts cruelly towards Harry and his companions, and he figures out how to influence Neville Longbottom to the place where Neville's boggart appears as Snape (Rowling, Prisoner of Azkaban, 147-150). This is a significant contention for a portion of the people who stayed enemy of Snape even after his full story was told. A lot of answers in the survey referenced this, with one respondent saying "I comprehend his disastrous childhood and life" and another saying "I know why he were at Hogwarts, being near

Dumbledore, the twofold game and so forth yet, nothing can at any point legitimize manhandling children".

The survey revealed that perusers have thought about Snape's intentions and foundation when they first read the Harry Potter book series, and have often gone past the phase of returning to rehash a text after new data is given. This shows that they have thought about his intentions and foundation and reached a resolution. Rosenblatt's hypothesis suggests that an understudy peruses a message about an awful instructor and doesn't feel that Snape is advocated in his conduct. Perusers have undoubtedly perused the books a few times and put a genuine idea into their sentiments about Snape, and some models showed that the manner in which Snape's story is told made them adjust their perspective on Snape at least a time or two. They portray going from disdaining Snape to feeling a comprehension towards his character and loving him, and then returning to the books that dislike Snape.

The most important details in this text are that one respondent has changed their perspective on Snape, from cherishing him for what he's experienced to despising him for manhandling Harry the manner in which he did. The peruser has gone from being of the assessment that a terrible childhood and solitary love was defense enough for Snape's actions to feeling that there is no legitimization for acting seriously towards children. The respondent recommends that even after a total honesty of Snape's story is made and the books are done, the peruser's assessment of Snape is as yet likely to change. Perusers are often ignorant about the interior creative approach that happens while perusing For Harry Potter perusers the underlying assessment on Snape, molded while perusing the books, is for the most part shaped unwittingly. Assuming the peruser continues to actively consider Snape and his story this might well change their perspective once more.

Other important details in this text are that when perusers distance themselves from the understanding system, they acknowledge that Snape is important for an anecdotal world with its own ethics and customs. Additionally, 8.8% of the perusers who appraised Snape as an eight or higher even before this point have been familiar with the genuine thought process in Snape's actions. To get what makes perusers like a character that is generally still considered to be a reprobate, Iser depicts 'holes' in the text that are there for the peruser to finish. Leitch portrays Iser's speculations that the peruser continually adjusts her or his perspective, interfacing new fragments of text and filling in the 'holes' of what the text doesn't specify. Rowling generally ensures that the message lets the peruser know that Snape is rarely portrayed as simply awful.

The perusers who identify with Snape at a beginning phase are those who don't underestimate Harry's view on the world for the first time, but rather react more to the actual message. According to one educator's perspective, Snape is an all-around saint despite his instructing techniques, and the justification for this is the manner by which he cares for the less popular children

rather than just seeing those simple to like. Another motivation behind why Snape is so troublesome is that he is maybe the most human, all things considered. One respondent addresses this and contends that certain individuals don't have any desire to identify with Snape as that would recognize that they could perceive a tad bit of themselves in him.

The most important details in this text are that the perusers have changed their views on Snape, and that conversations between Snape fans and those enemy of Snape often get heated and abusive. The perusers have considered all sides at least a few times, including one difference at the top of the priority list, and have been shielded from contentions safeguarding their position. This suggests that disruptive sentiments are dependent on their own encounters and how they decipher the message, as upheld by the ways of thinking of TRRT.

XIII. CONCLUSION

J.K. Rowling created a character that is incredibly human in Severus Snape. His complexity invites the reader to choose which aspect of him they view. He has some good qualities and some bad ones. These choices are occasionally conscious but also frequently oblivious because it doesn't always seem obvious to the reader that they are shaping an evaluation. "Such responses could be fleeting, fringe-like, or even woven into the layer of what is perceived to be the work alone. Alternatively, the reaction may occasionally have a more deliberate structure." Though the reader must subsequently consider that Snape is revered by some of the main characters and that he also protects Harry's life at least a several times, Harry's point of view is first considered as usual. Regarding the arguments made about Snape, there are essentially two sides. There are others who admire Snape and believe that, despite his negative traits, he is a kind person. They believe that despite the character's flaws, he ultimately performs an impossibly difficult task for the good side, all because of his love. They believe that the bullying he experienced as a child justifies his later behaviour. The opposing view of the argument would be that Snape is a bad person who, while occasionally acting honourably, primarily acts for selfish ends. They do not believe that his experience warrants his behaviour as an adult.

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