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POETICS OF TIME AND SPACE THROUGH THE PRISM OF J.K.ROWLING'S STYLE

Abstract. The article is devoted to the aspects of the chronotope's revealing in the literary heritage of J.Rowling. the authors research the peculiarities of the interaction of two worlds: world of real, ordinary people and the wizards' world. The purpose and relevance of this research lie in the need to identify appropriate methods for interpreting individual phenomena, such as the poetics of time and space.

During our research, we found that numerous scientific studies have been dedicated to the exploration of time and space in works of art. The existing body of literary analysis on this topic is substantial enough to warrant description and generalization. However, the concept of artistic space in fantasy literature remains underexplored. Currently, there is no specific or universally accepted classification of time-space models in fantasy literature. The issue of time and space in fantasy works remains insufficiently developed, which underscores the relevance of our chosen topic.

There are represented stylistic means, depictions of locuses and means of the time description. The way an author writes significantly impacts how readers perceive the work and shapes the direction of scientific research. Each novel crafted by Rowling reflects the unique worldview, expressed through sound, color, emotion, and values. The authors pay attention to the Rowling's choice of the life material, the problem statement and solving, the stylistic means, the emotional tonality of the written work, the favorite types of composition, the genre preferences, and the choice of language patterns and units.

The authors make stress that philological studies of the writer's work are also relevant, as they help to accurately reproduce the unique discourse of the fantastical

world created by J.K. Rowling in her native language. The relevance of this research lies in the need to identify appropriate methods for interpreting individual phenomena, such as the poetics of time and space.

Keywords: chronotope, the author's style, stylistic means, time and space.

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ПОЕТИКА ЧАСУ ТА ПРОСТОРУ КРІЗЬ ПРИЗМУ АВТОРСЬКОГО СТИЛЮ ДЖ.РОЙЛІНГ

Анотація. Стаття присвячена аспектам розкриття хронотопу в літературній спадщині Дж. Роулінг. автори досліджують особливості взаємодії двох світів: світу реальних, звичайних людей і світу чарівників. Мета та актуальність цього дослідження полягає в необхідності виявлення відповідних методів інтерпретації окремих явищ, таких як поетика часу і простору.

Під час нашого дослідження ми виявили, що дослідженню часу та простору у творах мистецтва присвячено чимало наукових досліджень. Існуючий літературний аналіз цієї теми є досить значним, щоб вимагати опису та узагальнення. Однак концепція художнього простору в літературі фентезі залишається недостатньо вивченою. Наразі не існує конкретної чи загальноприйнятої класифікації часово-просторових моделей у фентезійній літературі. Проблема часу і простору у фантастичних творах залишається недостатньо розробленою, що підкреслює актуальність обраної нами теми. Представлено стилістичні засоби, зображення локусів та засоби опису часу. Спосіб написання автора суттєво впливає на сприйняття твору читачами та визначає напрям наукового дослідження. Кожен роман, створений Роулінг, відображає унікальний світогляд, виражений через звук, колір, емоції та цінності. Автори звертають увагу на вибір Роулінг життєвого матеріалу, постановки й розв'язання проблеми, стилістичних засобів, емоційної тональності письмового твору, улюблених видів композиції, жанрових уподобань, вибору мовних моделей і одиниць.

Автори наголошують, що філологічні дослідження творчості письменника також є актуальними, оскільки допомагають точно відтворити унікальний дискурс фантастичного світу, створеного Дж.К. Роулінг рідною мовою.



Актуальність цього дослідження полягає в необхідності виявлення відповідних методів інтерпретації окремих явищ, наприклад поезики часу і простору.

Ключові слова: хронотоп, авторський стиль, стилістичні засоби, час і простір.

The problem's statement. The modern world tends to be harsh and sophisticated, making us to find relax in some magical worlds which could be found in the fantasy fiction. One of the brightest new worlds' creator is J.K.Rowling, who gained the popularity worldwide due to her author's style and detalisation of her universe. The way an author writes significantly impacts how readers perceive the work and shapes the direction of scientific research. Each novel crafted by the author reflects their unique worldview, expressed through sound, color, emotion, and values. Linguists pay attention to the choice of the life material, the problem statement and solving, the stylistic means, the emotional tonality of the written work, the favorite types of composition, the genre preferences, and the choice of language patterns and units.

The literary legacy of J.K. Rowling consists of 7 volumes about the boy wizard Harry Potter, "Fantastic Beasts and Where to Find Them", "Quidditch from Ancient Times to the Present Day", a collection of fairy tales "Tales of the Bard Beadle" and "Harry Potter Prehistory". The writer's works are very popular in Ukraine. Critics regard these works as a qualitative breakthrough in English literature. Philological studies of the writer's work are also relevant, as they help to accurately reproduce the unique discourse of the fantastical world created by J.K. Rowling in her native language.

Analysis of the recent research works. Researchers have examined the mythological aspects of Rowling's work (S. Caldecott, J. Chance), explored the author's sources of inspiration (T. Shippey, J. Evans, G. Clare, G. Clark Hawk K., Emerson Sparts and Melissa Anelli), and analyzed the language experiments conducted by J.K. Rowling (K. Hostetter, P. Winn, A. Smith, Heilman E.E.). Additionally, collections of essays dedicated to the study of J.K. Rowling's work frequently emerge but there is vertain lack of research works devoted to the analysis of chronotope's existence within the world, created by J.K. Rowling

The purpose and relevance of this research lie in the need to identify appropriate methods for interpreting individual phenomena, such as the poetics of time and space.

During our research, we found that numerous scientific studies have been dedicated to the exploration of time and space in works of art. The existing body of literary analysis on this topic is substantial enough to warrant description and generalization. However, the concept of artistic space in fantasy literature remains underexplored. Currently, there is no specific or universally accepted classification

of time-space models in fantasy literature. The issue of time and space in fantasy works remains insufficiently developed, which underscores the relevance of our chosen topic.

It is worth noting that J.K. Rowling's books have not been immune to criticism—some Christian fundamentalists have expressed concerns that the books might promote Satanism. Despite this, the popularity of fantasy literature continues to grow, prompting a natural question: what accounts for this phenomenon? This issue should attract the interest of not only literary critics but also other specialists, including cultural theorists, psychologists, sociologists, film critics, and philologists.

In J.K. Rowling's works, time is cyclical and closely tied to the school schedule. The novels typically begin in the summer, when Harry Potter lives with his relatives, followed by a detailed account of his school life, which starts on September 1 and concludes with exams. The school year ends with the summer vacation at the Dursley family's home.

Mythic time is also present in Rowling's novels, characterized by discontinuity and cyclicity—it "moves in a circle, practically repeating the same events in different variations" [4], such as the series of Voldemort's rebirths or past events that can be relived through magic.

Time in the Harry Potter series is non-linear, a feature that allows Rowling to explore not just spatial journeys, but also temporal ones. In the second and third books, characters travel through time with the aid of magical objects. One such object is Tom Riddle's enchanted diary, which brings his memories to life. The "Time-Turner" is another magical item that enables not only time travel but also the alteration of past events. A significant portion of the sixth book is dedicated to revisiting past memories, facilitated by the "Pensieve," an object that some translators refer to as the "Memory Whirlpool."

The writer strives to describe in detail the sensations experienced by her hero when moving in time and space so that the reader can feel involved in the world of magic and unusual adventures. Time travel (retrospection) disrupts the linear flow of time, but with their help, the author talks about events that happened in the past. These violations help Rowling convey the atmosphere of magic, over which the laws of the everyday world have no power.

We are particularly interested in studying the spatio-temporal structure of the novels. By capturing a child's attention with a "magical" exterior, the novels introduce young readers to the traditions of English classical literature (particularly the fairy tale genre) and mythology, while also fostering the development of their imagination.

Space and time are the main forms of being and life; people perceive time and space as an inseparable unity. In art and literature, all temporal and spatial characteristics are also inseparable from each other and are always emotionally and




value-driven. In literary texts, these categories can be transformed, refracted, and differ from the corresponding categories of reality. Time and space should be considered in their interaction, which corresponds to the tendency of modern cognitive science to consider the picture of the world in the human mind holistically; to denote their inextricable connection in a literary text, the scientists proposed the term 'chronotope'. Chronotope determines the artistic unity of a literary work in its relation to real reality. It is the chronotope as a feature of the model of the imaginary world created by the author and determined by his worldview and creative intention, which is to varying degrees close to the real world, that is the main object of our analysis.

First of all, it is necessary to note a certain convention and insight of time and space. In JK Rowling, Harry Potter and his fellow students master the art of levitation in the third year: "It happened immediately: Harry felt as though a hook just behind his navel had been suddenly jerked irresistibly forward. His feet left the ground; his forefinger was tucked to the boot as though it was pulling him magnetically onward and then – his feet staggered into the ground." In the same year, their mentor Dumbledore takes him to the past. All Hogwarts students possess charms, but they can only use them on the school grounds. Characters are an integral part of the world of fantasy works. In addition, as was mentioned above, they, being part of objective myth signs, are an important and integral component of the denotative space of fantasy.

In Rowling's novels, the artistic space is two-worldly (the world of wizards and the world of muggles, that is, all non-magicians) [4,5], which is perceived not only as a universal environment for action, but also as a form of expression of the author's concept [5]. The combination of fantastic and real narrative plans in the work allows not only to significantly expand the genre palette of the novel, but also to become one of the main ways of revealing the inner world of the characters. In the works of JK Rowling, most of the above-mentioned methods of creating a fantastic chronotope are actively used: the plot environment is a whimsical combination of reality with magical "interjections" (for example, "platform 9 ¾"), where the real and the "impossible" coexist on equal terms objects; and the appearance and behavior of the heroes are in striking contrast with modernity.

At the same time, there is no clear space-time opposition between the realistic and magical worlds, there is no detailed description of the ways of transition from one to the other - that is, the main feature of the chronotope in the books about Harry Potter is precisely the inextricable combination of features of these two artistic worlds, which strengthens their opposition. The spatio-temporal structure of the plot in the works of J.K. Rowling is characterized by a lack of continuity - the so-called "adventure time", which is an integral part of a knight's novel and the only possible environment for its hero: the action naturally breaks up into separate adventure



segments, each of which represents a separate completed test of the hero, and all of them organically fit into a single quest line. Like the hero of a chivalric novel, the main character of a fantasy "by its very nature can only live in this world of miraculous events and preserve its identity in them. And his very "codex", by which his identity is measured, is calculated precisely for this world of miraculous cases" [3].

It is not difficult to notice the same chronotopic formula or pattern in Rowling's series of books. The action of each of them fits into one school year and begins, as a rule, in the world of Muggles (Muggle World), where wizards are treated with distrust and malice. Then, after a while, Harry gets to one of the locations of the wizarding world (Wizarding World) - usually it is Diagon Alley, where there are shops selling magical goods, or the house of the Weasley family, from here his path to the school of wizards begins - thereby realizing the chronotope of the road that plays an important plot role.

Traditionally, the road in literature serves as a "meeting place," where characters who are typically separated by social and spatial barriers can encounter each other at a specific point in time. In J.K. Rowling's works, it also acts as a gateway into the magical world. The fictional platform 9 $\frac{3}{4}$ at the very real King's Cross Station in London serves as this entrance, while the journey is facilitated by magical vehicles such as the Hogwarts Express and the flying car. On the journey to Hogwarts in the first book, Harry meets his future friends—Ron and Hermione—and later encounters other significant characters like Malfoy and Luna, who play pivotal roles in his destiny. However, the primary setting of Rowling's novels is Hogwarts School of Witchcraft and Wizardry—a boarding school for young wizards that merges the characteristics of a traditional English public school with those of a mysterious magical castle. This allows Rowling to blend the chronotope of the "school story" genre with that of the "gothic" novel. In both genres, the setting has a unique relationship with time, visibly manifesting its traces. Hogwarts, in particular, materializes the historical past through its ancient architecture, weapon collections, portraits, peculiar inhabitants, family legends, and tales. These features are fully utilized in the Harry Potter series, enhanced with a special "magical" touch: the staircases move unpredictably, portraits come to life, and numerous ghosts wander the corridors.

The different rooms of Hogwarts Castle have their own plot functions. The Great Hall is a daily meeting place for all teachers and students, it is here that owls bring correspondence, this is where freshmen enter and are distributed among colleges, this is where the principal makes announcements and introduces teachers to students, this is where holidays, celebrations and exams take place. In addition, each college has its own room or recreation room (Common Room), which has a special plot and compositional meaning: "enemies" cannot penetrate here, so it is here that meetings are arranged, intrigues are formed, and important dialogues take place.



The Forbidden Forest plays a special plot role in the novels of JK Rowling: the events that take place in the forest - or another locus, functionally replace it, e.g. dungeons - in the fantasy genre are genetically related to the archaic rite of initiation and are designed to ensure the character's transition to another reality. The forest in the works about Harry Potter has preserved its traditional fairy-tale functions, namely: the function of an obstacle, an entrance to another world, a place of residence of fantastic creatures, a place of testing of heroes, their encounters with dark and hostile forces. Most often, it is in the forbidden forest that Harry's confrontation with the antagonist and his assistants takes place, which is the climax of the novel and coincides with the end of the school year and the final exams. Each book in the series ends, as a rule, with a conversation between Harry and Dumbledore, in which the latter explains to Harry the hidden meaning of the successfully passed test, and a scene of triumph of the heroes.

In the center of the fairy-tale chronotope lies the transformed chain semantics of the myth: the embodiment of chaos in the cosmos, the order of the world. In folktales, the "path to the strange and terrible periphery" is marked, which depicts the growth of entropy and horror as the path unfolds. The culminating moment of the path coincides with the maximum of entropy and falls on the junction of two parts, which indicate the boundary-transition between two differently arranged "subspaces". Spatial elements, which represent the grid of the hero's movements and are in some sense fundamental in the composition of the fairy tale, are especially significant in the following points:

1. The initial situation: "the hero's house", where the action begins, where his absence comes from and where he returns.
2. Journey / movement of the hero.
3. The place where the hero acts: a) the place where he gets to on purpose, b) the place where he gets to by accident.
4. The hero's crossing of the border or border area that separates his home from the place where he is headed or accidentally falls [4].

An important way to distinguish between one's own and another's world is to indicate a border or borderland between them. This is one of the fundamental elements in the semantic structure of the fairy tale: the hero cannot find himself in an alien/another world without having travelled a certain way and/or crossed a certain border [5]. Artistic space is discrete, ordinary, and anisotropic, i.e. it does not possess the three Euclidean characteristics of real space: infinity, continuity, and uniformity. Space is represented by two worlds: the world of everyday reality and the magical world, but in a literary fairy tale these worlds come together. The artistic space of the magical world includes the geographical realities of the world of everyday reality. For example, in J.K. Rowling's Harry Potter and the Philosopher's Stone, a tiny pub, the Leaky Cauldron, where wizards meet, is located on a street in London, but ordinary people cannot see it.

The unusualness of the situation is emphasized by the selection of verbs (eyes slid, didn't glance), similes (Their eyes slid from the big book shop on one side to the record shop on the other as if they couldn't see the Leaky Cauldron at all). You can get to the magical alley - "Diagon Alley", in the translation of I. V. Oranskyi "Diagon Alley", from the small London courtyard: The amazingness and charm of what is happening are emphasized by the appropriate selection of verbs describing the transformation of a brick (The brick quivered – it wriggled), the speed of movement is emphasized by aposiopesis.

A train leaves for Hogwarts School of Witchcraft and Wizardry from London King's Cross Station, however, the train leaves from an unusual platform - nine and three-quarters. This platform cannot be accessed by ordinary people, but it is simple for wizards.

Harry is worried that he might not overcome the magic barrier, his anxiety is conveyed by aposiopesis. Instantly and imperceptibly, he gets on a magical platform and moves to another, fairy-tale world. The difference between a magical world and an ordinary one is conveyed by a change in the character of the story - instead of a fragmentary, intense narrative of the moment of crossing the fairy-tale barrier, the character of the story in the fairy-tale world becomes measured and calm.

In the above examples, you can see that it is easy and simple to get into the space of the magical world from the world of everyday reality, and this penetration of the heroes into the magical world happens instantly. In the second book by J. K. Rowling, "Harry Potter and the Chamber of Secrets", these instant transfers to the magical world take place with the help of "Floo powder", translated by M. D. Lytvynova as "flying powder":

He took a pinch of glittering powder out of the flowerpot, stepped up to the fire, and threw the powder into the flames. With the roar, the fire turned emerald green and rose higher than Fred, who stepped right into it, shouted, "Diagon Alley" and vanished. In this example, the movement also occurs instantaneously, which is determined by the selection of appropriate vocabulary - nouns, verbs, and adjectives that clearly describe the moment of instantaneous movement (fire turned emerald green; rose higher than Fred; stepped right into it; vanished), as well as epithets (glittering (powder); emerald green (fire)).

The rapid change of sensations during instantaneous movement is emphasized by the selection of verb forms and nouns related to rotation (spinning, whirl, churning). To depict a momentary movement in space, there are the following stylistic devices: aposiopesis, epithets (the deafening (roaring); green (flames); blurred (stream); snatched (glimpses); comparison (It felt as though he was being sucked down a giant plug hole; now it felt as though cold hands were slapping his face), metaphors (a blurred stream of fireplaces and snatched glimpses of the room beyond).



It has already been noted that the artistic space of the magical world of the modern English-language literary fairy tale includes the geographical realities of the world of everyday reality, but to this, it is necessary to add that the components of the magical world of the modern literary fairy tale are present in everyday life. In Rowling's fairy tale, there are also owls flying in broad daylight through the streets of London.

In the cycle of novels that continue the tradition of the literary fairy tale, the category of time and space becomes more complex, and the chronotope becomes more detailed. The wizarding world in Rowling's books is not separated from the real world by an impenetrable border; these worlds constantly interact, and it can even be said that the wizarding world is contained within the real world. The world described by J.K. Rowling in the Harry Potter series of novels is distinguished by a detailed and thoughtful description, a large number of details, pseudo-historical dates, and a clearly developed internal mythology. In the artistic text of "Harry Potter" there is a mixture of two narrative styles: fantastic (violation of the laws of nature is allowed) and realistic, with a predominance of one or the other. On a realistic background, fantastic interspersions are possible, and, on the contrary, realistic layers are observed in fantastic things (even the main character Harry is both the hero of a magical fairy tale and a contemporary of the reader). The anthroponymic space of the novel allows to simultaneously depict both the real, existing world and the fantastic, invented, magical.

One of the main parameters of the world is space, which in J.K. Rowling is organised according to certain laws. From the very beginning, the author, together with the reader, sees the real world through someone else's eyes, as if from the outside - a technique common in literary fairy tales. Joanne Kathleen Rowling's works are characterised by an element of play - order, tension, movement, associated with moments of passion, luck, and risk in her story. Thus, the wizarding world in her books is based on the fact that people and wizards see their own and 'other people's' reality as a game in which the reader is immediately involved. "other people's" reality as a game in which the reader is immediately involved.

J.K. Rowling's magical space appears as a series of closed, disparate loci that are located in the everyday world, but are often invisible to it. Obviously, the motif of isolation is associated with peace and security - this is, first of all, the locus of Hogwarts, a closed, enclosed educational institution for wizards. The openness and permeability of the wizarding world will increase from book to book, and the danger to which Rowling's characters are exposed will increase with it. The culmination of the 7th book is when Harry leaves his relatives' house, where he is protected by powerful charms, but does not return to Hogwarts, which has always been the safest place in the wizarding world, but goes in search of the soul fragments (Horcruxes) of his enemy Volande - Mort.

So, the magical space consists of separate loci, let's list some of them:

1. Diagon Alley (Diagon Alley), which is located in London. You can get there only magically, passing through the Leaky Cauldron bar, and only if you know the secret passage.

2. Platform 9 $\frac{3}{4}$ (Nine and Three Quarters, Platform), from which the train to Hogwarts leaves. You can get there from a regular London train station... by going through the wall.

3. Hogwarts (Hogwarts School of Witchcraft and Wizardry), and other closed magical schools. Only thanks to the holding of an international Quidditch match (magical game) and the Triwizard Tournament, representatives of different national schools of wizardry learn about each other's existence. Thus, we are once again convinced of the closedness and disparity of the magical space, the loci of which, however, if necessary, are easily connected together.

4. "The Burrow", the home of the Weasley family of wizards. This locus is interesting because on its example we can see how the magical world reflects the everyday world.

5. Harry's godfather Sirius Black's house (Number Twelve, Grimmauld Place). This locus is also in the ordinary world, but it turns out to be invisible to muggles.

6. Ministry of Magic (Ministry of Magic), the entrance there is available through an everyday object - a telephone box.

Rowling is not limited to the traditional way of traveling for fairy-tale literature - on a broom, but invents many others:

1. Movement with the help of enchanted objects from the everyday world: a car that can fly and become invisible, a motorcycle that can fly; transfer to the Ministry of Magic with the help of a magical phone booth; magic bus for lost wizards.

2. Movement in space with the help of magical creatures, traditional for magical fairy tales. We can find parallels in Tolkien (moving with the help of talking eagles - "The Hobbit", Nazgulov, ghosts of the Ring - "The Lord of the Rings"); in K. Lewis - with the help of magical creatures (a winged horse, a huge lion Aslan). JK Rowling's heroes fly on hippogriffs, thestrals (horses visible only to those who have seen death).

3. Moving through fireplaces using magic powder.

4. Movement in space with the help of magical objects - portals, which can also be ordinary objects (an old shoe, a mirror, etc.)

5. Magical movement in space for an unlimited distance in a matter of seconds - transgression. For this, magicians need to clearly imagine the place of arrival ("targeting"), concentrate on the desire to get there ("persistence") and without fuss, calmly spin in place ("slowness"), mentally feeling the way into nothingness and transferring to the planned point.



Characterizing magic loci and ways of moving between them, we can draw the following conclusions: magic loci are closed, impenetrable spaces for ordinary people. All loci of space are connected with the world of "muggles" - either the heroes get into them with the help of such prosaic objects as a boot, a telephone booth, etc., or the space between the loci is overcome with the help of enchanted objects from the everyday world (a car, motorcycle), or loci framed by the landscape of an ordinary city, but invisible to the eyes of ordinary mortals. The exit from these loci is associated with the danger that destroys the cozy world of wizards, which is demonstrated in the book "Harry Potter and the Goblet of Fire", which precedes the description of Voldemort's collision with everyday reality (the murder of old Frank Bryce) and ends with the fall Harry Potter and Cedric Diggory from magical reality to the ordinary world - an enchanted cup transports them to the cemetery, where Cedric dies, and Harry witnesses the resurrection of Voldemort. The next book - "Harry Potter and the Order of the Phoenix" begins with the fact that already magical reality penetrates into the everyday world - Dementors attack Harry's cousin.

From book to book, magical reality opens its borders, replenishing with new loci, if in the first book about Harry Potter, the main action unfolds in Hogwarts, then in the second such a safe castle reveals a new locus in itself - a secret room with a terrible basilisk, the main character finds himself for the first time in house of wizards, the village of Hogsmeade appears, where wizards can come, etc. It is indicative that wizards from other countries (locus) bring their particles with them - during a Quidditch match, these are tents in which wizards spend the night, during The Triwizard Tournament is a carriage and a ship in which students from other schools arrive, thus remaining tied to their loci and bringing their magical space with them.

Only thanks to the holding of an international Quidditch match (magical game) and the Triwizard Tournament, representatives of different national schools of wizardry learn about each other's existence. Thus, we are once again convinced of the closedness and disparity of the magical space, the loci of which, however, if necessary, are easily connected together. Another location is "The Burrow", the home of the Weasley family of wizards. This locus is interesting because on its example we can see how the magical world reflects the everyday world. Harry's godfather Sirius Black's house (Number Twelve, Grimmauld Place). This locus is also in the ordinary world, but it turns out to be invisible to muggles. Ministry of Magic (Ministry of Magic), the entrance there is available through an everyday object - a telephone box.

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4. Movement in space with the help of magical objects - portals, which can also be ordinary objects (an old shoe, a mirror, etc.)

5. Magical movement in space for an unlimited distance in a matter of seconds - transgression. For this, magicians need to clearly imagine the place of arrival ("targeting"), concentrate on the desire to get there ("persistence") and without fuss, calmly spin in place ("slowness"), mentally feeling the way into nothingness and transferring to the planned point.

Characterizing magic loci and ways of moving between them, we can draw the following conclusions: magic loci are closed, impenetrable spaces for ordinary people. All loci of space are connected with the world of "muggles" - either the heroes get into them with the help of such prosaic objects as a boot, a telephone booth, etc., or the space between the loci is overcome with the help of enchanted objects from the everyday world (a car, motorcycle), or loci framed by the landscape of an ordinary city, but invisible to the eyes of ordinary mortals. The exit from these loci is associated with the danger that destroys the cozy world of wizards, which is clearly demonstrated in the book "Harry Potter and the Goblet of Fire", which precedes the description of Voldemort's collision with everyday reality (the murder of old Frank Bryce) and ends with the fall Harry Potter and Cedric Diggory from magical reality to the ordinary world - an enchanted cup transports them to the cemetery, where Cedric dies, and Harry witnesses the resurrection of Voldemort. The next book - "Harry Potter and the Order of the Phoenix" begins with the fact that already magical reality penetrates into the everyday world - Dementors attack Harry's cousin.

As the conclusion we can underline that the author's style is characterized by the numerous stylistic means which help us to immerse into the Harry's world, revealing the transformation of various chronotopes. Our further research will be devoted to the aspects of dialogical speech which was created by J.Rowling in "The Cursed Child"

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