

Aspects of Fantasy and Science Fiction in Diana Wynne Jones's Hexwood

Fatemeh Fard

IRAN

***Corresponding Author:** *Fatemeh Fard, IRAN*

Abstract: *Hexwood by Diana Wynne Jones blends elements of fantasy and science fiction. Scholars such as Gary Wolf, Brian Attebery, Todrov, and Farah Mendlesohn provide valuable perspectives on the novel's fantasy components. Jones employs fantastical elements such as time travel, Myth, Dream to delve into themes of feminine agency, drawing from Judith Butler's and Deborah Kaplan's gender theory. Hexwood as Young Adult fiction emphasize on its heroine to explore her agency and identity. In this research, Ultimately, Hexwood is seen as a tribute to empowerment, agency, and self-discovery for its female lead character.*

Keywords: *Hexwood, fantasy genre, gender performance, feminine agency.*

1. INTRODUCTION

1.1. Statement of the Problem

Diana Wynne Jones, a British writer, uses fantasy as a key element in her novels, as in works such as *Time of The Ghost*, *Fire and Hemlock*, *The Merlin Conspiracy*, *The Wizards of Caprona* and *Hexwood*. Her fantasy tales are characterized by fantastic time travel, macabre and supernatural elements, and dreamlike scenarios that create an enchanting atmosphere. Jones creates secondary worlds that diverge from reality, which allows her to explore the possibilities of the fantasy genre and deal with themes such as the world of children and young adults in unfamiliar settings. While her fantasy serves to broaden the horizons of the genre, it also serves other purposes, such as exploring the practical needs of characters in unfamiliar environments. Despite the critical attention her work has received, *Hexwood*, a time-travel fantasy centered on a sick teenage girl named Anne Stavely, has received comparatively less attention in academia.

1.2. The Significance of this Research

This study focuses on the fantasy elements in Diana Wynne Jones' novel *Hexwood* and examines their role in shaping the protagonist's female identity and experiences as a girl. It also analyzes the interplay of fantasy and science fiction elements in the novel. The study draws on the perspectives of scholars such as Gary Wolfe, Farah Mendelson, Todrov, as well as feminist theorists such as Judith Butler and Deborah Kaplan. By exploring the fantasy realm in *Hexwood*, the codes, conventions, horizons and possibilities of the genre will be uncovered and its relevance to the real world and its relationship to science fiction will be illuminated.

1.3. Review of Literature

Several scholars have attempted to define the fantasy genre and outline its characteristics. Pamela S. Gates et al. in "Fantasy Literature for Children and Young Adults" (2003) describe the elements of fantasy literature, including the ability to evoke wonder, the presence of bizarre events, disruption of daily life, the use of magic, and the conflict between good and evil. Margery Hourihan, in "Deconstructing Hero; Literary Theory and Children's Literature" (1997), emphasizes the embodiment of dualisms by the hero and encounters with monsters, dragons and witches in fantasy stories. Tzvetan Todorov, in "The Fantastic: A Structural Approach to a Literary Genre" (1975), emphasizes the hesitation of the reader and the characters between realistic and supernatural explanations in fantasy stories. These aspects of fantasy can often be found in the works of Diana Wynne Jones.

Several critical studies have looked at the fantasy elements of Diana Wynne Jones' Hexwood. In "Time Control in Diana Wynne Jones's Fiction: The Chronicles of Chrestomanci" (2014), Tesi di Laurea focuses on time travel in the Chronicles of Chrestomanci and emphasizes that Jones uses irony, humor and invention to encourage children to think critically about life. Farah Mendelsohn's book "Diana Wynne Jones: Children's Literature and The Fantastic Tradition" (2005) examines the relationship between children's themes and fantasy in Jones' works, highlighting Hexwood in particular as a place where Jones fully explores female agency. Sanna Lehtonen's "Girls Transforming" (2013) acknowledges Jones' use of magic and analyzes Hexwood's exploration of the gendered and age-based subjectivities of female protagonists. Lehtonen's article "Shifting Back to and Away From Girlhood; Magic Changes in Age in Children's Fantasy Novels by Diana Wynne Jones" (2011) focuses on *The Time of The Ghost* and Hexwood and examines Deborah Kaplan's article "Disrupted Expectations: Young/Old Protagonists in Diana Wynne Jones's Novels" (2010) examines how the identity of female protagonists is portrayed in the text. Kaplan specifically focuses on the use of disguised age and age disruption as science fiction elements in Jones' fiction. She highlights how Hexwood deviates from traditional expectations regarding the age of protagonists in young adult and children's literature. These studies suggest the need for additional critical analysis of the fantasy elements and their roles in Hexwood by Jones.

1.4. Method of Research

The study applies a descriptive-analytical method to examine the fantastic in Jones' Hexwood. To this end, it first identifies the main elements of the fantastic in the novel and then examines their function. In particular, it examines the extent to which this fantasy novel manifests aspects of the real world and science fiction in relation to the fate of its female protagonist. To this end, she makes

1.5. Literature Review

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Deborah Kaplan, in her article "Disrupted Expectations: Young/Old Protagonists in Diana Wynne Jones's Novels" (2010), explores the use of disguised age and age disruption as fantasy elements in Jones's fiction. Kaplan highlights Hexwood as a departure from the conventional age expectations in young adult and children's literature. These studies suggest the need for further critical examination of the fantasy aspects and their functions in Hexwood.

1.6. The Objective of the Research

The objective of this research is to examine the fantasy elements in Diana Wynne Jones's novel Hexwood and understand their role within the narrative. It also investigates how these fantastic elements interact with the real and science fiction aspects of the story. The study draws on the perspectives of theorists such as J.R.R. Tolkien, Farah Mendelsohn, Wolfe, Erick, Todrov and feminist scholars like Judith Butler and Deborah Kaplan.

2. THEORETICAL BACKGROUND

2.1. Introduction

This part focuses on defining fantasy and exploring its key elements in literature. Additionally, it examines the critical theories of Diana Wynne Jones' Hexwood from the perspective of critics and analyzes their theories. Furthermore, the research delves into myths and theories surrounding Jones' Hexwood." Finally, this chapter explores children and young adult literature to gain a deeper understanding of the novel.

2.2. Fantasy: Historical Background and Terminology

The genre of fantasy in literature was first developed by writers in the nineteenth century, such as Hans Christian Andersen and Lewis Carroll. Other authors like Charles Perrault and the Brothers Grimm also delved into fantasy from psychological, lexical, and aesthetic angles. Fantasy elements can be discovered in Victorian literature, especially in works intended for both children and adults, as well as in ghost stories. Notable examples of fantasy fiction from the Victorian era include Lewis Carroll's "Alice in Wonderland" and George Mac Donald's "The Princess and the Goblin." (Gates, Pamela, et al, 4)

The term "Fantastic" is commonly used to describe symbolic or narrative elements that surpass what is considered "Realistic." However, Todrov defines it as a feeling of uncertainty felt by individuals who comprehend natural laws when faced with seemingly supernatural occurrences (1-3). This definition emphasizes that the uncanny arises when a story exceeds the limits of what is possible and realistic, featuring events that contrast with the notion of the "supernatural" typically found in fantasy and science fiction.

The term "fantasy" has been the subject of many critical discussions. According to Stephen Prickett's research, the word has been used in the English language since the Middle Ages, with its roots tracing back to the Greek word "phantasia," which means "to make visible." In Longinus' influential treatise "On the Sublime," he explains that "phantasia" is used when someone passionately and vividly presents things, making them visible to the listener. In early English usage, the word was associated with two related terms: "imagination" and "fancy," both having the same Greek root as "fantasy." Chaucer uses both "imagination" and "fantasy" to refer to a mental image, especially an image of something that doesn't exist. The tone in these early uses of the word often carries a hint of scorn, suggesting delusion, hallucination, or mere wishful thinking. Fantasy could evoke both terror and delight, but it was always considered unreal and therefore of limited value (173).

Italo Calvino explores the concept of fantasy in various languages, including French, Italian, and English. In French literature, the term "fantastique" is used to describe horror stories that aim to elicit a physical response from readers, requiring their belief in the narrative. In Italian, the words "fantasia" and "fantastico" do not necessarily immerse readers in an overwhelming emotional experience. Instead, they imply an acceptance of logic through objects and connections, rather than relying on literary conventions or everyday life. Calvino also introduces a distorted version of the term fantasy in English. In Ariosto's works, readers were not preoccupied with the question of belief or explanation. Instead, fantasy is seen as breaking logical constraints, introducing surprises, and providing pleasure (133-134).

2.3. Fantasy: Definition and Elements

Scholars have offered various definitions of fantasy as a genre. According to Wolf, fantasy falls under the Supergene of Fantastic Romance, featuring narratives that present supernatural, pseudo-natural, and/or sociocultural marvels as objectively real (271). J.R.R. Tolkien, on the other hand, views fantasy as an art form that is almost entirely pure, unrestricted by observed facts, and marked by its strangeness and wonder. He calls it Sub-Creation (273). These definitions emphasize the objective depiction of extraordinary elements and the inherent sense of strangeness and wonder found in fantasy literature.

J.R.R. Tolkien, the famous author of "Lord of the Rings" and a professor at Oxford University, suggests that when people lose interest in metaphysics and myths, they look for other ways to express themselves. According to Tolkien, fantasy creates a separate reality that isn't just a suspension of belief, but rather a belief in a world that is internally consistent. It's a captivating process where humans become creators themselves, imitating the ultimate creator. (qtd, In Wan 12) he also states In the absence of existing myths and theories, individuals feel compelled to construct their own worlds through fantasy and emphasizes that a compelling fantasy requires a vivid imagination, and in turn, imagination gives birth to fantasy. He believes that the use of words and the way a story is told, especially in its most powerful form, are crucial in achieving a successful fantasy.(qtd. In Prasanaun, 6).

According to Donald A. Wollheim (1971), pure fantasy combines elements of science fiction and weird fiction. It explores subjects that are completely imaginary and nonexistent, yet the reader finds them believable while reading. On the other hand, Ursula K. Le Guin (1973) defines fantasy as an alternative way of comprehending and engaging with existence. It is characterized by a "para-rational" perspective, which intensifies reality and promotes profound contemplation.(qtd. In Wolfe)

According to W. R. Irwin (1976), fantasy is a type of story that prominently features a deliberate disregard for what is commonly considered possible. It is the result of altering conditions that are contrary to reality and presenting them as factual within the narrative. On the other hand, Brian Attebery (1980) defines fantasy as a form of storytelling that incorporates a noticeable deviation from what the author openly acknowledges as natural law (qtd inWolfe)

Clute defines fantasy as narratives that portray impossible things happening in our world or in other realms.(311). The term "self-coherent" sets fantasy apart from other types of fantastic storytelling. It can be found in various forms like comics, cinema, and social media, creating a dream-like atmosphere that helps readers understand their own reality through the author's imaginative world. Modern and postmodern tales challenge traditional storytelling by breaking conventions (313). Clute makes a distinction between fantasy and science fiction, noting that the latter involves the possibility of becoming real. He refers to the otherworld as a secondary world, existing only within stories. Brian Attebery views fantasy as a form of escapism that combines magical elements and predictable plots, but also as a mode of storytelling characterized by playful writing and exploration of societal ideas.(qtd, in Clute)

In fantasy, characters possess unlimited abilities such as flying, immortality, and the ability to communicate with animals. On the other hand, in mimesis, characters are limited by real-world sensory experiences. The differentiation between fantasy and mimesis in terms of social and political scale poses challenges, as there is no purely mimetic science fiction or fantasy work, as pointed out by Attebery. Fantasy and mimesis are interconnected, and fantasy without mimesis lacks identifiable events or objects, rendering it artificial.(294)

Fantasies are diverse and connected to language, psychological processes, social dynamics, and philosophical perspectives. Attebery emphasizes on the dual nature of fantasy, serving as both play and a serious expression. From a linguistic perspective, fantasy uses verb forms of reporting to assert events that would typically require conditional forms in regular conversation. The language of fantasy reflects the author's society and psyche, characterized by a conditional and temporary nature in the secondary world.(297)

C.N. Manlove defines fantasy as a genre of fiction that creates a sense of wonder by including supernatural or impossible elements. These elements can be entirely new or incorporated into a familiar setting. Manlove differentiates fantasy from science fiction, noting that science fiction lacks the distinctiveness found in fantasy, as it often portrays possible worlds within our own universe. He emphasizes that the wonder in fantasy comes from the presence of the supernatural or impossible, combined with a sense of mystery and an absence of complete explanation. Additionally, he observes that fantasy often draws inspiration from the past and tends to have a circular or static narrative direction, which contrasts with the progressive and dynamic nature of science fiction.(qtd, in Clute 157_163) he also adds Fantasy portrays supernatural and wonderfully impossible events, creating a sense of partial familiarity or home in the extraordinary worlds it presents. Mortal characters in fantasy form connections with beings or objects from beyond, like children interacting with birds or men encountering angels. The interplay between the supernatural and natural orders serves as a central theme, setting fantasy apart from ghost or horror stories. The author highlights the shared experience of supernatural events between readers and characters. Additionally, apart from terrifying incidents, fantasy frequently incorporates supernatural abilities in male characters.(163_165)

According to the writer Todorov, fantasy is defined by a state of uncertainty where readers are torn between accepting the strange rules of reality and the enchanting rules of a new, imaginative world. (25) the decision is made between these options, the genre of fantasy then becomes either uncanny or marvelous.

The concept of "fancy" refers to the mind's ability to combine images or ideas in a limited manner. Before the distinction between fancy and imagination, fancy and fantasy were considered the same. In

his work "Biographia Literaria" (1817), Coleridge argued that fancy, seen as a form of memory, transcends the limitations of time and space, enabling the creation of unique temporal plots by combining images in a fresh manner. This perspective on fancy is explored in relation to science fiction in the book "Science Fiction: The New Critical Idiom" page 94.

The fantastic is a genre of fiction that combines the possible and impossible without offering a consistent explanation. This creates a sense of unresolved tension between intricate storytelling and the exploration of the natural or psychological. According to Todorov in his *Introduction à la Littérature Fantastique* (1970), this genre involves a hesitation between the richness of well-crafted tales and the exploration of the extraordinary. Essentially, any fictional work that deviates from realistic representation is considered fantasy, incorporating magical elements and impossibilities.(94-95)

2.4. Aspects of Fantasy

Fantasy literature is defined by its clear distinction, and some argue that all fiction, even 'realistic' fiction, can be seen as a type of fantasy. The difference lies in the fantastical aspects of fantasy, where extraordinary events occur that are not possible in real life.(Hunt& Lenz 10). Unlike realistic fiction, which follows believable situations and traits created by the author's imagination, fantasy gives writers more freedom to use different methods to express their creativity. Essentially, fantasy is a way to tell stories and understand events in a manner that goes beyond the limits of reality.

Fantasy literature is often seen as entertainment mainly aimed at children. Prothero suggests that there is a perception that "fantastic literature is not serious and is therefore, for kids,"(Prothero 2). as seriousness may affect children's spirits, Fantasy literature is designed for enjoyment, seeking to entertain and stimulate children's minds, nurturing creativity in artistic and educational settings. Tolkien agrees with this viewpoint, stating that fantasy serves to bring satisfaction rather than disturbance.

Fantasy literature often focuses on portraying characters as either good or bad, with an emphasis on moral lessons. Gulsah Kartal argues that this distinction between good and evil is clearly seen in fantasy texts, as characters struggle with the lessons embedded in the narrative. Most fantasy stories end with positive outcomes, highlighting the victory of good individuals over evil forces.

Ursula K. Le Guin argues that fantasy is the ideal language for telling spiritual journeys and the internal battle between good and evil within oneself. This viewpoint suggests that fantasy literature is perfectly suited to delve into deep themes concerning morality and the human spirit.(qtd. In Gates , et al 2)

Fantasy includes different subgenres such as liminal, mix, immersive, and quest fantasy. Immersive fantasy brings worlds to life through the eyes of characters, requiring authors to convince readers of their existence (Mendelsohn 101) Liminal fantasy features magic that hovers in the background, while mix fantasy blurs the lines between reality and fantasy.

Fantasy literature is known for including magical elements like dragons, wizards, and magic, which don't follow universal laws but are balanced with knowledge. Maund explains that fantasy is metaphysical and presents events in a way that goes beyond what we can sense (172). Pullman adds that fantasy is separate from reality and includes supernatural phenomena, making it visually captivating (qtd. In Tuttle 17). This genre often includes two worlds: the primary one, closely connected to reality, and the secondary one, built around unreal events. Readers depend on the protagonist's narration to navigate these fantastical elements, creating a one-of-a-kind and immersive storytelling experience.(Mendelsohn)

In fantasy literature, having a happy ending distinguishes it from mainstream literature. Drout argues that attaining happiness in fantasy often comes with a substantial emotional price, and the happy ending is intimately tied to the genre's emotional impact.(41)

Fantasy literature includes impossible events, like time travel journeys that defy reality (howley 9). Time plays a significant role in captivating readers of pulp fiction, connecting to Einstein's theories of relativity. Special relativity deals with physical phenomena, while general relativity focuses on the relationship between gravity and nature. The narrative technique of time displacement is used for entertainment. (Nicolajeva 54)

2.5. Fiction: Definition

In *The Concise Oxford Dictionary of Literary Terms*, Professor Chris Baldick defines fiction as made-up works, such as stories, novels, novellas, and fables, written in prose. The word "fictitious" implies falsehood, while "fiction" is more neutral. The term "fictive" carries a positive meaning and is linked to imagination (96). According to Baldick, science fiction, a subgenre of prose fiction, explores the consequences of impossible changes in human conditions, which could involve alterations in physical reality, time travel, or ecological disasters. He sees science fiction as a type of literary fantasy or romance that draws inspiration from earlier utopian and apocalyptic writings (231)

In Adam Roberts' book "Science Fiction: The New Critical Idiom," science fiction is characterized on three levels. First, it is defined by its impact on people's perceptions, often involving imaginative or fantastical premises. However, critics have modified its definition, as seen in the Oxford Dictionary, which focuses on environmental changes and scientific discoveries. Lastly, science fiction serves as a narrative tool for generating new ideas and predicting future scenarios, including themes related to space and time travel.

Science fiction, as defined by the Oxford Dictionary, is a form of imaginative fiction that is based on hypothetical scientific advancements or dramatic environmental changes. It is typically set in the future or on distant planets and incorporates elements such as space or time travel (qtd, in *Science fiction* 13). In this genre, characters face challenges and embark on adventures to solve problems, a concept commonly known as scientific adventure. On the other hand, fantasy uses the term metamorphosis to describe a similar process, whether it involves magic or certain conditions.

According to Survin, science fiction is characterized by the prominent use of new and imaginative storylines, which sets it apart from fantasy (qtd, in Zegorzleski 6). The genre incorporates scientific knowledge and a corresponding approach that further distinguishes it. This approach establishes connections between different factors such as IQ, education level, age, gender, and income, using quantification to measure the extent of these variables.

Lynn suggests that fantasy is centered around the impossible and unexplainable, while science fiction delves into a future influenced by potential scientific or technological advancements (qtd, in Hunt & Lenz 14). According to Lynn, science fiction is more closely connected to reality and can even offer a predictive glimpse into the future. On the other hand, fantasy exists purely in the realm of imagination, as a separate world that cannot be realized in reality.

Fantasy and science fiction share similarities but also possess overlooked differences. Mendelsohn argues that while science fiction aims for universal rationality, fantasy seeks moral significance by challenging established laws (xv). Isaac Asimov defines science fiction as literature that explores human responses to rational changes in science and technology (qtd, in Cornea 2). Science fiction is characterized by novelty and innovation, and its characters may include non-human entities.

According to Todorov, fantasy, as a literary genre, offers a way for science fiction to acknowledge its connection to elements beyond rationality or realism. He identifies two forms within fantasy: the marvelous form, which includes supernatural events, and the uncanny form, which focuses on the unconscious mind. Both forms introduce unfamiliar events. Todorov compares the uncanny form to the marvelous form. He also suggests that the finest science fiction texts follow a similar structure, where supernatural elements like robots and extraterrestrial beings are initially introduced, but the narrative later reveals their close resemblance to our own lives. Science fiction challenges established norms and can be seen as a rational supplement. The marvelous form is found in fantasy literature and presents a world that surpasses the readers' imagination. (qtd, in Cornea 3_4). Todorov in "Reading Todorov's *The Fantastic: A Structural Approach to a Literary Genre*" argues that authors embraced the fantastic genre as a way to overcome limitations and avoid censorship(1).

According to Cornea, there is often confusion between fantasy and science fiction due to their similarities. Science fiction exists in a space between reality and fantasy, offering a reflection of reality as perceived by the author. While it incorporates elements of both reality and fantasy, science fiction is more closely connected to reality rather than fantasy. (cornea 4)

Suvin argues that science fiction texts present elements of the reader's real world in an unfamiliar manner, providing a fresh perspective and suggesting an alternative set of norms (qtd. In Ronay,

JR118). This enables readers to gain a rational comprehension of social conditions. Science fiction, in this context, is a genre that encompasses critical utopian imagination. Even nonfictional critical theory can be viewed as a type of science fiction, broadening the concept beyond literary boundaries to encompass philosophical theory (150). The concepts of "novum" (new and innovative ideas) and "cognitive estrangement" contribute to the development of science fiction utopias.

According to Gulsah Kartal, fantasy is distinct from the physical world and represents the author's own imaginative creation. The author sets the rules within this world, which differ from those of the real world. On the other hand, science fiction refers to a conceptual world where rules are based on scientific principles. Science fiction frequently includes elements of predicting the future, especially in terms of technological progress.

In science fiction, the characters' personalities and behaviors play a crucial role. Science fiction creates worlds based on assumptions and has a predictive nature. Both science fiction and fantasy explore human and societal themes, but science fiction has a more limited framework compared to fantasy. Fantasy delves primarily into psychological, philosophical, and social aspects of human life and society. Science fiction literature suggests that applying technology based on the laws of physics can impact the galaxy and solar system. It often revolves around characters seeking knowledge and prompting readers to question humanity's meaning. Science fiction aims to highlight both positive and negative influences on society, with a focus on human evolution. Fantasy, on the other hand, tends to emphasize imitation, seeing it as a negative aspect. Science fiction often portrays future societies shaped by scientific advancements, with a focus on dystopia rather than the development of human civilization. In science fiction, the imaginary world either closely resembles the primary world or represents a future reality.(2)

According to Scott, the difference between fantasy and science fiction lies in the setting. Fantasy usually takes place in a world inhabited by humans, often in rural environments, while science fiction is characterized by a landscape made of metal and plastic. Scott also suggests that good science fiction and fantasy can learn from each other. In fantasy, magic plays a significant role and is created by the author's imagination, not restricted by natural laws. On the other hand, science fiction establishes rules for concepts like time travel. While both genres involve time travel, fantasy tends to end with magical events, while science fiction may explore themes such as witchcraft and vampirism. Time dilation, where characters travel at the speed of light and experience memory loss, are common elements in both genres.(3_16).

Scholes argues that fiction presents us with a world that is different from our own but ultimately connects with our familiar reality in a meaningful way (qtd. In *Science fiction* 19). Science fiction, in particular, explores elements that deviate from our everyday world. According to Scholes, science fiction intellectually challenges our world by incorporating elements that closely resemble reality. He equates "fabulation" with fiction and "structural" with science, suggesting that fiction restrains while science fiction is influenced by the systematic and structural aspects of the universe.

Science fiction includes various subgenres. The first is hard science fiction, which focuses on scientific disciplines such as physics and engineering. Its aim is to predict and explore the impact of advancements on our lives, expecting readers to engage with rational responses to the universe. The second subgenre is space opera, which is exemplified by works like the *Star Wars* franchise and often features epic space adventures. Military science fiction is the third subgenre, emphasizing warfare and tactical strategies. Cyberpunk, the fourth subgenre, delves into virtual reality, technology, and the emergence of machines. Steampunk, the fifth subgenre, combines science fiction elements with a setting inspired by the steam-powered technology of the Victorian era. The sixth subgenre explores alternative realities, presenting different versions of the world. Thrillers also play a significant role in science fiction, adding suspense and excitement. Lastly, utopias and dystopias are depicted, with authors envisioning either perfect or flawed societies (13_15).

According to Haraway, science fiction primarily focuses on blending boundaries between complex identities and unforeseen entities. It also explores potential worlds within a framework influenced by transnational technoscience. (qtd. in Hollinger 131).

Darko Suvin's approach to science fiction focuses on two main aspects: the genre's use of a technological "novum" and its ability to challenge readers' conceptual norms through "cognitive estrangement." The document also explores recent taxonomic research that examines the various definitions and elements of science fiction over the past century. It suggests that science fiction and fantasy are influenced by the fin de siècle's broader understanding of the interconnectedness between the human and nonhuman realms, influenced by evolutionary theory and the rise of objectivity. The discussion delves into the origins of science fiction and prose fantasy in Britain during the 1890s and their connection to the fin de siècle's expanded understanding of space, time, and human consciousness. Overall, science fiction and scientific research intersect by exploring speculative ideas and pushing the boundaries of human knowledge. (qtd in Plotz)

2.6. Science Fiction Characteristics

2.6.1. Time

According to Stableford, science fiction is often characterized as literature that explores ideas, while fantasy tends to draw inspiration from traditional patterns (qtd in Mendelsohn26). Fiction takes us on a journey into the future, whereas fantasy transports us to a nostalgic past. While fantasy is not concerned with reality or the present, fiction is more closely aligned with rationality and the prediction of future events. The archetypal characters found in fantasy include figures such as the wise old woman, the witch, and the divine children. Fantasy serves as a metaphorical teaching tool for both men and women on how to harness the power of magic. It directly focuses on the realm of fantasy and explores the consequences of desires.

Time travel in this context involves a series that transports characters to either the past or the future. There are two types of series, namely A-series and B-series, that play crucial roles. The A-series spans across the past, present, and future, while the B-series organizes events chronologically. For meaningful changes to occur, time shifting must involve both the A and B series, as suggested by Mendelsohn.

The concept of time travel involves the ability to move through different points in time and experience past or future events. Explored in science fiction and fantasy literature, it can take various forms, such as stepping back in time or using portals. In Diana Wynne Jones' "A Tale of Time City," Time City exists outside regular time, allowing entry from any point in time. The narrative delves into block time, where events are fixed by those before and after. The manipulation of time in this context affects the past, present, and future, exploring determinism and the ability to alter events. A-series and B-series are different ways of understanding time. A-series involves relative time, focusing on the flow of time and temporal becoming, while B-series deals with absolute time, arranging events linearly. Both concepts play roles in comprehending the complexities of time travel. Diana Wynne Jones incorporates scientific theories, such as Einstein's relativity, in "The Homeward Bounders," aligning with a rational and scientific approach to time travel in science fiction. (Mendelsohn 53_55)

2.6.2. Magical Realism

Magical realism combines elements of the everyday world with magical elements, questioning the norms of our reality. On the other hand, science fiction delves into the consequences of robots in society, showcasing both the possibilities for advancement and the warnings of uncontrolled technological progress.

Magical realism in science fiction combines the ordinary and the extraordinary, creating a sense of wonder in stories that are rooted in scientific concepts (Zamora, L., & Faris, W). Examples like Gabriel García Márquez's "One Hundred Years of Solitude" and Ray Bradbury's "The Illustrated Man" demonstrate how magical elements seamlessly blend into realistic settings. The theory of hybridity and cultural identity suggests that magical realism reflects the blending of cultures, as seen in Marquez's work where characters navigate between both worlds. Moreover, this genre serves as a tool for political allegory and social critique, addressing issues indirectly. Isabel Allende's "The House of the Spirits" exemplifies this approach. The theory of a sense of wonder highlights magical realism's ability to capture the awe of encountering the extraordinary, as seen in Haruki Murakami's "Kafka on the Shore," where supernatural occurrences intertwine with everyday events (qtd , in faris)

2.6.3. *Alienation*

The concept of aliens in science fiction can be categorized into three types: 1. Incomprehensible aliens that exist in the human mind and are difficult to understand., 2. Funny foreigners, often portrayed through computer animation or actors, with humor not always guaranteed., 3. Aliens that make human life intelligible, bringing clarity or understanding to human existence.

Feminist science fiction is more than just a genre; it is an exciting aspect of the science fiction mode, both in terms of texts and criticism. Exploring feminist sci-fi writing provides insight into the new wave and advancements in the genre (science fiction : the new critical idiom 91). The presence of women in science fiction writing is a notable development, with many female writers associating women with the concept of aliens. According to Russ, as mentioned in "Science Fiction: The New Critical Idiom," there are numerous images of women in science fiction, but they often lack true representation. Russ argues that the connection between aliens and women will persist for generations. Furthermore, science fiction as a genre resists achieving gender equality. (100)

Gender is connected to sex, which categorizes individuals as either male or female based on their physical characteristics. While sex is a biological classification, gender goes beyond this and includes the concepts of masculinity and femininity, which are considered separately. The idea of gender is created by society and is influenced by historical circumstances. Scholars like Michel Foucault, who is considered a pioneer in gender studies, examined how social discourses and power dynamics shape our understanding of sexual identities. Judith Butler, a feminist critic, argued in her book "Gender Trouble" that gender is not something we are born with, but rather a role that we perform, shaped by social expectations and the fight for representation. According to Butler, gender involves specific behaviors and practices that are influenced by our social environment, rather than being an inherent or essential aspect of our identity. (qtd in Abrams 147)

2.6.4. *Plot*

Since 1920, fiction writers have been striving to innovate in the areas of chronological order, reliability, and resolution in their literary works. One notable example is Laurence Sterne and his novel "Tristram Shandy." Many writers aimed to create new narrative plots. Structuralist critics argue that plots are a set of conventions, serving as a code for constructing fictional narratives. They classify plots as part of linguistic theory. However, from a post-structuralist perspective, the concept of a unified plot and its procedural structure is seen as imaginative or a facade to conceal underlying conflicts (Abrams 297).

The science fiction genre includes different settings, such as the near future with limited technological advancements, a post-catastrophe world facing challenges, and a distant future or space opera with Earth-like worlds or colonies, as well as enclosed habitats like underwater cities (Attebery 46-47). On the other hand, fantasy settings are more arbitrary, often featuring castles, and authors rely on reader comprehension without explicit explanations. Fantasy stories typically begin with a map, which helps the author organize the world, and details are revealed through character perspectives, creating a backstory. The plot framework in fantasy focuses on the main character's problem, usually following a straightforward plot structure.

Brandon Sanderson, best known for his fantasy works, has expressed a keen interest in science fiction and has outlined the essential elements for crafting captivating sci-fi narratives. He makes a distinction between "hard" and "soft" science fiction, with hard sci-fi placing emphasis on scientific accuracy, while soft sci-fi allows for more flexibility in terms of story themes and characters. Sanderson places great importance on thorough world building in sci-fi, much like his approach in fantasy, stressing the need for consistent rules and systems. One of his core themes is exploring the impact of technology on society and individuals, and he highly values character-driven narratives set in futuristic settings. Additionally, Sanderson takes pleasure in blending genres, such as fantasy and science fiction, to create intricate and distinctive stories.

Brandon Sanderson, a successful fantasy author and writing instructor, shares key insights on crafting fantasy plots.

Sanderson's Three Laws of Magic: Known for his "Laws of Magic," Sanderson emphasizes the importance of limitations, consequences, and rules in creating a compelling magic system. These laws are discussed in his lectures at Brigham Young University and detailed in his online annotations and essays, notably "Sanderson's First Law" and "Sanderson's Second Law."

Balancing Familiarity and Innovation: Sanderson advocates for finding a balance between familiar fantasy elements that readers enjoy and introducing innovative ideas that bring freshness to the genre. This theme is recurrent in his lectures, interviews, and writing advice articles.

Character-Driven Narratives: Despite intricate world building, Sanderson places significant importance on character development. His lectures delve into character arcs, motivations, and the significance of creating engaging protagonists and antagonists.

Plot Structure and Pacing: Sanderson stresses the importance of pacing in fantasy narratives. He discusses the elements of plot structure, including setup, rising action, climax, and resolution, emphasizing the need for satisfying pacing throughout the story.

Subverting Tropes and Expectations: Sanderson urges writers to defy conventional fantasy tropes by subverting expectations or infusing classic elements with unique twists, fostering a more inventive and surprising approach to storytelling.

Aristotle greatly influenced the understanding of plot in fiction writing, shaping it significantly. His emphasis on plot as the central element, with a focus on clear cause-and-effect relationships and well-constructed narrative events, has guided writers in their approach to storytelling. Aristotle's ideas on character change and the distinction between flat and round characters have also been widely accepted in fiction writing. This distinction adds depth and complexity to stories and is often attributed to Aristotle's influence. Overall, Aristotle's impact on defining plot in fiction has provided a solid framework for understanding and creating compelling narratives. It continues to influence the way writers approach storytelling and structure their works (qtd. in James 5-11).

Mitch James challenges conventional notions of storytelling by critiquing traditional conventions and formulas that have endured for centuries. James argues that the predominant view of plot, shaped by creative writing handbooks and writers' discussions, is outdated, dating back over 2,300 years, and may not be relevant in contemporary storytelling. The author questions the effectiveness of conventions such as the three-part structure and the emphasis on character change and unity of effect, suggesting that these can stifle creativity. Instead, James advocates for a more reflective and instinctual approach to writing, urging writers to question established methodologies and reflect on their own processes. By challenging these traditional ideas, the author aims to break free from the concept of sameness in storytelling, fostering a more diverse and innovative range of narratives (1_13)

The use of Freytag's Pyramid for teaching plot in fiction is limited because it originated in classical and Shakespearean tragedy, making it less suitable for other forms of fiction. The model, designed for a specific genre, can be confusing and misleading when applied to different types of plots. Many plots deviate from the five-stage structure of Freytag's Pyramid, resulting in inaccuracies in representing the complexity and variations of plot in different works of fiction. Therefore, relying solely on this model may not effectively capture the diversity inherent in various fictional narratives (Dobson, Michura, et al, 3).

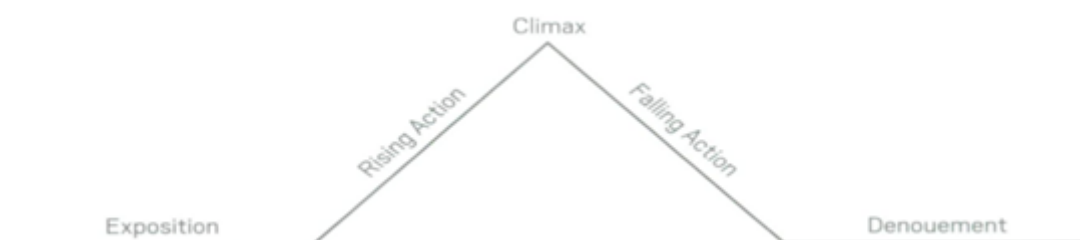


Figure1. Freytag's Pyramid shows five basic components of plot, based on Greek and Shakespearean tragedy

The proposed interactive visualizations for understanding plot in fiction differ significantly from traditional static diagrams like Freytag's Pyramid. Here are key distinctions:

Dynamic Approach: Interactive visualizations offer a dynamic approach compared to the fixed representation of traditional static diagrams. Users can customize the visualizations, allowing for various interpretations of a single piece of fiction. This dynamic aspect enhances the handling of information. (Dobson, Michura, et al, 10_20)

Customization: Teachers and students can personalize interactive visualizations by selecting significant features of a story, such as characters, objects, events, and transitions in time or space. This customization leads to a more personalized and nuanced understanding of the plot.

Multiple Perspectives: Interactive visualizations promote the generation of multiple valid viewpoints instead of seeking a definitive single perspective. This encourages a deeper understanding of the narrative and cultivates critical thinking skills.

Increased Awareness: These visualizations increase awareness of the interpretive approach to studying fiction. Users can examine the effects of choices made at the semantic markup level of a story, enhancing understanding of narrative structure and the impact of different choices.

Using XML encoding to represent important elements in a story for visualization is a valuable tool. By tagging characters, objects, actions, dialogue, narration, and thoughts with XML elements and attributes, the encoded text can be analyzed to reveal patterns and relationships. This analysis enables the creation of visualizations that allow users to interactively explore and comprehend the narrative structure and plot in a customizable way (15_17)



The diagram shows the basic structure of an XML element using an example from the coded version of "The Love of a Good Woman." Each XML element in a schema consists of a start tag and an end tag, creating the structure of the story's content. Elements can also have attributes, which are given values. Attribute values can be predefined or open-ended, and the diagram indicates that the attribute value for the speaker is limited to characters within the story. (15_17)

2.6.5. Fictional Narration

The grammar of narration involves examining grammatical elements in fictional stories. This analysis includes studying deictics, indexicals, shifters, and phrases like "now," "then," and "here." Additionally, personal nouns such as "I" and "you" are examined to understand their reference to the speaker and their position in place and time. In fiction, these references are usually declared by a narrator (Abrams 233).

Narratology is a literary term that examines narrators, structural elements, their combination, and storytelling devices. The development of fictional narration has evolved over time, from Aristotle's Poetics in the fourth century BC to Wayne Booth's "The Rhetoric of Fiction," which was influenced by Russian formalism and French structuralism. Narratologists view storytelling as a systematic and formal construction, rather than simply a representation of life. Structural narratology seeks to organize the sequential progression of events in a literary plot (234) Unlike dialogue and description, narration involves recounting the story's events to the readers (Baldick, Chri).

Fictional narration is the art of telling stories in works of fiction. Authors use this technique to transport readers into imaginary worlds or portray events that are not real. They employ different methods and viewpoints, including narrative voice, point of view, and storytelling style (Cohn, Genette, G). A popular approach is the third-person omniscient point of view, as seen in Leo Tolstoy's "War and Peace." In this novel, the narrator has access to the thoughts and emotions of various characters, providing a wider understanding of different perspectives.

First-person point of view is a common narrative technique in which the story is narrated by a character who is directly involved in the events, providing readers with a subjective and intimate experience. F. Scott Fitzgerald's "The Great Gatsby" exemplifies this approach through the perspective of Nick Carraway. Another narrative technique is stream of consciousness, where the narrator presents a direct and unfiltered stream of thoughts and associations, aiming to portray the unpredictable nature of human thought patterns. Authors such as Virginia Woolf, James Joyce, Ulysses, and William Faulkner have utilized this technique in their works.

2.6.6. *Metafiction*

Metafiction is a type of storytelling that places a strong emphasis on the process of creating fiction, injecting irony into novels. It emerged as a response to critics who believed that traditional novel forms were not capable of accurately representing the evolving nature of reality, influenced by scientific and philosophical advancements such as relativity (Thiher). This literary genre deliberately draws attention to its fictional nature, challenging the conventional boundaries between fiction and reality. Metafictional works often incorporate self-reflection, references to other texts, and delve into the complex relationships between the author, narrator, and readers, offering insights into the art of storytelling itself. (Hutcheon, Waugh, McHale)

Italo Calvino's 'If on a Winter's Night a Traveler' (1979) and Mark Z. Danielewski's 'House of Leaves' (2000) are notable examples of metafiction. Calvino's novel is structured as a series of incomplete stories that mirror the reader's experience. It directly addresses readers, incorporating commentary on reading and fiction. Danielewski's work revolves around a house that is larger on the inside. It features footnotes, colored texts, and multiple narrators, challenging the distinction between reality and fiction. Both novels engage readers in deciphering narrative layers and play with storytelling conventions.

2.6.7. *Gothic Fiction*

Gothic novels, such as "The Castle of Otranto" by Horace Walpole, are known for their mysterious and terrifying nature, drawing inspiration from medieval architecture. These stories often take place in castles, monasteries with underground passages, and have dark battlements. Gothic literature focuses on horror, terror, death, decay, darkness, and isolation, invoking fear and exploring themes of violence, brutality, and taboo. Scholars like Hueseyin Altındış have observed its portrayal of irrational and transgressive thoughts and desires, challenging the ideals of the Enlightenment. The genre originated in English literature and evolved over time, with Walpole's novel in 1764 being considered the first Gothic novel. Key elements include secrecy, enigmatic events, and chilling settings. Gothic novels have adapted to reflect societal changes, addressing issues such as urbanization and industrialization, while still maintaining themes of darkness, decay, and societal critique. (Matthis)

2.6.8. *Protfiction*

Protfiction refers to a collection of literary works that came before and predicted the emergence of the modern novel. These works, which appeared before the novel became its own distinct genre, can be seen as early forms of fiction that laid the groundwork for the novels we have today (Latham). Protfiction shares similarities with novels but may not fully adhere to the conventions that were later established. These works often experiment with narrative techniques, storytelling, and fictional elements, serving as precursors to the novel by exploring the possibilities of narrative fiction before the genre fully developed. Examples of protfiction include "The Golden Ass" by Apuleius, a 2nd-century CE work that combines comedy, florilegium, and picaresque novel elements, and "The Tale of Genji" by Murasaki Shikibu, an 11th-century Japanese work that some consider to be the world's first novel. It features a complex narrative structure and explores various characters and relationships. (Cizek, Gomez)

2.7. Science Fiction and Fantasy

According to Tuttle, the difference between science fiction and fantasy lies in their relationship to reality (9). While science fiction explores possibilities that could occur in reality, fantasy encompasses a broader and older field that includes fairy tales and folklore. Tuttle emphasizes that in fantasy everything is fictional, whereas in science fiction there is a need to explore and investigate plausible elements (47).

Drout highlights both the similarities and differences between fantasy and science fiction. Both genres incorporate elements that are inherently impossible. In contrast, historical fiction has the potential to occur but did not actually happen.⁽⁶⁾ This emphasizes the distinction between speculative fiction, which delves into the impossible, and historical fiction, which is grounded in potential realities.

Critics often distinguish between science fiction and fantasy on the basis of certain characteristics. Science fiction is usually set in dystopian societies that predict future developments and use scientific elements for aesthetic purposes, making the fiction more realistic. It explores technological advances such as time and space travel and deals with philosophical and moral issues in a dystopian setting. In contrast, fantasy uses a narrative style with mythical characters that do not appear in the real world. Fantasy is characterised by supernatural powers and a world created by the author. Despite the overlapping elements, the subgenres blend the two genres — science fiction creates realistic futuristic worlds, while fantasy incorporates supernatural elements to break away from the original world. Directors, like Rod Serling in "The Expatriate," explore the questionable that is made possible and the unsolvable that is probable. Science fiction deals with possible outcomes, while fantasy in the An old kidney. Adding science fiction fantasy makes the unsolvable possible, but science fiction makes the improbable reasonable.

Based on Brandon Sanderson opinion Science fiction and fantasy have many similarities. They often feature exciting stories set in imaginary worlds with intricate world-building, strange creatures, and unique characters. Fantasy usually involves magic and unreal creatures that are not based on reality, drawing from ancient storytelling traditions. It includes various subgenres such as epic, urban, paranormal, and classic fantasy. (5_ 1 hour)

On the other hand, science fiction combines imaginary elements with a foundation in real-world science and technology. It often takes place in the future and explores concepts like robots, time travel, space travel, and advanced technology. Science fiction also has subgenres like dystopia, military sci-fi, and superhero, depending on how superheroes acquire their powers.

The difference lies in the "what if" scenarios. Fantasy explores magical possibilities, while science fiction delves into scientific and technological what-ifs. However, there is a gray area between the two genres, where some authors push the boundaries of science to almost fantasy levels or conduct minimal research, blurring the lines. Even well-researched hard science fiction may include elements that technically fall under fantasy, yet they are still classified as science fiction. Similarly, some fantasy stories may incorporate futuristic elements and be set in our future, but they are still considered fantasy.

The science fantasy genre combines elements of science fiction and fantasy, allowing authors to create imaginative worlds with futuristic and magical elements. This genre, exemplified by works like Star Wars, offers a unique storytelling flavor where authors can introduce unexpected twists and solutions, sometimes resulting in simplistic endings. The ability to introduce new characters or magical elements later in the story can be satisfying but may also reduce complexity. Regardless of the genre, storytelling is subjective, and there is no right or wrong approach.

In science fiction, authors may introduce powerful characters or inventions to resolve plot issues, providing a satisfying but potentially formulaic resolution. This approach is not limited to science fiction and can be used in various genres, such as romance, where a surprising twist or resolution can enhance reader satisfaction. However, authors must be cautious about relying too heavily on convenient solutions. Brandon Sanderson's "first law" emphasizes that the effectiveness of magical solutions depends on the reader's understanding of the magical system within the story.

In essence, introducing new magical abilities or characters late in the narrative to resolve conflicts can be both satisfying and shallow. Authors should be mindful of this dynamic and strive to maintain a balance between innovative solutions and complex storytelling.

A well-constructed magic system in storytelling is characterized by having defined rules. Many stories lack these rules and fall somewhere on a spectrum between a sense of wonder and awe about magic, and using magic purely for problem-solving or treating it as a scientific concept. The more a narrative leans towards problem-solving with magic, the less it retains the sense of wonder associated with it. When magic is explained, it tends to evoke a shift in emotions, allowing readers to feel satisfaction when characters successfully employ magical methods to solve problems.

Brandon Sanderson distinguishes between two types of magic in science fiction and fantasy: "soft magic" and "hard magic." Soft magic lacks clear consequences or costs, maintaining an air of unpredictability. Emotions are tied to the sense of wonder, with outcomes ranging from positive to negative. On the other hand, hard magic is more systematic, with well-defined rules and understandable consequences. In "The Lord of the Rings," the magic associated with the rings leans towards magical science, blending elements of both soft and hard magic. Tolkien provides a balance by revealing certain consequences while leaving some aspects open-ended.

According to Sanderson, the first law is the law of foreshadowing. Magic in stories requires a delicate balance between keeping readers in suspense and helping them understand the magical system. Hard magic, like hard science fiction, places restrictions on characters, which adds to the challenges in the narrative. These restrictions encourage readers to actively engage in problem-solving and avoid convenient, unforeseen rescues, resulting in a more fulfilling and cohesive storytelling experience. Why is this done? Usually, it introduces a new character. You could have predicted what would happen in the end.

Creating an immersive fantasy world is a big task in science fiction. The trick is to carefully craft the descriptions to bring magical elements in characters and settings to life. This approach helps to captivate readers with a vivid portrayal of magical phenomena, highlighting the need for paying close attention to detail when explaining the intricacies of magic in the story.

Sanderson emphasizes that flaws or limitations in magic systems are more intriguing than powers. These limitations act as a cost in developing the magic system, making the story more interesting and full of potential. For example, the ability to fly is only possible when one's parents are asleep. Incorporating flaws, like a desire to harm loved ones when using magic, adds depth to the narrative. In superhero stories, characters often face challenges related to showing off, personal struggles, or ineffective power usage. Flaws and limitations, as changeable aspects, contribute to the effectiveness of the narrative. Building stories around flaws, such as characters' mistrust despite needing collaboration, enhances the overall plot. Limitations, whether they involve physical or emotional costs, are crucial for working with magic rather than fixing it, and their impact depends on the magnitude of the magic.

Sanderson's third law advises creators to first delve into and expand upon the existing elements within their magic system before introducing anything new. This principle suggests carefully examining the wider setting to determine if current components can be further developed. In the context of epic fantasy, this could mean expanding on existing languages before introducing completely new linguistic elements. This approach allows for a more comprehensive and seamlessly integrated magic system within the overall narrative.

Christopher and other critics discuss the similarities and differences between science fiction and fantasy. They note that both genres involve creative and imaginary elements, using mythological structures in their stories. Christopher mentions his personal preference for switching between science fiction and fantasy authors such as Tolkien, Asimov, Clark, Dan Simmons, and Frank Herbert. He emphasizes that despite science fiction incorporating technological elements, certain stories like *Dune* function more as fantasy. The key distinction he highlights is that in fantasy, the breaking of laws is often attributed to magical elements like wizards, whereas in science fiction, law-breaking involves explanations rooted in altered physics or technology. Christopher also expresses a personal challenge he faces in science fiction regarding the limitation of spaceship speeds, contrasting this with fantasy where characters can physically hasten their journey (00:00_2:11').

Todorov's ideas on fantasy literature and its structural approach suggest that fantasy operates on the edge between the secondary and primary worlds. It incorporates marvelous and supernatural elements that need to be believable but not realized. The setting should closely resemble reality for readers to recognize. Reading Todorov's *The Fantastic: A Structural Approach to a Literary Genre* (1). Structurally, fantasy employs a linear method of storytelling, appealing to historiographic metafiction. It may contain ambiguity and duplicity to challenge traditional interpretations and develop structural comprehension. (qtd, in Zegorzelski 4) It explores how fantasy introduces internal laws to govern fictional worlds, conveying metatextual information. Traditional genres have their devices for revealing the basic laws of the primary world, leading to surprise, fear, and disbelief. The change in

laws gives rise to new genres like utopia and gothic novels, where the opening aligns with the primary world.) Fantasy novels confront two models of reality, employing primary conventions based on a mimetic model and secondary conventions incorporating fantastic elements. The secondary conventions diminish the primary world, unifying the fictional world and causing the fantasy elements to overshadow reality. Additionally, the passage touches on the historical development of science fiction, which adopts a unified non-mimetic model of reality. Science fiction stands apart from subgenres like fairy tales and heroic fantasy due to its non-mimetic model. Unlike fairy tales and heroic fantasy, which adhere to an anti-mimetic order within primary conventions, science fiction is characterized as a genre that explores uncharted territories. Fairy tales, on the other hand, are considered to be part of the primary conventions within an anti-mimetic order.(5).

The connection between fantasy and science fiction lies in the use of the Marvelous Mode, as discussed by Todorov. This mode can be divided into subgenres, such as Hyperbolic Marvelous, which exaggerates supernatural elements; Exotic Marvelous, where supernatural events take place in unknown worlds; Instrumental Marvelous, which involves the use of tools that are not currently possible but could be in the future with technological advancements; and Scientifical Instrument, which is associated with science fiction that incorporates instrumental marvelous elements. (Reading Todorov's *The Fantastic: A Structural Approach to a Literary Genre* 2) Fantasy includes both the marvelous and mimetic modes, with the marvelous mode exploring supernatural phenomena and magic, while the mimetic mode involves the imitation of the real world and is commonly used in realistic fiction. (fantasy as a popular genre).

2.8. Fantasy as Female Agency

Mendelsohn declares In fantasy literature, agency is often hidden to highlight the strength of female characters. The idea of power without agency enables heroines to effectively use their abilities and transform challenges into opportunities. According to Mendelsohn, agency is depicted as the capability to navigate through difficult situations. (21, 41)

Judith Butler, a prominent American philosopher in gender studies, has had a significant impact on the third wave of feminism.(qtd. In *Shifting Back* 22) Butler argues that individuals actively shape and perform gender, understanding it as constructed through repeated and stylized behaviors.

Sarah Lefanu emphasizes that gender performance is influenced by character traits and societal expectations, becoming ingrained through repetition. (qtd. In *Science Fiction* 82). Lefanu points out that science fiction has traditionally been seen as a domain for men, with the genre historically molded by and catering to male preferences during the Golden Age, when male authors predominated and male heroes were featured.

Marleon Bart argues that in patriarchal societies, women are fundamentally seen as foreign, implying that within these cultures, the idea of being human is equated with being male. This viewpoint emphasizes the marginalized and outsider position that women are given in patriarchal systems. (qtd, in *Science Fiction* 88)

According to Walmarks, in science fiction, the portrayal of aliens often simplifies the concept of otherness by presenting it in a unified manner. Walmarks suggests that both Gwyneth Jones and Octavia Butler explore how this oppositional framework suppresses differences related to gender and race. (qtd, in *Science Fiction* 79).

According to Jane Dona Werth, science fiction stories that portray alien women, especially those written by women, actively address and embody cultural stereotypes of women. These narratives not only recognize these stereotypes but also challenge and reshape them in the process. (qtd, in *Science Fiction* 83).

The statement discusses Octavia Butler's exploration of the intricate elements of women's reproductive experiences, which are perceived as both empowering and limiting. In the novel, the character Gan reflects on his own involvement in the birthing process, referring to himself as a "host animal."(Howlinger 130) This highlights a departure from conventional gender roles, as men take on the reproductive responsibilities traditionally assigned to women.

The presence of women, whether actual or portrayed symbolically, in science fiction reflects cultural concerns and anxieties surrounding diverse "others." This representation goes beyond social aspects and is also evident in technically-oriented science fiction, highlighting wider societal unease about diversity and alternative viewpoints. (271).

Brian Attebery notes that science has consistently depicted its narrative using sexual imagery. In this narrative, concepts like knowledge, innovation, and perception are portrayed as masculine, playing an active and dominant role. Conversely, nature, often seen as the passive object of exploration, is described in feminine terms. This observation brings attention to the gendered portrayal of scientific pursuits and the connection between knowledge and the natural world. (qtd, in Merrick 241

Role reversals in storytelling is engaged with gender norms. There are two main approaches mentioned: one involves using satire or criticism to mock or question current gender norms by portraying them in a different light, often using the science fiction trope of making the familiar seem unfamiliar. The other approach involves depicting both men and women as capable of exhibiting behaviors traditionally associated with one gender, showing female characters as skilled in tasks typically seen as "men's work."(275)

Cyberpunk literature explores the human body and individuality, reflecting the timeless human longing for transcendence, now depicted as the clash between "flesh versus intellect." While it promises liberation from the limitations of the physical form and traditional gender expectations, and even features strong female characters, Cyberpunk's focus on the distinction between mind and body inadvertently upholds gender divisions and strengthens related stereotypes.(280)

Alternative history, particularly when viewed through the lens of time travel, often centers around the role of women. Their social progress and emancipation are seen as pivotal moments in well-known historical events. Women are frequently chosen as storytellers or main characters, and their examination of disparities serves to emphasize societal transformations for the audience. The inclusion of time travel in alternative histories enables narrators to directly compare and contrast the circumstances of women throughout various eras. (qtd. In Anne reid 6)

The use of female cyberbodies in feminist science fiction is explored to examine the merging of machines and bodies. These cyberbodies also aim to question and redefine binary concepts like natural and artificial.(78) This evolution of female characters in the genre emphasizes the contrast between reality and fantasy, which could potentially be perplexing for readers. Depicting the female body as machine-like implies instability and portrays women as a gender that is made unfamiliar

The context explores how gender and equality intersect through four different narratives: a slave, a historian, a soldier, and an ex-revolutionary. These narratives examine the loss of subjectivity that occurs during transformation, and the inclusion of diverse voices aids the main character in her quest for subjectivity (92). This process is known as intersubjectivity, where multiple perspectives contribute to the understanding of one's own identity.

According to Butler, gender is not a choice, but rather something constructed through actions. She argues that gender is an identity formed over time and established externally through the repetitive performance of certain acts. This suggests that gender is not fixed or inherent, but rather a social and performative construct. (qtd. In Sadjadi, 10).

Gill Jagger argues that gender is formed through repeating gendered actions. Similarly, Butler argues that identity categories, including gender, are not natural but rather fictional constructs shaped by power systems and knowledge(10). According to Butler, identity is not determined by physical changes but by performing acts influenced by power dynamics. Power is viewed as a tool that plays a significant role in creating and shaping gender.

Butler argues that gender is performative and cannot be chosen or selected. Gender is not just an innate trait, but an ongoing action that is constantly performed. This idea of performativity includes both the actual performance and the power dynamics at play. The development of one's gender identity is influenced by power relationships and the acquisition of knowledge.(11)

According to Butler, performative acts involve an ongoing conversation between the past and present, as well as the connection between one's name and the person being named. Performativity, in Butler's

perspective, refers to the continuous process of embodying a gendered individual. Through repetition, performativity strengthens the presence of the individual and contributes to their development. The performative aspect of gender establishes a significant link between various identity categories, enabling a clear comprehension of one's identity.(12)

The provided context explores the link between language and identity. Language influences the construction and repetition of the self. Butler is influenced by Foucault and Derrida in her conceptualization of agency. From her viewpoint, the formation of the "I" is influenced by power dynamics, and agency is realized when the "I" resists power. The act of labeling someone can be considered an initial form of linguistic harm, as it asserts dominance over the individual being labeled. When the person reacts, they affirm their existence.(13)

2.9. Celtic Myth in Children's Literature

The power of fantasy literature is often attributed to its connection with myth. J.R.R. Tolkien is widely regarded as the pioneer of modern fantasy, drawing inspiration from Germanic and Scandinavian myths. Many contemporary fantasy texts have also been influenced by Celtic traditions, with early contributors like Susan Cooper and Lloyd Alexander incorporating Celtic myth into their works. According to Attebery, fantasy narratives often present resolutions that may not necessarily be "happy endings," as they explore the hidden costs and complexities of victory. However, the initial problems posed in the narrative are ultimately solved, and the tasks are successfully completed.(fimi)

From a Bascon perspective, myths are seen as reflections of the past and are typically written in prose. They serve to explain the creation of the world. On the other hand, legends focus on heroic figures and have a narrower scope compared to myths. Welsh and Irish texts are considered forms of Celtic myth that have been developed by Celtic tribes. The term "Celtic" originates from the Greek word Keltói, and the spread of the Celtic language can be attributed to migration. The concept of "Celts" is a construct based on culture, race, and language.(fimi)

The revision of Celtic magic in fantasy literature holds ideological and potentially political significance, especially in children's books where authors aim to educate children about their culture and nation. When the structure of a narrative deviates from Celticity, it shows a change in attitude towards Celticity.(fimi)

2.10. Children's Literature

The passage discusses the historical importance of children's literature in education and emphasizes the need to include books for pleasure. It highlights the role of teachers and parents in shaping children's literary interests and asserts that reading books contributes to the development of children's personalities. The text also mentions the therapeutic and perspective-altering effects of reading, particularly when primary stories are read at home. Additionally, it explores the development of children's fantasy literature in the Victorian era, specifically the separation from adult fantasy following the publication of "Lord of The Rings." The weakness in C.S. Lewis's "Narnia" series is identified as the presence of Christian allegories, which leads to a lack of coherence and predictability in the design of the secondary world when Aslan is recognized as Jesus.(preze, William)

Children's materials are selected based on their specific needs, which are classified into nine categories: material security, emotional security, intellectual security, spiritual security, the need for belonging, love, being respected, recreation, change, and aesthetic satisfaction. Parents play a vital role in ensuring material security by establishing regular routines that create a sense of comfort. Fairy tales, tailored to their culture, contribute to emotional security, with stories such as "Little House on the Prairie" and "Little Women" fostering courage. Children's curiosity and thirst for knowledge are satisfied through various books, particularly those related to animals and science. Spiritual security is emphasized through belief in God, helping children cope with tragedies, and fantasy stories also contribute to providing spiritual security.

Children seek acceptance as part of a family, initially identifying themselves through relationships with parents and siblings. Later, they find a sense of belonging as members of school communities. Fantasy plays a crucial role in fostering this sense of belonging by focusing on diverse races and lands. The fundamental need for love and being loved is first fulfilled within the family, impacting children's comfort and overall attitude. Positive family relationships contribute to a healthy attitude,

while fantasy stories featuring happy families, princes, and princesses can reinforce these values. Additionally, children, like adults, crave respect, with fathers often serving as their initial heroes. Exploring adventure and mystery in fantasy stories can inspire children to study the achievements of individuals with notable success.

People, including children, need a break from work and family pressures in order to recharge. Reading books, especially literature and fantasy stories, can be a helpful escape. Literature offers a way for children to find relief from political and social problems. Fantasy stories, filled with brave heroes and heroines accomplishing impossible tasks through courage, provide imaginative adventures that help alleviate fear and pressure, allowing for emotional release.

Beauty is also an important aspect for children's satisfaction, and literature, although traditionally associated with physical beauty, is evolving to prioritize morality over physical appearance. Modern children perceive beauty as a subjective matter, with different definitions and appreciations. Research conducted by Dr. Nancy indicates that a significant number of females believe beauty is inherent to human nature rather than being solely about physical appearance. (Zohdi, Karimi Nejad)

Children's aesthetic taste evolves as they age and is influenced by their natural abilities, the materials available to them, and how those materials are used. Before the age of two, children are attracted to pictures and sounds associated with babies. Between the ages of three and six, they become interested in real stories accompanied by pictures, which encourages discussions with their parents. From six to seven, stories focused on animals capture their attention, while eight to ten-year-olds prefer reading independently and are drawn to fantasy genres. Eleven to twelve-year-old girls tend to gravitate towards romance and stories that tackle social issues, while boys lean towards action-packed narratives. Children in between explore non-fiction, humor, and adventure stories. In high school, there is a preference for factual and scientific books. (preze, William)

2.10.1. History of Children's Literature

Before the era of printed books, children received stories orally from elders, passing them down through generations. In the Anglo-Saxon period, lesson books emerged, starting with Aldhelm, the first writer of children's literature, who included puzzles and riddles. The fifteenth to sixteenth century witnessed the publication of A B C books for religious education. The Puritan era brought progress, with a shift towards books like John Bunyan's "Pilgrim's Progress" and Daniel Defoe's "Robinson Crusoe." (preze, William)

Children's American books were published in the late seventeenth century, focusing on the alphabet, words, syllables, hymns, and rhymes. The seventeenth to eighteenth century emphasized religion and morality in children's literature. John Newberry is considered the father of children's literature, publishing entertaining books such as "Little Pretty Pocket Book" and "Mother Goose Melody." Jean-Jacques Rousseau's philosophy in "Emile" encouraged real experiences for children. Fantasy stories, popularized by Grimm's fairy tales and Hans Christian Andersen, captured children's imaginations. In the realistic period, books like "Little Women" and "Little Men" explored adventure, nature, and bravery. Children's literature plays a crucial role in shaping values, teaching lessons, and allowing children to experience fantasy, influencing their journey from childhood to adulthood. (preze, William)

2.10.2. Young Adult Literature

The article "What is Young Adult Fiction?" by David Delbin, a senior lecturer at Nottingham Trent College, discusses the appeal of creative freedom in writing young adult fiction. Delbin emphasizes that this genre allows authors to break free from conventional rules, enabling them to explore diverse themes, engage young readers, and push storytelling boundaries. The author underscores the importance of creating engaging and compelling stories that address relevant issues in the lives of young readers. Delbin also shares his personal journey as a young adult literature writer and highlights challenges within the publishing industry. Additionally, the article touches on the decline in young people's interest in reading and suggests that young adult literature could play a crucial role in reversing this trend. (9)

Jeffrey S. Kaplan's "Young Adult Literature in the 21st Century: Breaking Free from Traditional Limits and Conventions" delves into unique and thought-provoking themes found in literature. The

book explores ethical dilemmas in biotechnology, such as cloning, genetic engineering, and neuropharmacology. It also examines the merging of humans and machines, exploring the concept of post-humanism. Kaplan discusses how technology and the internet impact our identities and relationships. Furthermore, the book delves into alternative worldviews and lifestyles that challenge societal norms. Exploring various themes in young adult literature, including the influence of power dynamics and consumerism on shaping identity, the impact of global structures and technological advancements, and the concept of an alternative universe shaped by cyberspace and cloning. It highlights the challenge of defining "human" in a world where identity is manipulated and examines the influence of scientific advances like DNA labeling. The discussion also touches on how young adult literature is evolving to address contemporary issues such as biotechnology and identity construction, making it more relevant to modern readers. The passage suggests that as young people live in a technologically influenced environment, young adult literature needs to adapt to resonate with their experiences and interests.(1_8)

Young adult literature, especially in the fantasy genre, includes different subgenres, as stated by Kaplan. Young Adult Science Fiction tackles themes such as biotechnology, cloning, genetic engineering, and neuropharmacology, often using these concepts as metaphors for adolescence. Memoir is another popular genre, where authors recount specific moments or periods in their lives with a first-person, "memoir-like" feel. The boundaries between genres in young adult literature are often unclear, challenging traditional categorizations. Contemporary Young Adult Fiction centers around identity construction and values, portraying characters dealing with real-life problems to increase reader relatability.(1_8)

In the article "Young Adult Literature: an Alternative Genre in the Classroom," Wei Keong Too outlines several characteristics of young adult literature. These include young protagonists who are relatable, larger than life, and realistic. The stories are narrated from the protagonist's perspective, highlighting their voice. The plots are realistic, fast-paced, and dialogue-driven, addressing conflicts that are relevant to young adults. Common themes in these works include coming of age, alienation, building self-esteem, survival, and heroism. The use of imagery is a prevalent stylistic device, and the storytelling tone is generally serious. These characteristics align with the preferences and needs of young adult readers, providing stories that resonate with their experiences and offer a realistic portrayal of their lives.(3)

In "Literary Theory and Young Adult Literature: The Open Frontier in Critical Studies," Cindey Lou Daniels highlights reasons why young adult (YA) literature has often been disregarded by literary critics: Perception of Lack of Substance: Many critics perceive YA literature as lacking depth and not meeting the criteria to be part of the traditional literary canon. Didactic Nature and Childlike Storytelling: There is a belief that YA literature primarily serves didactic purposes and is often categorized as a secondary form of storytelling aimed at a younger audience. Critics' Disconnection: Critics tend to dismiss YA works as being disconnected from the broader literary community and relevant only to their intended adolescent audience. Failure in Literary Standards: There is a failure among publishers, writers, and educators to hold YA literature to the same rigorous literary standards applied to other genres. Lack of Serious Scholarly Study: The genre suffers from a lack of serious scholarly analysis and critical examination, contributing to its underappreciation and its failure to be recognized as a legitimate literary genre in academic circles. He also highlights the distinction between children's literature and Young Adult (YA) literature, emphasizing that YA literature should not be considered just a sub-category of children's literature. It emphasizes differences in content, themes, and target audience, with YA literature catering to young adults aged 12-18 and often exploring more complex and mature subjects.(5) it argues for recognizing and respecting these genre differences. Furthermore, it stresses the importance of evaluating YA literature based on literary standards, asserting that it addresses the human condition and contributes to a broader understanding of literature. Holding YA literature to similar standards as other genres is seen as promoting high literary standards and fostering a general appreciation of literature among readers.(9)

3. DISCUSSION

In this part, we will explore Diana Wynne Jones' Hexwood. We discuss the theories of Judith Butler, Deborah Kaplan, Lehtonen, Todrov and Mendelsohn in relation to the book. It will analyze the fantasy and science fiction elements which are presented in the novel. Furthermore, the chapter will

examine topics like gender, age shifting, time displacement, critical perspectives on *Hexwood*, and the connection between children, young adult literature and fantasy. Specifically, we will explore the concept of age shifting and its influence on identity. It ends in exploring similar elements in science fiction and fantasy in novel.

3.1. Rudiments of Fantasy in *Hexwood*

In the novel *Hexwood*, fantasy elements are portrayed through an exciting journey to the past, where a conflict between good and bad characters unfolds. The story includes magical objects and ultimately ends with a feeling of joy which are discussed in the following passages:

3.1.1. *Hex Wood as a Mixed and a Liminal Fantasy*

The novel blurs the boundaries between reality and fantasy, creating a fascinating interplay between the two. This relationship results in a captivating fusion of the ordinary and the extraordinary. The novel goes beyond traditional textbooks, embracing a fantasy that exists on the edge, incorporating irony and contrasts. Equipose, the balance between mimesis and fantasy, determines whether the world is perceived as magical or not. However, as this moment passes, a sense of mistrustfulness emerges. The novel uses irony to add depth, highlighting the disparity between what is seen and how different characters interpret it. "I'm an active adolescent, not a bedridden invalid! I'm climbing the walls then!" (Jones 12) it serves as an example, emphasizing that she is not who she believes herself to be and creating an ironic twist in the narrative.

3.1.2. *Hex Wood as a Quest Fantasy*

Quest fantasy is a subgenre of fantasy that focuses on the journey and adventures of a hero and their companions. The story usually involves various minor quests set in a fantasy world. The main character is often a teenage girl with hidden talents. In this novel, the protagonist, Ann, embarks on an adventure in a mysterious forest. The forest is filled with magical phenomena, such as the ability to mix blood and create creatures called Hume, as well as the power to heal a character named Yam. Throughout the story, there are both good and evil characters who eventually confront each other in the final chapter. The evil character, Regner, is ultimately defeated by another character named Mordion. Additionally, the mention of "Satan's Journey to the Earth" suggests that this novel may be part of a trilogy inspired by Milton's "Paradise Lost." (Senior 195)

The second element of quest fantasy is the hero's age, which is often in middle adulthood. Critics argue that middle-aged heroes in quest fantasy face wizards, creatures, and threats from evil. In the novel "Hex Wood," there are two main characters. The first is Ann/Vierran, who embodies the characteristics of a typical heroine. The second hero is Mordion, a man in his middle adulthood.

The novel "Hex Wood" falls into the genre of quest fantasy and follows a predictable structure (Mendelsohn 21). The main character, Vierran, grapples with a lack of control and personal perspective throughout her journey. The adventure map and Vierran's role in the story are a direct result of her choices and actions. However, the loss of agency becomes a central problem for Vierran. She embarks on this adventure in order to reclaim her sense of control and ultimately comes to accept the truth she uncovers. Mordion, an unconventional hero, also decides to stay true to himself. The inclusion of magical elements, such as time shifting, grants them power but also leaves them with emotional scars. The novel highlights the significance of agency in navigating challenging circumstances. The story concludes with the characters returning to the ordinary world, ready to embark on a new adventure. The structure of the narrative is cyclical.

The resolution of the protagonists' lack of agency is heavily influenced by multiple visionary voices. The protagonist's growth and acquisition of agency are closely intertwined, and their initial immaturity allows for Bannus' influence. Bannus is tasked with recruiting new Reigners, while Mordion, who is isolated and has lost his siblings, serves as a Reigner one. To find solace, Mordion occasionally requests to transform into a reptile, indulging in this fantasy. (41)

In the quest fantasy genre, the reader's perspective shifts towards the reality of the novel. While there may be mistakes, the protagonist's world is portrayed as a portal, emphasizing the transition between different worlds and times. This transition serves as a central mechanism in the novel. Jones's portals are activated by an individual's perspective.

The landscape plays a crucial role in quest fantasy. The setting of "Hex Wood" is a farm near London, and the omniscient narrative style accurately depicts the world. The protagonist acts as a proxy for the readers, and their narration is relied upon to understand the second world. It establishes the relationship between the reader and the protagonists, providing a visual representation of the world before the reader's eyes. Through the protagonist's viewpoint, the world comes to life. The unfolding of the landscape creates a sense of emptiness, where only certain places on the map will be explored on the journey, while the rest remain concealed. (Mendelsohn In some stories, information or a map is presented through the character's perspective, creating an immersive fantasy experience.

3.1.3. *Hex Wood as an Immersive Fantasy*

Immersive fantasy is a literary technique that allows readers to experience a fantasy world through the characters' perspectives. (Mendelsohn 101) The author must effectively convince readers of the existence of the entire fantasy world. In this genre, readers take on the role of invisible observers, watching the protagonist navigate the magical world and gather important clues. Immersive fantasy writers acknowledge readers' curiosity and create a sense of scrutiny.

The immersive fantasy genre provides readers with both general and specific information about the world they are immersed in. In the case of *Hexwood*, Diana Wynne Jones does not aim to create an erotic world but rather focuses on portraying the protagonist's perspective, which is influenced by their age and the stress they carry. This emphasis on the protagonist's viewpoint adds depth to the immersive experience.

3.1.4. *Dream*

Imagination is the ability to create mental images of objects that haven't been seen through the senses. In the context of romanticism, imagination is often linked to fantasy and viewed as the opposite of reason. Coleridge's theory suggests that imagination can merge different images and form new structures. The key principle of romanticism is the transformative power and creative potential of imagination. (Baldrick, Chris) Furthermore, according to Tolkien's perspective, it is proposed that to truly appreciate fantastic literature, a reader must have the ability to dream and imagine the world depicted in the text.

Dream as an element of fantasy is applied in *Hexwood*: "A strange welling and mounding began on the path, on either side of the patch of blood. Ann had seen water behave that way when someone had thrown a log in deep and the log was rising to the surface. She leaned forward and watched, still barely breathing, moss and black earth, stones and yellow roots pouring up and aside to let something rise from underneath. There was a glimpse of white, bone white, about four feet long, and a snarl at one end of what looked like hair. Ann bit her lip till it hurt. The next second a bare body had risen, lying face downward in a shallow furrow in the path. A fairly small body. (Jones 22) Introduces the character Hume from Ann's perspective. Ann highlights the ordinary nature of magic in this context, eliminating any feeling of detachment the protagonist might have towards the idea of a portal fantasy. This implies that the integration of magic and reality is a frequent theme in the story. "See?" Mordion said, holding his wrist toward her. "I can do this. Why can't I make Hume real?" "He is real, in his way," Ann pointed out. "After all, what's real? How do you know I'm real or if you are?" Since Mordion looked as if for once he was trying to think about this, she went on persuasively. "Why is it so important to you to make Hume real anyway?" "Because, as you're always telling me, I'm fond of him," Mordion said somberly. "Because I set out to use Hume like a puppet—and saw almost straight away that this was wrong. I want him to be free." "Yes, you've said that before," Ann agreed, "and it's all true. But why is it? Why do you always think of Hume and never of yourself?" (Jones 83) The use of slips of time and transformation creates a sense of confusion between fantasy and reality. Children's literature writers often employ this technique to blur the boundaries between the two. "And the night that followed did indeed seem about a century-long. Ann kept having dreams where she ran away across a vast grassy park, scarcely able to move her legs for the terror of the Something that stalked behind. Or worse dreams where she was shut in a labyrinth made of mother-of-pearl—in those dreams she thought she was trapped in her ear—and the pearl walls gave rainbow reflections of the same Something softly sliding after her. The worst of this dream was that Ann was terrified of Something catching her, but equally terrified in case the Something missed her in the curving maze. There was blood on the pearly floor of her ear. Ann woke with a jump, wet all over, to find it was

getting light at last.” (Jones 13). A dream can represent something that might happen in the future or something that has already happened in the past. The narrator in this scene mentions the dream-like world of Ann/Vierran. Ann awakens in her bed upon hearing the sound of a car, but it is not a delivery vehicle. The men from the car enter a farm and never come back. This dream or vision could potentially guide Ann's journey in the forest. “They’re frightful dreams,” Hume said. “I’m in this box-thing with wires going in and keeping me alive, and there’s supposed to be something to keep me unconscious, but it’s gone wrong, and I’m awake. I’m screaming, Ann. Beating on the lid and screaming, but nobody hears. It’s so awful I have to make myself wake up most nights.” It was awful. Hume, from the look of him, had forgotten all about blonds and even about the bruises Mordion had given him. “How horrible,” Ann said. She had not the heart to tell Hume that these should be Mordion’s dreams—or the dreams from what the Bannus had put into Mordion’s head, probably. It was one of the more awful by-products of being able to read minds. She no longer envied Hume. “Mordion says they should be his dreams,” said Hume. (51) The narrator utilizes the characters' collective vision to form a team with a shared objective: to seek revenge on E Mordion's siblings and establish the new Reigners.

3.1.5. *Conflict between Good and Evil in Hexwood*

Fantasy as a genre revolves around the conflict between good and evil characters. Evil characters strive to defeat the good characters, creating an artistic link influenced by fairy tales that has a significant impact on modern fantasy writers. The portrayal of good and evil characters is often seen through the perspective of children, with their power depicted as being in balance. Fantasy stories convey moral messages to children through the defeat and victory of good and evil. (Fantasy as a popular Genre) “Unlike science fiction, which aims to be rational, fantasy seeks to be moral” (Mendelsohn XV). A successful fantasy narrative concludes with the triumph of good over evil, delivering a moral message and a happy ending. In the novel *Hexwood*, various characters such as Vierran, the Reigners, Hume, and Mordion teach important lessons. Vierran emphasizes that revolution is not a game, the Reigners demonstrate that victims have resources, Hume symbolizes the re-experience of childhood, and Mordion teaches acceptance of oneself. Fantasy literature employs the binary opposition of good and evil in a balanced manner to fulfill human desires. (Thorpe).

3.1.6. *Myth*

Myth is a traditional story telling that a culture uses to support its social customs and explain human nature, both in natural and supernatural terms. It can be understood in two ways: as an untrue and unreliable concept or as a profound and insightful means of universal comprehension, with the latter being the more favored definition (Baldick, Chris). There has always been a strong association between myth and fantasy. In the novel where characters like Ann/Vierran and Mordion are unaware of physical transportation, myth becomes a part of their consciousness until the middle chapter. The author, Jones, employs Arthurian and Celtic myths to depict the consequences of transportation, which investigated below:

3.1.7. *Arthurian Myth in Hexwood*

Writers often reimagine and rewrite old legends to depict the kingdom of King Arthur. The Arthurian legends, although not historically accurate, are filled with fictional elements and include supernatural phenomena and characters like Merlin, Morgan (a witch), and warriors with extraordinary abilities. In modern times, writers employ the genres of fantasy and science fiction to retell King Arthur's story. Arthurian fantasy has become popular among female writers, who use it to humorously challenge patriarchal norms and explore the power of women in a supernatural context. This approach offers a fresh examination of women's abilities and agency within the Arthurian narrative. (Anne Reid, 13-16)

Arthurian literature, unlike children's fantasy, originates from the middle Ages and centers around the legendary British king, King Arthur. These stories were initially written in Latin and later spread throughout Europe thanks to French writers. Alfred Lord Tennyson incorporated Arthurian literature into his poem "Idylls of the King," while T.H. White delved into Arthur's childhood in a series of four books. These novels, focusing on King Arthur's early years, are known as Arthurian literature. However, Arthurian fantasy extends beyond the realm of fantasy literature. “When we say a few words about that, he turns round and says he was bored, he only wanted to make the best all-time football team, you know King Arthur in goal, Julius Ceasar for a striker, Napoleon midfield, only this

team is for real, he found out this machine can do that, which it does” (Jones 3). In the novel *Hexwood*, there is an ambiguity regarding whether the story is set during King Arthur's reign or his childhood. Diana Wynne Jones, the author, explains in her epilogue that Merlin, disguised as Hume, takes Arthur's father away from his mother. The voices of the old Reigners are revealed. “His face was weather-beaten, almost aging, with rows of lines in its thin cheeks and more lines under his smaller eye. His hair was shades lighter with all the white in it. “Arthur!” he said.” (148) the virtual voice of the king refers to King Arthur as the new Reigner. .” Since Vierran was not wholly sure that this meant her mother was on her side, she was glad of the distraction the arrival of Sir Artegal made” (148). King Artegal, mentioned in *Hexwood*, is a reference to Edmund Spenser's *The Faerie Queen*, where King Artegal, the son of Fairy Queen Ang Gloriana, seeks to marry Britomart. However, Jones presents a different approach in *Hexwood*, where King Artegal decides to marry a witch who poses a threat to Mordion's life and hinders the king's healing. Arthurian myth is sometimes referred to as Celtic Myth in certain cultures, emphasizing its cultural significance and influence.

3.1.8. *Hexwood and Celtic Myth*

In mythology, power is of great importance, and fantasy writer Diana Wynne Jones incorporates Celtic myth in her novel *Hexwood* to empower the female protagonists. At the beginning of the story, the character Ann is courageous but passive, whereas Vierran is depicted as a brave and proactive woman in the middle of the narrative. This transformation highlights the development of the female characters and their empowerment throughout the story. (Mendelsohn)

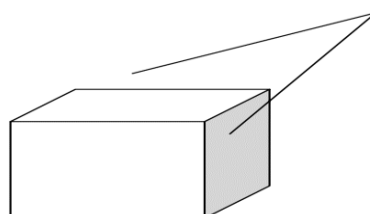
3.1.9. *Time Shift in Hexwood*

The slip of time plays a significant role in fantasy literature, prompting intellectual inquiries about the distinction between fantasy and reality. Heterotopia, a term coined by Nikolajeva, describes the elusive nature of fantasy that destabilizes time, distorting our perception of reality. (53) Protagonists in fantasy stories often undergo transformations that blur the boundaries between reality and fantasy. In *Hexwood*, the character Vierran transforms into Ann under the influence of the theta space of the bannus field, losing her sense of self. This transformation, as suggested by Tolkien, gives the character a representative quality and adds depth to their role. Through time-traveling experiences, Ann, initially a passive character, becomes Vierran, a strong and active heroine. “Vierran turned her head. She set up herself looking at a dark-haired, seedy boy with a large graze down one side of his face. He was a foreigner. Yet she knew him veritably well. Who —? “Martin!” she said, unwisely loud” (Jones 125) by employing descriptive adjectives, the author depicts the character's metamorphosis in the reader's imagination. For instance, when Vierran encounters Martin, a foreign boy with a noticeable injury, her recognition and reaction illustrate the changes she has undergone.

Time relegation, as applied to Einstein's idea of reciprocity, involves both special and general reciprocity. Special reciprocity deals with extraordinary physical phenomena, while general reciprocity explores the seriousness of nature. In terms of storytelling strategy, time relegation serves as a form of entertainment. (Nikolajeva 53)

Time travel is achieved through series, which transport characters to different points in history or the future. The A-series encompasses the past, present, and future, while the B-series organizes events in chronological order. It is crucial for time manipulation to align with both the A and B series, as any inconsistency would disrupt the narrative. (Mendelsohn) The novels by the Jones employ narrative techniques that create suspense and psychological tension. The use of different voices is known as “sickie-history.” The narrator is a person, and the collaboration of the B-series, considering the relativity of events, leads to an ironic deception. Imagination takes place in block space and time, allowing visionary characters to move between locations. In block time, all events occur simultaneously, adding depth and complexity to the narrative.

TIME GAMES



In the novel *Hexwood*, Diana Wynne Jones uses the A-series of time as a narrative technique. Time is a central theme in the story, portraying its bounds and concealed nature as a movement. The protagonist, Ann, experiences the healing of her pain over centuries during her sickness. Another character, Vierran, dresses in outdated clothes for her own entertainment, highlighting the interplay between history and the future. The novel begins with a regulator departing from the world to Earth, and the events are set in the B-series of time. However, alternate chapters are narrated in the A-series, where time takes precedence over events. The atmosphere of the story suggests that the boy may be in the future rather than the past. The concept of time in *Hexwood* is complex, as the future has already occurred and history is set beyond it. The wood in the story is likened to human memory, not requiring events to occur in their correct order. The narrative system in the novel guides readers to trust the depicted time, assuming that the A-series remains intact. The characters in the story, such as the Reigners, retainers, Vierran, and her family, are all involved in the cycle of time. The events are arranged in the B-series and are written in the third person, with colloquial voices giving the impression of non-fiction. Ann, the alternate narrator who is dealing with an illness, decides to explore the timber. The story presents two perspectives: one where Hume seems older and time has passed, and another where we are in a secondary world. The events involving Ann, Hume, and Mordion take place together, but their experiences of the A-series differ from the B-series. From Ann's perspective, it appears that Hume and Mordion experience the A-series in the same way, but Hume later proves otherwise. As they part ways, they encounter events from different perspectives.

In the novel, the issue of voices plays a significant role. Ann's communication with voices has a melancholic quality, and the scenes in which she interacts with them have a dream-like atmosphere. The first scene introduces Hume and Yam's emotional connection on an islet. These scenes take on the intensity of dreams, and the author, Jones, uses a different narrative style to convey this. Ann's narration combines memories, the woods, and a direct tone. At first, we might perceive it as real, as the simple writing style encourages us to believe in the reality of Ann's home estate. However, as she leaves, the voices remind her that she has been there before.

The concept of time in the woods is unbalanced and personal. The story is told using the A- and B-Series. For example, the reigning time is narrated in the third person and a simple style, following a B-Series-absolute that organizes the events. The length of this time is uncertain. On the other hand, Bannus time is direct and serves as a reference point. Ann's actions are based on her knowledge and are arranged in the A-Series, which continues to organize events in relation to the past, present, and future. However, the order of events can change in contrast to the previous item.

Wood time is narrated in the third person and also from Ann's perspective. It has a partially dream-like quality and is rooted in history, but it persists in the present, causing interruptions. The characters' mindfulness disrupts the connection between the A- and B-Series. When they start questioning their true selves, they embrace tone-recognition as their reality, erasing any doubts about time lapses and obstacles during their journey. In the final chapter, the authorial voices unveil the characters' true identities, altering our perception of reality. We discover that the king's voice belongs to King Arthur, the slave's voice to Mordion, the boy is Martin, and the internee's voice is Hume.

The further tone- knowledge, the more close to reality“ This is Vierran speaking ”(?) Vierran becomes aware of the nature of time in the story after listening to a tape recording from her father. A notable incident involves Mordion's wrist injury, which fails to heal due to the illusion of time created by B-series and A-series distinctions. The B-series is portrayed as rational, while the A-series is experimental. The structure of the text is impacted by time travel.

The passage highlights linguistic mistakes in language use, suggesting that such errors can contribute to the creation of mythology. It argues against classifying mythology as a disease and emphasizes that it is a product of the mind. Language, especially modern European language, is seen as susceptible to "disease," and linguistic changes may result from a slip of time. The analysis emphasizes the structural aspects of language, connecting mythology and language as contemporary tools of the mind and storytelling. On Fairy-stories:” Tolkein’s Theory Of Fantasy) The mention of "it was *Hexwood* Farm in the future" exemplifies how linguistic changes, influenced by A-series and B-series arrangements, can lead to comprehension difficulties for readers.

3.2. *Hexwood* as Children's Literature

Children's literature is a genre that aims to teach young readers moral lessons through magical and adventurous stories, typically featuring a young protagonist. Gender representation is an important theme within this genre, often portraying a binary opposition between males and females."(qtd, in Mathisen 19_20) *Hex Wood*" serves as an illustration of children's literature, as it follows the journey of a teenage girl who triumphs over evil with the help of her allies. Such literature plays a crucial role in children's personal development, aiding them in establishing their own identity and fostering self-recognition.

3.3. *Hexwood* as Science Fiction

The theoretical background defines science fiction as a literary genre that predicts the future by exploring environmental changes, such as time and space travel. According to critics like Brandon Sanderson and Christopher Paolini, science fiction adheres to universal rules and evokes a gothic atmosphere. This genre is grounded in human perception and explores themes of utopia, apocalyptic scenarios, physical reality, and time travel. The term "fiction" derives from "fictitious" and "fictive," which connote imagination and storytelling.

3.3.1. *Hexwood* as Young Adult Literature

According to critics like Kaplan, young adult authors have the freedom to write thrilling stories with unconventional themes, such as the blending of humans and machines and its effect on identity. Biotechnology, cloning, and genetics are frequently used as metaphors for adolescence in young adult literature. The novel belongs to the contemporary young adult fiction genre.

Hexwood is a young adult fiction novel that follows a female protagonist on a journey of self-discovery. The story delves into themes commonly explored in young adult literature, such as alienation, coming of age, and femininity, through the protagonist's perspective and dialogue. Additionally, the novel incorporates the theme of biotechnology through the introduction of Bannus, an ancient machine capable of communication and providing assistance. Bannus is activated by humans and embarks on a mission to dismantle the established order.

3.3.2. *Coming of Age*

The novel "*Hex Wood*" by Jones features a twelve-year-old protagonist who is unaware she is impersonated. The story involves time travel and four imaginary voices that transport her into a magical world where she discovers her true identity, family, and home. Vierran, a twenty-one-year-old noblewoman, rebels against the government, while Ann watches an adventure from her window near a farm. Mordion raises Hume to defeat a dragon in the forest. Vierran's story is told in a linear fashion.(Kaplan, Deborah)

The story gradually transitions from Ann to Vierran as the main character, who is a relatable and likable figure. The narrative is appropriate for readers aged ten to eighteen, with the protagonist being slightly older, ranging from one to three years. In the middle of the story, the attention turns to the contrasting traits of Ann and Vierran, especially when Vierran becomes aware that Ann does not desire to encounter Mordion or be treated as a child.

Ann is a bold and assertive character with a strong sexual presence. From the perspective of the voices, she is portrayed as a young girl. "I am too old to entertain such silly thoughts," Jones states (18). Ann, on the other hand, claims to be an active teenager (12), which highlights her tendency to pretend and her childlike behavior. When a man looks up at Ann and makes a comment, she is taken aback and realizes that he had known she was there all along. She feels indecent because she had been climbing trees in a tight skirt, which had rolled up around her waist, exposing her underwear. She becomes self-conscious about her appearance and her vulnerable legs hanging down from the branch (18). As an adult, Vierran experiences heterosexual attraction and possesses agency. "Make a child with my servant," Reigner demands (99), forcing her to have sex with Mordion. Eventually, the protagonist regains her memory, and Vierran reclaims her agency through self-discovery.

In *Hex Wood*, the main character is a young girl who defies narrative conventions and takes charge of her own life. As she reaches maturity, her role becomes more significant. This transformation is facilitated by the magical properties of theta space and time in the Bannus Field. Growing older grants her freedom and helps her understand herself better.

The idea of age shifting focuses on both the physical and social aspects of aging. The characters in Jones' works undergo a loss of identity and exhibit unconscious behavior as a result of memory loss. The connection between the past and present is emphasized in *Hex Wood*. The main character strives to find her identity through her physical presence, communication, and storytelling, with gender, age, and body playing a role in shaping subjectivity. Judith Butler argues that gender is performed through repetitive actions linked to the societal dimension of gender. (qtd, in *Age Shifting* 22)

The novel *Hexwood* delves into the connection between the physical body and the transformation of gender in relation to societal norms. The main character, a young girl, undergoes a manipulated physical transformation that disrupts her sense of self. Her actions throughout the story reflect her experiences as a girl and are presented through her perspective. The narrative undergoes deconstruction when she recovers her memories.

The main character in *Hexwood* is unaware of the age transformation that takes place in the Bannus theta space, where events happen out of order. Ann needs to figure out what's going on in both the virtual and real world, but her illness has caused her to lose her memory without her realizing it. Vierran, on the other hand, can remember things because linear events occur in real time, even though her own age is disguised. Because of the way time works in the story, Vierran appears as a teenage girl, but reverting back to being a child limits Ann's ability to take action due to her illness. At first, Ann is confident in her identity, but four imaginary voices start calling her "Girl child," making her believe she is an adult. However, her virtual parents consider her a child and restrict her freedom by imposing a curfew. "The sun felt really hot. When she finished eating, Ann went upstairs and dressed as she saw fit: the tight woolly skirt, so that Mum would see she was not wearing jeans, a summery top, and her nice anorak over that, zipped right up so that she looked wrapped up" (Jones 15) She is satirized by the narrator, who highlights female agency.

In *Hexwood*, Ann is caught off guard when a man makes a comment while she's climbing a tree in a tight skirt. She feels embarrassed and exposed, realizing her skirt is rolled up around her waist. Meanwhile, another character named Vierran struggles with her own femininity, feeling it's unsuitable for her adventure. Both characters seem isolated, and Vierran's identity is based on embodied memory. (shifting back)

The narrator delves into the subjective nature of memory and its link to the protagonist's past and present self. The protagonist's understanding of girlhood shifts when her true identity is uncovered. Vierran's depiction of her girlhood in a negative light underscores her courage in overcoming it. The connection between Ann and Vierran enables Vierran to attain self-awareness and strength. Engaging with various voices in the virtual realm aids Vierran in preserving her sense of self.

The idea of girls transforming is a popular theme in fantasy. "fantasy offers a platform for girls to showcase their positive feminine qualities." (girls transforming 14) Additionally, fantasy explores the concept of coming of age, where growing younger can limit a girl's agency, while an adult woman has more freedom. Body transformation serves as a narrative device that can be used as a motif or trope, either as a plot device or a metaphorical interpretation. Age shifting is a common motif and trope in fantasy, where getting younger is often seen as a reward for completing tasks. In *Hex Wood*, the protagonist uncovers the secrets of the Hex Wood by becoming younger and ultimately becomes celebrated as a heroine.

The novel *Hex Wood* by Jones explores the performative nature of age shifting through repetitive bodily experiences. The loss of memory and identity serves as a metaphor for the journey into adulthood, while deconstruction challenges our established beliefs. The protagonist's sense of self and physicality are disrupted and manipulated, yet there is an underlying connection between Ann and Vierran. The process of reconstruction unfolds through interpersonal communication, particularly with the four voices. The novel's distinctive setting and landscape contribute to its status as a masterpiece.

3.3.3. *Fictional Narration*

It explores the grammar and analysis of narration and narratology in fictional stories. Narratology is an academic term that examines the types of narrators, structural elements, and bias in narratives. It views narrative as a formal construction rather than a direct representation of life. The text also defines history as the process of describing events and distinguishes it from dialogue and description.

Additionally, the text summarizes the plot of *Hexwood*, a story set in a mysterious place with advanced technology that blurs the lines between reality and virtual reality. "*Hexwood*" is praised for its inventive storytelling, complex plot structure, and the blending of fictional elements and fantasy.

In the novel *Hexwood*, the narration style is heroic as the protagonist embarks on a journey driven by a sense of lack. The story concludes on a positive note." Sir John opened the door of his car. "I've just been through to Run corn on the phone," he called. "They're going to open a portal there and warn the sectors you're all on your way. You five Reigners hop in, and the robot, too, and I'll drive you there. The rest of you are traveling with the Security team in those other cars. They've been told." Here the baying of Controller Borasus caught his attention. Madden, grinning more broadly than ever, was turning the van to drive away. "Give him a lift, you fools!" Sir John bellowed at the van. "That man's your Sector Controller!" "When Sir John has finished tidying up Earth," Mordion said to his fellow Reigners, "we'd better make him Controller of Albion." They looked at Controller Borasus being hauled into the van and agreed unanimously." (Jones 154) The five Reigners and a robot are compelled to rush to Run corn in order to warn the sectors. Controller Borasus is forcefully taken into the van, and the Reigners agree to appoint Sir John as the Controller of Albion. The story revolves around Ann as she sets off on an adventure to uncover the reason behind people's disappearances. Along the way, she encounters Mordion, Hume, and Yam in the woods, and a temporal glitch causes them to lose their memories. Mordion successfully slays the dragon, and they all return safely to the normal world, assuming the roles of the new Reigners. The novel commences with a letter addressed to the sector controller, and Bannus is activated to command the Reigners

The communication with visionary characters and the readers' perception of the narrator are two crucial aspects of fantasy. Unlike fairy tales, where the incredibility of the story is acknowledged, readers may actually embrace fantasy as something real. Fantasy fosters a secondary belief, allowing for the acceptance of magic as a manifestation of the author's imagination and the protagonist's aspirations. In the narration of *Hex Wood*, there is a division between Diegesis and meta Diegesis, presenting the story as a narrative within a narrative. Additionally, the minor character Mr. Haison, embodies multiple identities.(cadden)

3.3.4. *Hexwood as Gothic Fiction*

Jones' *Hex Wood* is a proto-fiction piece that showcases supernatural events, which effectively establish a haunting atmosphere in an archaic backdrop. The novel explores themes of terror, supernatural powers, and monstrous encounters, where the protagonists' journey of growth and their transformation into creatures become their tools for overcoming obstacles. It is worth noting that this book may not be suitable for children and young adults due to its chilling content. (Mendelsohn) "Because you showed yourself able to take command of my actions," the Bannus told him. "First you insisted on taking the form of a reptile. Then, when I induced the Wood to make you become a man again, you insisted on looking after Hume yourself. That was not my plan. Hume was to grow up in the Wood under Yam's care." (Jones 129). Post-modern writers such as Poe, Wordsworth, Jones, and Emerson were influenced by the civil war, which is evident in their writing through the lens of transcendentalism. In their works, the main characters experience a loss of identity resulting from a disrupted connection between the soul and nature, brought about by supernatural occurrences.

3.3.5. *Hexwood as a Metafiction*

In *Hexwood*, Diana Wynne Jones employs metaphorical fantasy to distort reality and create a metafictional experience. The focus is on the characters rather than the plot, and the novel aims to challenge readers. The Bannus governs the writer's depiction of the scenario, and each character shapes the Bannus. The novel offers multiple perspectives.

3.3.6. *Alienation*

According to critics like Butler and Lehtonen, gender is performative and influenced by repetitive actions in society. In patriarchal societies, women are often viewed as outsiders, and becoming a hero can be a means of establishing one's identity. There are two distinct types of heroes: relative and rational. A relative hero strives for self-recognition through their actions, whereas a rational hero must overcome an antagonist and find self-discovery through their relationships with others. Judith Butler suggests that gender acts as a disguise, performing a role in society.(qtd. In Mathisen 50) Diana

Wynne Jones uses aesthetic deconstruction to challenge traditions in *Hex Wood*. In this story, Ann/Vierran explores her identity by considering the perspectives of others. Postmodernism, which promotes skepticism, suggests that identity can be discovered through deconstructing one's inner self. (Lucyk, Saskatchewan 102). The novel "*Hex Wood*" by Jones is a revised version of the heroic journey, taking inspiration from the bravery of Greek heroes. It is targeted towards children and emphasizes the importance of personal agency, self-discovery, and identity in their growth and development.

The novel "*Hex Wood*" follows the courageous protagonist, Ann, as she embarks on a journey of self-discovery guided by her visionary voices. Ann, also known as Vierran, is a determined young noblewoman from a distant planet involved in an anti-government rebellion. In part four, Vierran is introduced, and her pivotal role is unveiled in chapter two of part six. The voices serve as her guiding force, assisting Vierran in fulfilling her role and making informed choices. The character of Vierran in the story is depicted as a self-reliant and clever protagonist who needs to overcome the Reigners. She is also portrayed as a logical hero who resolves issues and seeks her own point of view. Ann/Vierran acts as a link between Mordion and Hume and the outside world while they are trapped in Bannus's field, providing them with an objective perspective.

The main character of the story, Vierran/Ann, communicates with four voices in her mind to tell the story from her own perspective. She struggles with her identity but finds validation from the voices and embraces her heroic role in defeating the Reigners alongside Mordion. Vierran actively contributes to unraveling the Bannus illusion, and although Mordion is a powerful hero, Vierran is not a passive participant. The story delves into the connection between memory and identity, seeking to uncover how long Vierran has been on Earth. The theory of focalization suggests that changing the perspective of a story can offer readers a different viewpoint. Identity is a flexible concept explored by characters through self-narration and organizing events based on narrative rules. The performativity theory highlights how time shapes a fluid identity. The characters' unreliability and fluctuating identities result in focalization. Ultimately, the characters are not who they think they are. The character Hume embodies multiple identities, including a fictional persona created by the Bannus. Vierran assumes the identity of Ann as an escape from reality, while Vierran's parents accept Martin as their son. Mordion transforms into a reptile to overthrow the Reigners and rebuild himself from his unpleasant past. Ultimately, he embraces his true identity after confronting his past. (cadden)

According to Mendelsohn, having multiple voices is crucial to resolving the protagonist's challenges in navigating difficult situations. Bannus exploits the protagonist's lack of experience to gain control and is entrusted with recruiting new Reigners. Mordion, who has been marginalized as a servant with five children after failing a test, implores Bannus to transform him into a reptile as a means of evading his harsh reality.

3.4. Common Elements in Science Fiction and Fantasy in *Hexwood*

Science fiction and fantasy have similarities, as described in the second chapter. Both genres explore aspects of human existence, philosophy, the physical world, and time travel. Science fiction combines elements that are both possible and impossible, drawing inspiration from fantasy. The author has skillfully incorporated elements such as the marvelous mode, magical coming of age, and high fantasy to craft a compelling science fiction fantasy story, utilizing creative elements inspired by mythological structures.

*3.4.1. Magic in *Hexwood**

According to Brandon Sanderson's theory, magic in fiction should be used to solve problems in an enjoyable way for readers. However, this comes with the trade-off of having flaws and limitations. Additionally, it is important to consider the setting in order to introduce something fresh and unique. In the realm of modern fiction, magical realism emphasizes fantastical events while still maintaining a reliable and realistic tone. (Baldick, Chris 145) Magical literalism is a special blend of dreams, magic, and everyday life. Unlike fairy tales that draw from myths, *Hexwood* stands out as a unique fantasy novel. Enchantment serves as the core of the secondary world, while magic is not seen as an art or a benefactor. While the author or compendiums could step in to fulfill cultural requirements, magic remains separate from enchantment. (fantasy as a popular genre 12) The text explores the connection between magic and enchantment, and how they are utilized to evoke emotions and pleasure.

Enchantment is linked to crafting narratives and the utilization of magical objects, while magic disrupts logic and brings about unimaginable occurrences. Enchantment is acknowledged in academic literature, and magic is employed artistically to transform the realm of fantasy.

3.4.2. *Magical Objects*

According to Tolkien, magical objects play a significant role in history and are utilized in fantasy to empower characters to accomplish feats that would otherwise be impossible, like time travel, communication with creatures, and interactions with dragons. (qtd, in *Fairy tale elements* 43). "I'm not allowing of those!" Mordion moaned. "How frequently have I been over there, being made to flash back?" "Only this formerly," the Bannus told him. "My conduct desisted to be multiple when you eventually decided to come to the castle. You feel you have been then frequently because those recollections were always in your mind. You have been quite a problem to me. I've had to keep important of the action marking time while I convinced you to remove the blocks that had been put upon you. It has taken so long that feeding everyone came relatively delicate"(Jones 129)Bannus is an ancient machine. Communicating with such an old machine is impossible to solve. It's another form of magic that surpasses human comprehension.

3.4.3. *Magic Machine*

Science fiction is often linked to technology and machines. In Arthurian fantasy, robots play a significant part. Science fiction gives priority to technology, which adds a decorative element to its storytelling (*Science fiction: the new critical idiom*, 147).Tolkien argues that external plans or devices, such as technology, serve as a type of magic that substitutes innate power or abilities. He cautions against the corrupt intention of controlling others, thus emphasizing the author's artistic skill and the comparable role of both magic and technology as catalysts.(qtd. In Tally 7). "the Servant was bound to do whatever a Reigner ordered him. "What do you think the bannus is?"Reigner Two asked the Servant. "How would you describe it yourself?" "A machine for makingdreams come true," the Servant answered. "At least that's what came into my head when I was first told about it."(Jones 55). The text explores how technology is depicted as magic in science fiction, specifically in relation to robots. It discusses the concept of robots as protectors of their own kind who follow commands, as defined by Asimov. The text also mentions "Hex Wood," a radical fantasy tale that delves into utopian concepts through the use of technology. In science fiction, technology is often used metaphorically to highlight the distinctions between humans and machines. Furthermore, the text briefly touches on the connection between technology and capitalism, drawing from Marx's theories on commodity production and objectification.qtd. In *Science fictio: the new critic Idiom* 150).

3.4.4. *Dragon*

The dragon is a mythical creature derived from Latin origins. In *hexwood*, magic is utilized to highlight characters' abilities and motivate readers. In one of her stories, Sir Bors is assigned the duty of slaying a dragon that poses a threat to a town. (Jones 136) The dragon is the metamorphosis of Reigner one . Magic in Jones's novels is applied to display the character' inner potential to arouse readers' inner talents.

3.4.5. *High Fantasy: Heroic Fantasy*

The author establishes a clear setting that gives context to the story. Building the world is an important aspect of fantasy, categorizing it into higher and lower levels. High fantasy settings are different from the real world and can come from a unique realm or a parallel world.(Prasanan)

The high fantasy genre includes various supernatural elements, such as heroic fantasy that focuses on the conflict between good and evil, often involving magical objects or individuals. Magic, time travel, and wizards are also frequently found in this genre. Furthermore, mixed fantasy, like in the book *Hexwood*, takes readers on a journey from the real world to a secondary world filled with fantastical elements.

According to Mendelsohn, heroes often display sulking, stamping, and throwing requests and insults at the empire and linesmen. They are rule-breakers who possess an innate talent that seems almost magical. This knowledge is based on an analysis of the characteristics of heroic individuals (XXII). *Hexwood* is a high fantasy novel that showcases supernatural phenomena, heroes, and a team battling

against evil. The main characters, Vieran and Mordion, display bravery and a strong sense of responsibility for the safety of their team. Mordion is driven by a desire to revenge his lost siblings and plays a crucial role in returning the team to the normal world after defeating the dragon Reigner.

In dramatic works, the protagonist is usually preferred, but sometimes the leading character may not be morally acceptable, resulting in an anti-hero or heroine. (Baldick, Chris 112) Heroic fantasy is a branch of high fantasy that centers around a hero or heroine in a second world. The narration of this genre provides informative grammar. "It was Hex wood Farm in the future."(Jones 33). According to the author, breaking grammatical rules intentionally is necessary for a heroic text to be balanced. While Tolkien emphasized music and a coda for powerful writing, Jones believes in using junctions (Mendelsohn), mega text in science fiction and fantasy is characterized by intertextual features that aid in the reader's understanding of the world. Its purpose is to create a sense of uncertainty between natural and supernatural phenomena, compelling the reader to view the characters' world as a living entity.

According to science and technology, fantasy worlds and mega texts differ in their use of estrangement and cognition. Fantasy texts are characterized by the presence of estrangement, which distinguishes them from reality. (Fantasy as a Popular genre) a Hero's journey involves moving from a familiar world to an unfamiliar one and learning from a mentor figure's explanations. (James, Edward 64) In the novel *Hex Wood*, the protagonist Ann/Vierran embarks on an adventure in an unfamiliar world with the help of her mentor figure. The story includes an untypical hero named Mordion and takes place between the galaxy and Earth.

In this academic text, A. Crowe discusses the use of heroic ideals in children's literature, specifically focusing on Diana Wynne Jones' novels. The journey of the hero or heroine through the *Hex Wood* represents a pathway to self-discovery and the characters attain self-awareness and a positive resolution. Jones employs metaphors to help readers better understand the narrative. Striking a balance between heroic fantasy and storytelling is crucial for a work to be recognized as a fantasy from the reader's point of view. This novel is a historical work with a setting that is less grounded in reality compared to science fiction which is investigated below

3.4.6. *High Fantasy: Historical Fantasy*

Historical fantasy combines fantasy and history, create a realistic and historical setting that includes magical events (the Cambridge). *Hex Wood* is set in Arthur's Kingdom and written in serious language, makes it either high fantasy or Arthurian fantasy. The protagonist travels to the past in the body of a teenage girl, with half of the novel focused on Ann's experiences in the past.

3.4.7. *Hexwood's Language*

Based on the definition of high fantasy and Brian Attebery's concept of language in a conditional world, it can be said that temporary language is used, which is expressed in a serious tone and has a straightforward structure. "The letter was in Earth script, unhandily scrawled in blobby blue ballpoint" (Jones 3). The opening lines of the story lack a specific time. The narrator provides precise details about the second world

Fantasy focuses on providing precise details to help readers grasp the intended message.. "The head appeared first, a face that looked like a skull except for long struggles of yellow-white hair and beard. Next, a hand clutched the edge of the box, a hand white-yellow with enormous bone knobs of knuckles and—disgustingly—inch-long yellow fingernails. Ann gave a little whimper at this, but she still could not move. Then there was heaving. A gaunt bone shoulder appeared. Breath whistled from the lips of the skull. And the corpse dragged itself upright, unfolding a long, long body grown all over with coarse tangles of whitish hair. Indecent! Ann thought as the long, spindly legs rose above her, shaking, and shaking loose the fragments of rotted cloth wound around the creature's loins. It was very weak, this corpse. For an instant, Ann saw it as almost pathetic. And it was not quite a skeleton. Skin covered it, even the face, which was still far too like a skull for comfort"(Jones 16). The author used multiple adjectives to help readers comprehend and visualize the content. Additionally, they focused on language. "It was Hexwood Farm in the future."(Jones 33) Linguistic mistakes can give rise to myths and demonstrate the interconnection between language and mythology. The author contends that mythology should not be regarded as an ailment, but rather as a mental affliction. They highlight

the significance of examining language from a structural, semantic, and syntactic perspective. Any departure from literary conventions in language has the potential to cause confusion and hinder comprehension. The article concludes that linguistic transformations are transitory and influenced by the passage of time.

3.4.8. *Hexwood Structure and Landscape, Plot*

The novel *Hexwood* begins with Sir Harrison activating Bannus, an ancient machine that has been banished to Earth by the Reigners. Vierran/Ann and Mordion embark on a mission of revenge against Mordion's siblings. Vierran/Ann evolves into a visionary figure, and the two main characters ultimately become the new Reigners. It's important to note that *Hexwood* is a work of fiction and fantasy.

The cognitive map is a crucial element in fantasy and science fiction. It shows the flow of the narrative and emphasizes the distinction between reality and fantasy. The map is frequently used to depict the landscape of the novel and highlight the unequal power dynamics between the fantasy world and reality. Jones meticulously describes the heroine's journey, mentioning each place she visits along the way. (Ivan)

Hex Wood is a novel in which characters control mental barriers to create the map. The distinction between fantasy and the mundane world creates a harmful cultural hegemony. The protagonist embarks on a journey to another world, and the author separates the two worlds to form a new one. *Hexwood* falls into the genre of mixed fantasy, where the mundane and secondary worlds overlap. The novel concludes with the team's presence in the Bannus field, successfully defeating the evil. The blend of fantasy maintains a balance between the power of the fantasy and mundane worlds, highlighting the visibility of borders and the superiority of the mundane world. "She went out and across Wood Street, fairly convinced that someone else had now entered the field of the Bannus. Or was it— this was the worrying part—that the field was getting larger?" (51). Jones presents *Hex Wood* as a cohesive landscape, where understanding the boundaries aids in creating a sense of continuity. "this whole wood is not real, you are not real.... Only half real.... I know that you are just a man in a camel hair coat" (22-23). Ann's belief in Mordion demonstrates her understanding of reality. Mordion cannot exist in both the realistic and fantastic worlds at the same time, and Ann's beliefs determine what is real. This highlights an imbalance between reality and fantasy. "kept a careful lookout to see just when the wood change" (54). "It was just trees around a small muddy stream" (10). The text discusses the physical borders in a landscape and how the protagonist travels from the real world to the fantasy world to demonstrate the link between the two. "You must keep more alert in the future," said Yam. "A mobile form is essential to me. One of how Orm Pender cheated me was by grasping me in his arms before my programs commenced." (150) Reigner One seeks to attain power by creating the Bannus zone, which restricts Vierran. However, those who place their faith in the physical barrier fall prey to the zone. When his companion vanishes, Reigner One comes to the realization that he lacks control over his encounters in the fantasy realm because he fails to discern his own deception. "Reigner One paced on obliviously, breathing out smoke, considering his enemy" (111). The text explores the idea of immersing oneself in a fantasy realm and the perils of failing to perceive multiple levels of reality. Reigner yearns to depart from the farm, yet finds it challenging to discern between realms. Ann, on the other hand, acknowledges the tangible boundaries and raises doubts about the farm's expanse when Martin insists he encountered an android. The characters' incapacity to identify distinct reality layers ultimately leads to their downfall. "And the cunning Bannus had caused her to miss noticing just where its field started yet again" (81) Ann's perception of reality and fantasy is explored through her self-scrutiny in fantasy. Her search for the link between the two reveals that her vision of reality is false. Her identification as Vierran leads to a ruined illusionary world. The difference between Ann and The Reigners is their ability to find reality after experiencing the nature of *Hex Wood*. Jones uses a multilayer of landscape to set continuity in fantasy and the primary world and create a eucatastrophe.

The novel *Hex Wood* showcases versatile characters and a non-linear plot that takes place in a dynamic setting. Ann's journey unfolds in a world where identity and time are altered. The shifting backdrop in each chapter introduces readers to fresh events and challenges their understanding. (Cadden)

The novel begins in three different locations with disjointed events. Chapter one is a linear plot set in a Galaxy ruled by five reigners, with realistic characters. It is science fiction due to logic and reason. Chapter two's atmosphere is dream-like, with a boy entering the wood with no sense of self and memory. Chapter three follows Ann Stavely's adventure in the wood with Yam, Mordion, and Hume, who are seized by Bannus. The Bannus field shifts the protagonist into the past, present, and future and they lose their memory and identity. The reader must use descriptive moments, dialogue, and actions to comprehend the characters according to their understanding of the primary world.

4. CONCLUSION

Diana Wynne Jones' novel *Hexwood* blends fantasy and science fiction to delve into important themes for young adults. The narrative centers on protagonist Ann/Vierran's journey to find her own agency. Jones' writing goes beyond mere entertainment, striving to expand the boundaries of fantasy literature.

The fantasy elements in Diana Wynne Jones' *Hexwood* are connected to the blurred line between reality and fantasy, the dreamlike atmosphere, and the inclusion of mythical characters. The novel follows both linear and non-linear time patterns and portrays the life of Ann Stavely, who is unveiled as a noble lady from another planet. The Bannus machine manipulates time in Banners Wood, a realm of dreams, magic, myth, and the supernatural. Mythical characters and settings are also included, evoking thoughts of Titans in Greek mythology. The genres of fantasy and science fiction are interwoven in this piece.

The novel's overall structure follows the science fiction genre, centering on Vierran, the daughter of a prominent leader on the Reigners' world. Jones introduces the Bannus as a crucial technological device that governs its environment, but the extent of its scientific feasibility is unclear, as the mechanics of its time manipulation and impact are not fully explained. In the Reigners' galaxy, figures such as the Sector Controller monitor Earth, blending elements of fantasy and science fiction within the story.

The author analyzes the concept of feminine agency in the fantasy and science fiction genres through the character of Ann Stavely. Despite facing limitations in Bannus and Banners Wood, Ann actively seeks to overcome constraints imposed on her femininity. As Vierran, she rebels against the Reigners but struggles with aspects of her identity that portray her as aggressive. Ultimately, rejecting these traits leads to her attaining full maturity. The agency of Ann/Vierran is intertwined with the role of language in shaping her femininity.

In the intricate world of *Hexwood*, Ann/Vierran's exploration of gender identity and quest for empowerment are closely connected to the varied voices and languages she comes across. Listening to her own recorded voice helps her regain memories and embrace her authentic feminine self. Throughout this process of self-discovery, Ann/Vierran slowly builds resilience and independence, ultimately becoming selected as one of the new Reigners. Interestingly, her four unique voices, symbolizing various aspects of her identity, also transform into new Reigners alongside her.

Upon analyzing Ann/Vierran's narrative, the researcher determines that while external forces may impact an individual's character and actions, it is essential not to passively accept these influences. Instead, one should proactively seek ways to surpass limitations and strive for personal growth and maturity.

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AUTHOR'S BIOGRAPHY



Fatemeh Fard, was born in Iran,. She has been studying English language and literature for more than 6 years. She experienced one year of teaching General English. She completed master of science in English language and literature. The article may boost your interest in the field of children's literature and female agency in young adults.

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