

**АЗЫРКЫ АДАБИЯТТА Ж. К. РОУЛИНГДИН РОЛУ THE ROLE OF J. K.
ROWLING TO MODERN-DAY LITERATURE**

РОЛЬ Ж. К. РОУЛИНГ К СОВРЕМЕННОЙ ЛИТЕРАТУРЕ

***Аннотация:** Азыркы англис адабиятында Ж.К.Роулинг Гарри Поттердин сыйкырдуу дүйнөсүн жаратып бүткүл дүйнөгө белгилүү болду. Макаланын максаты – Ж.К. Роулингдин англис адабиятын калыптандырууда ойногон көп кырдуу ролун жана анын чыгармалары дүйнөлүк масштабда кандай резонанс жаратканын изилдөө болуп саналат.*

***Аннотация:** В сфере современной британской литературы немногие авторы оказали столь значительное и продолжительное влияние, как Дж.К. Роулинг. Наиболее известная благодаря созданию очаровательного мира Гарри Поттера, влияние Роулинг простирается далеко за пределы Хогвартса. Целью научной статьи является изучение многогранной роли, которую Роулинг сыграла в формировании британской литературы, и того, как ее произведения нашли отклик в глобальном масштабе.*

***Annotation:** In the realm of contemporary British literature, few authors have made as significant and enduring an impact as J.K. Rowling. Best known for her creation of the enchanting world of Harry Potter, Rowling's influence extends far beyond the confines of Hogwarts. This article aims to explore the multifaceted role that Rowling has played in shaping British literature and how her works have resonated on a global scale.*

***Түйүндүү сөздөр:** Фантазия, адабий дүйнө, жанр, анализ, каармандар. **Ключевые слова:** Фэнтези, литературный мир, жанр, анализ, персонажи. **Keywords:** Fantasy, literary world, genre, analysis, characters.*

In the realm of contemporary British literature, few authors have made as significant and enduring an impact as J.K. Rowling. Best known for her creation of the enchanting world of Harry Potter, Rowling's influence extends far beyond the confines of Hogwarts. This dissertation aims to explore the multifaceted role that Rowling has played in shaping British literature and how her works have resonated on a global scale.

Rowling's narrative style, characterized by its accessibility and vivid imagination, has not only captivated millions of readers worldwide but also significantly contributed to the resurgence of children's literature. Her ability to address complex themes such as identity, morality, and the nuances of good and evil through the lens of fantasy has redefined the boundaries of genre literature. Moreover, Rowling's journey as an author, from her humble beginnings to becoming one of the world's most successful writers, serves as a testament to the power of storytelling and the enduring appeal of literature. This article will delve into an in-depth analysis of Rowling's works, her influence on British literature, and the literary techniques she employs, providing a comprehensive understanding of her contribution to the literary world.

Fantasy as a special literary genre.

During the 20th century, the definition of the genre has changed, and there is still no clear and unambiguous definition of this phenomenon in literary studies. At the same time, “signs of the genre, i.e. the techniques that organize the composition of the work are dominant, i.e. subordinating all other techniques. This dominant technique is sometimes called dominant. The set of dominants is the defining moment in the formation of the genre” (Walker, 2019) i.e., in his opinion, the genre is determined by the totality of the main features of the work, and not by the secondary ones.

According to the “Encyclopedic Literary Dictionary,” a literary genre is “a historically developing type of literary work. The theoretical concept of a genre generalizes the features characteristic of a more or less extensive group of works of any era, a given nation, or world literature in general” (With. 106). It should be noted that many theorists have tried to give a universal classification of genre characteristics. However, these attempts were not successful, since different literatures and literary movements imply different genre principles.

We will adhere to the definition given by the Modern Dictionary of Literature: genre – “a type of fiction, defined by a complex (sometimes minimal) of certain features (elements or qualities) of content and form”. The concept of genre implies continuity of perception: the reader, discovering in a work certain features of the plot, setting, behavior of the characters, refers it to any genre known to him, remembering what he has read and recognizing something familiar in the new one. However, in addition to stability, the category of genre also has the opposite feature: it is historically mobile. The boundaries separating genre from genre are fluid. Any genre can borrow specific features of other genres and significantly change its structure and appearance.

In this case, identifying it becomes extremely difficult: the same genre can be perceived differently in different eras, and the last word in the debate about its nature apparently belongs to the literary tradition, or, in other words, the reader’s education.

If we consider fantasy as a genre, then we must resolve the issue of its specific artistic form, conditioned by a specific content. A typical fantasy content can be called the story of salvation by an extraordinary, chosen hero of a fictional, unreal world. Other fantasy techniques are grouped around the image of fictional reality: the image of a hero (or group of heroes) saving the world and his many dangerous adventures; happy ending. Thus, in terms of content, fantasy can be called a genre (Burgess, 2024).

If we look at the composition of fantasy works as a property that distinguishes fantasy from other genres, we can see the following. Typically, the compositional structure of fantasy works represents a chain of adventures of the heroes, and the plot is a constant movement from one adventure to another; description of the hero’s path – “quest” (Burgess, 2024). Summarizing the definitions of a quest proposed by critics, we can assume that in fantasy it is characterized by three components: firstly, the hero’s path is depicted as movement in space, secondly, it is set by a goal, and thirdly, an internal, qualitative change in the hero is assumed during the journey. As for the specific figurative properties of fantasy, the main images are the above-mentioned fictional world, heroes - people and fantastic creatures (often mythological characters).

The characters are predominantly divided into villains who threaten the world and its saviors. However, the depiction of a fictional world, the struggle of a positive hero with villains, and the depiction of mythological characters are also characteristic of ballads, fairy tales, knightly romances and other folklore and literary genres (Brown, A. 2024).

Fantasy. Features of displaying space and time

Fantasy works most often resemble a historical adventure novel, the action of which takes place in a fictional world close to the real Middle Ages, the heroes of which encounter supernatural phenomena and creatures. Often, “fantasy” is built on the basis of archetypal plots.

Unlike science fiction, “fantasy” does not seek to explain the world in which the work takes place in scientific terms. This world itself exists in the form of a certain assumption (most often its location relative to our reality is not specified at all: either it is a parallel world, or another planet), and its physical laws may differ from the realities of our world.

In such a world, the existence of gods, witchcraft, mythical creatures (dragons, gnomes, trolls), ghosts and any other fantastic entities may be real. At the same time, the fundamental difference between the “miracles” of “fantasy” and their fairy-tale counterparts is that they are the norm of the described world and act systematically, like the laws of nature.

Increased interest is currently caused by commercial projects related to the film adaptation of J. R. R. Tolkien’s epic “The Lord of the Rings” and the series of books by J.K. Rowling about Harry Potter and some others. Fantasy is also expressed in addition to cinema, in painting, computer and board games. Such genre versatility especially distinguishes Chinese fantasy with elements of martial arts.

Critics pay great attention to fantasy, collaborate with science fiction magazines, and write science fiction themselves. But at this time, not a single monograph has yet been created entirely devoted to this problem. Perhaps the current period of the existence of fantasy is generally characterized by the accumulation of information, since the sensational phenomenon is gradually being replaced by a decrease in interest of both readers and the authors themselves: “... fantasy has not made any radical breakthrough into the future and has not opened new horizons in fantasy”.

Some observers predict the imminent death of the genre, others are confident that it will flourish. Researchers will have to figure out problems directly related to the role of fantasy in the modern literary process: the connection with science fiction, the definition and genesis of fantasy, its nature (genre, style, direction), as well as the nature of perception of such texts.

Some of the most famous definitions of fantasy:

“According to external parameters f. is a type of fantasy fairy tale. But the works of this direction have their own distinctive features. Firstly, it almost always and invariably presents a world that has nothing in common with the usual reality and populated by purely fictional characters. Heroes f. live according to the laws of the “fantasy” world, and only the psychology of their actions and actions can evoke familiar, traditional associations in the reader.

Secondly, f. widely uses the element of the surreal, divine, otherworldly. Finally, in this direction there are almost always battles, battles, horrors, etc. It is no coincidence that in f. There are even special varieties, in particular “mysteries”, “horror”, each of which is characterized by the predominance of certain scenes and characters. Works f. trace their origins to the fantasy genre, but became especially widespread in the 80s.

Currently, our domestic book market is literally inundated with products from f. foreign works. However, domestic authors quickly mastered these techniques. It seems, however, that the currently observed obvious bias in science fiction towards cannot be

durable, as evidenced by the dynamics of the divergence of such literature, which is increasingly evident in the decline of readers' interest in such books."

The literature analysis of Harry Potter

Rowling's expertise to draw from a broad scope of various sources sets the ground for her vivacious and entertaining narrating, which is one of the critical parts of why youngsters can't put her books down. In spite of the fact that Rowling has never explicitly named a solitary creator from whom she would take the motivation for Harry Potter, she incorporates components from various classes inside the books. She personally has said: "I lack slightest thought where my thoughts come from, or how my creative mind works. I'm simply appreciative that it does, in light of the fact that it gives me more diversion than it gives any other person" (Rowling, "From Mr Darcy"). Notwithstanding, she did notice a portion of her best creators, who might have been the probable wellspring of motivation for her composing Harry Potter, regardless of whether unwittingly or unexpectedly. Despite the fact that it in some cases appears to be that a few entries or thoughts in her books are simply impersonations of others, she adds her own mind and innovativeness to upgrade the composition of others (Eccleshare 37).

There is no question that Harry Potter and the Philosopher's Stone is a school story, as confirmed by the way that Hogwarts assume a significant part in this first book of the series. Rowling comprehends the upsides of the live-in school setting and utilizes each component it gives. As Eccleshare brings up:

The twofold abandoned set of rules where some, generally trifling, activities are diminished by frivolous school rules and the derivation of house focuses gives a similarity to request in our current reality where matters of a much serious nature - in any event, including life and passing - are constrained by more prominent powers which work for good and malevolence.

In particular, she upholds the significant center of the academic philosophy that asks the question why learning is so significant and how it can help you, which is certainly not a standard component of school stories (Eccleshare 37).

What is one of the principal advantages of school stories is that they offer a whole new world in which kids feel their power, to the degree conceivable, yet in addition the security gave by the school. Obviously, as occurs with schools, there are sure standards and guidelines that control their exercises; nonetheless, there are different resources, particularly on account of life experience schools, that furnish the understudies with a lot of different potential outcomes. Since they are far away from their homes and families and subsequently additionally from the daily reassurance it generally gives them, it can, aside from feeling yearning to go home, free them from the inconveniences that parent-kid connections accompany. They can rather move these profound energies into various types of connections - chiefly solid kinships and furthermore hatreds with their friends and more youthful or more established youngsters as well. Another angle that escalates the activity is the constant vicinity of youngsters in boarding schools and the way that they are remaining there for the time being too sets out a freedom to make plots with hazier, secretive undercurrents and the sensation of dread and by and large, there is simply more time to do more things. The inconceivability of guardians' chances to intrude on the undertakings inside this encased world makes an outside air for edifying the subtleties of youngsters' lives (Eccleshare 37-38)

Relatively few kids all over the planet have encountered concentrating on an all-inclusive school, notwithstanding, in fiction it is in many cases utilized and engaging

thought. As per Eccleshare "Rowling fits Hogwarts perfectly into the custom, drawing on shows of rules, ordered progressions, a fixation with game and much discussion about food". To be sure, currently the absolute first Hogwarts feast Harry encounters, all the food served is independently recorded:

The dishes before him were presently heaped with food. He had never seen such countless things he jumped at the chance to eat on one table: broil meat, cook chicken, pork hacks and lambchops, hotdogs, bacon and steak, bubbled potatoes, broil potatoes, chips, Yorkshire pudding, peas, carrots, sauce, ketchup and, oddly enough, mint hoaxes. (Rowling, *Rationalist's Stone* 92). Food is a significant piece of the general worth of Hogwarts, it is tasty and there is continuously a lot of it, which isn't common in that frame of mind of fiction where the standard was that the food was of low quality and there was not a lot of it. Rowling herself has conceded that it was one of her #1 books, *The Little White Pony* by Elizabeth Goudge, that roused her to give the additional thoughtfulness regarding the food being eaten in Harry Potter. That's what Rowling said "maybe more than some other book, it affects the Harry Potter books", she proceeded "the creator generally included subtleties of what her characters were eating and that's what I preferred. You might have seen that I generally list the food being eaten at Hogwarts" (Fraser).

The presence of Hogwarts - the palace like structure with its dramatic setting - is very like Roslyn, precipice top found school from Eric, or Gradually, the 1858 exemplary by F. W. Farrer, and it likewise looks like the Malory Pinnacles of a similar named book by Enid Blyton (Eccleshare 38). Aside from Hogwarts, the bar life in Hogsmeade, which is a main all-wizarding town in England where understudies can go on chosen ends of the week (and which isn't presented in the Thinker's Stone, yet in the third book *Harry Potter and the Detainee of Azkaban*), duplicates the bar life in *Tom Earthy colored's Schooldays* (1857) by Thomas Hughes (Eccleshare 38).

Sport is one more fundamental part of the school story class and it plays a significant job not just in molding the personality of the specific understudy yet in addition in the view of other understudies about that person. It can make 'legends' out of 'normal' understudies. The climate loaded up with feelings that is available during the fantastic wearing matches, alongside the accentuation in the group support and the commitment of the individual, joins the schools or houses.

Quidditch is one of the most intelligent innovations of Rowling as it is a dream sport that does not need, in any capacity, anything that a genuine game has. The enthusiastic discussions about groups, game rules, player's hardware, and the predominant status of wearing legends - that is the means by which Rowling shows her capacity to come up with new jargon, yet additionally, generally, with a well executed satire of a genuine game. As Eccleshare depicts it: Quaffles, Bludgers, Mixers, the Brilliant Nark - the possibility of a game with balls that fly straightforwardly at players, a scoring framework so intricate that accomplishing the principal goal can make a group lose the game, led in three aspects by groups flying broomsticks - it is a creative masterpiece.

What adds to the entertainment and validity of Quidditch as a game is Lee Jordan's critique brimming with comments in view of his undeniable individual inclinations of which side he is a fan of: " Slytherin under lock and key - Rock with the Quaffle - passes Spinnit-passes Ringer - hit hard in the face by a Bludger, trust it broke his nose - just kidding, Teacher - Slytherin score - gracious no ..." (Rowling, *Philosopher's Stone* 139).

As Harry Potter books turned out to be increasingly well known, they began to be taken not just as a sporting perusing, or youngsters' story, yet as an instrument for educating. In the ongoing years they have filled in as a method for concentrating on subjects like governmental issues, human science, or writing. This section will draw from the investigations done by Beth Driscoll, Stephen Deets and Tisha Beaton. The concentrate by Beth Driscoll is designated "Utilizing Harry Potter to educate proficiency: various methodologies" and examinations a few unique articles that talk about the Harry Potter books as instruments for the instructing and support the benefit of perusing for delight. Another review "Wizards in the Homeroom: Instructing Harry Potter and

Legislative issues" by Stephen Deets manages parts of political culture. For this study the class handled topics of personality, conduct, and globalization and the point of this research was to show that educating Harry Potter has a few advantages on the grounds that the book is driven by ethnic clash, political fights for control, and broken administrations along with a scholarly writing on the books. The last review utilized in this part is "Taking Time: Harry Potter as a Setting for Interdisciplinary Investigations" by Tisha Beaton also, centers around the 6th grade class (offspring of as old as Harry Potter in the first novel) that tackled a few exercises of a topical unit in light of Harry Potter that were planned in issue based learning. Understudies needed to track down the issue, ponder realities furthermore, thoughts, and make a goal.

The concentrate by Beth Driscoll is to show that Harry Potter can be utilized to fabricate kids' capabilities across various media structures, and that perusing for joy is as an instructively significant action. She accepts that Harry Potter books can uphold a model of proficiency that worth perusing for joy and that the utilization of books in the class can uphold the social and mental improvement of understudies. As per Bourdieu's hypothesis, training is a field with its own standards, however goes about as a subject to various impacts. In *The Field of Social Creation* (in Driscoll) that's what he contends "educators are strategically situated to profoundly influence extensive ideas of strict action".

There is a connection between the educating of proficiency and the thoughts regarding the worth of books in our general public. Schools can utilize explicit abstract texts to foster commonality and enthusiasm for them and to energize understanding practices and consequently the understudies' disposition towards culture. Educating of proficiency is fundamental for shape perusers and assist them with being associated near culture. As Driscoll claims (262) "instructing education to explicit, assessable results is firmly connected to government." This implies that the instructive division offers showing module in light of Harry Potter books that stresses the obtaining of education abilities, highlighting "text information" parts that integrate showings of understanding like text expectations and summarizing the text.

Numerous educators talk about the books in instructive articles and follow abilities situated way to deal with education. Harry Potter is a decent hotspot for showing scholarly abilities since it has brought multiliteracies, including media education, instructive proficiency, multimodal, also, advanced (fan-fiction) (263). The spread through a few types of media, for example, books, web, TV, videogames, visits, or product, implies that Harry Potter is fitting for a model of proficiency schooling. Andrew Consume (in Driscoll) offers a reasonable application "by analyzing how kids read the Harry Potter character diversely in book, film and game" (264). There is a connection

among writing and other types of social creation and this youth education embraces the utilization of wellknown culture items.

The benefit is that kids are now acquainted with these famous media structures and in this way involving them in the homeroom makes learning more charming and powerful. Jean Ashton (in Driscoll 264) sees that "kids are not uninvolved. For instance, Lenore Ferguson or Phyllis J. Perry careless customers yet are equipped for decisive reasoning, and that utilization of such texts advances the improvement of this ability." Deets (741) considers a decent novel to be one "that shows the intricacy of people, what's more, makes sufficient room for this multitude of characters to have a voice." He considers Harry Potter a decent report material due to the way that numerous understudies have proactively understood it was a worldwide peculiarity. Rowling has made an advanced equal world that could be utilized as a review material. As Deets brings up, concentrating on natural social orders implies that understudies bring their own predispositions, while concentrating on new issues is very laborious. That is the reason Harry Potter could be considered as an optimal model, in light of the fact that the world is both natural yet far off enough. He sees Harry Potter books as proper for showing and being outlined by the political theory material. One of the subjects in his course founded on Harry Potter was personality. That's what he expresses "Perusing constructivist, early stage, and mental character hypotheses lead effectively into conversations of the different fields of common character in the books" (742).

Conclusion:

The Harry Potter series, penned by J.K. Rowling, has not only revolutionized modern literature but also redefined the genre of fantasy. The intricate plotlines, coupled with the vividly detailed magical world, have set a benchmark for future works in the genre. The series has demonstrated the potential of fantasy literature to serve as a platform for exploring complex themes and issues, thereby elevating it from mere escapism to a form of critical and reflective literature.

Furthermore, the series has played a pivotal role in promoting literacy and fostering a love for reading among the younger generation. The widespread popularity of the series has led to a resurgence in reading habits, particularly among children and young adults. This phenomenon, often referred to as the 'Harry Potter effect', underscores the series' significant contribution to modern literature.

Additionally, the Harry Potter series has transcended the boundaries of literature and permeated various other forms of media and culture. From movies and merchandise to theme parks and fan fiction, the influence of Harry Potter is ubiquitous, further attesting to its impact on modern literature and culture.

In conclusion, the role of J.K. Rowling's Harry Potter series in modern literature is profound and multifaceted. Its influence extends beyond the literary realm, shaping cultural norms and societal attitudes. The series stands as a testament to the power of literature to captivate, inspire, and effect change, thereby securing its place in the annals of modern literature. As such, the Harry Potter series will continue to be a subject of study and admiration in the literary world for years to come.

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