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Faculty of Social Sciences, Arts and Humanities

The Capacity of Transmedia Storytelling to Convey Values of Harry Potter

Master's Final Degree Project

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Summary

Stories and storytelling are an integral part of culture and human existence. With stories people learn a way of life and can find escape and consolation through the trials of life. Fantasy stories offer that in an even bigger way. As culture turns digital and different media overtake many of our experiences, stories move to different media as well. Transmedia storytelling defines that movement and informs about a bigger phenomenon. Yet, the power of stories and their lessons are still needed, so the question arises: if the form of the story changes, do morals and lessons of those stories remain? The problem addressed in this work is whether it is possible to learn the values, morals and other teachings of original stories from their transmedia forms. So, the aim of this study is to determine the media capacity to transfer the messages and values of the original media in transmedia storytelling. The objectives to achieve the aim are as follows: 1) To review the literature and theoretical approaches on storytelling with the focus on the educational aspects of stories, especially fantasy, on transmedia storytelling and its characteristics, and on the role of the medium regarding storytelling; 2) To present a philosophical perspective on ethics, virtues, morality, and values, and their importance, and to review how they are reflected in *Harry Potter* series; 3) To compare the representations of ethics, virtues, morality, and values in different media; 4) To determine the capacity of different media to transfer the original educational messages. A content analysis of three different media channels, original novel, a film adaptation, and a mobile game, containing *Harry Potter* material with the focus on the representations of ethics, virtues, morality, values, and other lessons is employed. The results reveal that the original medium – a novel contains a variety of values, morals and lessons on a complex and deep level. As the story moves to different media and further from the original, the value representations lose their complexity and decrease in numbers but remain nevertheless, thus proving that transmedia storytelling has the capacity to convey values of *Harry Potter* but depends on the possibilities of the medium. The work consists of summary, introduction, theoretical and research parts, and conclusions.

Santrauka

Istorijos ir jų pasakojamas yra neatsiejama kultūros ir žmogaus egzistavimo dalis. Istorijos moko gyventi ir suteikia prieglobstį bei užuovėją nuo gyvenimo negandų. Fantastikos žanras ypač pasižymi tokiomis savybėmis. Kultūrai žengiant į skaitmeninį pasaulį, įvairios medijos papildo ir perima daugelį mūsų patirčių, todėl ir istorijos keliasi į skirtingas medijas. Šiuos procesus kaip ypatingos reikšmės reiškinį apibūdina Transmedijų pasakojimas. Tačiau istorijų galia ir ten esančios pamokos vis tiek yra reikalingos, todėl kyla klausimas: jei istorijos forma keičiasi, ar ten esančios pamokos ir moralai išlieka? Šiame darbe sprendžiama problema, ar transmedijų formose galima rasti vertybių, moralų ir kitokių pamokymų, esančių originaliose istorijose. Šio darbo tikslas yra nustatyti medijų galimybes perteikti originalios medijos žinutes ir vertybes transmedijų pasakojimo metu. Tikslui įgyvendinti, iškelti šie uždaviniai: 1) Apžvelgti literatūrą ir teorinius istorijų pasakojimo aspektus, skiriant daugiausia dėmesio jų edukaciniam poveikiui, ypač fantastikos žanrui, apžvelgti transmedijų pasakojimą ir jo charakteristikas, bei medijos kaip formos vaidmenį pasakojant istorijas; 2) Pristatyti etikos, dorybių, moralės ir vertybių apibrėžimus bei jų svarbą iš filosofinės perspektyvos, bei apžvelgti, kaip jos atsispindi *Hario Poterio* kūriniuose; 3) Palyginti etikos, dorybių, moralės ir vertybių reprezentaciją skirtingose medijose; 4) Įvertinti skirtingų medijų galimybes perteikti edukacines žinutes iš originalo. Darbe pristatoma *Hario Poterio* knygos, filmo ir žaidimo turinio analizė, daugiausia dėmesio skiriant etikos, dorybių, moralės, vertybių ir kitokių pamokų reprezentacijai. Rezultatai atskleidžia, kad originali medija, knyga, kompleksiškai ir giliai perteikia nemažą kiekį vertybių, moralų ir pamokų. Istorijai keliaujant į kitą mediją, vertybių reprezentacijos netenka savo kompleksiškumo, jų kiekis mažėja. Tai leidžia manyti, kad transmedijų pasakojimas turi galimybių perteikti *Hario Poterio istorijos* vertybes, tačiau tai priklauso nuo medijos galimybių. Darbą sudaro santrauka, įvadas, teorinė ir tyrimo dalys bei išvados.

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Introduction

"Human beings have told each other stories for as long as they have been on the planet," reads the message from actress Helen Mirren on the occasion of the World Theatre Day in 2021 (World Theatre Day, 2021). Different creators often express similar ideas and underline the importance of stories and storytelling. While that importance is clearly understood from both sides – storytellers and listeners, it is difficult to grasp and specifically point at a single thing that makes great stories great. However, many would possibly agree that apart from pastime and entertainment, stories often aim to teach certain things, to bring the workings of the world to our attention and to help make our way in it. Morality, values, the importance of virtues, and other qualities of the soul might be a part of such teachings. Even for the creators today, with a variety of tools at their disposal, Ken Dancyger, in his book for storytellers in film and television (2019) stresses the importance of stories themselves: "Stories are nourishment, as critical to internal life as food is for external life" (Dancyger, 2019, p. 4). Furthermore, when we consider great stories, Fantasy could be one of the first things that come to mind. Fantasy stories entail different and rather pronounced features that we would assign to a definition of a story. Imagination, adventure, and a variety of characters provide an escape, among other things, for the reader, or for the sake of this discussion, a recipient of the story. It teaches basic values through the acts of the heroes and heroines that captivate our attention and steal our hearts. The importance of fantasy is recognised in our national setting too – the updated programme of education in Literature for Lithuanian schools now includes *The Hobbit* by J.R.R. Tolkien and *The Chronicles of Narnia* by C.S. Lewis. Some might deem this a great and long due achievement.

As the media evolve and a variety of tools become available, new forms of telling stories become available too. Books, radio, cinema, internet – every invention allows for a different way to discover a story. With the help of Moore's law and the trends that are apparent, we can see that each new form comes quicker than the one before, so technologies now develop faster than a hundred or 50 years ago. We can also separate media into smaller forms – internet, social media, films, TV shows, video games, VR experiences, and so on. The possibilities to learn about the adventures of our favourite characters are endless. This introduces the idea of Transmedia Storytelling. According to Henry Jenkins (2007), each retelling of a story can act as a standalone piece, so the audience would not have to be familiar with every piece of content to understand a single creation, e.g., if one wants to play a Lord of the Rings video game, one does not have to read the books or watch the films first, and so on.

These developments then beg the question: How the improving media, the variety of entry points to the story (Jenkins, 2009), allow to pertain those same values as the original pieces? If one cares about the little metaphors, the behaviour of the characters and its consequences, if those are the things that teach one the most, original media, often a book, is where one can find the most of them. There is a whole picture that the author wanted to paint for the readers. So, if the story is moved to another platform, if it is adapted and chosen to be told in a different form, there is, without a doubt, some text lost. The sentences that actors say in a film are shorter, descriptions might be lost, as well as some background story. On the other hand, since the medium is different, some of that text can be received as an image, as a sound, and so on. Therefore, maybe those same messages can be received, and those same values can be told about in a different way? The fact that the amount of text changes does not have to mean that the amount of meaning changes. As culture turns digital, it is imperative to study what kind of stories can reach the audiences through new media and whether they manage to maintain the quality and power that storytelling has.

The **problem** addressed here is whether it is possible to learn the values, morals and other teachings of original stories from their transmedia forms. So, **the aim** of this study is to determine the media capacity to transfer the messages and values of the original media in transmedia storytelling. **The objectives** to achieve the aim, are as follows:

1) To review the literature and theoretical approaches on storytelling with the focus on the educational aspects of stories, especially fantasy, on transmedia storytelling and its characteristics, and on the role of the medium regarding storytelling;

2) To present a philosophical perspective on ethics, virtues, morality, and values, and their importance, and to review how they are reflected in *Harry Potter* series;

3) To compare the representations of ethics, virtues, morality, and values in different media.

4) To determine the capacity of different media to transfer the original educational messages.

To accomplish the objectives the following methods are applied: the systematic literature analysis to determine what other authors and studies say about storytelling and its educational aspects, especially fantasy, about transmedia storytelling and its variety of forms, about different media channels and their characteristics relevant to storytelling, about ethics, virtues, morality, and values important for individuals and society that could be found in stories, as well as main developments in the research of *Harry Potter* series, regarding a variety of morality lessons and values present there, as well as its educational aspects; a content analysis of three different media channels containing *Harry Potter* material with the focus on the representations of ethics, virtues, morality, values, and other lessons there. The research object and material are a *Harry Potter and the Prisoner of Azkaban* novel, a film based on the same novel, and a mobile game, standing in for a digital experience that entails both computer game characteristics as well as a mobile app interface. All of those provide about 450 pages of written material, with additional 125 pages of the film script and 2h and 20 minutes of audio-visual material, and about 1 hour of audio-visual gameplay material.

The structure of the study corresponds to its objectives – **Chapter 1** covers the objectives **1** and **2** with the literature review and theoretical background of the topic; **Chapter 2** explains the methodology and covers the results of the research for the objectives **3** and **4**.

The study could be relevant for the audiences and readership of *Harry Potter* and similar fantasy novels to help them determine the quality of the content, as well as for the content creators to help them translate the messages of the author to different forms of media as best as possible.

1. Storytelling, Transmedia, and the Philosophy of Values

"We're using memorable lies. We are taking people who do not exist and things that did not happen to those people, in places that aren't, and we are using those things to communicate true things," says Neil Gaiman (2019) in his storytelling masterclass. With this thought he highlights two things regarding storytelling: the purpose of stories is to transfer certain messages, to teach something, to inform; and fiction is a powerful tool to do that. Neil Gaiman also says that stories are vital to people, that they are story telling creatures. That can be supported by Koki (1998) who, summarising different authors, reveals the power of storytelling to record and understand events, both individually and collectively, to build relationships, to teach, and, among other things, to provide linguistic experience (Koki, 1998, p. 1-2). Lawrence and Paige (2016), exploring the power of storytelling in education, also stress the ideas of shared cultural experiences and learning (Lawrence and Paige, 2016). J. R. R. Tolkien appreciated the power of stories too, especially fantasy: "That the images are of things not in the primary world (if that indeed is possible) is a virtue, not a vice. Fantasy (in this sense) is, I think, not a lower but a higher form of Art, indeed the most nearly pure form, and so (when achieved) the most potent", he writes in his essay "On Fairy Stories" (Tolkien, 2008/1947, p. 60). In the essay he also argues against fantasy stories being only for children, as well as adds their perceived functions: "If written with art, the prime value of fairy-stories will simply be that value which, as literature, they share with other literary forms. But fairy-stories offer also, in a peculiar degree or mode, these things: Fantasy, Recovery, Escape, Consolation, all things of which children have, as a rule, less need than older people" (Tolkien, 2008/1947, p. 58-59). With this, we can further underline the importance of fiction, going as far as to assume that fantasy stories might be more educational or powerful than just generally fiction (a detective story set today with fictional characters could be considered fiction, and it might teach some things, but for the purpose of this study, we are going further, seeking for a fantastical element too), which would also add to Gaiman's idea of a memorable lie (though Tolkien expressed his opposition to considering fantasy just a lie), as we assume that the bigger it is, the more memorable, and in turn the more valuable it might be. Crossley (1975) attributed the fantasy's educational impact to its simplicity and ability to expand thought – fantasy allows to move forward with more complex ideas that are not limited by familiar ways of thinking (Crossley, 1975, p. 288). Taub and Servaty-Seib (2009) also stress the influence of fantasy for different thought processes, as it can provide different view to real issues, as well as help to overcome them, since humans can employ fantasy intentionally. Additionally, Ciaccio (2009) regards children's books as morality tales helping to explain real problems and dangers of life through symbols and metaphors so they can understand them better (Ciaccio, 2009). The idea of fantasy literature educating children can also be expanded by their ability to teach certain values and virtues. The influence of *Harry Potter* books and their power to reduce prejudice has been studied by Vezzali, Stathi, Giovannini, Capozza and Trifiletti (2015) and they claim that the people who read *Harry Potter* are nicer (Vezzali et al., 2015). Fantasy can have more messages and moral lessons about values to be received, and the skill of storytelling (both of the storyteller and the listener) allows to encode and decipher those lessons.

However, as media evolve, the audiences receive the stories in many new ways and forms (the surge of the word "digital" added to some examples of storytelling research also illustrates this idea), and with this change, one might wonder whether their messages, lessons, and morals, among other things, remain. The following part will take a closer look at those new ways and what kind of change might be expected.

1.1. Transmedia Storytelling

The phenomenon that illustrates the movement of stories between media in recent years has been defined as *Transmedia storytelling*, thus the following section will be devoted to exploring it.

As there might be some confusion, terminology could be reviewed first. The term "Transmedia" is sometimes confused with "Intermedia" which describes the merging of media, as Dick Higgins (2001) explains, discussing and providing examples of art practices falling in between two or more media (e.g., Dance Theatre, sound poetry, painting a sculpture, etc.). With digital art (and not only) today, it might also be possible to say that many of the pieces are in the realm of Intermediality (e.g., cinema, apps, computer games, etc.). "Transmedia", on the other hand, as already briefly mentioned, refers to the movement of content between media, between channels of communication. In relation to "Intermedia", it is possible that the content that moves is intermedial too, as well as moving through different media (though it might not stay that way after the transfer). In addition, Transmediality is possible for the content of a single medium, as well as was possible with older media (e.g., text to audio in radio, text to painting, etc.). The definition used here, as well as this whole work, draws inspiration from the ideas of Henry Jenkins, who, over the years, has developed a comprehensible and all-encompassing definition of transmedia storytelling: "Transmedia storytelling represents a process where integral elements of a fiction get dispersed systematically across multiple delivery channels for the purpose of creating a unified and coordinated entertainment experience. Ideally, each medium makes its own unique contribution to the unfolding of the story" (Jenkins, 2007, para. 2). It is recognisable that "integral elements of a fiction" possible to find on "multiple delivery channels" speaks about the idea of stories being told across different media. This is the practice audiences might already be familiar with, now more than ever: merchandise, video games, spin-off television series or films, theme parks, and so on. Disney corporation and the stories they produce could serve as a great example working that way not long after its establishment. The elements of the stories they put on screen end up as commodities very quickly (though Jenkins separates transmedia storytelling and transmedia branding). Wasko (2020/2001) has explored Disney and its "manufacture of fantasy", using the term "multiverse" not only for the multitude of stories that the company produces, but contemplating the fact that the company itself now is enormous and complex (Wasko, 2020/2001). The same applies for many other pieces of entertainment, or rather Universes, we know: *Marvel*, *Lord of the Rings*, and, of course, the object of this study: *Harry Potter*. As different or as similar these ways to introduce a story might be, Jenkin's idea of "unique contributions" of each medium should be stressed here. He claims that each new form of the story should have something that other forms do not have, e.g., if we see a film based on a book, we can see the visual aspect of the story, hear the voices of the characters, see their faces, etc. If we play a computer game, we might get a chance to be that character for a while or learn something more about them. The list could go on, but the idea is clear – each medium should contribute something that others do not. This way, the audiences will be attracted to different versions of the story and will want to experience them. On the other hand, Jenkins also says that the audiences should be able to experience the story on whatever medium they choose without having to familiarise themselves with other versions, i.e., each rendering of the story should be enough as a standalone experience. For instance, people who read a book, do not have to see the film, play a computer game, or experience any other contribution from other media; or people who see only a film, should be able to understand the content and its ideas without having to read a book that the film is based on, or play a computer game to understand what the film creators meant. Obviously, they can choose to experience all the forms of the story, as some people do. All of this

could at least slightly imply that each "entry point" to the story, as Jenkins calls it, could be considered equal (Jenkins, 2006, p. 95-96). The terms of that equality, or equivalence, could be argued, but the implication remains. If the audience can learn about a fictional world from different sources that could be enough as standalone experiences, their capacity to tell a story and provide meaning is important. The mention of story world also reminds that before proceeding, it would be useful to cover the main principles of transmedia storytelling, defined by Henry Jenkins.

First principle of transmedia storytelling that Jenkins distinguishes is Spreadability vs. Drillability. According to Jenkins, Spreadability defines the horizontal dispersion of the story, its contents and characters, and Drillability refers to the vertical dispersion, i.e., how deep the audience could delve to find new information and experiences of the same story (Jenkins, 2009, para. 14). To make this more understandable, we can come back to the earlier text in *Convergence Culture* (2006) where Jenkins quotes Umberto Eco's "Casablanca: Cult Movies and Intertextual Collage" by saying that, in order to become a cult, the work should be encyclopaedic and full of information that can be accessed by consumers (Jenkins, 2006, p. 97-98). The possibility of "drilling" into that information opens more new ways to experience the story. For example, if the audience is eager to learn background information for some of the names in *Harry Potter,* they might allocate more meaning to those characters, thus their experience of the story is different. Jenkins also stresses the idea of working with the material available. It is not necessarily what we now know as fanfiction, but how fans interpret what already exists (e.g., someone naming their pet tortoise Voldetort, or a Lithuanian journalist Andrius Tapinas giving the name of the villain to a well-known politician during the election campaign, and, arguably, influencing voters). That way, the consumers themselves have introduced a different way to experience the already available content. Again, the example with the character names works too, because the names are given by the author, but their meaning is usually not revealed. Readers have to find that information themselves. Additionally, the Drillability aspect of fiction might influence its spreadability. Parts of the audience might be more interested in those little details they can find about the story and that way familiarise with it without the need to engage with the rest of its representations – thus the audience grows, even if not everyone knows everything.

The second principle is Continuity vs. Multiplicity. Continuity, according to Jenkins, defines the characteristics of delivering fiction chronologically i.e., that each different medium tells the story in a way that could be preceded or followed by another medium (Jenkins, 2009, para. 18). For instance, the upcoming *Lord of the Rings* web series will take place 3,441 years before the events of *The Fellowship of the Ring*. The play *Harry Potter and the Cursed Child* is set eleven years after the events of the final book. *The Fantastic Beasts* films take place before the time of Harry Potter, revealing some of the familiar faces in their youth. The idea of continuity is to provide a coherent experience across multiple platforms. Multiplicity, on the other hand, allows the content to be separated and multiplied, hence the name, and retold on various channels. The fans usually are themselves responsible to understand where the characters or pieces of the story fit (Jenkins, 2009, para. 20). Spoofs are a common realisation of this. However, Multiplicity might have a negative impact as well. Dispersing characters and details of the story might cause confusion and weaken the credibility of their representations. Because here the fans are more responsible for recognising these elements and connecting them to the whole story, some attempts to reimagine them might be dismissed because one or the other part of the audience is not happy. Copyright plays a huge part here. When it comes to *Harry Potter*, Chinese adaptations might fit in this category too. The infamous editions of Harry Potter's adventures in China (*Harry Potter and Leopard-walk-up-to-dragon, Harry*

Potter and Chinese Porcelain Doll, and other unauthorised editions) are both not credible and in violation of the copyright, nevertheless, they do position the character in new conditions and events, create a new variant of the story, which does correspond with transmedia storytelling.

The third principle – Immersion and Extractability – refers to more material and physical experiences of the fictional worlds. Immersion is the possibility and a wish to be immersed into the world of fiction, while extractability refers to the things from that world of fiction that could be owned (Jenkins, 2009, para. 1). Merchandise is an example of this. Copies of various props used in films, costumes, cosplay events allow to bring a piece of fiction into our own world, to extract certain parts of it and experience them wherever we please. Immersion might seem more complicated, as it requires a physical setting of the place from the fictional world and takes up more space. Theme parks convey this, and Disney has seen the potential of it long before transmedia storytelling was known as such. Little girls can wear the dresses and crowns of their favourite princesses, visit their castles and meet many different characters in their physical form (even if it is an actor in a costume, it still acts as a materialised experience of the story). The most popular physical element that we could associate *Harry Potter* with is a magic wand. From the third screen adaptation, the wands of the characters reached their final form (the first two films used more generic props and not every character appears to have a wand designed specifically for them) and the copies of the props used in films entered the market. The Wizarding world theme park, as well as visits to filming locations are also extremely popular among the fans of the franchise. Additionally, the visit to the associated site can be entertaining on its own which corresponds with Jenkins' idea that the elements of the story in different channels could be experienced separately from its other forms and without order.

The fourth principle is very important and seems to be the core principle for transmedia storytelling to work properly. Henry Jenkins calls it Worldbuilding (Jenkins, 2009, para. 6-11). Here we could remember another one of the aspects that Umberto Eco (1986) uses to explain cult works of fiction: a "completely furnished world" is necessary so fans would be able to see characters and stories there as a part of a bigger existing universe. Tolkien appears to be aware of this aspect, as he once wrote about his work: "I wisely started with a map, and made the story fit...The other way about lands one in confusions and impossibilities" (Tolkien, Carpenter and Tolkien, 2000, p. 263). The idea of the existence of a full fictional world that the story is set in allows to think about more possible stories in that same world and speaks of the encyclopaedic nature of fiction. Also, Worldbuilding could be the main principle for transmedia storytelling, because of its overlapping with another principles. A separate created world can be encyclopaedic and drillable, and the stories there then can be continuous. The world of *Harry Potter* illustrates this idea rather well. There are certain rules set, certain creatures and characters that exist, but the world of *Harry Potter* does not end with the defeat of Lord Voldemort; with a new play we learn about the events in the future, with Fantastic Beasts we learn about the events in the past; J. K. Rowling introduces a new wizarding school in the world from time to time – all part of the same world.

Seriality is the fifth principle that Jenkins distinguishes and with it he stresses the idea of linear storytelling (Jenkins, 2009, para. 12-15). This would object, presumably, to the aspect of transmedia storytelling that underlines the ability to experience different elements of the story in no specific order, but Jenkins addresses that too, stressing the need for further study and pointing to different strategies that the creators employ for preparing a series from scratch and for inventing new content after the main story is over (Jenkins, 2009, para. 15).

Subjectivity, the sixth principle, according to Jenkins, is focused on the way the stories are told and how much that affects transmediality. He gives examples of first-person account with the books that were written to resemble diaries (Jenkins, 2009, para. 16-20). For example, Tolkien attributes a lot of his stories to the characters themselves, the events of The Hobbit are told as if written by Bilbo Baggins, and the events of the Lord of the Ring as if written by Frodo. But in film adaptations some things are shown that Bilbo or Frodo would not have seen with their own eyes. In *Harry Potter* books most of the things are told from Harry's perspective, and only in the last books there are scenes that Harry might not have seen, e.g., Snape giving the unbreakable vow in *Harry Potter and the Half Blood Prince,* or Voldemort calling a meeting in the beginning of *Harry Potter and the Deathly Hallows*. Jenkins then goes on to mention the Secondary characters and how transmedia storytelling often involve them and their point of view. Partially, because the copyright for one tiny character might be cheaper and easier to attain than the whole universe or the main characters (Jenkins, 2009, para. 20). Nowadays, the story told from the point of view of a villain is also popular. *Voldemort: origins of the heir* (2018) could be an example of this, even if only fan made. *Maleficent* (2014), a film about the evil godmother responsible for the sleeping beauty's sleep, *Loki* (2021), a series based on the villain in Marvel's *Thor*, and with an outstanding success *Joker* (2019), a villain of DC's *Batman,* are other familiar examples. In these cases, too, more unique and new details can be present, because the consumers get to see a different side of the story.

The seventh and final principle is Performance. By Performance, Jenkins has in mind the way consumers respond to the content, how they "perform" and interpret it, e.g., re-enactments. Extraction and drillability corresponds with this principle. At the same time, Jenkins includes the performance of producers, how they communicate with fans and create the content for them (Jenkins, 2009, para 21-24). Shafrin (2004) provides a positive example of this exploring how Peter Jackson, a fan of The Lord of the Rings himself, communicated with other fans while drafting the script for the adaptations, making sure they are accurate and sincere. The credibility that the creators gain this way, and trust that fans later have, can help with the success of the narrative in different media and encourage future engagement.

As clear as the principles of transmedia storytelling by Henry Jenkins appear, the phenomenon is still very complicated research wise. Mainly because there is no single methodology to research the process of the stories transferring from one channel to another, or what that does to the stories themselves. One side of transmedia storytelling research that is particularly blurry is the storytelling side. Stories, worldbuilding, characters, narratives, and everything in between, are investigated from different points of view – psychology, mythology, narratology, cinema studies, literature, and so on. As these areas are broad themselves, the approaches are broad too. Freeman (2016) states that transmedia storytelling is a way to make the story bigger, extend it across media (Freeman, 2016, p. 190). These extensions, then, become points of discussion for different reasons. How they help to build an imaginary world, how we travel from "primary" to "secondary" world (based on Tolkien, 2008/1947)), and other ideas on worldbuilding were covered by Wolf (2013) and our everyday interactions with them (among other things) were investigated by Tosca and Klastrup (2020). This, then, can be connected to the audience's perception: what they know and do not know, what they can discover, what and how can be revealed, how literary worlds can be built (later extending to different media), the role of imagination, and even cognition, as studies in Narratology aim to discuss (Pettersson, 2016). Cognition, storyline recognition and archetypes, as approached from the mythological perspective also add value to the studies of transmedia storytelling (Blanariu, Popa,

2013), and, based on archetypes, character development is also an important part of the research in transmedia storytelling, as characters can easily travel between media, especially secondary ones, as discussed before, because of their cheaper copyright (Jenkins, 2009). However, as the characters move, they can gain new features, and characteristics, for a variety of reasons. Such developments have been discussed by Pearson (2013), and she distinguishes two sides of character movement – one with the elements that the characters always keep with themselves, and one with the elements that are added or taken away (Pearson, 2013, p. 150), this becomes important here, because the audience might not be happy about the realisation of the characters or the values that they end up representing. Finally, with this idea, a more important work here comes from practitioner Gomez (2013) and his case study addressing "the heart of the story" and its influence for a successful transfer of the story between media. He distinguishes the importance of having a set of rules of the story world that would pertain to any extension of the story, making sure it is consistent (Tolkien expressed a similar idea, saying that if you break a rule of the secondary world (story world), you abort it). Similarly, he adds the idea of removing "guesswork" and having answers to the questions that may arise, helping to maintain relationship with fans. Finally, among other rules, he stresses the view towards the story world itself – it must be taken seriously and regarded as a work of depth and quality, to become timeless and successful (Gomez, 2013). These and other approaches seem to work well as a collective view towards transmedia storytelling, as they complement each other with their own line of questions. On their own, the approaches are sensible too but, as they usually focus on one or the other example, a concrete case, they fail in terms of coherent methodology and structure for the whole area of research. The most recent attempt to provide a certain structure comes from Javanshir and Millard (2020) in their article "Structural Patterns for Transmedia Storytelling", where the researchers propose a model for analysing the Transmedia stories, their links with each other, and the influence on audience. While the patterns seem clear and might positively affect the research of transmedia storytelling by helping to determine the links of different creations with each other and with the original, there are still limits regarding categorisation and inclusion (or exclusion) of certain content (Javanshir and Millard, 2020). The limits, or rather, the unclarity of them, makes transmedia storytelling research complicated.

Another side of research is filled with views at the phenomenon from the business perspective, both in terms of management (Rohn, Ibrus, 2019) and marketing, aimed to engage audiences with a new content (and sell it) based on something they already know. Freeman (2016) mentions the case of advertising *The Dark Knight Rises (2012)* with a special website where audiences could go and visit the city of Gotham, read the fictional newspaper, and investigate the environment in general (Freeman, 2016), the campaign was called "Why So Serious?" (42 Entertainment, n.d.). A more immersive experience was offered by the creators of a recent TV series *The Third Day (2020)*. The events of the third and the fourth episode of the series were connected by a 12-hour live stream event depicting a significant festival on the island that the series is set in (Kalia, 2020). Similar experiences include websites, or generally fiction entering real life through various immersive and interactive tools and platforms, though Freeman (2016), looking back at the history of transmedia storytelling, points out a similar way to engage the readers of *The Wonderful Wizard of Oz* (1900) with the newspaper *The Ozmapolitan* as an example of transmedia storytelling before the digital capabilities we know now. This way, consumer culture and commodification are also important aspects of studying transmedia storytelling. Many representations of the same story that cross borders of one channel are meant to attract more audience and in turn – more money. If the producers see that the content is popular, they will be keener to pursue the idea of exploring the story more and making it

generate revenue. The principle of Extractability, with the existence of merchandise, represents this very well by allowing consumers to own something physical from the story they know for a certain price. Sequels are worth mentioning too, because sometimes they are not planned from the very beginning and their realisation usually depends on the success of the first issues. Coincidentally, sequels are also often flopping and bring in less money than expected. The idea of "deleted scenes" or "extended editions" have a commercial flavour too: you buy a ticket to the cinema to watch one version of the film; later you buy a DVD to watch another, extended version of that same film; after that you buy a Blu-ray disc to watch another version; somewhere in between you might encounter a director's cut or a similar issue of that same story. Thus, the amount of the story the viewer experiences is directly dependent upon the amount of money he is willing to spend.

Such commodification might make raise the question of the quality of different renderings of the story, i.e., if they are made with the purpose to earn money, do they really transfer or at least are mindful of the original messages of the story? If the main goal is to be as popular as possible worldwide, and to hold as big an enterprise as possible, where does that leave the content that is the reason for popularity in the first place? If the audience is able to meet the characters of *Harry Potter* by playing a video game and learn about their virtues and beliefs in a film, or become nicer people by reading a book, what do they learn from branded K-Swiss trainers (shoes)? Or from a *Harry Potter* lunch box? Of course, they are not equal in content, as Henry Jenkins separates transmedia storytelling from transmedia branding, but the mere idea that the audience can still learn something and be introduced to the story world that way is worth considering. Generally, nowadays this applies to much more than *Harry Potter.* Children might choose smartphones over books and might get acquainted with some of our most loved fairy tales through games and apps. Even the Bible does not require to read the whole body of writing anymore. Apps such as *The Bible App* or *Bible App for Kids: Audio & Interactive Stories for Kids* allow to familiarise with it through clicking pictures and completing tasks (Google Play, n.d.). The question is whether they learn those same things and receive those same morals as they would when reading that fairy tale in the format of a printed book.

These ideas also might make one question originality, authorship, quality, as well as ethics. Butler (2015) investigates these terms in the background of web 2.0 and underlines their "amateurism" and indication of the fight against the monopoly of the big media corporations, as they are usually the ones limiting the creativity of their audiences (Butler, 2015). Jenkins (2010) also asks what it means to be an author in such times, pointing out the blurring lines between consumers and producers (Jenkins, 2010, p. 99). Still, whatever the rights the audience might have, many aspects can be supported by the idea of "quality" of the creation, as it can be responsible for the content and how well it is presented.

The similarities and differences of the reviewed research implies a certain clash of interests, aims, and ideas – storytelling and the selling of those stories, their creative and commercial importance, or in even broader terms – quality vs. quantity. The case of this study falls somewhere in between, allowing to analyse the aspects of the stories and the ways they are told, taking into account both creative and storytelling decisions, as well as commercial ones.

1.2.   A Philosophical Perspective on Values

As the background of new storytelling practices and their forms is covered, some words could be spent on the discussion about the content. Since the educational aspect is touched upon as being one

of the main elements of the story and storytelling, the following section will be devoted to an overview of possible morals, values, virtues, and other aspects (as well as their importance) that stories could teach, and we, as readers could learn. Before we go on to the concrete examples and stories, first, the morality and its aspects as such could be discussed.

Sociology, economics, and different research in surrounding areas offer insight into the ways people and societies live based on value systems. They, as Kumpikaitė-Valiūnienė et al. (2021) define, can be culturally different and are often based in the belief system of the part of the society, as well as can motivate their actions and behaviour (Kumpikaitė-Valiūnienė et al., 2021). Inspired by Schwartz (1992, 2012) they mention values such as self-direction, power, security, tradition, humility, tolerance, and others, yet they all assume a certain motivation and a goal (ibid.). In accordance with this, Van Kemenade, Pupius and Hardjono (2008) give examples of four systems (from the Beck and Cowan's (1996) eight): 1) Control (loyalty, stability, order), 2) Continuous improvement (effort, results, seeking for a better status), 3) Commitment (community, socialisation, contact, harmony), 4) Breakthrough (change, intellectual thinking, speed) as a way to search for quality (in Higher education and other organisations), but also as a choice for each individual living in a society or as a part of organisation (Van Kemenade, Pupius and Hardjono, 2008). However, it appears that these systems and separate values (among many others) are more suited to define businesses, organisations and societies with their set of rules, and goals, rather than a person's way of life and the traits that might be useful in leading a better one. With the aim to take a broader perspective, this study tries to step backwards and search for a few ideas that would be relevant to the majority of people, no matter the part of society they represent (and maybe would still be in line with their value system). Because of this, the choice was made here to start the discussion with Aristotle and his definitions and ideas behind values, virtues, morals, and ethics in *Nicomachean Ethics.* The text is considered to be one of the fundamental ones in Western Philosophy regarding the subject. In it, Aristotle sets out to give theoretical and practical guidance towards achieving one's full potential in life. Though many translations of the text use "happiness" for his word *eudaimonia,* a more reasonable meaning in line with Aristotle's ideas, and relevance here, could be a "fulfilled life" and "fulfilment", as proposed by Hughes (2003/2001, p. 22-23). The notion of happiness is relevant here because people might often evaluate their life by their level of happiness. Ideally, we want to lead happy, and maybe even more importantly, fulfilled lives, and we want our children to do the same, thus, the expectation to find some guidance towards achieving that in the stories we read might be reasonable. To Aristotle, happiness is the main goal in life, as it is enough on its own:

> Happiness in particular is believed to be complete without qualification, since we always choose it for itself and never for the sake of anything else. Honour, pleasure, intellect, and every virtue we do indeed choose for themselves (since we would choose each of them even if they had no good effects), but we choose them also for the sake of happiness, on the assumption that through them we shall live a life of happiness; whereas happiness no one chooses for the sake of any of these nor indeed for the sake of anything else. <…> Happiness, then, is obviously something complete and self-sufficient, in that it is the end of what is done (Nicomachean Ethics, 1097a42-1097b7).

With this quote, Aristotle also proposes the idea of happiness as the good at the top of the list of everyone's aim and his hierarchical view towards good – we choose something good because of something else good above it, yet happiness can be chosen for itself. The notion of good is also introduced with the first sentence of his text: "Every skill and every inquiry, and similarly every

action and rational choice, is thought to aim at some good; and so the good has been aptly described as that at which everything aims;" (Nicomachean Ethics, 1094a1-3). Moreover, Aristotle sees happiness as a thing to be learned and trained (1099b10-33), hence the emphasis on practical guidance of living a happy life, not only theory. This practicality is stressed with the idea of "a certain kind of activity of the soul in accordance with complete virtue" (1102a7-8) where virtues need to be practiced too. Virtues, according to Aristotle, can be intellectual, like "wisdom, judgement, and practical wisdom", and of character, like generosity (1103a7-8). However, the practice of those virtues can still lead both ways – virtues can become vices. Aristotle says that by doing, we can still learn to do things badly. Then people can still become unjust instead of just, cowardly instead of courageous, ill-tempered instead of temperate, and so on. That is why teaching and good upbringing is important (1103b8-26, 1104b12-15), also discussed by Vasiliou (1996). Additionally, balancing between those activities is important too, as to Aristotle the virtue is the "mean" – finding middle ground between excess and deficiency (vices to Aristotle), e.g., courage in the middle of foolhardiness and cowardice, generosity in the middle of wastefulness and stinginess (1107b1-35). Balance is a keyword here, similarly to the idea of Gottlieb (2009) who opposes Kant (attributing this view to moderation), and sees it more as a state of balance, an equilibrium (Gottlieb, 2009, p. 22-23). Earlier in the text, the virtue is said to be the activity done with the best relations to pleasure and pain, and this thought is stretched with the idea of pleasure and pain hiding beneath every action and virtue (1104b4-19,33-36), and this is where one of the more significant aspects of this discussion can be introduced – the importance of choice. Aristotle claims that choices can be "noble, useful and pleasant", and contrary to those, "shameful, harmful and painful", and good and bad person chooses accordingly (1104b37-40), yet it is also admitted that it is difficult to make a perfect choice – to hit the mean accurately, thus the choice closest to it is the best (1109a38-1109b1-2). One of the subsequent chapters also further defines rational choice and explains that we do some things because we believe them to be right at the time, yet they not necessarily have to be correct (1112a4-10). Moving on to a few more specific virtues, throughout the text Aristotle names courage, generosity, justice, honour, truthfulness, and others. These and many more will be important later for the analysis. Finally, some words could be devoted to friendship, as it is discussed in *Ethics*, and to Aristotle it involves different relations between people – family, business partnership, other kinds of kinship, and is "an absolute necessity in life" (1155a2). According to Crisp (2000), however, it is not exactly clear whether it is considered to be a virtue or to involve virtues, so the middle stance is taken – both of virtue and involving virtues towards others (Crisp, 2000). Aristotle mentions friendliness as virtue – a mean between excessive flattery and quarrelsomeness without reason (1108a30-34), and, additionally, to him "complete friendship" is between good people who wish good things for each other, as opposed to different kinds of friendships (lesser) that are based only on pleasure or usefulness of some kind (1156b9-30,1157a5-18). Those can still last longer if the feeling is mutual (i.e., friends expect the same from each other), yet Aristotle states that such friendship is more likely to happen between bad people (1157b21-23). This thought allows to make a break here and return to the topic with concrete examples later.

Of course, from this point of view, Aristotle's outlook appears to be more on the positive side – good actions lead to good life of individuals who, in turn, make up a good community. His view is relevant to storytelling, as in stories often good wins over evil, supporting the superiority of being good. Additionally, the perceived simplicity of the text might make one think that the ideas are simple too, or that the virtues Aristotle proposes are easily attained and "trained". However, given the gravity of the philosopher and the time passed, the themes of the text (and its positive interpretations) are

challenged too, especially from the point of view of modernity. Garver (2006) argues that the rules Aristotle imagined fit for a small polis are no longer relevant within the scales of our current life. Irwin (1990) appears to be sceptical of the virtues themselves, as it is difficult to separate when the virtue is good on its own, and when it is exercised with the aim to reach something good. The arguments against Aristotle are varied, yet the perspective of today's world is necessary. That said, this is only a brief overview of a few of Aristotle's ideas that are still relevant here. They help determine at least one approach towards good behaviour and its importance, and may be expanded later, when more concrete examples will be present. It is also important to stress, as mentioned before, that the virtues and ideas discussed are proposed individually, i.e., for each person to consider their way of life, yet it is also stated that an individual who leads a good life and acts in accordance with virtues is also an imperative part of the community and its way of life. This gives weight to these ideas time wise, as they appear to be sound in our modern world, where individuals seek for a fulfilled life, and are encouraged to practice their virtues, which is also beneficial to their community and the rest of the society. Regarding storytelling, this might also mean that similar ideas are meant to be expressed and passed on through stories, no matter the time. Crisp (2000) agrees with this position by saying that even if modern writers have different views, Aristotle's position and the topics addressed in *Ethics* are still important, as people always question their way of life and seek for the best one, and Aristotle's answers to these questions still provide inspiration (p.35).

As it was said already, the values aimed to instil into the readers of the stories can depend on their culture and the views held by the society, thus a broader perspective might be useful. Following Aristotle's approach towards ethics and morality, and what virtues we should lead our life with, it is important to look at a different view as well. The ideas of good and bad allows to discuss Friedrich Nietzsche and his interpretation of them, as well as a few additional ideas concerning morality and way of life, especially in his texts *On Genealogy of Morality* and *Beyond Good and Evil.*

The biggest difference in Nietzsche's approach from Aristotle is the questioning of morality itself: "[o]ne has hitherto never doubted or hesitated in the slightest degree in supposing "the good man" to be of greater value than "the evil man", of greater value in the sense of furthering the advancement and prosperity of man in general (the future of man included). But what if the reverse were true?" (*On Genealogy of Morality,* Nietzsche, 1989/1887, p. 6). He seeks for the origins (genealogy) of morality, and critiques it, trying to free people (especially "great people"), in a way, from collective attachment to it, since the "dominant morality" cannot be good for everyone, as Leiter (2002) lays out (p.28). This leads to the separation of morality – one kind of oppressed and another of the ruling class (Kaufman, 1989). Nietzsche begins his search for those differences etymologically, and states that "good" can be traced back to "noble", "aristocratic", "with a privileged soul" and similar (with later attributions of "the powerful", "the masters", "the rich", "the truthful"). In contrast, "common", "low", and "plain" can be found behind "bad" (Nietzsche, 1989/1887, p. 27-30). The latter is critiqued more as Christian values, or Christian morality (usually aimed at a bigger group, at a collective), the aspects of which can be seen as good by many. Following this, in *Beyond Good and Evil*, the view towards that collective morality is expressed as criticism as well: "everything that elevates an individual above the herd and intimidates the neighbor is…called evil" (201, p.114). Solomon (2002) sees this "revaluation of values" as a "creation" of new values and argues that it is the biggest issue of Nietzsche's goal, because he, unlike Aristotle or Kant, does not have a list of values, rules or virtues to build upon (Solomon, 2002, p. 122-123). While Nietzsche's investigation towards the morality as it is known might reveal some inconsistencies within it, it is rather clear with its opinion about the

morality and the attribution of virtues, or good deeds to one side or the other. Yet one point could be more important here than others and that is power. Power as a trait given to the good from Nietzsche's point of view – the ones who are not afraid to stand up, to fight for their ideals, to go against the "herd". In one of his aphorisms, he writes: "Perhaps you will in that way gain the support for these things of the only type of men that matter-those who are *heroic*. But then they must have a quality that inspires fear, and not, as hitherto, nausea." (*Twenty-Five Aphorisms,* 292, p. 194). The claim that the only type of men that matter are heroic men is especially important here, as we speak about storytelling and what the audience can learn from the heroes of the stories. Heroes, as we know, are rarely the meek ones or the ones within the "herd".

With the mention of power, as a final and very important doctrine of Nietzsche, "the will to power" can be discussed, as its idea of power as the ultimate aim could be considered an equivalent to Aristotle's idea of happiness, or what Verkerk (2019) calls "flourishing" (similar to Hughes' proposed "fulfilled life" for Aristotle). "A living thing seeks above all to discharge its strength—life itself is *will to power*" says Nietzsche (*Beyond Good and Evil,* 13, p. 21). Verkerk (2019) also considers Nietzsche in terms of friendship and claims that flourishing between two people involves competition and overcoming one another. Overall, flourishing for Nietzsche is conflict with its creative and destructive powers (Verkerk, 2019). While it might appear that Nietzsche only attacks the morality and the understanding of good and bad as we see it, Kaufman (1989) clarifies that Nietzsche only seeks to reveal the good and bad side of things that are not usually questioned: "Ordinarily, we see the foreground only; Nietzsche seeks to show us the Background.", he says (Kaufman, 1989, p.11).

Finally, it might seem that the philosophers and their ideas covered here have been chosen arbitrarily, with their opposing views and broader perspectives. However, as the discussion moves to the chosen object of research, *Harry Potter,* and the moral lessons, teachings and values present there, there should be more connections with the covered thinkers and their ideas. Thus, the following section will be devoted to exploring that further.

1.3. *Harry Potter* and its Core Values

For the research of transmedia storytelling influence on the ideas of the content, a novel *Harry Potter and the Prisoner of Azkaban* has been chosen. Firstly, because apart from being a fantasy story known around the world in many forms, a great example of transmedia storytelling, it is full of hidden meanings, messages and references that have the potential to travel across media. A quick background research shows that J. K. Rowling's decisions and ideas to portray some things in one way or the other, to give her characters or things certain names or origins are not accidental. On the contrary, each little detail appears to be well thought out and woven into the story with a purpose. Additionally, the effects of the books of *Harry Potter* have been studied by Vezzali et al. (2015), finding that the novels help reduce prejudice, and could be a great educational tool for improving the attitude towards different groups. With this idea, the following section will cover some of the messages, references, and values promoted in the books. While only one book of the series is chosen for content analysis, a few broader ideas are relevant and will be drawn from more than one volume.

To begin with, the phenomenon of *Harry Potter* itself could be explored, to better understand its scale and the impact the novels (as well as other forms of the story) might have on their readership. Statista reports that as of November 2018, there have been more than 500 million books sold worldwide, grossing 7.7 billion dollars. The films have earned around 8.5 billion dollars worldwide (*Fantastic*

Beasts films included). Toys have earned 7.3 billion dollars by then (Statista, 2018). Additionally, theme parks and other types of commodification of *Harry Potter* also earn money to J. K. Rowling and others involved. The enterprise now holds the name of the Wizarding World and encompasses a wide range of forms of the story. Heilman (2009) has called *Harry Potter* "the biggest children's publishing and merchandising phenomenon of modern times" (p. 1-2), as well as noting that such a pervasive presence of images, text and other kinds of references become part of the identity of the readers (Heilman, 2009), which also signals both the reach of the messages of the novels, as well as their impact. Heilman also adds, that whatever the reception of the book (regarding its different receptions from religious perspective), the novels and *Harry Potter* phenomenon as such is in need and worthy of studying. Heilman's "merchandising phenomenon" implies the commercial aspect of *Harry Potter*, and given the amount of money it generates, and what kind of products enter the market bearing the name of the franchise, there might be doubt whether it is possible to find any real worth and quality within them, and whether it is possible to learn anything from such stories. The answer, however, should lean on the positive side. First of all, because money is a result of hard work of J. K. Rowling writing a single book and having it rejected from multiple publishing houses before getting a chance to publish it (Kennedy, 2016). In line with this, the author is a storyteller first, and it would be right to believe that she initially wanted to tell the story without expecting too much financial gain – Sherman (2013) calls her a great storyteller but a bad writer, pointing at a few mistakes and irregularities in the books. Also, the first properly working theme park, generating as much money as it does now was only opened in 2010, along the premiere of the penultimate film in the franchise (The Guardian, 2009), so it appears that a less content focused business side only took off when the creation of the original content was over. Secondly, assuming that the stories are aimed to make money with different forms as well as the novels themselves with new editions and twists on the presentation, it does not necessarily mean that they are empty of any meaning, values, or lessons to be learned. Many newer stories and elements of popular culture could be defined as business endeavours, such as *Star Wars* franchise, yet it does not mean that the audiences can learn nothing from them. Thirdly, *Harry Potter* is not entirely unique story born out of nothing. Researchers trace similarities to Tolkien's *Lord of the Rings,* to Jane Austen's *Emma,* and even to Bram Stoker's *Dracula* among others (Granger, 2009), so it is possible that the morality tales and the values of those stories are reflected in *Harry Potter* as well. Finally, as the research covered further reveals, scholars do find lessons and things to take from the novels, so the commercial aspect is important but does not diminish the educational quality of the series.

With that in mid, the focus can be turned on the influence of the stories. With their themes of love, family, sacrifice, good and evil, friendship, and others, the novels can be a dense learning source for their readers. Vezzali et al. (2015) stresses the educational power of the *Harry Potter* and similar (fantasy) novels, with their ability to reduce prejudice and teach readers acceptance. Overall, she says that people who read *Harry Potter* are nicer (Vezzali et al, 2015). The novels are also rather well received because of their running themes that correspond to Christian values and ideals. While the idea of God, church or any other representation of faith is not mentioned in the books apart from the fact that Harry does have a Godfather, there are notions that speak to many Christians. Ciaccio (2009) explores the themes of power and how it tempts people, dualism, sin, spirituality, and concludes with the strongest theme of *Harry Potter* that is a way to redeem oneself and win over evil – love (Ciaccio, 2009). However, the positive influence of the books is not equally perceived by everyone. As there is a support from the Christian community for the representation of love, friendship, sacrifice and similar Christian values in the stories, there is a voiced critique of the representation of other themes

–occultism, perceived satanism, and witchcraft. Because of them, some American schools even ban the books.

Other themes greatly present in the novels are the ones of grief, death, loss, and the way characters deal with them. Researchers discuss that (and how) the novels can bring awareness and consolation to readers having difficulties within these areas. This is where the fantasy gets a chance to fulfil its function of Consolation that Tolkien introduced (2008/1947). Discussing the themes of violence, death and grief as one of the main ones in the series, Taub and Servaty-Seib (2009) write that J. K. Rowling represents grief (both of children and adults) with insight and accuracy, thus providing readers, especially young ones, better understanding of the issues, both as their own experience and as experience of others. The authors add that these topics addressed in *Harry Potter* might help parents approach them better and talk to their children about them easier (Taub and Servaty-Seib, 2009). The importance of death in *Harry Potter* has also been discussed by Mroczek (2020) who defines the presentation of the issue in the books as relatable – magic cannot do much when a person dies (there are some cures for different illnesses and issues, but wizards and witches are not immortal). Furthermore, Escalas-Ruiz (2020) links the themes of death, trauma and grief with transmedia storytelling, as one of the ways the fandom can engage with the content and remember it, since memory is one of the most important elements in transmedia storytelling for her, as it helps making connections with different elements of the story and maintain the understanding of the fantasy world through the years. Fans remember the characters that die and mourn for them together with the other characters. At the same time, they can create additional content dedicated to those characters. She also distinguishes the example of "The Boy who Lived" (Harry Potter) as a way to approach the theme from different point of view, as well as refer to the character through his experience (Escalas-Ruiz, 2020). This way, death, as one of the central themes, plays the role not only as a story element but is also important as the story expands and travels in different forms, and its educational and consolatory effect can be experienced beyond original work.

The discussion of death helps to make a transition here from the influence of the story to the way morality and different values and virtues are represented, as the attention can be turned to the one responsible for most of the deaths in the novels – Lord Voldemort. The presence of death in the story, as well as in the world, provides some understanding about his search for immortality, and, according to Mroczek (2020), J. K. Rowling herself appears sympathetic to his pursuit. However, his behaviour is immoral, and he is still represented as a villain (Mroczek, 2020). In contrast to the protagonist, Voldemort appears to be greatly influenced by different ideals. His words in the first book (quoted by Professor Quirrell) "There is no good or evil, only power and those too weak to use it" (Rowling, 1997, p. 291), echo a more subjective view towards these opposites as presented by Nietzsche, as well as his notion of "will to power". As Sherman (2020) notes, with this idea Voldemort reminds us of Hitler, thus showing Rowling's attitude towards such view of morality. Yet, she creates one more character that is even closer to Hitler with its references – Gellert Grindelwald – a villain in the *Fantastic Beasts* series of films that show times before the events of *Harry Potter*. Grindelwald is a villain from Dumbledore's youth and serves as a counterpart to Voldemort for those times, and, interestingly, is defeated in 1945 (Sherman, 2020). This also grounds the idea of seeking for power as morally wrong, since protagonists try to stay away from it, and antagonists usually do something wrong as they attempt to gain it. According to Sherman (2020), *Harry Potter* novels (as do *Lord of the Rings)* renunciate power and show the readers that there are more important things in life (Sherman, 2020).

Additionally, J. K. Rowling separates a few ideas of right and wrong with "unforgivable curses". Similar to the idea of death being real in the wizarding world, these curses also show the reader that magic does not give a licence for immoral behaviour. The *Cruciatus* curse for torture and inflicting pain, the *Imperius* curse for total control of the victim, and the *Killing* curse are presented as the three unforgivable curses that are performed only by the villains and the evilest characters. Ciaccio (2009) points out the link of these curses to each other (damage to the soul and the role of responsibility) and by comparing these curses to sin, he also points out that they are not only harmful for the victim but for the caster as well, as they imply the wrongness of the person being already deep inside their soul, thus making that soul not whole (Ciaccio, 2009, p. 41). The wrongness of such deeds is also stressed with the fact that the wizards who cast these spells go to Azkaban – the prison of the *Harry Potter* world. The existence of such prison shows that there is a good and bad side of the wizarding world too.

These ideas bring the discussion to the role of the choice. As noted by Aristotle, good and bad person chooses accordingly to his or her virtues, and the characters of the novels are often tested on their ability to decide and choose the right path for them. "Each character is given the opportunity to be either good or evil. It is the individual characters' choices that make them what they are", writes Gladstein (2004) in *Harry Potter and Philosophy: If Aristotle Ran Hogwarts.* There the editors Bagget and Klein compare Harry's invisibility cloak to Plato's Ring of Gyges (a ring that can make its owner invisible), since such a possession and its use depends on the owner and his or her morality (Bagget and Klein, 2004). "Use it well" (Rowling, 1997, p. 202), writes Dumbledore as he gifts the cloak to Harry, and he can choose to use it for good deeds as well as for bad ones. It is also important to note that Plato's Ring of Gyges, like the ring from *The Lord of the Rings*, or the Deathly Hallows from the final book of *Harry Potter* series, that make their owner the most powerful wizard, or the Philosopher's stone, or Marauder's map that shows where everyone is in the Hogwarts castle, and similar artefacts in these and other stories (much like various technologies nowadays) are not good or bad in themselves – that only depends on their use and the person that uses them. This is also stressed by the idea that the wizarding world has to be kept secret from Muggles (humans with no magical powers), as they would want to magically solve everything, which might involve not only good intentions, and maybe because they are weaker when it comes to power (Sheltrown, 2009), which also ties into the idea of not seeking power or "renunciating" it – in different instances Harry faces the possibility of power but chooses against it (he does not keep the Deathly Hallows for himself, refuses Professor Quirrell's proposal to join Lord Voldemort, and so on). Additionally, choice can be influenced by judgement. Gandalf in *Lord of the Rings* says to Frodo: "Do not deal death in judgement" as a response to him blaming Gollum for his burden, and a corresponding situation is demonstrated in *Harry Potter and the Prisoner of Azkaban* as well, when Harry meets Peter Pettigrew who betrayed his parents to Voldemort and is the reason that they are dead. While Sirius Black wants to kill him and revenge for the deaths of his friends, Harry stops him and shows mercy – a virtuous choice based on judgement.

With the choices he makes, Harry also shows courage. Sherman (2020) says that the courage of characters in such stories is why the stories are known in the first place. According to him, the fact that Beowulf or Frodo, or any other character on a quest, ran "towards danger and not away from it", is why the story is told. If they had turned back and left everything, there would be no story (Sherman, 2020). Harry often runs towards danger, and sometimes it can appear like foolhardiness, yet it all ends well. However, Harry does not avoid doing some things that could be considered on the verge

of morality, like lying, or breaking the rules to reach his goal, which corresponds with Nietzsche's idea of and standing up for oneself or others, being above the "herd". Mogg and Tully (2012) take this quality of the character and claim that it removes Harry at least a little from the Aristotelian virtues yet shows his predisposition towards virtue because his ultimate aim is something good (Mogg, Tully, 2012). Harry does question that too, especially in the *Order of the Phoenix* when he starts thinking that he might be more like Voldemort. This implication is discussed as an idea of dualism. In *Harry Potter* this can manifest as the characters who may show their good and bad side, or when good characters allow for bad thoughts or deeds to overtake them. One of the starkest examples of this duality is the character of Snape. He is presented as bad, often suspected of evil deeds, and generally a mean character, yet in the final book, he is revealed to only have been pretending in order to protect Harry and turns out to be one of the kindest characters, now loved by fans (Appelbaum, 2009). To protect his identity and get close to Voldemort he had to do bad things as well, which reminds of Aristotle's "every action aims to some good", and that when Snape did something bad, his final aim was still something good.

Harry often acts with courage when his friends need it. Friendship, according to Mogg and Tully (2012) is essential for the development of the virtues of the characters as well as their happiness. Hermione and Ron are named "complete friends" as well (Mogg, Tully, 2012). Furthermore, the importance of friendship is stated in the novels themselves. "It takes a great deal of bravery to stand up to your enemies, but a great deal more to stand up to your friends", says Dumbledore at the end of the first book (p. 306), helping the author show that friendships are difficult, yet rewarding. Additionally, friendship distinguishes Harry from Voldemort. During their encounter in the film of *the Order of the Phoenix* Harry says "You're the weak one ... And you'll never know love or friendship ... And I feel sorry for you", as his memories about friends and his parents help him to defend himself against the villain. Friendship in this moment proves to be an "absolute necessity", just as Aristotle proposed. Kornfeld and Prothro (2009) also equate Harry's friends to family that is vital in the final chapters of the series, as Harry can count on them for help (Kornfeld, Prothro, 2009). Having no friends, Voldemort is vulnerable. However, this also raises the same question that Aristotle raised – whether bad people can be friends with each other. Voldemort has his followers – Death Eaters – a few of whom were closer than others, such as Bellatrix Lestrange, Lucius Malfoy, Peter Pettigrew, who did some terrible things in the novels. They were loyal to Voldemort, but their nature might make one think that they are friends with someone only if it works for them and could betray each other any moment – deemed by Aristotle the "lesser friendship". Maybe that is why they need special markings to show loyalty, and magical unbreakable vows, otherwise they are not trusted. Though, fear also might be responsible for a certain level of loyalty because betraying Voldemort would mean death. In contrast to this, the "complete friendship" is far more important and desired.

Apart from those, some attention could be spared to the ideas and values the author herself separated quite obviously by assigning them to each of the Houses of Hogwarts that students were put in by a magic hat (the Sorting Hat) according to their personality, intelligence, and other traits. There are four of them: Gryffindor (appears to be the house with the most focus as Harry Potter and most of his friends are in it), Hufflepuff (the least visible house, the students here seem to be in the background, silent, yet smart and kind), Ravenclaw (another one of less visible houses but is presented as especially serious and highbrow), and Slytherin (a sort of antagonist house to Gryffindor, many villainous characters are from this house). However, the storyline and ideas with these houses are not so straightforward. The author separates the traits for each of them: Gryffindor – courage, Hufflepuff

– hard work, Ravenclaw – intelligence, and Slytherin – ambition. As Sherman (2013) says, these qualities do not necessarily mean good or bad, only the way they are used is important. Some even say that Hufflepuff is the best one to be in because anything can be achieved through hard work. Slytherin's ambition can also be employed for good deeds, as well as the courage of Gryffindor can be fatal (Sherman, 2013). Thus, through these houses and their particular characters the author chooses to show the importance of those qualities and the possible outcomes depending on the people that possess those qualities.

1.4. The Role of the Medium

So far, the ideas and research covered pay more attention to the content and how that content of the stories can be separated and accessed through a variety of forms, rather than the forms themselves, thus the following section aims to fill that gap and look closer at different media we might encounter as channels for transmedia storytelling and what kind of features they might add to the content of the story as well as its (educational) value.

To begin with, Tolkien can be remembered for a moment, as he, likely without transmedia storytelling in mind, already addressed the possibilities, or rather dangers, of taking fantasy from one medium to another:

> In human art Fantasy is a thing best left to words, to true literature. In painting, for instance, the visible presentation of the fantastic image is technically too easy; the hand tends to outrun the mind, even to overthrow it. Silliness or morbidity are frequent results. It is a misfortune that Drama, an art fundamentally distinct from Literature, should so commonly be considered together with it, or as a branch of it. Among these misfortunes we may reckon the depreciation of Fantasy. For in part at least this depreciation is due to the natural desire of critics to cry up the forms of literature or 'imagination' that they themselves, innately or by training, prefer (Tolkien, 2008/1947, p. 61).

While his concern is expressed towards a limited number of forms, or media, as the variety of them known today was non-existent at the time, it still allows to assume that one medium is better suited to deliver certain messages than others. However, if one looks at the media today, it appears that they have more possibilities than ever to contain a variety of messages and make them accessible in a number of ways, as well as provide their own value to the content.

Lister, Dovey, Giddings, Grant and Kelly (2009) call media a "slippery term", considering that it can entail many different meanings: communication channels, content of that communication, as well as enterprises responsible for that, when mass media is considered (Lister et al., 2009). At the same time, it might be complicated, because as McLuhan views it, media also contain other media. Books contain writing, radio contains sound, television contains image, and so on (McLuhan, 1994/1964). Lister et al. also note the complexity with the inclusion of "new media" and different forms of digital communication channels, internet, and their tendency to merge and evolve (Lister et al., 2009). Having these implications in mind, a few media generally used for storytelling will be looked at.

1.4.1. Print Media

Following Tolkien, the attention can be turned to books and literature as the main channel of content delivery. The same applies for rather many transmedia storytelling experiences, as they often start in

literature before moving on to other forms. Literature could also be considered one of the more traditional ways to tell stories in a historical way, since writing them down was a way to remember them, moving on from only oral storytelling. Referring to Walter Benjamin and Levi-Strauss, Goody (2006) summarises the move to literary storytelling to be influenced by the print (Gutenberg's printing machine), and by myth for its narrative. Goody also compares the natures of oral and written storytelling in terms of teller-listener interaction. A written story allows for distance between the parties both place and time wise (Goody notes on the public and private notion of the interaction, since reading can take place in solitude, while the telling of the story might happen as a dialogue at least, to the scale of bigger tribes listening to one person). The storyteller, too, has more time to think about the words he or she is putting down on paper (which, according to Goody, also encourages fiction, as there is more time to think and come up with new and different stories which might not be true), as well as the listener has more time to reflect on the story and its meaning. In terms of time, one can listen to the spoken story for a limited amount of time, while the books can be long and do not have to be read at once, again allowing time for reflection (Goody, 2006). Audiobooks might be a way to merge those interactions – a private listening of the story in a way, but since it is pre-recorded and usually consists of the same text that is put down on paper, it is difficult to see an additional advantage of the medium of sound for the case of this study.

When it comes to the advantages of literature, Toolan (2004) discusses the narrative and its ability to move the reader forward as one of the main points. With that move forward, the reader has the possibility to expect something, to feel suspense, to be surprised at the events of the story. As the reader moves on in the story, he or she can follow the characters and their deeds (Toolan, 2004). This could help make an assumption that with such movement comes the possibility to learn, as certain outcomes can be seen for one or the other character based on the way they live, getting to know their virtues readers might be surprised by their certain actions, and overall have certain expectations for their stories, and if the stories are written, they can reflect on these lessons better. The one responsible for the conception of these events and the characters in the middle of them, and, more importantly, for the shaping of the lessons in the story, is, of course, the author. There might be more than one, but usually the vision of the story with its values is limited to a few people. Additionally, the movement of the narrative in literature is informed by linear thinking, often attributed to Western cultures, and linear narrative helps to form it as well. So, after this brief account, it is possible to say that written stories allow to see the causes and consequences of the events, possibly allowing for the moral of the story to be understood better.

It is also worth to mention that the books themselves nowadays can take different forms and defy the rules of the medium, with their non-linear narratives, flashbacks, different choices of print and design of the writings, introduction of the image for the graphic novels and so on, possibly allowing to convey the story and its values in a different way. Yet, for the purposes of this study, only the traditional novel (see Goody, 2006) will be explored.

1.4.2. Cinematic Media

Film can be another medium widely used to tell stories. In terms of transmedia storytelling, film is often where the story first moves from literature, where it is adapted. As Hutcheon and O'Flynn (2013) note, adaptation can happen across more different media, though often film-novel relationship is considered first. This could remind of transmedia storytelling, but adaptation usually considers the same story in different forms, while transmedia storytelling, as already discussed, entails much more

than that. They, however, also address the question of "fidelity" to the story, pointing out the fact that many studies of adaptations focus on the adaptation's faithfulness to the original story and source material, yet argue, that there are more motivations of adapting the story beyond faithfulness (Hutcheon, O'Flynn, 2013). However, filmmakers often challenge themselves to put the most popular novels on screen and staying true to the original might be one of the tasks they face, since it often is influenced by commercial factors, as the readers of the books might be the target audience (already briefly covered with transmedia storytelling). Employing Goody's (2004) argument about the length of the story being important when comparing oral with written storytelling, it can be said that filmic representations of the story face the same issue and is limited timewise. Thus, some of the text has to be lost. Yet, with this study the main question is whether that affects the meaning of the content and the values that storytelling can teach.

Verstraten (2009) points out that the form is never neutral, and any adjustment can greatly affect the content, which, he claims, is always distorted, especially, if it is overly stylistic (Verstraten, 2009). The form of the film consists of a number of things that can be adjusted. While a part of the literary text turns to the language that the characters use, other dimensions – image and sound are added. Martinelli (2020) considers language, image, and sound as the means of creating audio-visual texts, within his M.A.P. (Means, Axes, Properties) model, among Axes (time and space) and Properties (Themes). Thus, the means include sound as everything heard in the film – soundtrack, sound effects, noise, and voices of characters; image – everything seen, colour, camera movement, locations, design, etc.; and language is in the middle – everything the characters say (audio), write, and what can be seen on screen as non-diegetic text (2020). These aspects, then, can add to the representations of the story. As Verstraten (2009) also discusses, music has the power to add emotion to the scene (tension, sadness, cheerfulness, etc.) and make it more impactful for the audience (Verstraten, 2009). Additionally, sound can help form the characters more, providing them with accents and intonation, thus possibly highlighting their certain virtues as well (e.g., sounding mean or kind). In terms of transmedia storytelling, audiences can experience different aspects of the story through sound: hear the voices of their favourite characters, listen to the soundtrack separately, etc. Image is helpful that way too. Characters and locations get their faces and actions can be shown without text. Colours can provide mood, and camera movement and focus help pay attention to certain things (Lancaster, 2019). Additionally, practical examples help understand how technical aspects can be used to convey different meanings, e.g., Robert Eggers' *The Lighthouse* (2019) uses an aspect ratio close to a square to show confinement, or Danny Boyle's *Steve Jobs* (2015) used 16 mm, 35 mm film, and digital camera footage for three different sequences to show the flow of time (Internet Movie Database, n.d.). Generally, creative use of available technology as well as involving more senses with film might mean accentuating one or the other aspect of the story as well, giving it more meaning and possibly highlighting its morals more.

In terms of narrative structure, it is often linear, though, as McErlean (2018) notes, there are enough experiments with the non-linear structure as well. With this, time wise, film allows not only to understand the relationship of cause and effect but to see it as well. The actions of characters in one scene can be proven right or wrong in another, while the aspects covered above can help guide viewers' attention through those experiences and impact their learning from them.

When it comes to transmedia storytelling, generally, films are often made as sequels, prequels or spin-offs, can focus on one or the other character, and tell a variety of events. There is no doubt, as well, that it can be a separate entry point to a story world and works well as a standalone experience.

Additionally, separate aspects of the film can become transmedia storytelling experiences – actors can be recognised as one or the other character, reminding the audience of the whole story as well as of the values of those characters (hero vs. villain). The scenes from the film can become memes that can be interpreted in many ways. And, with the principles of immersion vs. extractability, the locations of filming can stand in as representations of that story, as well as influenced by the image in the film, many props can become merchandise and remind viewers of the story. This way film is a medium that not only allows to tell the story and convey its meaning and influence its reception through different characteristics, but also appears to be especially convenient for transmedia storytelling – both as a different form of the story, and as a source material. All of these and other contributions, make film a great storytelling medium.

1.4.3. New Media

Going further away, the discussion can move to digital new media channels used to tell stories (while films can be shot with a digital camera, their tradition is still based in celluloid). First, similar to film characteristics of image, sound and language can be found in another rather traditional form of transmedia storytelling – computer games. In comparison with film, it lacks linear narrative structure and live action. Nitsche (2009) points out that games also are more successful in borrowing some qualities from cinema, than cinema is in integrating the game aspects, e.g., interactivity, in films. Yet, while films can be animated or computer generated, computer games rarely have live-action video within them (Nitsche, 2009). Where the organisation of the game is concerned, what Ian Bogost (2008) calls the "rhetoric of the game" can be considered. According to him, the expression of the form depends on its rules, thus the game's symbols, rules, and our exploration of the possibilities of the game construct its meaning. He also explains that the representations in the game are created through "procedurality", where "procedures (or processes) are sets of constraints that create possibility spaces, which can be explored through play" (p. 122), with those, then, the "rhetoric of the game" allows to tell something through the process of the game: "video games make argument with processes", he says (Bogost, 2008, p. 125). Rules are the driving force of the game for Juul (2011) as well, and when it comes to storytelling as such, he generally views the story of the game as secondary to the interaction, rules, and the player of the game, since the rules of the game show direction better than the fictional setting of the game, and a player is capable of imagining the story enough to play the game. Nitsche (2009) also sees the continuous movement in the game as a base for dramatic structure and quests, and Juul (2011) reminds that the hero of the story can die and return to life in a few moments, or has several lives before the game is over, thus the story of the character can be incomplete, or is at least different every time, as are the stories that the game in a way tells for different players (Juul, 2011).

What the game allows, because of rules and procedures, and differently from the media covered before, is interactivity. While a film adaptation of a story allows for the audience to see and hear their favourite characters and places, the game allows to *become* those characters and to visit those places, even if only virtually. Interactivity allows to consider the values of the story more and the ways the audience can "read" them. By choosing a character, an avatar, the player chooses the values that the character represents, and then might be inclined to do the things the character would do. Of course, many games are more limited in terms of narrative than they might appear, yet the player still has the possibility to make certain choices and construct a certain story with their experience of the game. Additionally, since the goal of the game is usually winning, the strategies to reach that goal could also imply a test of honesty in a way (using cheat codes, shortcuts, and so on). Also, as the cause-

consequence relationship has been discussed before, it might be the most significant in computer games when it comes to learning, because the player alone is responsible for the consequences. Even if it only means a loss of points or fictional money, the player gets to see what his or her actions can bring. Bogost (2008) assures that games can provide the values and practices of not only *playing* the game, e.g., socialising, but can represent certain values too, as he says, "for critique, satire, education, or commentary" (Bogost, 2008).

Rules, however, is not the only element in game building – sound and image, similarly to film, also can help to convey meaning. Sinclair (2020) distinguishes three main functions of the sound in the game: inform, entertain, immerse. Entertain, firstly, to him means excitement and originality, being able to provide fun and compete even with television and cinema. To Sinclair the entertaining characteristic of sound is also responsible for emotional representation. Inform speaks about the feedback that the player gets when it comes to the mechanics as well as the situation of the game, e.g., space, distance, reward, etc., so the player would be able to play better. Those two aspects then add to the sound being immersive – if the sound provides information and is entertaining it will be more effective and the player will have a more immersive experience (Sinclair, 2020). When it comes to image, the visual features can also be separated into those of the environment and space (in cinematic terms – diegesis), and interface (non-diegesis), yet discussions about the importance of the image in the game might raise more questions than answers. *Minecraft, Lego game,* and similar games with low definition still prove to be popular despite their aesthetics, and as the study conducted by Skalski and Whitbred (2010) reveals, sound is far more important to players than image.

Yet, video games, while now mainly occupying computer screens, can also be mobile and fit on a smaller screen with similarly interactive qualities and means of expression. Additionally, the live-action aspect mentioned before could be expanded here, as mobile phone games provide the possibility to interact with the real world differently, e.g., with the game of Pokémon GO, where real locations are inhabited by fictional creatures that have to be collected. This, of course, is only close to filmic representation because of the visual aspect – things appear as they are through a mobile phone camera and, apart from Pokémons, are not digitally constructed, like in other games. Additionally, the mobile aspect of it, provides a sense of immediacy – quality might only be expected in terms of visual representation, functionality and entertainment, rather than content and the meaning of it. And with this idea the media today and how that might impact the way they convey meaning and tell stories can be further discussed.

First, mobile apps and games can be related to internet with its hypertextual qualities and vast amount of information that takes up space. So, the games and other forms of storytelling (or entertainment for that matter) might be more scattered and fragmented, e.g., one could expect to find a few similar smaller mobile games on Google App store rather than one bigger with more detail and content. This, of course, raises the question of quality both in terms as a product and as an entry point to the story world. Griffey (2019) notes the difference in budget as well – bigger budget for video games allows for more testing, quality, and better user experience. With apps, that user experience can also be interrupted with ads. Moreover, when it comes to representation, apps employ more metaphorical ways of conveying meaning through symbols (like play button, trash can, folder, and so on), and are aware of their audience with their simple interfaces – Griffey gives an example of children being able to use a certain app without even being able to read (Griffey, 2019). And when it comes to transmedia storytelling, websites (either official or not, blogs, fandom sites, wikis) and other similarly interactive tools are too non-linear and fragmented. While fan supported wikis and similar websites can be a

helpful tool to "drill" the story world and learn more about it, its fragmentation and the amount of information might make it difficult to convey certain values in terms of form.

Finally, when content and form is considered, McLuhan could be very helpful with his ideas of hot and cold media. To him, "a hot medium <…> extends one single sense in 'high definition.'", where high definition is a big amount of data, in comparison to low definition, with little amount of data. "Telephone <…> and speech is a cool medium of low definition, because so little is given and so much has to be filled in by the listener. On the other hand, hot media do not leave so much to be filled in or completed by the audience. Hot media are, therefore, low in participation, and cool media are high in participation or completion by the audience." (McLuhan, 1994/1964, p. 22-23). He also defines books as hot media, comparing the hieroglyphs and stone boards and their little amount of information with printed alphabet and paper, providing more information (ibid.). Thus, when it comes to stories, literature is a hot medium that provides audience with a lot of information. Film too, since it has visuals, sound, and text. Computer games could be a cooler medium because it requires more response and information from the player – the audience. As mentioned before, to McLuhan, one medium contains another, adding to the media's capacity to convey meaning, and overall highlighting the importance of the form for the content. Scolari (2013) also discusses the idea of simulation across media – new media tries to simulate either the content, or both the content and the experience of the old media. J. Gutenberg's press copied the medieval letter style and organisation, radio first explored radio plays, internet presented newspapers, and so on. In terms of experience, digital books (Kindle) try to give the feeling of a real book as much as possible with its soft, matte screens, paper like touch simulation and similar characteristics (Scolari, 2013). He concludes that all media participate in simulation – either by simulating or by being an object of that simulation, which makes them fight for survival. This way, media evolution, he says, is like a network (Scolari, 2013). In terms of storytelling, then, it is possible to assume that old, more traditional media's capacity to convey the values and teachings of the story might be a leverage of that survival.

Summarising the ideas and themes addressed here it is possible to point out a few things. First, storytelling can be counted upon for its educational capabilities, especially when fantasy stories are considered with their ability to expand thinking abilities and generally inspire. Second, those fantasy stories are well suited for transmedia storytelling with their prevalent principle of worldbuilding, which allows multiple entry points and additional exploration from different perspectives. Third, a particular fantasy story of *Harry Potter* is not only a great transmedia storytelling example but contains a variety of different values, morals, and lessons within the original stories. Finally, with the possible role of the medium discussed, once can expect changes to those values, morals, and lessons in different forms of the story, this way raising the question of the actual capacity of transmedia storytelling to convey those meanings, as well as questioning their quality as a standalone experience in terms of transferring values. These questions will be more practically addressed in more detail in the following chapter.

2. Analysis of the Philosophy of *Harry Potter's* Values from the Perspective of Transmedia Storytelling

The following chapter will take a more practical approach to the idea of values carrying from one medium to another in the case of transmedia storytelling. To determine the media capacity to transmit the messages and values of other media in transmedia storytelling, the first part of research will consist of content analysis exploring certain values encoded in the text and how they are transferred to other media. The results of the analysis will then be discussed, with the focus on the capabilities of different media as well as the themes and values they achieve or fail to address.

2.1.1. Research Methodology

Harry Potter and the Prisoner of Azkaban and its adaptations have been chosen for the analysis. First, *Harry Potter* has been chosen as one of the better examples of transmedia storytelling – a full story world with its own rules and descriptions, with a variety of media as its entry points. A study done about people being nicer because of reading *Harry Potter* also supports this decision (Vezzali et al., 2015), since it confirms at least some educational aspect of these stories. Also, J. K. Rowling appears to have put a lot of thought into every single choice – from character names to the type of wood that the wands are made of – which means that the messages she encoded in her work are also thought through and not accidental. Content wise, the third book appears to be where the author fleshes out the world of *Harry Potter* fully. For instance, the use of magic outside of Hogwarts is never mentioned in the first or in the second book, but this idea drives the plot later more than once. This provides the assumption that the story world is not as developed in the first two volumes. Additionally, the third book is the only one where the main antagonist is not present (thought in the first and second books he appears in different forms from his final one, there is still a villain to defeat), opening possibilities for Harry to face more different challenges. That way it provides more opportunities to teach a certain lesson, and represents the values covered in the sections **1.2** and **1.3** thus making it suitable for a deeper analysis. Then, in terms of transmedia storytelling, the choice was made to analyse one retelling of the story in a rather traditional medium – film, with the assumption that film, with its capabilities, should be able to portray the values present in the books with less difficulty. Then, for contrast, a representation of newer medium was chosen as well – a mobile game, which should provide the aspects of interactivity, non-linear narrative and more technical approach to revealing a story and its values.

The units of analysis are as follows: a volume of *Harry Potter and the Prisoner of Azkaban* (1999, digital edition 2015), providing 363 pages of text for analysis; a film *Harry Potter and the Prisoner of Azkaban* (dir. Alfonso Cuarón, 2004), providing about 120 minutes of audiovisual content, together with the script, providing about 130 additional pages of text that help determine the links to and deviations from the text of the book; a mobile game *Hogwarts Mystery* (Portkey games/Jam City, 2018) providing about 60 minutes of audio-visual material (gameplay). The book acts as an original source of the ideas, themes and values that the author wanted to express, while the film, given that it is already a rather traditional storytelling medium, should be able to convey those meanings in a similar way. The mobile game then is a representative of a less traditional and newer entry point to the story world with its non-linear structure, hypertextual qualities and interactive design.

Qualitative content analysis has been chosen as a method of research, because, as Leavy (2017) notes, it is suitable for analysing different material, among which are books and audio-visual data.

She also adds that this method is often used to seek for understanding of the meaning of the text (Leavy, 2017). **Grounded theory approach** will help to analyse the data, as it allows to perform and improve the analysis based on the results – a certain amount of data can be first analysed, and the results inform and help make the subsequent decisions (Leavy, 2017). This approach is suitable here, because the book can be analysed first to discover the running themes, ideas, and values, and based on that, it is possible to search for them in other media.

Coding is the main part of the analysis. The process entails ascribing certain words or phrases to data segments and allows to "reduce and classify" the data, i.e., the codes summarise one or the other segment. **Values coding strategy** will be employed because it allows to use longer explanatory phrases as codes, unlike Descriptive coding which uses only nouns, and is more suited to define themes and general topics (like conflicts, issues, or, for that matter, values), and does not rely only on literal language, unlike In vivo coding (Leavy, 2017). MAXQDA software has been chosen as a tool for coding, because it allows to analyse different types of data (text, image, video, audio, etc.), and offers a variety of possibilities of interacting with it after coding, such as assigning themes, finding similarities and links between the codes of different texts, systematising them, as well as presenting the results (Kuckartz, Rädiker, 2019).

As just mentioned, assigning the themes will be a part of the process as well, since it is expected that certain meanings will recur more than once (Leavy, 2017). The values and ideas covered in sections **1.2** and **1.3** will help to determine the themes, as well as smaller codes. The initial list of possible themes contained the following:

1. **Choice**
2. **Courage**
3. **Friendship**
4. **Power**
5. **Judgement**
6. **Happiness (or good, generally)**
7. **Dealing with death**
8. **Morality as such**

Within the coding process of the novel, codes for different utterances, situations and descriptions became necessary, thus the list for coding the novel and later used to search for the same meanings in other media contains the following codes:

Table 1. The list of codes used for the analysis in MAXQDA.

Code	Description
Ambition	Ambition, a wish to win and achieve something, seeking for status. Connected with seeking for power, possible reasons for certain choices.
Anger	Instances of anger and irritation. Informs about character's temper, might be a reason for recklessness.
Artefacts	Physical objects, usually magical with a certain use. Connected to making a choice.
Choice	Occurrences of making a choice – right or wrong, making a decision.
Courage	Displaying bravery, courage, fearlessness, "running towards danger".
Courage. Gryffindor	Courage specifically assigned to someone being in the house.

Death	Facing death, mentioning it, consolation, loss.
Evil	Evil, malice, dealing with evil, danger. Informs about the need of courage, choice, etc. In contrast to kindness and happiness.
Fear	Showing or feeling fear, being scared, hesitating before doing something important, etc. Connected to Courage.
Friendship	Friendliness, generosity, family, team, etc.
Family	Mention of family and their importance.
Generosity	Being generous (or the opposite of it), wishing well for others.
Good temper	Good temper, composure.
Happiness	Descriptions and feelings of happiness, their possible sources.
Hard work	Hard work and its importance, either described or mentioned.
Jealousy	Jealousy, envy, someone not too pleased about the success of others.
Judgement	Judging, evaluating, criticising, etc. Also connected to making a choice, as someone can judge a situation in one or the other way and decide what to do next. Criticism comes here with the idea that the person who criticises might think how to do things better, blames someone.
Justice	Fairness and unfairness, right, equality, someone getting what they deserve.
Kindness	Kindness, good treatment of others.
Lying	Lying. With attention to the difference of reasoning behind it.
Morality	Right or wrong, moral or immoral, etc. Usually for the cases when characters themselves question something as right or wrong.
Bad deeds	Bad deed described and recounted. Connected to judgement which informs about the opinion of the one recounting, as well as can bring the attention to morality.
Power	Seeking for power or refusing it, doing something because of it.
Protection	Fighting back, standing up to someone, protecting others, etc.
Recklessness	Foolish behaviour, putting oneself in danger, in the case of the novel many instances of talking back and disrespect. Broadly – actions and activities that can be understood as questionable in terms of temper and choice, and the consequences of which can later turn out to be not very pleasant. Also a few instances where the foolish behaviour of characters is directly addressed by others.
Rules	Rules and following or breaking them, the mention of consequences of the latter. Connected to recklessness, making right or wrong choices, etc. Reasons for breaking the rules might be important too.
Strength	Strength, persistence, not giving in.
Trust	Trust, being able to trust someone, truthfulness.
Unhappiness	In contrast to happiness, cheer. Sadness, depression.
Unkindness	Unkindness, meanness, bad treatment of others. Informs about the importance of kindness, contrasts good characters and bad.
Unkindness. Slytherin	Unkindness linked with Slytherin house

These codes developed during the process of coding, as smaller instances displaying certain values became apparent. Additionally, actions, descriptions and utterances connecting to those values have been marked as well, as they can inform about the disposition of characters, about their choices and whether they are considered right or wrong. For instance, a character's approach to rules can inform about their willingness or unwillingness to break them, and for what reasons (e.g., breaking the rules in order to protect someone, to help a friend, or for pleasure).

For the book, the text was coded by attributing certain representations of values to the segments of text. For the film, the script was coded to determine the value representations that might be spoken within the film, then the MAXQDA media player was used to watch the film and code the visual and aural instances of value representations. For the mobile game, the *Bluestacks* mobile environment simulator was used to play the game on the computer. The gameplay was recorded and then analysed as audio-visual material.

A closer overview and examination of the emerging themes and their representation in different media will be covered in the following **Results** section. The **Interpretation** section will move on to exploring the differences between media and their conveying of those themes further, with the focus on their capabilities or lack of them for the task. The **Discussion** section then will help to position the results and their interpretation among other works covered here, as well as provide recommendations for further study.

Additionally, it is worth mentioning that such approach helps to move on from the research with general adaptation comparisons (book vs film or similar) because the amount of text or the way one or the other character looks, or how one or the other scene in a film is created in comparison to their descriptions is not important – only the meaning of that text is important and what the reader can take from it. Finally, as it was stated in the beginning, transmedia storytelling is examined from a variety of fields, yet its research is complicated, complex, and provides no exclusive path or methodology, thus, this work could be viewed as a search for a clearer methodology, at least in part and for certain issues of transmedia storytelling, rather than anything else. Such approach could be helpful in analysing how any kind of content (with its meaning) travels through a variety of forms. Focus on values in this case was dictated by the introduction of the idea of story itself, with its power to teach and share cultural experience, and to transfer knowledge of different kinds.

2.1.2. Results

After analysing the *Harry Potter* story in literature, film, and mobile app, the results can be covered in the following sections.

2.1.2.1. *Harry Potter and the Prisoner of Azkaban* novel

A closer look at the novel revealed its prevailing themes and rather a few situations corresponding with certain values. The frequency of these occurrences and value representations is important but context is important too, as often a few values appear together. Additionally, there might be some ambiguity, as the codes and representations of values can include the actions of characters, narrator's description and evaluation, as well as characters speaking about those values, but at the same time it allows for flexibility, as that way there are more possibilities to learn about a certain value and its importance.

Table 2. Codes and their frequency in the novel *Harry Potter and the Prisoner of Azkaban*

Code	Description	Frequency
Ambition	Ambition, a wish to win and achieve something, seeking for status. Connected with seeking for power, possible reasons for certain choices.	20
Anger	Instances of anger and irritation. Informs about character's temper, might be a reason for recklessness.	20

Artefacts	Physical objects, usually magical with a certain use. Connected to making a choice.	9
Choice	Occurrences of making a choice – right or wrong, making a decision.	**59**
Courage	Displaying bravery, courage, fearlessness, "running towards danger".	**36**
Courage. Gryffindor	Courage specifically assigned to someone being in the house.	0
Death	Facing death, mentioning it, consolation, loss.	24
Evil	Evil, malice, dealing with evil, danger. Informs about the need of courage, choice, etc. In contrast to kindness and happiness.	30
Fear	Showing or feeling fear, being scared, hesitating before doing something important, etc. Connected to Courage.	**80**
Friendship	Friendliness, generosity, family, team, etc.	**105**
Family	Mention of family and their importance.	**36**
Generosity	Being generous (or the opposite of it), wishing well for others.	26
Good temper	Good temper, composure.	14
Happiness	Descriptions and feelings of happiness, their possible sources.	32
Hard work	Hard work and its importance, either described or mentioned.	18
Jealousy	Jealousy, envy, someone not too pleased about the success of others.	3
Judgement	Judging, evaluating, criticising, etc. Also connected to making a choice, as someone can judge a situation in one or the other way and decide what to do next. Criticism comes here with the idea that the person who criticises might think how to do things better, blames someone.	**91**
Justice	Fairness and unfairness, right, equality, someone getting what they deserve.	10
Kindness	Kindness, good treatment of others.	**42**
Lying	Lying. With attention to the difference of reasoning behind it.	16
Morality	Right or wrong, moral or immoral, etc. Usually for the cases when characters themselves question something as right or wrong.	26
Bad deeds	Bad deed described and recounted. Connected to judgement which informs about the opinion of the one recounting, as well as can bring the attention to morality.	8
Power	Seeking for power or refusing it, doing something because of it.	5
Protection	Fighting back, standing up to someone, protecting others, etc.	**99**
Recklessness	Foolish behaviour, putting oneself in danger, in the case of the novel many instances of talking back and disrespect. Broadly – actions and activities that can be understood as questionable in terms of temper and choice, and the consequences of which can later turn out to be not very pleasant. Also a few instances where the foolish behaviour of characters is directly addressed by others.	**36**
Rules	Rules and following or breaking them, the mention of consequences of the latter. Connected to recklessness, making right or wrong choices, etc. Reasons for breaking the rules might be important too.	32
Strength	Strength, persistence, not giving in.	8
Trust	Trust, being able to trust someone, truthfulness.	**40**
Unhappiness	In contrast to happiness, cheer. Sadness, depression.	15
Unkindness	Unkindness, meanness, bad treatment of others. Informs about the importance of kindness, contrasts good characters and bad.	**61**
Unkindness. Slytherin	Unkindness linked with Slytherin house	11

The first important theme, as discussed in the literature review before, and revealed in the analysis, is **choice**. The instances of choice are registered when characters contemplate doing something, when they do something that can have different outcomes (often informed by a code of **Rules** present as well, because then they decide whether to break them or not, and later the consequences become apparent). Additionally, a few instances contain characters speaking about choices, decisions and their outcomes directly, as well as including whether they are right or not. Finally, smaller examples of hesitation and deliberation can also inform about the need of choice. The clearest example of choice, as briefly mentioned before, is when Harry decides to show mercy to Peter Pettigrew and does not allow him to be killed (see **Table 3**). This is later addressed by another character as he points out the importance of actions and their consequences (Table 4).

Table 3. Coded segment. An example of choice.

Code	Coded segment	Page
Choice	"NO!" Harry yelled. He ran forward, placing himself in front of Pettigrew, facing the wands. "You can't kill him," he said breathlessly. "You can't."	P. 388
Choice, Friendship, Family	"I'm not doing this for you. I'm doing it because — I don't reckon my dad would've wanted them to become killers — just for you."	P. 389
Judgement, Morality.	"You're the only person who has the right to decide, Harry," said Black. "But think . . . think what he did. . . ." "He can go to Azkaban," Harry repeated. "If anyone deserves that place, he does. . . ." Pettigrew was still wheezing behind him. "Very well," said Lupin.	P. 389

Table 4. Coded segment. Addressing choice

Choice, Judgement.	"It does not," said Dumbledore quietly. "Hasn't your experience with the Time-Turner taught you anything, Harry? The consequences of our actions are always so complicated, so diverse, that predicting the future is a very difficult business indeed. . . . Professor Trelawney, bless her, is living proof of that. . . . You did a very noble thing, in saving Pettigrew's life."	P. 439

The examples here define a few bigger ideas of choice and how its importance is presented in a book, presumably, with the biggest lesson in mind which is also voiced by a few supporting characters, as if the author intends it to be a lesson. However, there are smaller instances that introduce decision making in a less dramatic way, yet can also be understood as important, and maybe even more so, as they are encountered more often and appear small but can have bigger meaning as a collection. These kinds of instances involve situations with rules and breaking them, discussing whether they should be followed or broken and why, as well as the outcomes of one or the other. In the case of *Harry Potter and the Prisoner of Azkaban*, Harry and other characters seem to encounter this kind of choice rather often. The code of **Recklessness** informs about the direction the characters usually go to, because the outcomes are less pleasant. While the contemplation before or after such decisions could speak of Harry's intellectual virtues, **Recklessness** also informs about his character virtues through the way he talks back, reacts to some situations with a "hot head", as well as "runs towards danger" (connected to courage). A collection of such recurring situations throughout the book defines Harry as a character the same way one or two bigger decisions (like Pettigrew's situation) would.

On the other hand, the reckless behaviour of Harry and others, and their certain choices are determined by their connection to other characters, as they often do something in order to **protect** others. Even lying and anger is more often called for because someone wants to protect someone else rather than themselves. In such a way the importance of **Friendship** (and family) is revealed. That importance, as well as shown indirectly, is also expressed literally in a few instances, yet the most distinctive appears to be the example in **Table 5**, with its claim that friends are worth dying for.

Table 5. Coded segment. Choice and Friendship

Friendship, courage, choice.	"You don't understand!" whined Pettigrew. "He would have killed me, Sirius!" "THEN YOU SHOULD HAVE DIED!" roared Black. "DIED RATHER THAN BETRAY YOUR FRIENDS, AS WE WOULD HAVE DONE FOR YOU!"	P. 388

While the example also illustrates the lack of courage from Pettigrew's character, it also hints at choice, because the lack of courage determines the choice as well and is responsible for certain outcomes. While the code of friendship has the most occurrences within the book, the number itself should not be the only indicator of the theme's prevalence, as other linked codes such as already mentioned choice and recklessness, together with kindness, good temper, generosity, and trust are often supported by friendship. However, this exact idea appears to be more linked to the form – a book, since there is time to reflect on that and search for a deeper meaning. The co-occurrence of the codes for Protection, Recklessness, and Choice is illustrated below (**Fig. 1.**).
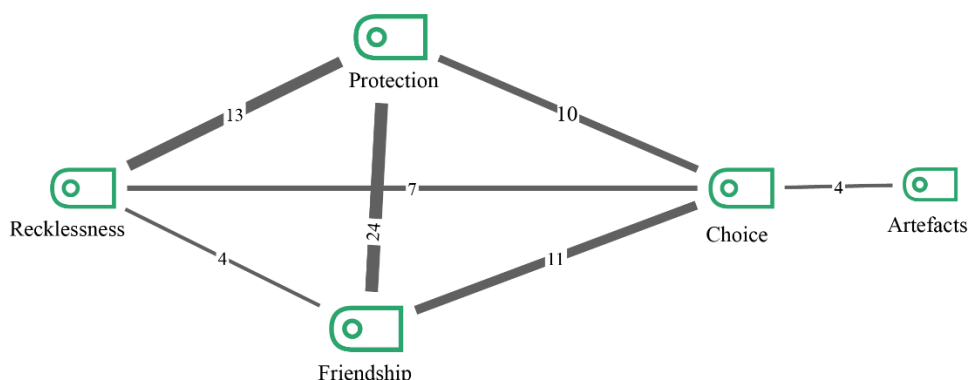

Fig. 1. The intersection of making a choice, friendship and protection

What **Fig. 1** and these co-occurrences also reveal is the connection of choice to **Artefacts,** as mentioned in section **1.3**. The physical objects illustrate the significance of the right choices, reasons for them, and that way help to reveal their values. The novel has quite a few things the use of which depends on the owner, but two items are especially important in the third instalment of the series: *Time Turner* and *Marauder's Map*. The level of responsibility required for using both of them is either implied or plainly addressed (**Table 6**). "Never trust anything that can think for itself, if you can't see where it keeps its brain." Harry remembers the words of Arthur Weasley, in hesitation whether to trust the map or not, and a few chapters later Hermione reminds about the vulnerability of such magical objects and the importance of the right hands, also underlined by Dumbledore in **Table 2.**

Table 6. Addressing magical objects and their use

Artefact, Choice	This map was one of those dangerous magical objects Mr. Weasley had been warning against. . . . Aids for Magical Mischief-Makers . . . but then, Harry reasoned, he only wanted to use it to get into Hogsmeade, it wasn't as though he wanted to steal anything or attack anyone . . . and Fred and George had been using it for years without anything horrible happening. . . .	P. 207
Artefact, Choice	Exactly! You wouldn't understand, you might even attack yourself! Don't you see? Professor McGonagall told me what awful things have happened when wizards have meddled with time. . . . Loads of them ended up killing their past or future selves by mistake!"	P. 412

It is worth to address them here, because the novels contain their descriptions, the readers can learn about their use and consequences, which informs about certain values of the ones who use them. This type of connection to values might be important later when other media are discussed.

As already mentioned, **courage** is also an important virtue in the novel, though as the analysis revealed, it is not as clearly presented or defined. More often than not courage can be implied through the hesitation and fear of the characters and their subsequent choice – to go ahead. Additionally, some instances can be described as informing about the lack of courage and the contrast then reveals its importance and need (as in the previously discussed case in **Table 5**). Written descriptions are useful this way because they can talk about the way a character feels before doing something. This allows for **fear** to be introduced, as a contrasting feature dealing with which requires courage. Fear is a strong theme in *Harry Potter and the Prisoner of Azkaban* as the idea of Dementors is introduced. Dementors are the guards of the Azkaban prison who are described as particularly evil and soulless creatures, feeding on people's happiness. In this novel they are one of the main antagonists. While there are ways of fighting them and Harry eventually overcomes his fears, the more important thing here is that the way the Dementors make one feel is written down and informs about their horror well enough.

Finally, as covered in section **1.3** the theme of death and dealing with loss could also be an important element of this story. The theme in this novel is introduced in some cases through fear too, as the Dementors remind Harry of the loss of his parents. Death is also addressed through the previously mentioned choice and recklessness, among other themes, as Harry faces the possibility of revenge, gets angry and may act irresponsibly. Furthermore, as expected, with the theme of loss, comes another wise message from Dumbledore: "You think the dead we loved ever truly leave us? You think that we don't recall them more clearly than ever in times of great trouble? Your father is alive in you, Harry, and shows himself most plainly when you have need of him. How else could you produce that particular Patronus? Prongs rode again last night." (p. 440). Such quotes (together with the one from **Table 2**) at the end of the story are resembles the morals and lessons that the characters are supposed to learn and become wiser in turn. Dumbledore also grounds himself here as a wise old man archetype.

For the end of this section, the role of literature and written word for the representation of these values can be stressed. The linear narrative allows to see the connections between cause and consequence, yet they can be crowded by descriptions, narration, inner monologues and generally longer writing. At the same time, writing allows to describe things more, such as feeling the presence of Dementors – reader can only imagine how it feels but the rich language of J. K. Rowling is helpful. The richness of the language also highlights another quality of these stories – humour. Characters are sarcastic, funny, they are put into unexpected situations and react in unexpected ways, and the lightness with

which these things are recount makes the book an entertaining read. Yet, on a final note, as already addressed, the analysis reveals the complexity of the represented values and their corresponding themes and the way they are intertwined, thus their understanding requires time and deeper reflection.

2.1.2.2. *Harry Potter and the Prisoner of Azkaban* film

An exploration of the film *Harry Potter and the Prisoner of Azkaban* reveals it to be, as expected, a useful medium for transmedia storytelling, as it helps to expand the world of *Harry Potter* through different senses. Alfonso Cuarón uses wide lenses to show the foreground and the background of the image, as well as links different previously seen spaces together and develops the layout of the castle and its surroundings in general (Internet Movie Database, n.d.), allowing the audience to situate the spaces of Hogwarts better as well as characters in them. That way, the medium offers new experience of the story in terms of image and provides viewers a clearer idea of the spaces that the story takes place in.

When it comes to the content of the story and its values, the analysis reveals the fast pace of the story. While a lot of rather educational scenes from the books are cut, the same values can be found elsewhere. One of such is examples can be seen at one of the pivotal moments in the film when the character of Snape shields the children from a werewolf (**Fig. 2**). The scene in the novel does not mention such deed of this character, and as there is no text spoken to illustrate this, image alone represents the underlying values of the character (coded with **Protection**). From this point of view, the quality of the story in the film is not diminished.

Fig. 2. Snape protecting Harry and his friends from a werewolf

On the other hand, the value representations are less complex than in the novel, as they rarely occur together and require less contemplation. The previously discussed intersections of codes regarding friendship, choice, protection, and recklessness proves to have fewer occurrences in the film (**Fig. 3**). These values or contributions to understanding values often appear alone deeming their simpler representation and more straightforward understanding.
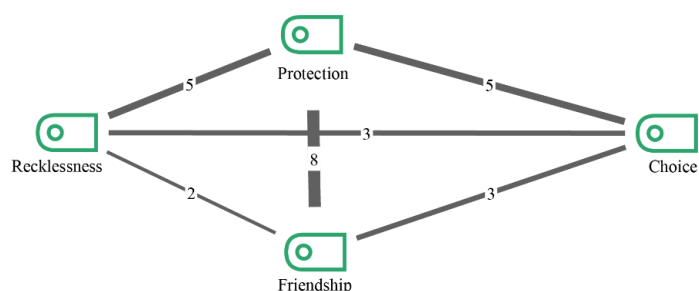
Fig. 3. The intersection of making a choice, friendship, and protection. Film.

This might also be influenced by the fact that within film only action can be seen, i.e., when someone does something it happens immediately, leaving no time or space for considering the possible motivations or hesitations apart from the obvious ones. What the characters are thinking or how they are feeling inside to be able to make decisions about their possible influences on one or the other action cannot be seen. The situation is similar when it comes to text within the film as well, as the conversations and deliberations of characters are short and to the point, highlighting again, the pace of the film, as well as the quality of the form of storytelling – to show rather than tell, and to show it quickly. This way, the images that could be attributed to certain values are often very illustrative, e.g., a hug or a tap on the shoulder for **family** and **friendship**, physical shielding for protection as shown in **Fig. 2**, kicking something in a state of anger, and so on.

What film as a medium adds to the value representation could be illustrated by comparing the frequency of codes within the script and within the film itself. The script was analysed separately to cover the textual information, which then allowed to focus on analysing the film only through image and sound. **Table 7** provides a comparison of frequencies. The list of the codes is not full (lower frequencies were left out for space but the impression is clear).

Table 7. Frequency of codes within the text of a script, and image and sound of the film

Code	Frequency. Script	Frequency. Film	Total
Protection	38	25	63
Unkindness	24	10	34
Friendship\Family	24	15	39
Friendship	23	25	48
Choice	21	25	46
Judgement	19	2	21
Fear	18	**38**	56
Recklessness	15	19	34
Rules	12	3	15
Trust	8	2	10
Wisdom	7	4	11
Death\Evil	7	**17**	24
Lying	7	1	8
Courage	6	13	19
Justice	5	4	9

Morality	5	1	6
Kindness	4	3	7

While in many cases the actual text provides more information, there are a few instances where cinematic representation is more helpful in conveying certain images, like **fear** and the notion of something **evil** as described in the novel. The atmosphere around Dementors is represented with frost, darkness, rain, and similar imagery, thus providing opportunities to remind about those feelings more often and without text. When it comes to fear, sound is also helpful, as the soundtrack helps to stress the tension in the scene and provide additional definition with the sounds of the wind, chill, and similar atmosphere creating sounds. Especially musically effective sequence takes place in the first class with professor Lupin when children are fighting a boggart (a fictional creature that takes shape of something the person fears the most). The creature's intention to scare can be fought with laughter, and as students are trying to fight their fears by creating something amusing out of them, the soundtrack jumps back and forth between cheerful and light melody to grim, tense and dark. This might not illustrate a value or understanding of it as such but shows the possibility of sound to stress the importance of certain scenes and provide additional information to images and text and focus the attention of the audience to one or the other theme.

Additionally, coming back to image, **Artefacts** are also an important part of the film, as they take proper shape here and inform viewers about themselves for the rest of the series and beyond (with the principle of extractability). The props are designed with a lot of detail and are made to look attractive, stressing the idea of them being a desired object. However, their use and possible consequences are only addressed through speech.

Speech wise then, as the majority of characters and their actions become less contemplated, Dumbledore's wise old man archetype appears to be stressed a little more, by adding a few expressive quotes where previously none existed (e.g., "Happiness can be found, even in the darkest of times, if one only remembers to turn on the light."). Yet a more interesting aspect of this film is the attribution of quotes to different characters (**Table 7**.).

Table 8. Attributing quotes to different characters

Dumbledore. Book, p. 440.	Sirius Black. Film, 2:04:00 – 2:04:22.
You think the dead we loved ever truly leave us? You think that we don't recall them more clearly than ever in times of great trouble? Your father is alive in you, Harry, and shows himself most plainly when you have need of him.	S: You have... H: My mother's eyes… S: It's cruel that I spent so much time with James and Lily, and you – so little. But know this. The ones that love us never really leave us. And you can always find them...in here.

This is not unexpected in terms of book-film adaptations but becomes more important when values transferring from one medium to another are considered. As in the film there are fewer appearances of certain characters than in the novel, the attribution of their words to the ones that are already in the scene allows for the message to "survive" in a way. Additionally, Sirius Black is given more time to connect with Harry, developing their relationship for further instalments and stressing the importance of family. From a broader perspective, this example illustrates the movement of story as such and the idea that by moving between media, it can move *within* media as well.

On a final note, the pace of the film, the shorter text, and the presence of image and sound allows for the values to remain, yet in a less complex state. That might not be a bad thing in itself, as that way they can be clearer and delivered faster, as well as be suitable for a more varied audience, yet it might influence their impact as well. The quickness and simplicity of it might mean that the reach of those values with their lessons is not as effective, if registered at all. Maybe that is why the "wisdom" as such is highlighted by keeping some original quotes and positioning them at the end of the film which corresponds with a traditional structure of a fairy tale with the moral and lesson in the end.

2.1.2.3. Mobile game *Hogwarts Mystery*

The game analysis reveals a few notions. First of all, the story and the value representations could be separated into two dimensions – one with action within the game, narrative and storyline, and another with interface (in cinema the separation can be described as diegesis and non-diegesis but in computer games these seem to be more intertwined so it might be too confusing to refer to those two dimensions in this way). The codes occurred on both of those dimensions with a slight difference, yet they can be analysed together. For over an hour of the gameplay material, 151 segments were coded. While some of those have a few instances of co-occurring codes, they are not as prevalent as in other forms of the story (see **Table 9** for the most frequent codes, others in the list vary from 5 to 1).

Table 9. The most frequent codes in *Hogwarts Mystery*

Code	Frequency
Choice	39
Hard work	27
Friendship	13
Rules	11
Unkindness	10
Kindness	7
Courage	7

The Choice as the most frequent code allows to draw more attention to the interface dimension, as this is where the code occurred in most if not all cases. This underlines the idea of the story as being moved by the rules of the game and being more influenced by its form. The player makes a choice that determines what follows next, and that begins earlier than the story itself – the player has to create the avatar, make choices about the way it looks, choose the name, and even whether to invest real money to immediately start with an advantage (e.g., buying a pet). This way the idea of choice itself becomes important too, even if the majority of players might make their choices unconsciously. The Hogwarts Mystery uses choice as a driving force in a rather interesting way too, because the variants the player is presented with often do not offer much of a choice, and this could also influence the understanding of values within the game. For instance, if the player wants to stay on the "good" side and does not want to seek trouble (as was in a way the strategy of the game played for this analysis), sometimes there is just no way to choose what would seem morally right, as if the avatar seeks for trouble and the player has to accept it. The variants of choices provided in **Fig. 4**. Indicate the lack of choice that would help one out of the situation completely and not advance the bad relationship with a mean character (Merula, a counterpart of Draco Malfoy from the novel).
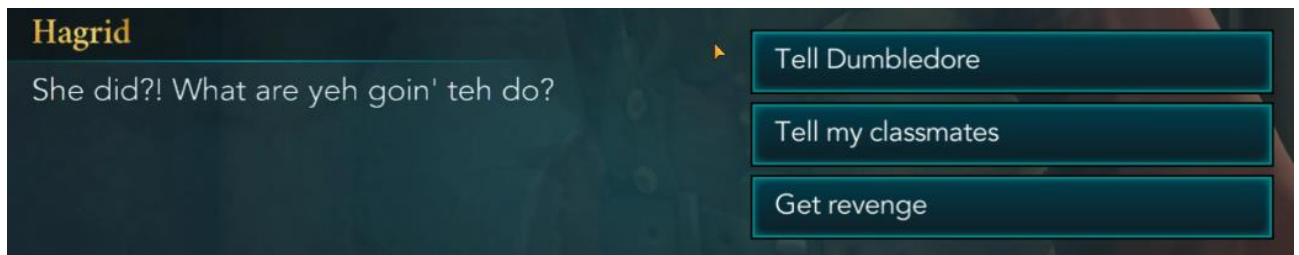
Fig. 4. The example of **Choice** in *Hogwarts Mystery*

This is sometimes illustrated by **Rules,** as different characters remind each other once in a while about the consequences of breaking them, remember the authoritative figures and their warnings and so on. The idea of breaking rules and recklessness in general reminds of Harry himself and his tendency to follow the same path, so in a way the game stays true to the original.

Choice is also important when it comes to the rewards of the game too, as the player can decide what kind of rewards to collect after different tasks. This is tied into the attributes that the rewards help to gain – courage, empathy or knowledge. "Your Attribute Level will shape your friendships, your rivalries, and your success at Hogwarts", the game announces. Additionally, there can be coins as a reward, as well gems that represent the points given to the four houses in competition. The possibility to choose the reward can shape the importance of one or the other value, as each of them give certain advantage in the game, and the players decide what is more valuable to them. From this also the presence of leaderboard as a symbol of ambition follows. Most of these examples are a part of the interface and their representation relies on symbols. A shield for courage, a heart for empathy, and a book for knowledge. This corresponds with Griffey's (2019) ideas on the simplicity of use, symbolic representation of entities within the game, and the importance of interface. Choice then, as a value, is a significant part of the interface and the experience of the game.

With choice, the action-consequence relationship can be discussed as well. While in the book it is possible to read and reflect on the choices the characters make and learn about the consequences, and in the film it is possible to see a representation of that with less depth, the game distinguishes itself with the fact that the choices are made by the player and the consequences fall upon him or her (and the character of the game too, but the character might be less affected, e.g., if the game ends because of a wrong choice, it affects the player).

Within the story and the game world, other codes become apparent. **Friendship** is the most prominent one, as within the first moments of the game, the avatar has to interact with another character that suggests being friends, and the relationship moves forward from that point. Additionally, there is a board for seeing the status of friendships with other characters within the game, which makes friendship an important goal of the game, as well as a driving plot of the story, as friends to be then present the player with different choices and activities. "A stronger friendship means a friend can help you on more adventures!", the game informs. This links the game to the original novel as well, as Harry often has friends by his side in a variety of ordeals.

For a final note on codes occurring in *Hogwarts Mystery* the intersection of them is not as frequent as in other discussed forms of the story (see **Fig. 5**). While choice is sometimes connected to friendship, in the game world it is more informed by rules and can sometimes be defined as recklessness or generally as leading towards less good deeds, as discussed above, where there is not

much of a choice. This way, the importance of certain values (e.g., choosing to break the rules to protect someone which highlights the importance of friendship) can be lost.
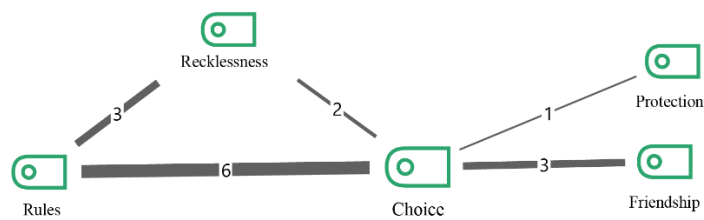

Fig. 5. The intersection of codes in *Hogwarts Mystery*

In terms of the story and storytelling, time is a relevant feature when it comes to the game. First, the story is set in the time before Harry Potter but after his birth. This way there appears to be no threat of Voldemort and the player gets to meet and interact with a few important characters that would not be present if the game was set in the time after Harry Potter, Dumbledore and Snape among them.

Time is also important for the playing of the game, as a single playing can take up only about 20 minutes, before energy bar runs out. Such length of the playing can be interesting from a few perspectives. First, as for rather many mobile games, the shorter length of playing for one day helps to make sure that the player will return the next day to complete the tasks, once the energy bar fills up. Second, if one wants to play beyond the time, they can invest real money and buy energy (or other game valuables) for a certain price, which defines the game as a more commercial way to tell a story – one has to spend money to experience the story for a longer time. Additionally, shorter immersion time can influence the impact of the game and the story within, and makes the transfer or at least the impact of values doubtful. Finally, the short playing time fragments the story and stops the player from following and experiencing it without interruptions.

Such fragmentation corresponds with the hypertextual qualities of the game as well and highlights its non-linear structure. There is a story to follow but as the levels advance, the player has more choices which activities to do next and whether to accomplish the tasks at all, yet the choices also rely on the amount of energy. The hypertext and non-linear narrative and the possibility of choice within the mobile game can make the story endless, and in a way, without the actual moral that can be found in more traditional media.

From the technical point of view, the sound acts only as an additional quality of the game, providing a suitable atmosphere but is not vital for the playing of the game, as it can be (and often is) played without sound. The image and its interactivity, on the other hand, are vital. The quality of the visuals is high and does not interfere with the playing of the game and the story. The characters remind of the characters of the Sims game with their looks and behaviour but are not as flexible and realistic as the ones in the newer versions which would increase the size and the use of the mobile phone resources. Compromise then becomes important for the creators approaching the content, as well as for the players expecting to see the best visuals, sound, and to have a great experience playing the game.

Summarising the game as a storytelling tool and its value representations, it can be said, that there are values to be found and learned but the form of the story and the features of the game might influence them too much and possibly hide their meaning with their symbolic representations and the loss of narrative.

2.1.3. Interpretation

After analysing three different forms, a few comparisons and assumptions can be made. The novel contains more codes attributed to different values than the film or the mobile game. This means that the other forms still contain some values and are capable to convey them with the characteristics that the medium allows. Yet, the results show that the values represented in the film and in the game are less complex than in the novel, because of the pace and the amount of text that can be transferred from one medium to another. In the novel, as seen above, the values are intertwined and inform each other, tell the readers about their importance through descriptions, conversations, actions and the choices the characters make, help to reflect on action-consequence relationship, and generally has more depth with all the information that the author puts there. The film simplifies that. The original values and lessons remain but the way they are conveyed is different. There is less complexity and time for reflection, yet the medium still appears to be able to carry the meaning that the author intended. Finally, moving further from the original, the values within the mobile game are represented with even less complexity and reflection but they can still have impact because of the interactivity and the need for the player's interference. As the content travels between media, the medium determines what can be said and how. Additionally, it seems that while the novel and the film represent values with their content and story, the game conveys different values through its interface too, which means that the form influences the content more, and as it goes further from the traditional medium, less content might remain. Perhaps the best way to describe such movement of story and its values could be a ripple effect, where more content and its meaning can be found in the transmedia forms closer to the original, and as the form goes further from the original, the values it can convey disperse and decrease, thus the capacity of the medium to convey values depends on its closeness to the original source.

That said, in line with the ideas of Jenkins (2009), these forms and the stories within can be experienced separately as standalone experiences, and could be equally valuable in that respect, with the amount of content and entertainment they provide. Still, it is most likely that with media different from the analysed ones and further away from the original, an experience of that single medium might not be enough, as memory is important too, as Escalas-Ruiz noted (2020). This can be seen in a mobile game, where there are familiar characters, places and plot points that could be meaningless if the player has never encountered other forms of the story. With Jenkins, a few of his principles can be discussed in the light of this analysis. While the principles of Seriality, Subjectivity and Performance are not as greatly represented by the chosen media, others are more relevant. The principle of Drillability can be found in the novel and in the film, since the book provides a lot of information that the audience can deconstruct, and the film expands on that information. Even if some of the content is lost, a lot of information can be given on other aspects that the readers are familiar with. The mobile game in this case only builds on the existing information. Spreadability can be considered when it comes to different forms, as their different levels of complexity in representing values can be suitable for different audiences. That way, different people can choose to experience the story in the way acceptable to them, which expands the overall audience of the story. Continuity has been discussed above, in terms of time and setting of the story within the mobile game, as it is the only form that takes place in the time different from the original. The same applies to Multiplicity, as within the mobile game there are no principal characters, only secondary ones. Immersion and extractability can only be briefly mentioned through artefacts as props in the film and possibly the

idea of the mobile game and its interactivity which allows for the audience to participate in the world of *Harry Potter*, even if only virtually.

With worldbuilding, a few things can be discussed. The film helps to flesh out the world that the story is set in by giving it visual representation. The mobile game, however, appears to be slightly breaking the rules of this world. In one instance, the avatar of the player, the main character appears to be seeing visions, and one of the images shows an icy castle and a knight in shining armour fighting something. While other images can be regarded as fitting into the magic world, this particular one is rather away. J. K. Rowling never mentions ice or evil looking knights as villains. This might seem irrelevant but following the rules in the story world is important for the quality of the content and how it is accepted. It is reported that the author allowed Alfonso Cuarón to make a few changes while adapting *Harry Potter and the Prisoner of Azkaban* as long as it kept the spirit of the book (Internet Movie Database, n.d.). This "spirit" could possibly be defined by values and their representation as well because they can be something that the audience takes from the story without necessarily remembering the exact content, something between the lines. While Gomez (2019) defines the "Heart of the Story" in more of a technical way with attention to creators and their approach to telling a transmedia story, it is possible that the "Heart of the Story" could include something less definitive and technical. "Spirit" and values, and what the story gives to its audience could be just that.

These ideas then, are connected to the commercial factors of Transmedia storytelling. A look at the values remaining in different forms of the story could in a way inform about the intentions of telling that story. If there are values present and the "spirit" of the original as such remains, one can assume that the creators were interested in telling the story for its own sake and earning money might not have been the main reason. If, however, the form becomes more important than the story and no values are present, it is possible that revenue was the first reason behind the retelling of the story. Of course, there is a number of other factors that can influence that but the weight of the content that the new retelling is able to convey could be an important aspect of that as well.

2.1.4. Discussion

The results of this work fall somewhere in between the research of *Harry Potter* and Transmedia Storytelling, allowing to glimpse at the story as well as its technical execution. In line with the ideas of Ciaccio (2009), Crossley (1975), Lawrence and Paige (2016), Taub and Servaty-Seib (2009), Tolkien, (2008/1947), and Vezzali, Stathi, Giovannini, Capozza and Trifiletti (2015), the discussed fantasy story has something to teach at least content wise. It is possible to find consolation, escape, learn different values, morals and lessons from *Harry Potter*. How much the audience takes from that is another question, but the richness of the story allows that. Furthermore, the codes and their frequencies in the book alone reveal the running topics in the book that other researchers usually focus on when looking at *Harry Potter* from the literary perspective. This way their initial ideas about the novels are supported by numbers. Additionally, MAXQDA software and the content analysis it helps to conduct is a fitting methodological approach that allows to find and reveal the main themes and ideas.

The transmedia aspect of this research also has similarities to the work of Escalas-Ruiz (2020), with its possibility to evaluate the power of the story in a medium different from the original. The presence of the idea of choice throughout all three media shows that Gladstein's (2004) statement on the importance of it is relevant beyond novel. A look at different values and virtues based on Aristotle

and Nietzsche and their representation in *Harry Potter* also correspond with Bagget and Klein's (2004) ideas on the traces of Aristotelian philosophy in the books, as well as Nietzsche when it comes to different aspects of the story. At the same time, despite the forms different from the original being aimed at generating revenue of some kind, different values and possibilities to learn from these retellings remain, even if on a smaller scale and with less complexity.

Additionally, this helps to expand Jenkins' (2009) and Freeman's (2016) ideas on transmedia storytelling and how different entry points to the story world can be experienced. It is possible that a slightly technical approach to defining different forms of the story is not enough and the meaning of the content is important as well.

When it comes to different media, the characteristics of the content and the representation of values within the novel matches Goody's (2006) notes on the importance of time and reflection for the story, as the value representations and complexity are highly influenced by that. In cinema, as expected, image and sound provide additional information and can have impact on their own. Finally, Griffey's (2019) ideas on the prevalence of symbols and metaphors in mobile games proves right and important where *Hogwarts Mystery* is concerned. Additionally, here Bogost's (2008) ideas about rules of the game as the driving force become apparent too and greatly influence the way values are conveyed and the story is told within that medium, which hints at Verstraten's (2009) point about the over stylistic telling of the story as having too much influence on the content.

While the research here is concerned with the content of the stories and how its meaning travels through different forms, another natural step research wise could be the relationship of these findings with the audience and whether the representation of values is received and understood by the readers of the novel, the audience of the film, and the players of the game. Game might be the most difficult to understand and receive teachings from because a lot of information there hides in the interface, symbols and is assumed which means that it can go unnoticed by an ordinary player. Additionally, it would be interesting to analyse other instalments of the series, to see how the themes vary and what becomes important over time.

As mentioned before, there are a few answers about the educational power of stories moving through different platforms, and they seem to indicate that the quality of that depends on the distance from the original. However, this work also acts as a search for methodology that would be helpful in analysing transmedia stories and determining their quality. Additionally, as it might offer a few answers, it also helps raising more questions around similar ideas and problems. The discussion now focuses on different transmedia forms, i.e., the forms working off each other, and, in a way, gaining more materialised state, especially in the case of merchandise, and generally, more commodified. However, similar problems regarding the quality of the product and its ability to maintain original ideas and values determined by the author could be addressed in a discussion about the current landscape of culture in the face of the pandemic. Live theatre plays, concerts and many other cultural experiences are moving online, some more successfully than others, and the approach towards measuring their quality could be useful. Though while in transmedia storytelling the form might completely change the content, with the case of online entertainment, the content might be only slightly adjusted to fit the standards of the medium as well as the needs of the audience, yet it could be possible to use the ideas here to seek for the changes taking place when real life content moves online.

Furthermore, with globalisation and the tendency to commodify culture, the search for values and the ideas existing in the original could help evaluate the remakes, fake editions and copies that have flooded the market. In the case of *Harry Potter*, a variety of Chinese, Russian, Indian, American, and even Lithuanian adaptations could be reviewed to determine whether the copies have anything to give to its readers beyond a copied experience of the story.

Finally, a closer look at the meaning of the stories, their values and teachings and how they travel from one medium to another could be a useful approach for creators who work on adapting the content for different platforms. The focus on what the stories mean and what they can teach rather than their actual text or images could be the key to maintaining the "spirit" of the stories within different experiences of it.

Conclusions

1) The literature analysis revealed that stories, and especially fantasy, can be counted upon for their educational capabilities. They are also well suited for transmedia storytelling with their prevalent principle of worldbuilding, which allows multiple entry points and additional exploration from different perspectives. Yet, with different media, we can expect changes in the content, possibly affecting the values represented there and the quality of the story.

2) A closer look at values and their representations in *Harry Potter,* as discussed by other researchers, show that the series is not only a great transmedia storytelling example but contains a variety of different values, morals, and lessons within the original stories. Friendship, family, courage, and the importance of choice are among most prominent ideas of *Harry Potter.*

3) The analysis of transmedia storytelling examples reveals that the representations of values, morals, and educational messages in different media are less complex than in the original source. The film utilises its qualities of image and sound to convey different values, but the pace of the storytelling asks for simpler messages. Mobile game moves further away from the original and conveys its values by utilising the form even more – interface, rules, and interaction become important in creating meaning.

4) Thus, it can be determined that different media has capacity to transfer the values and educational messages from the original, but it depends on how close the medium is to the original source and on the possibilities of the medium itself. That could be described as a ripple effect where the closer the form of the story is to the original, the more capacity it has to contain the values, morals and lessons within the story. The further away the medium gets, the meaning of the content and the connection to the original story diminishes.

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