
The Spatial World Building of the Harry Potter Universe: Transforming a Plot-Dominant Narrative to a World-Dominant Narrative

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Original Article

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Abstract

*Spatial world-building has long been overlooked as a legitimate field of literature research, primarily due to the constraints of the 20th century. However, with the advent of innovative technological forms of literary expression, spatial world-building has blossomed into a vibrant area of study for academics. At its core, world-building is the art of crafting a fictional universe that transcends its original storyline..J.K. Rowling unwittingly forged a magical realm when she published *Harry Potter and The Philosopher's Stone* in 1998. This article delves into the captivating spatial development of the Wizarding World of Harry Potter. Over the past two decades, this beloved universe has undergone a remarkable transformation, evolving from a narrative dominated by plot to one that thrives on the richness of its world. This shift highlights how the wizarding world has captured the imagination of fans to such an extent that it has taken on a life of its own, independent of the original Harry Potter narrative. This research paper embarks on an exploration of spatial world-building by examining the shift from plot-centric storytelling to a world-centric experience. To illuminate this journey, the researcher draws on the insightful frameworks articulated by Marie-Laure Ryan in her seminal work, *Narrative as Virtual Reality: Immersion and Interactivity in Literature and Electronic Media* (2001). The study uncovers the various transformative developments that facilitate the transition from a singular plotline to a richly textured, expansive narrative landscape. By analyzing the distinctive attributes that shape these narratives, the researcher reveals the extraordinary evolution of the Harry Potter series from a linear storyline into a dynamic, multifaceted world that continues to enchant audiences within the expansive Wizarding World Universe.*

Introduction

For a considerable period, geography and spatial world-building were undervalued as significant literary elements. Traditionally, literary works tended to focus on character development and plot progression, often sidelining the intricate mapping of fictional worlds. This perception began to shift in the 21st century, largely due to technological advancements and the emergence of diverse literary platforms. As these innovations gained traction, academia recognized the importance of spatial world-building as a legitimate and rich area worthy of exploration within literary studies.

Two seminal works that exemplify the depth of world-building are J.R.R. Tolkien's "The Lord of the Rings" and L. Frank Baum's "The Wizard of Oz." Tolkien meticulously constructed a comprehensive mythology, languages, and histories that defined Middle-earth, effectively creating a vast tapestry in which his narratives unfolded. Upon his death, Tolkien left this richly crafted universe in the hands of his son Christopher, who became the guardian of Tolkien's legacy, ensuring its preservation and expansion.

In contrast, Frank Baum adopted a more open approach with Oz, inviting others to contribute to the mythos he created. This collaborative spirit allowed for the evolution of the Oz universe, culminating in innovative retellings, including Gregory Maguire's beloved 1995 novel, "Wicked." This work reinterpreted the characters and themes of Oz through a fresh lens, demonstrating how the world of Oz could adapt and grow through new imaginative contributions.

The Harry Potter universe serves as another great example of world building. J.K Rowling developed the wizarding world from a single plotline narrative to a world narrative that spreads across eight movies; one stage play; one game; a prequel trilogy and two theme parks. This paper aims to delve into the significance of a world-oriented narrative as compared to a plot-oriented one. By exploring the transitional phases outlined in Marie-Laure Ryan's framework, we can better understand how a narrative originally focused on plot can evolve into one that is dominated by its richly developed world. Through a systematic examination of Ryan's accumulative table, this analysis will trace the steps of this transformation, highlighting the literary techniques and thematic shifts involved in moving toward a narrative that celebrates and invests in its spatial dimensions.

Theoretical Framework

This article elucidates the principles extrapolated from Marie Louse Ryan's conception of plot-dominant and world-dominant narratives. She makes a clear distinction between the two by stating, "While worlds are spaces that contain stories, stories are mental constructs that imply a world (J. Rowling, Harry Potter and the Philosopher's Stone)" (23). Ryan explains that worlds are more or less either story-centered or world-centered. The story-centered narratives are more concerned with plots, characters, and events while world-centered narratives take a closer look at the landscape of a story. Every world-centric narrative starts as a story-centric narrative. However, when a plot-centered narrative gains a reader's intrigue it often turns into a world-centric narrative. Ryan created a diagram that defines the spectrum that distinguishes what genre constitutes plot-dominated and what genre constitutes world-dominated narrative. Discussing this spectrum of plot-centered narrative and world-centered narrative. While humor and tragedy often hover near the story pole, it is in the realms of science fiction and fantasy that we find the closest alignment with the world pole. In these imaginative genres, the narrative unfolds like a winding trail, guiding the audience through richly constructed tapestries of extraordinary landscapes and intricate cultural traditions. As the fictional world distances itself from the familiar contours of everyday life, it captivates the reader or spectator's attention, drawing them deeper into its unique allure. The more divergent a fictional universe is from our conventional reality, the more compelling and immersive the experience becomes, as the creative endeavor of crafting such an alien realm stands as a remarkable testament to the limits of human imagination (Ryan 41)

As Ryan mentions Science Fiction and Fantasy come closest to the world pole because of the element of fancy. The Wizarding World is no exception. What started out as a single plotline; seven-book series has now evolved into an ontological wonder that has been explored for the past two decades. Ryan has outlined a list of attributes that contribute to the transformation plot-centric narrative into a world-centric narrative.

The first attribute is the textual realization of a narrative. The story-driven narrative usually has one text, while a world-driven narrative has multiple texts. Similarly, the medial realization of these narratives also differs, While, plot-centric narratives have a single medium of representation; world-centric narratives have multiple mediums of representation and development. The third attribute includes the creative process of developing a narrative. A plot-centered narrative is usually the work

of a single author. On the other hand, a world-centered narrative is more of a collaborative effort with multiple authors contributing to the development of the fictional universe. While a plot-dominated narrative is closer to the actual world the world-dominated narrative is usually more distant in contrast. Furthermore, in a plot-centric narrative, the fictional world isn't represented completely; while a world-centric narrative strives for completion. Other than that, information about the world is less prominent in a single-plotline narrative while a world dominated narrative strives to add more information about a fictional universe every day. The role of the fictional world is much more defined in a world-centric narrative than in a plot-centric narrative. Additionally, when it comes to the reader's experience plot-elevated narratives typically act as the readers' gateway into the fictional universe; world-elevated narratives usually cater to the reader's return to the fictional universe. The focus of a plot-centric narrative is on the characters and events while the focus of the world-centric narrative is on the fictional world itself i.e. the geographical landscape of the fictional universe. As far as spatio-temporal dominance is concerned, a plot-dominated story is usually more concerned with time. On the other hand, a world-dominated story is directly related to space and place. The last attribute that contributes to the passage of a plot-dominant narrative towards a world-dominant narrative is the preferred paratextual representation. Paratextual representation is how extra information about a fictional world is given in the narratives. In a plot-centric story, the story is usually presented through a summary within the text while in a world centric narrative Encyclopedic information about the world is given on different digital and non-digital platforms.

This article in conclusion, the Wizarding World originally emerged as a singular narrative centered around the journey of a young wizard named Harry Potter. However, it swiftly evolved into a vast and multifaceted phenomenon that has captured the imaginations of millions worldwide. Even after the final book was published, the universe did not simply close its doors. Instead, it continued to flourish, with new stories, characters, and supplementary material being introduced through various mediums, including film adaptations, spin-off series like "Fantastic Beasts," theme park attractions, and interactive experiences.

This dynamic expansion illustrates how the Wizarding World functions as an open fictional universe, one that is continually enriched by the introduction of fresh lore, complex character arcs, and intricate backstories. As a result, fans are treated to regular updates and explorations of both familiar and previously unexplored aspects of this enchanting realm.

The evolution of the Wizarding World is a testament to J.K. Rowling's storytelling prowess and the deep connection she fostered among her readers. However, this ongoing journey will inevitably reach a conclusion when Rowling decides to finally close the chapter on her creation. Until that time, the world of wizards, witches, and magical creatures is poised to keep captivating audiences, inviting them to dive deeper into its ever-expanding tapestry of tales.

Attributes	Plot-Focalized Narratives	World-Focalized Narrative
Textual Realization	One Text	Many texts
Medial Realization	Single Medium	Multiple Mediums
Creative Process	Individual	Collaborative
Relation to Actual World	Close	Distant
Representation of World	Incomplete representation	Strives for completion
Informational Texture	Thin	Thick
Preferred Paratextual Representation	Plot Summary	Encyclopedia
Role of World	Container for plot	Focus of attention
Typical User experience	First step in the World	Return to the familiar World
Focus	What? Who	Where?
Spatio-Temporal Dominance	Time	Space and place

Keeping this table in mind, the researcher has analyzed the multi-textual, multi-medial and collaborative effort that keeps expanding and updating this fictional universe.

Results and Discussions. Fig.2. Plot-Dominated Narrative Vs. World Dominated Narrative:

Story-dominated text		World-dominated text
“The Boy Who Lived” HP	Fantasy	The Wizarding World

The spatial uplift of the Wizarding World began with the single plotline seven book series of Harry Potter. We need to understand the terms plot-dominated text and world-dominated text. Plot dominated texts are those texts that are centered around a certain storyline. As the storyline develops the plot thickens until it finally reaches its climax which leads to a resolution. A world-dominated text is not based on a story. In a world-dominated text, the characters and their adventures are decentralized and the spatial foregrounding is brought to the forefront. This is only possible if the plot-dominated texts are incredibly detailed. The Wizarding World sprang out of the single plotline story series Harry Potter. Rowling created her geographical dimensions within the HP texts and from there she created new storyworlds and timelines in which even though the characters and plotlines has changed but the spatial focalization the same. Thus, the Harry Potter series serves as a setup for the Wizarding World. The series is a plot-dominated story world that revolves around the adventures of Harry Potter and his friends. This seven-book-long narrative explores the character development, plotlines, and settings from various aspects. What sets this fantasy apart from the commonplace fantasy of the 21st century is the minute detail of the ordinary. Rowling through her storytelling prowess explores the magical capabilities of the mundane. She gives details not only of the traditional elements of a story but also of the space in which that story is set. This is important to understand the geographical or spatial expansion within the literary masterpiece.

The spatial development throughout the Harry Potter series created a plethora of fictional traditions and cultures which through transmedial intervention became a global phenomenon. When this fictional universe became a comprehensive spectacle, the narratives that followed became more world-dominant than plot-dominant. The universal element which includes cultural and traditional inclusivity thus helps expand the spatial realms of the fictional universe in question namely, The Wizarding World. Rowling did not only create characters and events she created a complete culture in her books. The beauty of creating this entire culture is seen in the fact that even though the series ended the world she created did not. On the contrary, it gave way to new details and developments that furthered the cause of expansion within the Wizarding World.

The geographical explorations of the Wizarding World are strongly evident in the adventures of Newt Scamander. The film series *Fantastic Beasts and Where to Find Them* is an excellent example of the spatial development of the Wizarding World. Global focalization is evident in this series, as we see Scamander traveling the world in his efforts to stop dark wizards from taking over. At the same time, he ensures that the magical creatures within his realm are well cared for. *Harry Potter and the Cursed Child* is symbolic of the diversification that came along with the spatial growth of the fictional universe. This diversification is not only racial but also gendered. Rowling through this play not only explores the adult lives of the original Harry Potter characters but also makes sure to add subtle hints of racial diversification (in the form of Black Hermione Granger) and a subtle hint of a love story between the two main characters of *Harry Potter and the Cursed Child* Albus Potter and Scorpius Malfoy. To understand the subtle yet explosive development of the Harry Potter World to the Wizarding World Ryan has highlighted certain attributes that contribute to this world-building process.

Textual Realization

Textual realization refers to the brevity with which text is used in developing a narrative. A single-plotline text rarely needs more than one text to complete a narrative. Even if it does need more than one text it is usually to further the sequence of the same plotline narrative. The Harry Potter series provides a complete outlook of Harry Potter's transition from a child to a young adult. However, each of the seven books has a certain plotline that is resolved by the end of the novel. Thus, they can be read singularly if one decides not to pursue the narrative as a whole. However, to understand the spatial interface of the Wizarding World it is important not only to read the seven books of Harry Potter but also the texts and paratexts that proceed and accompany it respectively. Thus, to understand the universe in which the Harry Potter series is based we will also read its paratexts which include *Fantastic Beasts and Where to Find Them* (2001), *Quidditch Through the Ages* (2001), and *The Tales of Beadle the Bard* (2008). On the other hand, its successors such as the play *Harry Potter and the Cursed Child* (2016) and the film series *Fantastic Beasts and Where to Find Them* (2016-2022) also play a thriving role in building the world. It takes more than one text to create a world dominated narrative.

Medial Realization

Medial Realization refer to spreading the narrative through digital and non-digital platforms. In the case of plot, usually the storyworld narrative is created in books written by original author but typically these narratives are spread through different medial paths. The plot-focalized Harry Potter series was first turned into a film series consisting of eight movies. The film series began in 2001 with *Harry Potter and the Philosopher's Stone* (2001). It gained a lot of popularity, and it culminated in a fan following of its own. It thus gave rise to a fraction of two groups ones who were book fans and the others who were film fans. From there it gained a lot of momentum as the audience could not get enough of the films and the books even after they had conclusively ended in 2011 and 2007 respectively. That is because once the series got attention Potter was not on the center of the imaginative universe after the series ended, it was the magical space that Rowling created and Director David Yates and Chris Columbus brought to us through the screen that kept the audience hooked. Once Harry Potter was displaced as the titular character of the Wizarding World Universe. The space became open to new characters and events that would reorient the spatial development of the magical universe of the wizards. The most ostensible characters that have come out of the universe that were created after the Harry Potter characters are Newt Scamander and Albus Severus Potter. Their medial representation is film and stage respectively. While both these characters are introduced in the source books, they are not explored until much later through texts other than the original books. Newt Scamander is introduced in the first book as just the author of a certain coursebook that is used in the Hogwarts Curriculum. On the other hand, Albus Potter is introduced towards the end of the series in the Epilogue of Book 7, when Harry is dropping off his children at Platform 9 $\frac{3}{4}$. However, we get to explore his character in more detail through the play *Harry Potter and the Cursed Child*. Rowling delves into the complex psyche that comes with being the son of a famous hero. It also explores the complexities of adulthood that accompany Harry Potter as he steps into middle age. Similarly, *Fantastic Beasts and Where to Find Them* is a screen-fest that explores the spatiality of the Wizarding World with more vigor as compared to the Harry Potter story. The explorative prowess of the Wizarding World is much more evident in *Fantastic Beasts and Where to Find Them* as it revolves around a wizard whose profession allows him to travel the wizarding world and simultaneously save it as well. Thus, the spatial expansion of the wizarding world is much more evident in works created after the original Harry Potter series, rather than in the series itself because once the writer is done with the original story, she has created room and time to expand upon the world she had created both individually and collaboratively.

Creative Process

The creative process of world-building involves the development of characters and events that inhabit the world in question. In the world-building process, this development takes place in two

fold, Firstly, we have characters and events that are created and developed by the individual author. In the case of The Wizarding World, this universe has officially been designed by J.K Rowling. Rowling has developed every detail of her fictional world. From the characters to the fictional events everything was already planned by Rowling. She gave life to the original characters of the series. However, when the fictional world expanded beyond the reach of one story, Rowling had to recruit known and unknown writers who contributed to the wizarding world in different capacities. The unknown writers are usually freelancers who contribute different articles to the Wizarding World website adding content to the world under Rowling's supervision. These contributors are usually anonymous, they are usually credited as the Wizarding World Team. These team members provide an analytical view of why certain characters are a certain way. For example, in the article *Inside the Murderous Mind of Bellatrix Lestrange* (22nd October 2023) one of the team members discusses the mental instability of Bellatrix Lestrange. In the novels, she is one of the most sadistic and evil dark witches who tortures and kills many innocent wizards and witches. She also tortures Hermione Grange in Book 7. This article on the Features webpage of the Wizarding World website analyzes Lestrange's psyche and why she is the way she is. It critiques Lestrange's devotion to Lord Voldemort and her undying piety towards him. Similarly, another article explores the importance of the full moon in the wizarding world and most importantly its significance amongst people who turn into werewolves.

Rowling also collaborated with known screenwriters and stage writers in order to make her fictional world expansive. To explore the world that was created after the Second Wizarding War, she created the stage play Harry Potter ATCC in which she is not the principal writer. She has collaborated with John Tiffany and Jack Thorne to create this piece of fiction. The collaborative effort has helped in the diversification of the wizarding world as the play adds more characters subscribing to different races, genders, and nationalities. This diversification process was taken a step further by Steve Kloves who worked with Rowling in the Harry Potter and Fantastic Beasts and Where to Find Them film franchise. In the FBAWTFB trilogy, we come across witches and wizards of different nationalities and races as the world comes together to stop the villainous Grindelwald from exposing the Wizarding World to the Muggle World. Consequently, he played a vital role in expanding the role of the International Wizarding World in the going-ons of the Wizarding World which is a well-received step by a large number of the audience. While the creative process of a single-plotline narrative is individual, a narrative focused on spatiality has a more collaborative creative process.

Relation to Actual World

Usually a single-plot line narrative is rooted in the real world while a spatially centered narrative is often developed in fictional worlds that have little to do with reality. The Wizarding World was created within the boundaries of the real world. It is to be noted that Rowling from the very beginning keeps a clear distinction between the world of the magical and the world of the non-magical (which she calls the Muggle World). Throughout her maiden fictional voyage in the Harry Potter series she makes a clear distinction between the magical and non-magical world and she also clearly states the existence of these two worlds within the same plane but different realms. Throughout the three storyworlds she created; there is a constant emphasis on keeping these two realms apart. In her fictional stories she highlights the significance of keeping these two worlds at bay from each other because if the non-magical world ever figures out the existence of the wizarding realm it could prove disastrous for both sides, as good and evil exists on both ends of the spectrum. Thus, throughout her fictional universe there is this constant struggle to keep the two worlds apart.

The wizarding world exists in the same space as the actual world but Rowling has disguised it in such a way that it is not apparent to the non-magical eye. For example, the Hogwarts Station is at the Kings Cross Station but it is located at Platform 9 $\frac{3}{4}$ which is not visible to the Muggle Eye. It is between the 9th and 10th station. Young witches and wizards pass through the wall

of the 9th station to get to the Platform 9 $\frac{3}{4}$ which takes them to their schools. Similarly, the real world is more technological while the wizarding world is magic-centered.

It is to be noted that as the world develops the distance between the Muggle World and Wizarding World also increases. In the Harry Potter and the Cursed Child and Fantastic Beasts and Where to Find Them storyworlds the Muggle world is not as centered as it is in the Harry Potter series. In both the sequel and prequel respectively, both stories are primarily based in the wizarding world and have little to do with the actual world. The surroundings are just there to exist as a setting in which action is taking place. The magical spatial setting is much more enchanting in Newt Scamander's and Albus Potter's narrative. Thus, the more a fictional world expands the more spatially focalized it becomes to the imaginary world that is originally created by the fiction writer in this case J.K. Rowling. Thus, it is safe to say that while initially the Wizarding World was set in the actual world particularly during the HP series, as the spatial significance of the world building progressed the actual world started to be sidelined by the imagined world.

Representation of the World, Paratextual Illustration and Informational Texture

Although fictional worlds are usually mostly left incomplete. There is a difference between the representation of worlds in both plot-centric narratives and world-centric narratives. Plot-centric narratives usually create an incomplete world; while a world-centric narrative always strives for completion. Thus, the informational texture of a plot-significant narrative is thin, while that of a spatial-significant narrative is thick. The reason why spatially significant narratives are usually this thick is because of the profundity of information within such narratives. To begin with, unlike plot-dominant stories, spatially focalized narratives do not traditionally focus on the characters and events. It does not revolve around one hero, one adventure and one conclusion. It is an amalgamation of different storyworlds each storyworld has a different plot, protagonist and conflict. The encyclopedic nature of such a fictional universe makes it open to a lot of new information which is added every now and then by the author or his/her team. The Wizarding World is one such encyclopedic fictional universe. The Wizarding World webpage is the official information giving webpage of this fictional universe. However, this has not stopped fans from creating sites such as MuggleNet which has actually been functioning since the formation of the Wizarding World.

Other than that, paratextual texts also play a vital role in adding to the depth of the wizarding world. Sister texts such as *Tales of Beadle the Bard* (2008), *Quidditch through the Ages* (2001) and the original book of *Fantastic Beasts and Where to Find Them* (2001) (which Rowling initially wrote under the pseudonym Newt Scamander) have not only given detailed information regarding the history and culture of the magical world but (The Wizarding World Team) (Jamal) (Yates, *Fantastic Beasts and Where to Find Them*) (Yates, *Fantastic Beasts and Where to Find Them: Crimes of Grindelwald*) has also formed the basis for the creation of another story world that digs deeper into the historical events of the Wizarding World across the globe.

Even though Rowling and her team have added a great deal of detail to her fictional masterpiece, she seems to be far from done as she keeps adding new information about different aspects of the wizarding world. Just recently Rowling endorsed the new game called *Hogwarts Legacy* which was released in February 2023. It is set in the 1890s this game is an interactive first-person narrative in which the player gets to decide what course of action to take. This is yet another storyworld created by a team of game developers under Rowling's supervision. This game was released in 2023 and has gained a lot of popularity since its release. However, this game is another paratext added to the already budding paratextual pudding in the Wizarding World universe.

Role of World and Typical User Experience

In a plot-centric narrative, the role of the world is usually not that well defined. While Rowling went against the norm and did focus on the world in her maiden writings it wasn't as focused and detailed as it became so in the proceeding storyworlds she created in her wizarding world later on. In a spatially-focalized narrative, the world is the main lead as it is the focal point of

development within the narrative. In a plot-centric narrative, the characters are the focus of development which is why the role of the space the characters and events are set in is limited and not that grand. Rowling's Wizarding World did not gain momentum until the end of the Harry Potter series. Although readers and audiences were always fascinated by it, they never saw it in the forefront because of their investment in the plot of the Harry Potter series. It was after Rowling defocalized Harry Potter that the readers turned to the Wizarding World. She shifted focus the focus of her narrative primarily through her website The Wizarding World website which acts as archives in which Rowling added new information about her fictional universe. *Fantastic Beasts and Where to Find Them* and *Harry Potter and the Cursed Child* are primarily focused on the spatial and temporal world-building of the Wizarding World respectively. Usually, when a reader steps into a plot-centered narrative they are making their first dip into the fictional world created for them. However, a world-centered narrative is one that the reader is usually familiar with and returning to. A world-centered narrative unlike a plot-centered narrative already has a setting that the audience is not only familiar with but enjoys as well. That is why they keep coming back to the world. The Wizarding World is a world-dominated narrative that has three author-authorized storyworlds (i.e. keeping at bay dozens of storyworlds not authorized by J.K Rowling). It also has one author-authorized game called *Hogwarts Legacy* (2023). This is an interactive game that is set in 1899, a century before the events of the Harry Potter series. In this game, we control the character (who is enrolled in Hogwarts). Developed by Avalanche Software and published by Warner Bros this game allows the player to choose the gender, body type, and appearance of their character. The player also gets to decide what Hogwarts House they want to go into; Gryffindor; Hufflepuff; Slytherin, or Ravenclaw. Thus, this shows that the transmedial World Building Project is spreading its root to include video games as a legitimate form of narrative construction and fictional world development.

Focus and Spatio-Temporal Dominance

Whenever a writer sets out to create a fictional universe, they have a certain objective in mind. In a plot-dominated narrative, the focus of the author is who and what. That is to say that the writer is completely invested in the character and the events that would determine the course of action for the protagonist. However, in a world-dominated narrative, the focus is not the who and the what but the where. It is the setting that is the primal focus of a spatially-centered narrative. For world building to take place this is very important. World-building can only occur if the paradigm has shifted from character to place. In the case of the Wizarding World, this is exactly what happened. When the Harry Potter series ended, it was the world in which the series was based that became the main focus of J.K Rowling. Rowling strongly believed that the fictional world she had created had the potential to become something huge and she followed through with this belief by creating a website that caters to this very idea. The Wizarding World or Pottermore (as it was initially known) was created for this very purpose. It provides its fans with all the encyclopedic information related to the Wizarding World. It not only gives insight into old characters but introduces new characters into the fictional world as well. These new characters then go on to create new storyworlds that are much more strictly oriented to the world that is created by Rowling. In both *Fantastic Beasts and Where to Find Them* and *Harry Potter and the Cursed Child* even though the real world is pretty much present in the backdrop it is not as apparent as it is in the Harry Potter series and therefore not as detailed. On the other hand, the spatial focalization is acute in these storyworlds as both narratives explore the Wizarding World from two very different angles. *Fantastic Beasts and Where to Find Them* has a more international oeuvre as Scamander explores different countries and their wizarding cultures such as France, America, and even China. He explores the wizarding wild of the magical world as we come across different animals that can only be found in this fictional world. In the play *Harry Potter and the Cursed Child*, the world is explored from the aspect of temporality. In the play, we see a what-if situation that arises from Albus Potter's resentment of his father Harry Potter. When Albus turns back time to please his friend Delphine he reverses all the events of the Harry Potter series. This leads to the erasure of his existence because his father loses the battle against Voldemort and therefore dies in the aftermath which means that Albus along with his

siblings James and Lily Potter never exist in the warped timeframe that is created. Thus, it falls upon Scorpius Malfoy to turn the wheels of time so that everything could go back to normal. He eventually succeeds in his endeavor and not only brings Albus back into existence but also his cousins Rose and Hugo Weasley who also were erased since the change of the action in the past meant that Ronald Weasley and Hermione Granger never got married. So, the temporal dominance of narrative is very much evident in this play and the spatial dominance is evident in *Fantastic Beasts and Where to Find Them*. Such a dominance can only be implemented in world-dominated texts which is not possible for every literary text. Only those whose worlds have been given life by its author.

Conclusion

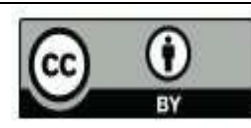
In conclusion, the Wizarding World began as a single plotline narrative that developed into such a major phenomenon that even though the story ended, the world did not. On the contrary, it kept expanding and adding new stories, information, and material to this day. Thus, the Wizarding World is an open fictional world that is still in the process of divulging new characters and stories regularly. The evolution of the Wizarding World will come to a halt once Rowling decides to close the doors of her fictional universe to her readers.

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