

Secondary World in Fantasy Tradition after J. K. Rowling

Živilė Nemickienė

Vilnius University Kaunas Faculty
Institute of Language, Literature and Translation Studies
8 Muitinės St., 44280 Kaunas, Lithuania
Email: zivilė.nemickienė@knf.vu.lt
ORCID iD: <https://orcid.org/0000-0002-4857-0112>
Research interests: Translation studies, Morphology, Morphonology, Lexicology

Dovilė Vengalienė

Vilnius University Kaunas Faculty
Institute of Language, Literature and Translation Studies
8 Muitinės St., 44280 Kaunas, Lithuania
Email: dovile.vengaliene@knf.vu.lt
ORCID iD: <https://orcid.org/0000-0002-9113-9301>
Research interests: Cognitive linguistics, Humour, Translation studies

Abstract. The aim is to evaluate Rowling's world of fairy tales and its adherence to the criteria of a fantasy secondary world according to the frameworks proposed by T. Todorov (1973), R. Jackson (1981), and F. Mendlesohn (2008). The secondary world in the Harry Potter series, the wizarding world, is open to the real world and shares its geography, yet hidden from non-magical people. It is consistently described with its own culture, customs, traditions, and social norms. The central conflict is between Good and Evil for domination, with Evil aiming to extend its power to both the magic world and the real world. The fantasy world is relatable to readers due to its handling of universal themes and issues relevant to their lives, transferring characters into new life conditions. Research methods include content analysis, psychological research, and comparative analysis.

Keywords: fantasy; secondary world; psychological accuracy; determinacy; dichotomous time.

Introduction

A secondary world in fantasy refers to a fictional world separate from our own, with its own geography, history, and culture. It allows authors to create a sense of otherness and explore themes not easily explored in our world. A well-crafted secondary world must be psychologically accurate and aesthetically meaningful to make the reader believe in its reality. Fantasy offers determinacy in a world where good and bad merge, providing absolute and undoubted goodness. It is like mathematical models based on simple semantic elements and rules of building.

Submitted 20 November 2022 / Accepted 1 March 2023
Iteikta 2022 11 20 / Priimta 2023 03 01

Copyright © 2023 Živilė Nemickienė, Dovilė Vengalienė. Published by Vilnius University Press. This is an Open Access article distributed under the terms of the [Creative Commons Attribution License CC BY-NC-ND 4.0](https://creativecommons.org/licenses/by-nc-nd/4.0/), which permits unrestricted use, distribution, and reproduction in any medium provided the original author and source are credited.

The aim of the research is to evaluate the fantasy world by Rowling and assess how well it conforms to the criteria of a fantasy secondary world according to the theoretical frameworks proposed by T. Todorov (1973), R. Jackson (1981), and F. Mendlesohn (2008) theory of fantasy.

Several research methods have been employed to analyse the secondary world in Rowling's Harry Potter series. Content analysis has been used to examine themes, symbols, and motifs, as well as the representation of certain groups. Psychological research has investigated the series' effects on readers' beliefs, attitudes, and emotional engagement. Comparative analysis has been used to identify similarities and differences with other works of fantasy literature.

1. Theoretical Frameworks for the Study of Fantasy Literature, with Applications to the Harry Potter Series

Among a number of authors and sources that are relevant to the study of fantasy literature, we cannot do without J. R. R. Tolkien (1954–1955), a father of the modern theory of fantasy literature, whose work on the creation of Middle-earth and the genre of high fantasy has been highly influential in the field of fantasy literature, C. S. Lewis (1933, 1950–1956), who wrote both high fantasy novels such as *The Chronicles of Narnia* and more traditional allegorical works such as *The Pilgrim's Regress*. We have to mention R. Jackson (1981), who wrote extensively on the Gothic and supernatural elements of literature and their relationship to the unconscious mind, and F. Mendlesohn (2008), who developed a typology of fantasy literature that includes four different categories of fantasy: portal-quest, immersive, intrusion, and liminal. And also B. Attebery (1992), who wrote on the characteristics and conventions of the fantasy genre in his book *Strategies of Fantasy*.

Sullivan argues that “fantasy and science fiction authors use traditional materials, from individual motifs to entire folk narratives, to allow their readers to recognise, in elemental and perhaps subconscious ways, the reality and cultural depth of the impossible worlds these authors have created” (Sullivan, 2001, p. 279).

According to Chang (2020, p. 92), fantasy is a specific way of thinking and behaviour that gratifies people's minds and emotions. It makes people's daily life and behaviour aesthetic. The author suggests that the genre of fantasy can be further divided into different subgenres, such as high fantasy (which is set in a completely imaginary world), low fantasy (which takes place in the real world but includes elements of the magical or supernatural), and urban fantasy (which takes place in a modern, urban setting).

The best theoretical frameworks to share Chang's (2020) opinion are still the following. T. Todorov's (1973) theoretical framework of fantasy distinguishes between three different types of narratives: the fantastic, the uncanny, and the marvellous. According to Todorov, the fantastic is characterised by uncertainty and ambiguity about whether supernatural events are real or imagined. Todorov's theory helps to analyse the ways in which Rowling creates a sense of ambiguity and suspense around the existence of magic and the supernatural in the world of Harry Potter. R. Jackson's (1981) concept

of the haunting in Gothic fiction refers to the ways in which past traumas and repressed desires manifest themselves in the present. Thus, Jackson's theory is useful to analyse the ways in which the past haunts the characters in the Harry Potter series, such as the impact of Harry's parents' deaths on his psychological development, or the ways in which the history of Hogwarts School of Witchcraft and Wizardry shapes the present-day experiences of its students. While F. Mendlesohn's (2008) typology of fantasy literature distinguishes between four different categories of fantasy, namely, portal-quest fantasy, immersive fantasy, intrusion fantasy, and liminal fantasy. Mendlesohn's theory is useful to analyse the different types of fantasy elements present in the Harry Potter series, such as the portal-quest narrative structure of Harry's journey to Hogwarts, the immersive world-building of the magical universe, and the intrusion of supernatural threats into the everyday lives of the characters.

Theoretical frameworks proposed by T. Todorov (1973), R. Jackson (1981), and F. Mendlesohn (2008) are helpful tools for examining and comprehending various elements of fantasy literature. These frameworks can also be employed to analyse how ambiguity, haunting, and different types of fantasy elements are utilised in the storytelling of the Harry Potter series.

2. The Significance of Secondary World Creation in Fantasy Literature

The concept of a *secondary world* in fantasy literature involves creating a unique and distinct fictional world with its own rules, laws, and cultures. This allows authors to explore themes and ideas that may not be possible or appropriate in the real world. The use of magic, mythical creatures, and supernatural phenomena adds to the fantastical nature of this world, and authors must establish a consistent framework for how these elements function within the story's context. Ultimately, the secondary world serves as a means of exploring the human experience through a fictional world that is both captivating and believable.

The creation of an integral secondary world is a defining characteristic of fantasy literature, as evidenced by works such as Tolkien's Middle-earth, Lewis's Narnia, George Martin's *A Song of Ice and Fire* series (1998–2011, which was the basis for the TV show *Game of Thrones*), Sapkowski's *The Witcher* series (1993–1999) and others (Tolkien, 1966; Burelbach, 1982; Genishi et al., 2004; Carroll, 2012; Martin, 2003; Warner, 2002; Petty, 2004; Chang, 2020; Steven, 2004; Attebery, 2013; Black, 2003; Haas, 2011; Hall, 2011; Maza, 2012; etc.). Each of these works features a secondary world that is integral to the story and allows the author to explore themes and ideas in a way that would not have been possible in the real world.

Tolkien's argument in *On Fairy-Stories* challenges the notion that the internal and external worlds of a story are completely separate. He suggests that knowledge of one realm involves an awareness of the other and that the interplay between them is what brings a story to life. Tolkien argues that a story's internal world is intimately connected to the external world in which it is read or told. By conflating intradiegetic differences

with extradiegetic worlds, he asserts that the boundaries between different realms of experience are not absolute, but rather constantly being renegotiated and reconfigured through storytelling (Tolkien, 2008, p. 72).

Chang (2020) argues that the Harry Potter series features a well-developed secondary world that is a product of Rowling's imagination. The world exists alongside the real world, with its own geography, laws, and social norms, and is populated by a variety of magical creatures and objects. The creation of this world allows Rowling to explore various themes while also serving as a backdrop for the main conflict of the series.

One key aspect of Rowling's success in creating a believable world is her ability to imitate real-world characteristics that are familiar to young readers, such as the academic schedule of the school of magic. This approach differs from the traditional view of creating a magical world, as described by Tolkien. However, the world still includes supernatural forces and magical creatures that play a role in the story.

In terms of the characters in the wizarding world, Chang notes that they cannot be classified as a separate race, as racial characteristics are not inherited. Instead, the language of the magic community uses terms like Mudblood, Squib, and Half-blood to describe individuals of mixed or pure magical heritage. Overall, the Harry Potter series features a complex and internally consistent secondary world that contributes to the overall coherence and believability of the universe.

The genre of fantasy most powerfully embraces wonder and enchantment, offering unlimited imagination and granting the reader an escape to a magical secondary world. Unlike horror stories, fantasy does not revel in hesitation and does not have fear as a dominant tone. Fantasy "operates with the dominant of the marvellous" (Rottensteiner, 1979) as Stephan notes, and does not have to rely on technological advances or plausible future or past scenarios, as science fiction does. Fantasy stories of the impossible do not have to offer a happy ending, although a happy ending is typical of complete fairy stories.

In the studies of contemporary scholars (Stableford, 2012; Stephan, 2016; Roberts, 2014; James, 2012; Mendlesohn, 2012; Todorov, 1975; Kate, 2005; McEvoy, 2004; etc.) the main characteristics of secondary worlds in fantasy are consistently identified.

Hence, the concept of a secondary world is an essential characteristic of fantasy literature. It involves creating a distinct fictional world with its own rules, laws, and cultures that serve as a setting for the story. This allows authors to explore themes and ideas that may not be possible or appropriate in the real world. Secondary worlds in fantasy literature include elements of magic, mythical creatures, and supernatural phenomena, which require a consistent framework for how they function within the story's context. The creation of an integral secondary world is evident in the works of J. R. R. Tolkien, C. S. Lewis, George R. R. Martin, A. Sapkowski, and J. K. Rowling's Harry Potter series. By creating a well-developed secondary world, authors can explore themes and ideas in a fantastical setting that is both compelling and believable.

3. Characteristics of Secondary Worlds in the Harry Potter series in Terms of Three Frameworks

The author sets the boundaries of the space within which the characters can move and perhaps even creates a map of a new country.

The detailed space of the secondary world is an integral and closed formation possessing the physical characteristics of the real world. The magical world in the Harry Potter books is open to the real world. The geography of the secondary world mostly coincides with the geography of the primary world. There is no such thing as a special map of Harry's world; however, the real map features neither Hogwarts nor Diagon Alley. All the places of the secondary world, such as the Forbidden Forest, or the French school of magic, are hidden from the readers' ignorant eyes and thus are only invisibly present. Wizards go on vacation to Egypt, study dragons in Romanian reserves, marry French women, and have guests from distant northern countries. The characters are not limited in terms of travelling. They can visit every corner of the globe as long as they follow the only requirement – not to stand out in the crowd of ordinary people.

Thorough detailed description of the secondary world in Harry Potter aligns with Todorov's theory, in which the setting is an essential element of the story's structure. The magical world's open nature and the characters' unrestricted travel align with Jackson's theory, which emphasizes the importance of alternate worlds in encouraging readers to view the world differently. Additionally, the characters' portal entry and full immersion into the magical world align with Mendlesohn's portal-quest theory. The geography of the secondary world in Harry Potter also suggests that the story may fit into the liminal category of fantasy literature.

The time in the fantasy world is dichotomous, able to double.

Time can be experienced twice, and magic items influence the course of time. Rowling's world contains time-related objects, yet, they do not change time. Time-related objects merely alter a person's position in this continuum. Time in both worlds (the secondary and the primary one) is irreversible and one-dimensional. A special vessel, Pensieve filled with people's memories, helps a character to get transported into the past, but the traveller cannot change anything there. Thus, the character is only entitled to be a silent witness to the events. The effect of realistic travel is achieved due to the absence of special spells and magical passes in the description of the process. The ordinariness of the situation is created by using such verbs as to take, to pour, and to plunge, whose semantic structure does not contain any magic or fantasy components. The author enhances the meaning in the very context and thus does not affect the dictionary meaning of the relevant lexical unit.

Here we see the blending of reality and fantasy in a world that is both magical and realistic. This creates ambiguity and uncertainty, which aligns with Todorov's theory of the fantastic. The reader is encouraged to imagine themselves as part of the story, leading to immersion in the blended world. The world is integral and closed, but contains time-related objects and a Pensieve, creating contrast and tension, which aligns with Mendlesohn's theory of the fantastic.

Fantasy world is closed and completely exhaustible and described completely and consistently.

Tolkien (1966) characterized it as the internal logic of reality. The books of Rowling provide the reader with detailed descriptions of animals, plants, and landscapes of the wizarding world. The events there do not contradict the logic of common sense and the real world as long as we initially accept the pre-condition that the characters can do something that we cannot. The consistency and likeness of reality can be traced everywhere and in everything starting from the description of dragons in accordance with the European cultural tradition to the legislative system of the magical community with security agencies controlling the execution of laws. The parallelism of the magic and the real world makes the possibilities inexhaustible. The author is free to add infinite numbers of analogical objects and structures from the inexhaustible primary world.

Todorov's theory of the fantastic suggests that Rowling's wizarding world is a combination of the supernatural and the realistic, creating hesitation in the reader. Jackson's theory of fantasy literature emphasizes the importance of consistency and self-containment, which is demonstrated by the world of Harry Potter. The world is self-contained and consistent in its internal logic, with descriptions of creatures, plants, and landscapes. Mendlesohn's theory of fantasy literature emphasizes world-building and the use of language to create immersion, which is achieved through Rowling's detailed descriptions and parallelism between the magical and real worlds.

The character is initially denoted by a certain set of skills and characteristics, which remain unchanged throughout the story.

In the magical world of Rowling, the innate magical abilities require further constant training and improvement through a system of exercises. The skills must be developed as the musical ear. Each new manifestation of sorcery is another skill gained as a result of hard work in the classroom in a specialized school. "Lots of people had come together and had the idea that they were witches and wizards. There wasn't much of a head start" (Rowling, 1997, pp. 134–135). Students cope differently with the proposed unified training program. Hermione is the implementation of the prototype of the most prominent student, whereas Crabble and Goyle symbolize dullness and inability to focus on gaining new knowledge. These are the two extremes of the feature of the learning capability. The students' progress is checked during examinations within the school and held by the Ministry. As the characters grow up, they acquire more complex skills of magic: during the first year, students learn to turn a match into a needle, while during the fifth year, they get to know how to turn objects into invisible entities. Some skills have age limits. Children under the age of 17 until they pass special exams are not allowed to transfer into space with the help of the power of thought, even if they do know how to perform that.

Todorov's theory shows that introducing magical abilities in a realistic world creates hesitation. In Rowling's books, this hesitation arises due to the presentation of innate magical abilities in an otherwise realistic world, which can be explained rationally through training and improvement. Jackson's theory is relevant because the magical world in the

books is self-contained and operates according to its own set of rules. The consistent and self-contained nature of the magical world allows for full immersion in the world of magic, which is further emphasized through character progression and examinations. Mendlesohn's theory is relevant because the development of magical skills in the books creates a sense of wonder and awe in the reader. The challenges of learning magic are presented through the character of Hermione, while the characters of Crabbe and Goyle represent the opposite extreme of dullness and inability to focus on gaining new knowledge.

The world of fantasy is self-sufficient, not multi-layered, and is demarcated from the problems and secrets of the real world.

Rowling's world involves three intertwined layers. The first layer is the projection of the real world modified by the author into the literary space. Harry Potter's London is as real as Sherlock Holmes's London. The second layer is the magical world which is analogous to the real one except that the existence of magic is admissible. Characters, in turn, divide it into the school world and the real world outside the campus ("And what good's theory going to be in the real world?" said Harry loudly, his fist in the air again. Professor Umbridge looked up. 'This is school, Mr. Potter, not the real world,' she said softly" (Rowling, 2001, p. 271)). The third layer is the afterlife world, where people are not allowed, but representatives of this world are in constant contact with the characters and even help in difficult situations. The magical world created by Rowling is not independent, as it cannot exist in isolation. It is inwrought with this world by being modified at the plot and space level. The main driving force of the plot is the struggle between *good* and *evil* for domination, but Evil wants to extend its power to both worlds, i.e., the magical world and the world of ordinary people. In spite of the "International Statute of Wizarding Secrecy" adopted many years before, the magic world maintains contacts with the real modified world even at the level of British Prime Ministers.

Nevertheless, ordinary people try to keep these contacts secret not to cause others to doubt their mental health. However, this is insufficient to ascribe Rowling's fairy tale to the *low fantasy* type, where *the supernatural* is introduced situationally and fragmentarily into the ordinary world. The main difference is that all the worlds operate as components of one system and function as a whole.

Modern readers seem to be familiar with Rowling's world of magic because they are directly involved in the problems of the modern world. This world reproduces everything that disturbs a child or a teenager in everyday life, such things as the role in a team, the rivalry between friends or siblings, relationships with friends and parents, the first love, the inability to cope with impulses, the character development, the lack of pocket money, etc. The characters undergo secondary socialization, which, in the fantasy society, is as complex as in real life. Children leave the small world of the family where they feel protected and free most of the time, where fantasy is intertwined into a single whole with reality in the process of the game, and where the boundaries between the *good* and the *bad* are outlined clearly; thus, children are bound to enter the big, controversial and changeable world. This is the world where they have to fight for their place because passivity means

being ousted to the periphery of society, mockery and isolation (Moaning Myrtle), where the observance of the established rules does not ensure safety (accidents with students provoked by Voldemort) and where the boundaries between the truth and the lie are vague, where it is not clear whoever is your friend and whoever is your enemy (Sirius Snape).

Rowling's secondary world, unlike traditional fantasy worlds, does not provide an alternative to reality but rather reproduces the signs of the primary world using the language of the secondary reality. The world created by Rowling embraces both the advantages and drawbacks of the real modern world, convincing readers of its stability and inviolability. This anti-escapist approach, where characters are transferred into new life conditions instead of providing compensation for the shortcomings of real society, has led some to call Rowling's world *anti-fantasy*.

In Rowling's Harry Potter series, the magical world exists on the border between the real and the fantastic, blurring the lines between them and creating ambiguity and uncertainty, in line with Todorov's theory. The magical world serves as a reflection of the real world, allowing readers to better understand complex societal issues and explore themes such as *good* versus *evil*, in line with Mendlesohn's theory. Rowling's world of magic operates as a system of interconnected worlds, with the real world, magical world, and afterlife world all functioning as part of a larger system, in line with Jackson's theory of fantasy.

The fantasy world is full of magic and enchantment. It is inhabited by creatures that do not exist in the real world.

Rowling's world of wizards follows the tradition of fantasy as the dominant of the marvellous, but magic is not the leading force in this world. Ordinary actions take priority over magic in moments of spiritual tension, as shown when Harry and the Weasley's brothers manually dig the grave of elf Dobby using shovels. Magic is not opposed to science, and the world of wizards does not reject technology. Magic is a special branch of knowledge with its own terminology, methodology, laws, and principles. The cause-effect relations in magic are stable, and the same spell always produces the same result, depending only on the magician's abilities. Theoretical magic achievements are implemented in technical objects with supernatural characteristics, such as an invisible train and bus, improved broom models, and sound mail.

Following the fantasy tradition, Rowling inhabits her universe with representatives of various fantastic races: giants, gnomes, goblins, centaurs, mermaids, elves, etc. In describing them, the author uses the logical method of concretization. By relying on general cultural ideas about these creatures, she adds to the characteristics of artistic images and allows the reader to visualize them, thus ensuring the logical development of the plot within the framework of the created reality. The traditional *mermaids* turn into a whole nation called merpeople. This nation speaks a distinct *Mermish* language, lives in rough stone dwellings, is engaged in primitive art, such as rock paintings depicting scenes of spearfishing and singing their *mersongs*, and has the leader of the tribe called *Merchieftainess*. The appearance of the mermaid tribe is also described more precisely compared to the traditional one. Yellow eyes and broken teeth are added to the description

of the traditional vigorous fishtail and long tousled dark green hair. *Merpeople* do not own magic and are afraid of magic wands, though they are part of the magical community. For example, they help organize the Triwizard Tournament and come to Dumbledore's funeral.

In summary, while Todorov's and Jackson's theories may not fully apply to the Harry Potter universe, Mendlesohn's theory is applicable in analyzing the world-building and consistency of the magical world. The hesitation between the natural and supernatural, which is central to Todorov's theory, is not emphasized in the Harry Potter universe. Similarly, Jackson's focus on the subversion of cultural and societal norms is not present in the story. However, Mendlesohn's emphasis on creating a believable and internally consistent secondary world is evident in the logical concretization of fantastic races and the use of precise cause-effect relationships in magical activity.

The characters of the fantasy world speak their own language.

The best example of this is the thoughtfully and meticulously constructed languages in Tolkien's stories or Valyrian and Dothraki in George R. R. Martin's fantasy. Conlangs (artificially created, constructed languages (aka conlangs)) mirror how real human languages work and consequently give the magical world more credibility. Alongside magic spells and some specific words of the wizards' world, the coined language of Rowling's fantasy is Parseltongue. However, access to the language is not automatically granted to all the characters of the secondary world. Even the main character, Harry Potter, discovered his ability to speak and understand Parseltongue only after his encounter with the Evil force of the fantasy world, when Lord Voldemort unwillingly passed this ability to him when he attacked him as an infant in 1981, and inadvertently and unknowingly making him into a Horcrux. Parseltongue is the language of snakes and, contrary to the constructed languages of other secondary worlds in the fantasy genre, does not have an extensive vocabulary, grammar, or numerous speakers. The skill of Parseltongue is scarce, with Harry Potter, Dumbledore and Lord Voldemort being nearly the only Parselmouths in the wizarding world.

Todorov's theory states that the fantastic genre creates hesitation between natural and supernatural interpretations. Parseltongue in Harry Potter is an example of this, but not the focus here. Parseltongue's limited access and language features add credibility to the world. This showcases Mendlesohn's theory effectively analysing constructed languages in fantasy literature. Jackson's theory is not relevant here, as there is no clear subversion or questioning of dominant cultural or societal norms related to constructed languages.

A hero must bring harmony into the secondary world and restore the ideal order in the centre of this world.

Stephan (2016) noted that although not all works of fantasy literature have an optimistic tone and explore darker themes, the optimistic tone is a common and essential feature of the genre that is often valued by readers (p. 12).

In Harry Potter's world, the struggle between *good* and *evil* is a constant theme, with the main character tasked with defeating the main villain and creating a more democratic and tolerant society. However, unlike classic hero archetypes, Harry's victories are only possible with the help of friends, teachers, and magical creatures. The idea of fatalism and providence is challenged as self-made individuals play a significant role in shaping their own destinies. The concept of prophecy is treated with scepticism by many characters, making it unclear if it was fulfilled in the end.

The characters in Harry Potter are realistically flawed, avoiding the idolisation of the characters. Additionally, the characters' pasts are not purely virtuous, increasing their psychological depth. While characters in fantasy often undergo journeys between worlds, Harry Potter's journey is unique in that his home in the real world is his protection from dark forces. This protection reflects the idea of the systemic integrity of both worlds, as shown in the curse of Harry's mother. Harry Potter's transformation from a neglected orphan to a respected figure in the magical community reflects how behaviour can change in a different reality. However, the importance of traditional values, such as hard work and loyalty, is reinforced in the school routine, leading to short-lived fame.

In contrast to fantasy, regular travelling from one reality to another, with or without the help of special devices, is a norm for almost all the characters. Besides, along with the traditional fairy-tale routes, for example, through a chimney, as Santa Claus does, the author offers other ways of moving between the worlds. The characters travel between the two worlds by train, bus and even by employing household items, which under the magic, turn into a portal called Portkey.

Rowling, in her books, creates a different space and a model of society that functions in separate segments of this space. The social structure of the wizarding world is not utopian. The author models a typical hierarchical system. The Prime Minister heads the Ministry of Magic. It involves several departments, such as The Department of Magical Law Enforcement and the Department for the Regulation and Control of Magical Creatures responsible for various public life spheres. By analogy with the primary world, the magical world has a public transport system, the media, the banking system, its business structure, and even a scientific community issuing periodicals, *Transfiguration Today*, *Challenges in Charming*, etc.

Family is the basis of this society, and the inner ties are robust; however, the traditional archetypes of the *man-warrior* or the *woman-keeper of the hearth* have undergone significant changes in accordance with the reality of our modern society. The mother in the Weasley family holds all the power. She organises the family's daily life and determines further development strategies. Only the mother directs her children's activities, and even George and Fred, irrepressible tomboys, fear their mother's anger.

Magicians in the Harry Potter series value collective interests and learn team spirit, making them similar to ordinary people in the real world. The theories of Todorov, Jackson, and Mendlesohn are applicable in analysing the story's hesitancy between real and unreal elements, the hero's journey, and the importance of the setting and social structure in the wizarding world.

Conclusion

In conclusion, the Harry Potter series creates a secondary world that is consistent and believable, with its own culture and customs. The fantasy world is not an escape from reality, but rather a transformed image of it. The main conflict in the series is between *good* and *evil*, and the fantasy world deals with universal themes and issues that are relevant to modern readers. J. Rowling's Fantasy creates a separate world that is rich, believable, and aesthetically meaningful. It allows the exploration of themes and ideas that might not be easily explored in the real world. The interconnected layers of the real and fantasy worlds are linked through plot and space, and the characters' abilities and characteristics remain consistent throughout the story.

The Harry Potter books align with theories on narrative structure, alternate worlds, and fantasy literature. Todorov's theory states that the setting is an essential element of a story's structure, and the detailed descriptions of the magical world in the books adhere to this theory. Jackson's theory emphasizes how fantasy literature presents alternate worlds that encourage readers to view the world differently. In Harry Potter, the magical world is open to the real world, and the characters are not limited in terms of travelling. Mendlesohn's theory proposes four categories of fantasy literature, and Harry Potter can be considered a portal-quest story as the characters enter the magical world through a portal and become fully immersed in it. The blurring of the lines between reality and fantasy creates a sense of ambiguity and uncertainty that is central to Todorov's theory of the fantastic. The detailed descriptions of the magical world in the books, as well as the parallelism of the magical and real worlds, demonstrate the author's commitment to world-building, which is emphasized in Mendlesohn's theory of fantasy literature. The innate magical abilities create a sense of hesitation and wonder in the reader and are presented as something that can be explained rationally through a system of training and improvement. The magical world exists on the border between the real and the fantastic world, creating ambiguity and uncertainty, which is a key characteristic of the fantastic. The magical world serves as a reflection of the real world, as the characters face many of the same challenges and problems that real people face.

Sources

- Rowling, J. K., 1997. *Harry Potter and the Philosopher's Stone*. New York: Scholastic Inc.
 Rowling, J. K., 1998. *Harry Potter and the Chamber of Secrets*. New York: Scholastic Inc.
 Rowling, J. K., 1999. *Harry Potter and the Prisoner of Azkaban*. New York: Scholastic Inc.
 Rowling, J. K., 2001. *Harry Potter and the Order of the Phoenix*. New York: Scholastic Inc.

References

- Attebery, B., 2013. *Stories about Stories: Fantasy and the Remaking of Myth*. Oxford University Press.
 Black, Sh., 2003. The Magic of Harry Potter: Symbols and Heroes of Fantasy. *Children's Literature in Education*, 34 (3), pp. 237–247. <https://doi.org/10.1023/A:1025314919836>.
 Burelbach, F. M., 1982. An Introduction to Naming in the Literature of Fantasy. *Literary Onomastics*

- Studies*, 9 (11), pp. 131–148. Available at: <<https://soar.suny.edu/bitstream/handle/20.500.12648/3032/los/vol9/iss1/11/fulltext%20%281%29.pdf?sequence=1&isAllowed=y>> [Accessed 15 November 2022].
- Carroll, J. S., 2012. *The Sanctuary Topos in: Landscape in Children's Literature*. Oxfordshire, England: Routledge.
- Chang, Y., 2020. An Analysis of the Secondary World in *Harry Potter* Series from the Perspective of Fantasy Theory. *Studies in Literature and Language*, 20 (3), pp. 92–98. <http://dx.doi.org/10.3968/11718>.
- CEA, 2019. *The Commission on English Language Accreditation*. [pdf] Available at: <<http://www.cea-accredit.org>>. [Accessed 15 November 2022].
- Forster, E. M., 1955. *Aspects of the Novel*. New York: Harcourt, Brace & World.
- Genishi, C., (Series Editor), Strickland, D. S. (Series Editor), Alvermann, D. E., (Series Editor), 2004. It's Like a Fantasy World. In: *Out of this World: Why Literature Matters to Girls*. Blackford, Holly Virginia, Teachers College Press.
- Haas, H. A., 2011. The Wisdom of Wizards – and Muggles and Squibs: Proverb Use in the World of Harry Potter. *Journal of American Folklore*, 124 (492), pp. 29–54. <https://doi.org/10.5406/jamerfolk.124.492.0029>.
- Hall, J., 2011. Embracing the Abject Other: The Carnival Imagery of Harry Potter. *Children's Literature in Education*, 42, pp. 70–89. <https://doi.org/10.1007/s10583-010-9123-y>.
- Jackson, R., 1981. *Fantasy: The Literature of Subversion*. Methuen.
- Kate, B., 2005. “Same-as-Difference”: Narrative Transformations and Intersecting Cultures in Harry Potter. *Journal of Narrative Theory*, 1, pp. 112–132. <https://doi.org/10.1353/jnt.2005.0009>.
- Lewis, C. S., 1950–1956. *The Chronicles of Narnia*. HarperCollins.
- Lewis, C. S., 1933. *The Pilgrim's Regress*. Eerdmans.
- Martin, G. D., 2003. *An Inquiry into Purposes of Speculative Fiction. Fantasy and Truth*. Lewiston: New York.
- Maza, L. G., 2012. Deconstructing the Grand Narrative in Harry Potter: Inclusion/Exclusion and Discriminatory Policies in Fiction and Practice. *Politics & Policy*, 40 (3), pp. 424–443. <https://doi.org/10.1111/j.1747-1346.2012.00358.x>.
- McEvoy, K., 2004. Aesthetic Organization: The Structural Beauty of J. K. Rowling's Harry Potter Series. *The Washington & Jefferson College Review*, 54, pp. 14–23.
- Mendlesohn, F. E., James, 2012. *A Short History of Fantasy*. Oxfordshire: Libri Publishing.
- Petty, A. C., 2004. *Dragons in Fantasy: Scaly Villains and Heroes in Modern Fantasy Literature*. Cold Spring Harbor. New York: Open Road.
- Roberts, A., 2014. *Get Started in: Writing Science Fiction and Fantasy*. London: Teach Yourself.
- Rottensteiner, F., 1979. *The Fantasy Book: An Illustrated History from Dracula to Tolkien*. Collier Books.
- Steven, B., 2004. Fantasy and the Interpretation of Fantasy in *Harry Potter*. *The Washington & Jefferson College Review*, 54, pp. 24–32.
- Sullivan, C. W., 2001. Folklore and Fantastic Literature. *Western Folklore*, 60 (4), p. 279–296. <https://doi.org/10.2307/1500409>.
- Stableford, B. M., 2012. *Writing Fantasy and Science Fiction*. San Bernardino. California: Borgo Press.
- Stephan, M. C., 2016. Do you believe in magic? The Potency of the Fantasy Genre. *Coolabah*, 18: *Reflections on Fantasy and the Fantastic*, pp. 3–15. <https://doi.org/10.1344/co2016183-15>. Available at: <<https://revistes.ub.edu/index.php/coolabah/article/view/CO201618/18769>> [Accessed 15 November 2022].
- Todorov, T., 1975. *The Fantastic: A Structural Approach to a Literary Genre*. New York: Cornell University Press.
- Tolkien, J. R. R., 1954–1955. *The Lord of the Rings*. George Allen & Unwin Ltd.
- Tolkien, J. R. R., 1947. *On Fairy-stories*. Rpt. In: *Essays presented to Charles Williams, 1947*. Ed. C. S. Lewis. London: Oxford University Press, pp. 38–89.
- Tolkien, J. R. R., 1973. *On Fairy-Stories*. In: *Tree and Leaf*. George Allen & Unwin Ltd.
- Warner, M., 2002. *Fantastic Metamorphoses, Other Words: Ways of Telling the Self*. Oxford, U.K.: Oxford University Press.