Tampere University

Sonja Mikkonen

TRAVELLING ACROSS SPACE, TIME, AND UNIVERSES

Towards A Taxonomy of Portals in Speculative Fiction

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ABSTRAKTI

Sonja Mikkonen: Travelling Across Space, Time, and Universes : Towards A Taxonomy of Portals in Speculative Fiction
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Tämä pro-gradu tutkielma on taksonominen tutkimus portaaleista spekulatiivisessa fiktiossa. Tämän taksonomian tarkoituksena on toimia työkaluna fiktiivisten portaalien tutkimukselle. Portaalit ovat tämän tutkielman kehyksissä ymmärretty epäluonnollisina siirtyminä fiktiivisissä maailmoissa. Osa tästä tutkimuksesta on tehty teoreettista keskustelua yhdistellen aiheen monipuolisen ymmärryksen saavuttamiseksi. Tutkimuksessa käsitellään myös portaalien kertomuksellisia funktioita, jotka jakautuvat noin neljään eri ryhmään: motiivit, metaforat, maailmanrakennus ja kognitiiviset prosessit.

Tutkielmassa luotu taksonomia pohjautuu portaalien avulla tehtyihin matkoihin, ja taksonomia jakautuu kolmeen pääkategoriaan: tilaan, aikaan ja universumeihin. Jokainen näistä on jaettu matkan perusteella myös alaluokkiin, joita on aineiston perusteella mahdollista erotella. Tutkielmassa tekemäni analyysi pohjautuu taksonomian toimivuuteen ja siihen, miten kertomukselliset funktiot tukevat ja toimivat eri kategorioissa. Taksonomiaa on tukemassa kaavio, joka mallintaa kuljettua matkaa ja jakaa sen tarkasteltaviin osiin.

Tutkielman alussa esitän hypoteesikseni, että strukturalismiin pohjaava taksonomia tuo esiin portaaleihin taustalla vaikuttavia malleja. Tällainen malli on esimerkiksi luomani kaavio (*blueprint*) siitä, miten portaalin avulla tehtävät matkat toimivat ja miten niitä voi mallintaa. Toisena esimerkkinä on motiivit, joita identifioin kolme erilaista: kynnykset (*thresholds*), liminaaliset tilat (*liminal spaces*) ja portaaliesineet (*portal items*). Nämä näkyvät myös osittain tekemässäni kaaviossa paikkamerkeissä (*location markers*), jotka ovat eri vaiheita osoittavien merkkien (*phase markers*) tarkentavia osia.

Yksi johtopäätöksistäni on se, että portaalit ovat uniikki tapa kerronnallisen tilan kognitiivisessa kartoittamisessa (*cognitive mapping of narrative space*), sillä ne käyttävät sekundaarista kuvittelua (*secondary imagination*) luodakseen kerrostetun ymmärryksen etäisyyksistä. Portaalit vääristävät ja muuttavat tilallista etäisyyttä kuitenkin säilyttäen ’oikean’ etäisyyden tilassa. Tämän lisäksi portaalit ovat väline, jolla voidaan helposti kartoittaa kertomuksissa ympärillä olevaa tilaa jopa pitkienkin matkojen päähän helposti.

Toinen, aikaan ja aikamatkustukseen tekemäni huomio liittyy kertomuksellisten välineiden kirjaimellistamiseen, ja etenkin *analepsikseen* ja *prolepsikseen*. Tämän lisäksi tärkeitä kertomuksille, joissa on portaaleja, ovat aikajanat ja ajan lineaariset rakennelmat. Näitä muokkaavat kertomukset, jotka eivät noudata aktuaalisen maailman ajan ymmärrystä, vaan hyödyntävät esimerkiksi useita aikajanoja, jotka ovat keskenään eri tahdissa. Portaalit toimivat näiden välissä, luoden keskustelua eri maailmojen ja todellisuuksien välille.

Avainsanat: taksonomia, portaalit, portaali, spekulatiivinen fiktio, fantasia, tieteisfiktio, matkustus, aikamatkustus, teleportaatio, strukturalismi

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ABSTRACT

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The purpose of this thesis is to create a taxonomy of portals that can be used as a tool or a starting point for a discussion and analysis on portals in fiction. As there is no consensus on what portals are, a part of this thesis is dedicated towards creating a comprehensive understanding of portals. This is achieved through considering the variety of narrative functions that portals can have. The narrative functions of portals are identified as motifs, metaphors, world-building, and cognitive processes, and these are then applied into the taxonomy.

The taxonomy is based on the journeys made with portals, and are divided into three main categories: space, time, and universes. Each of these taxonomical classes has three sub-classes that are centred on a specific type of portal journey. The analysis is supported by the model I have created. I call this model a blueprint and it is meant as a tool for breaking the journeys into smaller units that can then be focused on.

At the beginning of this thesis, I identify the main hypothesis as there being an underlying pattern to the workings of a portal that can be made explicit by the means of a structural taxonomy. This underlying pattern is the blueprint that shows the various phases each portal contains. There is also the pattern of motifs that I have identified as thresholds, liminal spaces, and portal items. These are carried through each chapter either explicitly in the text or in the applications of the formula.

I will argue that portals have a unique way of cognitive mapping of narrative space, as they utilise the layering effect of secondary imagination with distances, distorting and changing the spatial distances while also adhering to the 'real' distances. In addition to that, portals can be used effectively as a tool for spatial mapping and widening the scope of the narrated environment.

I will also claim that temporal journey portals are literalised narrative devices of analepsis and prolepsis, and that time is not just a linear construction, but rather a series of linear constructions that can be out of synchronisation with each other. Crucial to this are the kinds of portals that show these treatments of time that do not claim 'positivistic plausibility' to the rules of the actual world.

Key words: taxonomy, portals, speculative fiction, fantasy, science fiction, travel, time travel, teleportation, structuralism, literary taxonomy

The originality of this thesis has been checked using the Turnitin OriginalityCheck service.

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1 Introduction

> It was daylight *(how was it daylight? a tiny voice in his head asked, in the back of his head. It had been almost night when he entered the alley, what, an hour ago?)*, and he was holding on to a metal ladder that ran up the outside of a very high building *(but a few seconds ago he was climbing up the same ladder, and he had been inside, hadn't he?)*, and below him, he could see … London.
>
> (Neil Gaiman 2017, 50, *Neverwhere*. Emphasis in original)

This scene from Neil Gaiman's novel *Neverwhere* describes the main character, Richard Mayhew's first time in the London Below. Mayhew and Marquise de Carabas, his reluctant guide, enter London Below from a tunnel, where at Temple and Arch there is a rusty set of metal rungs leading up. As they climb up in total darkness, the daylight is Mayhew's biggest puzzlement until he realises that they are not underground any longer. This transition is something wondrous: it was an impossible transition –one through a portal. It is imperative to explicate what I mean when I am talking about portals. When put in simple terms, portals are what enable seamless transportation to different locations instantaneously or in a time frame that is not possible in the actual world. There are other definitions for portals, most of which use John Clute's 1997 definition of portals as a general starting point, which notes portals being transitions to other worlds, with the distinction that the term portal is often used to describe "a liminal structure or aura, while a threshold is a sharp gradient between two places or conditions" (Clute 1997).

My hypothesis is that there is an underlying pattern to the workings of a portal that can be made explicit by the means of a structural *taxonomy*. Taxonomy, meaning the practice and theory of classification, is a 200-year-old practice that has its roots in 1813 French botanical studies ("Taxonomy, n.", 1). My aim is to create a suggested taxonomy, or a classification, of portals based on the journey made by using a portal. The taxonomy would ideally clarify the concept of portals, and the way portals are used in fiction. Portals in literature can be, but are not limited to being: *motifs* that appear as a convenient mode of transportation, *metaphors* for thinking or seeing from a new perspective, *world-building devices* to allow the introduction

of *imaginary worlds*, and cognitive processes, such as *mythification*. This is by no means an exhaustive list, but it covers the core differences. These four form an understanding of the textual or narrative functions of portals which I aim to connect to the variety of the taxonomical classes with the hypothesis in mind that each class might textually offer something different.

The primary focus in this taxonomy is to analyse the portals based on the journey, and my aim is to prove that there is more to portals than the convenience of omitting journey in favour of the exploration. Following the blueprint created in the chapter 2.2, the following chapters are categories based on where the journeys are made: in space, time, and universe –though the categories are not strict and some journeys can be made in multiple categories at once. For example, a journey in *The Lion, the Witch and the Wardrobe* (Lewis 2014, 202) moves the children back to their own universe from the world of Narnia, and back to their childhood at the same time. Most of the examples presented in the taxonomy are categorised based on the primary transfer, meaning that the bigger change in the environment is the defining characteristic.

Some portals can have other names to them: temporal journeys are also known as *time travel* and these stories can include portals that are called *time machines*, which is the legacy from the well-known H.G. Wells' time travel story *The Time Machine* (1895) that has a machine that allows the protagonist to travel in time. Sometimes the portals are not called portals, but something very different, such as the portkeys in the Harry Potter series (1997–2007). Other times the portal is not called anything other than what its physical appearance is, that is if a portal looks like a door, the portal can be called just a door like in *Howl's Moving Castle* (Jones 2009). Classification based on journey is tied into the function of a portal: to quickly transport the characters into another place they would take a long time to get to, like using the transporter in the series *Star* Trek (1967–1699), or otherwise could not reach, like the world of Narnia in *The Lion, the Witch and the Wardrobe* (Lewis 2014). By placing the journey aspect front and centre, this classification has a clear structure to follow and a pattern that is clearly repeated throughout the materials.

One of the rather specific aspects of portals is that they are found across the genres of *speculative fiction*. Speculative fiction is an umbrella term for multiple genres, such as science fiction, fantasy, and horror, mainly employing the use of questions such as ‘what if’ or ‘imagine if’ to engage the reader in interpretation (Roine 2016, 14). According to Roine, the power of speculative fiction is in the way an abstract premise is made concrete, and the way it brings up new ideas for discussion (idem, 16). Marek Oziewicz (2017) describes speculative fiction as “a fuzzy set super category that houses all non-mimetic genres”. This is the premise that I base my view of speculative fiction on throughout the thesis, and it is to serve as a framework for genre or genres that portals are very often linked to. Whether one calls the field *speculative fiction* or *non-mimetic fiction*[1], the core and the field stays the same: it is the kind of fiction that often defies the ‘ordinary’ or mimetic representation of the world[2] and engages the reader in various cognitive discourses.

I have chosen to use the framework of taxonomy and especially *structuralist* taxonomy with my thesis. Structuralism has its roots in the study of linguistics, and the works of Ferdinand de Saussure and Mikhail Bakhtin. As a critical tradition, structuralism has focused on the aspects that can be observed in natural sciences-kind of manner, and later it has evolved into for example post-structuralism and narratology. The structuralist movement had its peak in the 1960s and 1970s, and to this day underlies some of the theoretical discourse had today (Attebery 2012, 81). As I wanted to use an ontological an approach to support and create this thesis, I selected structuralism to base the methodology on. This chapter explores the theoretical frameworks of structuralism and taxonomy, as well as the aspects of genre and taxonomy. The part 1.3 is dedicated to the structuralist taxonomies, and the part 1.4 is dedicated to the creation of taxonomy within this thesis. I will note that even though I am basing the structure of the taxonomy on structuralism, it is not the only practice used within this thesis.

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[1] Gregor Trębicki (2015) uses the term non-mimetic fiction as a term for most of the fiction that can also be described as speculative fiction. Non-mimetic fiction is also the opposite of mimetic fiction that is mostly rooted in the actual world. The term *mimesis* comes from Greek and specifically from Plato’s Republic Book 3, and is used to mean “imitation” and “representation”, and it is often used with its counterpart *diegesis*. (cf. Halliwell 2012,1). Thus, non-mimetic fiction is used to refer to fiction that does not attempt to imitate reality.

[2] I will use Marie-Laure Ryan’s (1991, 27) term *actual world* to distinguish between the world that is real and ’actualised’ – the empirical world of the reader– and the mimetic constructions of the actual world that are real and possible.

1.1 Overview of the Corpus

To understand portals better, I have comprised a small corpus of Anglophone speculative fiction from mainly 1990-2019. Though my selection is of contemporary fiction, portals themselves are not a new phenomenon. Various myths have portals in them, such as faerie stories and the faerie rings that transport people into the land of faerie, or Norse mythology and Bifröst that the Marvel Studios' film *Thor* (2011) and its portal is based on. Other examples of older portals in literature include the Bible and ascent to heaven, and Dante Alighieri's Divine Comedy (1308–1320) and for example the descent to the circles of Hell. A wider selection of various myths including magical transportation can be found in the Thompson Motif Index section D (cf. Thompson 1933).

The works that are outside the timeline have a relevance that made them essential for illustrative purposes, such as the two arguably best-known examples: Lewis Carroll's *Alice's Adventures in Wonderland* (Carroll, 2014/1865) and C.S. Lewis' *The Lion, the Witch and the Wardrobe* (Lewis, 2014/1950). Both have had an impact on the more fantastic spectrum of portals, which is why they are essential to this study. Another older example is L. Frank Baum's *The Wizard of Oz* (2012/1900). Gene Roddenberry's *Star Trek* has had its impact on the science fiction portals and transportation, and I will be using episodes "The City on the Edge of Forever" (1967) and "Mirror, Mirror" (1967) as they show the most variety in terms of portals within the series. I have chosen to use the film *Back to the Future* (1985), as well as Diana Wynne Jones' *Howl's Moving Castle* (2009/1986) for their later impact on popular culture and portals.

From the 1990's, the corpus consists of the following novels: Diana Gabaldon's *Outlander* (2014/1991), Neil Gaiman's *Neverwhere* (2017/1996, 1997, 2000), J.K. Rowling's *Harry Potter and the Philosopher's Stone* (2010/1997) and Philip Pullman's *His Dark Materials* series consisting of the novels "Northern Lights", "The Subtle Knife", and "The Amber Spyglass" (2011/1995, 1997, 2000). Almost all have been adapted into audio-visual format, but I have chosen not to include them within the corpus as they are similar to the literary material in terms of portal use. I have chosen to use the film *Stargate* (1994), as well as the first two

episodes of the series *Stargate SG-1* "Children of The Gods" (1997), as they expand on the knowledge gained in the film.

2000's portion of the corpus consists of the following: Neil Gaiman's *Coraline* (2013/2002), Mary Hoffman's *City of Masks* (2008/2002), and audio-visual materials, including the reboot of *Doctor Who* created by Russell T. Davies. I am using the episodes spanning three first series: "The End of the World" (2005), "The Girl in the Fireplace" (2006), and "Blink" (2007). Each episode has different contributions to understanding travel within that fiction. In addition to these, I have included the film *Monsters, Inc.* (2001), which offers yet another perspective into portal use.

The last part of the corpus is the 2010's, within which I have tried to show a variety of portals: the arguably best-known being from the increasingly popular Marvel Cinematic Universe: *Thor* (2011) and *Doctor Strange* (2016). Both of these introduce new modes of transportation into the film canon. I am using the film adaptations in this case for their popularity over the original comics. The novels I have selected are: Ransom Riggs' *Miss Peregrine's Home for Peculiar Children* (2011), Claudia Gray's *A Thousand Pieces of You* (2014), and the most recent work in the corpus by Brigid Kemmerer: *A Curse So Dark and Lonely* (2019).

As there is a vast selection of portals to choose from, I acknowledge that this selection has the limitations of my personal taste and does unfortunately therefore exclude some perhaps more prominent works of fiction that could be useful. Then again, this corpus is not meant to be all-encompassing and complete, but it is to provide examples to formulate the taxonomy on. As the corpus consists of over twenty works, I have comprised a full list of all works used and their portals as well as their placement in the taxonomy (cf. Table 1). But for the purposes of this overview, I will delve into the aesthetics of portals to show the variety –as well as the similarity– in the imagery evoked in portal fiction.

There are portals in the shape of a circle, such as the Stargate (*Stargate SG-1*, 1997) which is mostly an empty construction in the shape of a circle until it is activated. The stargate works as a door through which characters can pass, though the destination is predetermined as they

need to pass through another stargate structure when arriving at their destination. Other circular, door-like constructions, include the portals in *Doctor Strange* (2016) which are made with magic –and a magical ring– in the air, creating a doorway right where the creator wishes to with no requirement of permanent structures in place. *His Dark Materials* –series (Pullman, 2011) features similar portals that are carved in the air with a knife, but unlike in *Doctor Strange*, the portals permanently exist until closed and do not require the creator's focus to keep open. Circularity can exist in other forms as well, such as a tunnel like in *Alice's Adventures in Wonderland* (Carroll, 2014) where Alice falls down a rabbit hole. Neil Gaiman's *Neverwhere* (2017) has a similar downward journey for Richard Mayhew, though his ends up being down a tall building. Though that is not the only portal encountered, as the character called Door can create doorways to other places.

Sometimes the portal can have or be an actual door, such as is the case with *Monsters, Inc.* (2001) where children's bedrooms around the world are accessed through doors from the monsters' city. Another example is *Howl's Moving Castle* (Jones, 2009) where the castle door can open to other places than the physical door would otherwise lead to. Somewhat similar an experience is in *Harry Potter and the Philosopher's Stone* (2010) where the Diagon Alley is accessed through a wall in a pub, as the archway leads to a magical space instead of what would otherwise be a narrow passage between houses. Opening doors and finding something else than what the characters expect can also be found in *The Lion, the Witch and the Wardrobe* (Lewis, 2014), where the children go into a wardrobe, expecting it to be such, but they find themselves going further into the space and eventually to Narnia. Another unexpected space can be the Tardis in *Doctor Who*, as the old police box is a big spaceship on the inside while the exterior is much smaller than the space it facilitates.

Other times, the portal can be something else entirely, like a weather phenomenon in *The Wizard of Oz* (Baum, 2012), or a bridge like the Bifrost[3] in *Thor* (2011), a stone on a particular date that takes the character back in time as in *Outlander* (Gabaldon, 2014), a book brought

[3] The Bifrost and the film *Thor* have their basis in Norwegian mythology, though the writing and speaking forms of names are Americanised, such as Bifröst to Bifrost, and Asgård to Asgard. These can be considered either the same or not. In this thesis, I treat the Marvel cinematic version as its own, and not exactly like the original mythos, and even slightly separate to the original Marvel comics the movie is based on.

from another universe as in *City of Masks* (Hoffman, 2008), or an old grave in a bog like in *Miss Peregrine's Home for Peculiar Children* (Riggs, 2011). Portals can also be constructs, such as the Firebird necklace in *A Thousand Pieces of You* (Gray, 2014) or even the transporter on board the U.S.S. Enterprise in the *Star Trek*-series. These are only some examples of the variety of the use and form portals have in fiction, and there are countless others, though some forms are more popular than others.

I wanted to show the variety of portals and their aesthetics as I believe that the aesthetics of a portal can be derived from the perceived genre the fiction is categorised in, and some genres share, reconstruct, and even deconstruct the imagery of a portal. The subversion of the imagery is more prominent in the more recent works of fiction, such as Neil Gaiman's *Neverwhere* (2017), presented by Daniel Baker (2016, 473) as a "different take on the traditional portal crossing. Dropping into the sewers, Richard's initial journey is directed downwards." As an example of a traditionally linear journey, Baker (ibid.) mentions Lewis' *The Lion, the Witch and the Wardrobe* (2014). The aesthetics of portals are inextricably linked to the thought of portals as objects, and especially in the case of portal items.

1.2 Overview of the Main Theories on Portals

As most of the research conducted specifically on portals is mostly created after 2010 and they use Mendlesohn's *Rhetorics of Fantasy* (2008), it is perhaps best for me to start this discussion on that, and then move on to newer pieces. As *Rhetorics of Fantasy* is essentially a taxonomy of the fantasy genre, it has been a popular resource for fantasy and speculative fiction researches, and, in a sense, a model for this thesis. *Rhetorics of Fantasy* is about reaching "an understanding of the *construction* of the genre; specifically, [wishing] to consider its language and rhetoric, to provide critical tools for further analysis" (Mendlesohn 2008, xiii). Mendlesohn therefore creates a taxonomy of main categories of fantasy that are based on the genre expectations and conventions that are created around the rhetorics of fantastic entering the fictional world. Mendlesohn mentions starting as a science fiction researcher and is building on that foundation that is mostly not new.

The four categories of the fantastic are summarised neatly: "In the portal-quest we are invited through into the fantastic; in the intrusion fantasy, the fantastic enters the fictional world; in

the liminal fantasy, the magic hovers in the corner of our eye; while in the immersive fantasy we are allowed no escape." (idem, xiv). The *mimetic world* works as the backdrop and contrast to which the fantastic is introduced. *Mimetic world* refers to the world that is constructed as an image of the real world, but must not be mistaken for the actual real world. Another word for the actual world could be *primary world*[4], which is used often but it also has the implicit notion of religious ideology. Thus, I prefer to use the word actual over primary. To me, portal-quest fantasy is a rigid classification of the use of portals in fiction: the portal-quest fantasy seems more about the quest aspect than the portal, which is why I'm not subscribing Mendlesohn's theory more than as a starting point for portals in general.

J.S. Mackley's "'It's coming through!' Leakage in portal quest fantasies" (2014) is based on the classifications presented by Mendlesohn. It is centred on contesting – with examples– the idea that that in portal-quest fantasies the magic does not leak to the other side. The paper was presented at Northampton University under the topic of 'limits in fantasy' and Mackley's idea of stories breaching said limits. The limit of the portal-quest fantasy is especially found in the *Harry Potter* series, in which there are many instances of magic leaking into the mimetic world. Mackley's main contention is that especially in *Harry Potter and the Philosopher's Stone* seems to have a lot of leakage from the magical world, but instead of the worlds being separate from the mimetic, they are overlaid with each other (2014, 5). The locations travelled to are hidden from 'muggles' – the ordinary non-magical people, and most of these characters do not know about the magical world, even though their world is constantly in contact with the magical one. Mackley ends the paper with the idea that portals need not be between worlds but they can just as well be psychological portals into awareness of worlds beyond the person's previous understanding, and that once the character has accepted that new reality there is no going back for them. This broadens the idea of portals being just points of entry or bridges between worlds to having more cognitive a function as well.

Marius Conkan's article "On the Nature of Portals in Fantasy Literature" (2014) is concerned with the nature of portals and the construction of the fantastic. Conkan considers both physical and abstract dimensions of portals, mainly through classical examples from literature

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[4] According to Tolkien (1983) *Primary world* refers to the actual world that is created by God and where humans and other Gods creations live.

such as *The Lion, the Witch and the Wardrobe* by C.S. Lewis. He employs the logic behind Samuel Taylor Coleridge's *primary* and *secondary imagination* as well as Thomas Pavel's *mythification* to show that portals have more meaning than just being modes of transportation. Conkan writes out the process of something becoming a portal which is a two-step kind of process: first the object gains a feasible imaginary meaning, and then it enters dialogue where it has both real-world meaning and imaginary meaning at the same time (Conkan 2014, 108).

The imaginary object is constructed in two steps. First, the object –such as the wardrobe in *The Lion, the Witch and the Wardrobe*– either receives an imaginary meaning or one is transferred from another existing object. In this example the ordinary meaning is the wardrobe where clothes are stored. After that, the original and the new meaning enter a dialogue trough a narrative context, meaning that the object gains new meanings and thus is notably different from the original one. In the example given, that would be the wardrobe becoming a way to travel to Narnia. Secondly, there is duality: the object is two things at the same time, and while the newly acquired meaning is told as an ordinary trait, the reader enters subversion of logical reality. (Conkan, 2014, 108.) This explanation is a very useful one while looking at how portals are constructed textually because it explains the logic and sense-making behind fantasy portals. The notion of primary and secondary imagination, which are the human mind/perception and the echo of it, respectively. Secondary imagination is used to create literature, but it is also a tool with which Conkan uses to strengthen his argument about giving new meanings to objects (idem, 109), whereas mythification refers to the transference from the ordinary level to a mythical one, and Conkan argues that a portal is the process of mythification (idem, 111).

Daniel Baker's article "Within the Door: Portal-Quest Fantasy in Gaiman and Miéville" (2016) treats portals more as a narrative device to bring worlds into discussion with each other. The focus of the article is in the contemporary portal-quest fantasy that uses methods like satire to reconceptualize the genre stuck in its Tolkienesque tropes. Baker argues that the use of portals by Gaiman and Miéville are different from the status quo. Baker sees portals as a tool to bring about the discussion rather than portals being the main element. Baker suggests that fantasy literature is about and is situated at intersections, and portals are one of the

most visited ones (2016, 470). It is feasible an interpretation that a portal is an intersection; a place where there are usually two alternative routes are crossed, but this is a rather vague description of the portals and their use. If we understand portals as mere intersections, it reduces their function to a choice being made in one point. This to me, however, does not feel good enough an explanation of portals, as portals are not just about the choice to enter.

This is because there is more to using portals than just characters deciding to go through – such as the possibility to create a new imaginary world – and sometimes the character does not decide for themselves to go through, like the accidental time travel through touching a stone in Diana Gabaldon's *Outlander* (2014). Baker's paper is more about the subversion and reorientation of genre expectations than the portals, but there are some key points about portals being narrative and imaginative tools. The main idea I am using in this thesis is that the portal is an engaging perceptual device that can offer new perspectives for readers by both separating and bridging two different worlds (Baker 2016, 472). This duality of the reflection or an alternative to a world, according to Baker (2016, 468), does not divide these two worlds, but helps them to have a conversation. Perhaps this is the narrative function of the portal: to engage in conversation about the worlds, rather than merely transport characters effortlessly from one location to another, changing the perceived reality of both the protagonist and the reader.

Jennifer Harwood-Smith's "Portals" (2017) is focused on portals being "identifiable thresholds leading to another world" (idem, 56). However, Harwood-Smith explicates the difference to Mendlesohn's idea of portals in that while Mendlesohn says that the magic can only go one-way (2008, xix), it is not always the case, and that horror and science fiction portals often use leakage as an instigator to the journey (2017, 56). Harwood-Smith suggests that portals belong in two categories: natural and artificial. Natural portals are often in the form of waterways, tunnels, and caves while artificial portals are often wormholes, mirrors, and doors (idem, 57). Harwood-Smith says that the artificial portals "whether created by magic or science, these particular portals and portal items all imply an implicit understanding, or misunderstanding, of how the universe works, and how to control it" (idem, 58).

Harwood-Smith often ties the portals into *world-building* and the understanding of the universe: partially by the laws created to enforce the portals and their working that is not dependent on the mimetic world, and the other use is to allow the world-building itself. It is also interesting that Harwood-Smith makes the distinction between *portals* and *portal items*: portal items seem to be the objects that transport characters and therefore are a subclass of an artificial portal. I do think there is this kind of distinction, though I would argue that there can be natural portal items as well, though they would be very rare. One contested example would be the stone in *Outlander* (Gabaldon 2014) because it is very much natural an object, however it is a part of the henge, presumably put together by humans.

In summary: a fictional portal is something that enables a transition that would otherwise be either very difficult to achieve or impossible. The transition does not have to be from our world to a fantastic one, but it can be between worlds or within worlds, and they function based on specific rules set in the world around it. The portals that allow this transition are created textually through giving an object a new function that is different from its original one. The way portals function is evidently dependent on the internal laws of the world: whether they are those of the actual world or an imagined world, in order for the portal to be believable, it must follow the laws of the world in question to be consistent and credible. The research on the topic of portals hava a variety of approaches, and not all agree with each other's positions – as I do not agree with every idea presented. However, I tend to lean towards agreeing more with some of the research and will utilise them more, such as Marius Conkan's article.

However, as there are many types of portals, one must consider the difference between a portal and another means of transportation, as a fictional portal is something that enables transition that would be impossible for the reader. This would allow for a conclusion that anything *can* be a portal but not everything is. *Harry Potter and the Philosopher's Stone* (Rowling, 2010) and the Platform 9¾ is an excellent example of this, as they access a hidden space within King's Cross station where they get on a train to get to Hogwarts, making the access to the platform a concealed door rather than a portal. The doorway to Diagon Alley would however be a portal, as it appears on the back of the Leaky Cauldron and takes them straight

into the Diagon Alley, where in the mimetic reality, a hole in that particular wall would not lead anywhere.

1.3 Structuralist Taxonomy

I will begin with first with some of the main ideas of structuralist literary criticism in general, and then present examples of structuralist taxonomies in the literary field. This is to create a foundation for the taxonomy created in this thesis. The background I am using is mainly structuralist, and not without its faults, as structuralist approach has been criticised for its strictly textual and positivistic approach to literature (cf. Steinby 2016, 590; Trębicki 2015, 6).

Structuralism has its basis in the study of linguistics, and especially in the works of the Swiss linguist Ferdinand de Saussure (1857–1913). This has then been adapted into various field, such as cultural studies by the French anthropologist Claude Lévi-Strauss (1908–2009). One of the most influential application of Saussurean linguistics into literary field is Russian Formalist Vladimir Propp's *Morphology of the Folktale* (1928) that outlines the form of fairy tales in a grammar-like structure. For example Brian Attebery (2018, 81–82) ties structuralist practices and their relevance to the study of fantasy to Propp's work on fairy tales and myths.

Literary critic Jonathan Culler explains in *Structuralist Poetics* (1975, 257–258) that the role of linguistics in the structuralist study of literature is that there is an emphasis on the construction of a model, and to do that, one must start by isolating a set of facts to be explained. He also states that hypotheses must be tested on their ability to account for the phenomena (ibid.). This is the idea that I base the premise of my thesis on: that constructing a model for a phenomenon is valuable to the study of literature, even though it is nowadays rarely used a method. This model I am building is designed to answer the question of what makes a portal. Though, admittedly, it is a vague question with multiple answers, I believe that with a taxonomical approach one may get closer to finding answers. I will focus on two different aspects: the journey and aspects relating to the journey, such as how a portal is used.

There is little on the creation of taxonomy itself in *Structuralist Poetics*, though Jonathan Culler establishes that a literary taxonomy should be grounded on a theory of reading and the range of acceptable meanings literary works can have (1975, 120). Culler stresses (idem, 137) that a taxonomy must be motivated correctly in order to have any theoretical value, meaning that a theory must show which features are constitutive of functional categories. The structuralist idea of taxonomy does not provide a perfect discovery procedure that would yield 'correct' answers. As Culler writes: regardless of the procedure used, one must evaluate the results by their ability to account for the structure and meaning that the items in the corpus have (1975, 31). To put it simply: the conventions of producing certain effects that often are implicit information for experienced readers are to be made explicit by the taxonomy. The implicit information can be thought of as genre conventions, and therefore I will focus next on the multiple taxonomies made in the field of speculative fiction, which mostly are genre-based.

Tzvetan Todorov's *The Fantastic: A Structural Approach to a Literary Genre* (1970/1975) is one of the one of the most influential critical proposals on the subject of genre. The 'fantastic' is based on the concept of *hesitation* between the natural and supernatural (idem, 33). The fantastic is between with the genres of 'uncanny' and 'marvelous' (ibid.). This is criticised by Eric S. Rabkin as "radically limit[ing] not only Fantasy, but the fantastic, to the realm of a single genre" (Rabkin 1976, 118). Rosemary Jackson's *Fantasy: The Literature of Subversion* (1981) continues this discussion, taking the fantastic from a genre to a mode of literature, and much like Andrzej Zgorzelski (1984, 302–303), makes a divide between mimetic and fantastic literature. Other structuralist-minded theories include: Robert Scholes's *Structural Fabulation* (1975), Christine Brooke-Rose's *A Rhetoric of the Unreal* (1981), Kathryn Hume's *Fantasy and Mimesis* (1984), Brian Attebery's *Strategies of Fantasy* (1992), and lastly Farah Mendlesohn's *Rhetorics of Fantasy* (2008) to name a few. Unlike the other theories, Mendlesohn's taxonomy is not about defining fantasy, but rather about the construction of genre based on rhetorics and language (Mendlesohn 2008, xii). As a structure-based taxonomy, the categories of fantasy are identified based on the rhetorical positioning of the protagonist and the reader.

One of the more recent taxonomical works in the field of speculative fiction is *Worlds So Strange and Diverse: Towards a Geneological Taxonomy of Non-mimetic Literature* by Gregor Trębicki (2015). Trębicki has chosen to use the term *non-mimetic* instead of 'fantasy' or 'the fantastic' to avoid the confusion that derives from the variety of uses and meanings these terms have had (Trębicki 2015, 1–2). Genre, according to Trębicki, is a fundamental issue for any taxonomical debate. He claims that there are three approaches to the concept of literary genre: civilizational, literary-critical, and genological. (Idem, 13–17.) Trębicki states that a genological taxonomy "is bound to be descriptive rather than normative, non-evaluative rather than axiological, and textual rather than contextual. Instead of engaging in a contemporary ideological dispute, it will preoccupy itself with studying the evolution of literary genres in a historical context." (Ibid.)

Trębicki's taxonomical aim as he puts it, is to produce a "detailed and accurate description of the relationship between diverse non-mimetic ways of modeling fictional reality and the mimetic mode" (2015, 8). This ties into the larger frame of world-building that for example Roine talks about in her dissertation (2016). Roine argues that it is important to distinguish between "the understanding of worlds as constructs and as processes" (idem, 16). Trębicki brings up the important question of whether there is any cognitive value brought to the discussion by using the rather technical approach that is taxonomy (idem, 5). But, as Trębicki says, the taxonomy created should be understood as an open referential pattern that enables further discussion, rather than to have a closed classification which would offer little cognitive use (idem, 55). And therefore, it is with this in mind that I will attempt a taxonomy of my own: to provide another way of looking at this literary phenomenon of portals.

1.4 Towards a Taxonomy of Portals

When it comes to creating a taxonomy for portals, there are no previous examples, and therefore there are countless ways to divide the issue. By limiting the taxonomy to a more structuralist approach, the method provides a technical approach that enables a better understanding of the phenomenon as a whole. For example, the number of portals found in fiction would be rather insignificant for my study, whereas their meaning to the story, coherence, uses, and variations are more important aspects. A taxonomy is, after all, not meant to

be a list of examples, but an attempt in finding meaning and reason behind the examples, making it cognitively more valuable. Understanding the limits of a taxonomy and a closed corpus, this taxonomy will produce certain results that are due to a subjectivity of my own. The limits of taxonomy are mostly that classification is a rigid model that has little room for interpretation, or that it is used in a more expeditional way[5].

I do not claim objectivity in this theory, as it is impossible to achieve, but rather I offer a way to understand a specific issue that has many forms as well as functions. I have categorised the narrative functions of portals to categories: 2.1.1 motifs and metaphors, 2.1.2 world-building, and 2.1.3 cognitive processes. These narrative functions are established to provide support for the taxonomy itself that is based on the journey that is made through a portal.

This can be tied into the Saussurean functional and non-functional features[6]: functional features include varieties of the journey and the means of using or creating the portal, whereas non-functional features would include physical appearance. This gives an interesting frame for studying various phenomena, and especially by highlighting the functional and non-functional features one might find interesting focal points for study. For this study, I will focus on the functional features: ones that alter the portal journeys in one way or another. This, I believe, is the correct motivation for a making of taxonomical classes: to find the functional features, which should then reveal the implicit information about the subject.

I have created a blueprint to establish the basic elements of a portal journey. These basic elements are divided into two categories: location markers and phase markers. The location markers are space, time, and universe. Phase markers are the point of origin, portal, and destination. Phase markers include location markers, as the location markers indicate the specific location of the character for that phase in the transition. What is more, the location

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[5] For example, Maria Mäkelä (2016, 463) has criticised taxonomies made in the narratological field: "The theoretical provocation has turned into a taxonomic project that resembles an entomological expedition in the Amazon (see Tammi). Who will find the most exotic, unprecedented species?". In these kinds of cases, the taxonomies are more list-like and rooted in mapping the phenomenon instead of understanding the structure of the phenomenon itself.

[6] Functional variations alter meaning, whereas non-functional do not. In the linguistic field, this can be illustrated with phonetics: non-functional would include free variation, such as dialects, and functional variations alter the meaning of a word. (Culler 1975, 9–10.)

markers indicate changes in the location and therefore indicate the kind of journey. In addition to the journey itself, I have taken into account the variable that is intention of use, and the various roles characters have in relation to portals: user, operator, and creator.

The taxonomy is divided into three main parts, as the title of this thesis suggests: space, time, and universes. These being the location markers, the blueprint is essential in the mapping of the changes in a way that shows both the similarities and the differences at a glance. I will provide multiple examples for each taxonomical class, and their variations. These examples also test the blueprint and its ability to represent these changes. To strengthen the arguments made for the taxonomical classes and to tie the taxonomy into a wider academic discourse, I will consider the narrative functions and the way the portals in various taxonomical classes utilise them.

Chapter 3 is centred on spatial movement, and I tie that strongly into the practices of spatial mapping as a cognitive practice. The variations within this class are: 3.1 Travelling quickly through space, 3.2 Travelling straight to another location, and 3.3 Accessing hidden spaces. 3.1 describes journeys that are made through moving the characters quickly through a non-fixed liminal space, 3.2 on the contrary brings the spatial points closer and the character then moves only a minimal amount with a threshold portal, and lastly 3.3 moves characters to hidden spaces that only exist and are accessible to few selected characters. This chapter is focused on the representations of space and spatial relations. Portals, I will argue, are a specific way to construct narrative space, as they have a twofold layering of spatial distances: the one that is the ‘real’ distance and the distance that is ‘impossible’ but real with the portal. The spatial portals bring the spatial locations closer to each other while the ‘real’ or ‘physical’ distance is not altered.

Chapter 4 is centred on temporal movement. The variations within this class are: 4.1 Travelling back in time, 4.2 Travelling forward in time, and 4.3 Anomalies in time progression and synchrony. The first chapter, 4.1 is focused on the journeys to the past, and the way that the time travel to the past has been treated in various examples. This, I argue, is the literalised form of the structuralist Gérard Genette’s (1980, 35–36) *analepsis* and the travel to future – chapter 4.2 – is the literalisation of *prolepsis*. The chapter 4.3 is meant to be an exploration

into the kinds of portals and portal stories that have some kinds of temporal asynchronies, whether they are in the form of timelines or time flows. The various treatments of time and time progression are at the centre of this category and the direction of time travel.

Chapter 5 is centred on the universes and the journeys transporting the characters from their worlds into others. The variations within this class are: 5.1 Journeys to parallel universes, 5.2 Journeys to other worlds, and 5.3 Dreams. The chapter 5.1. is focused on parallel dimensions that often seem to adhere to either or both the principal of minimal departure (cf. Ryan 1991) and the many-worlds interpretation of quantum physics (cf. Carstocea 2017). Chapter 5.2 has worlds that are less reliant on the actual world and its mechanics. The last chapter, 5.3 is a different take on imaginary worlds, as they are worlds that are accessed – or even created – by dreaming.

2 Portals

Portals are not a recent concept, as mentioned in the previous chapter, and it is a phenomenon that has become more popular in recent decades. Simply put, a portal is something that enables transfer from one location to another, whether it be spatial or temporal, or even moving between universes and whole worlds. Following Marius Conkan's (2014, 106) sentiment that in order to understand more complex features of portals one must first understand the literal and thematic constructions of portals, I will first begin by explaining some of the portals found in the materials to show the literal forms of portals and the way they are used.

As the forms and purposes of portals vary, this chapter is aims to clarify the concept of portals and the way they function. First, in the chapter 2.1 I will look at the previously made research through the categories of motifs and metaphors, world-building, and cognitive processes. I will consider the features each approach presents and their relation to the materials at hand, providing textual or otherwise narrative examples from fiction. These are to support my taxonomy, as well as the latter part of this chapter.

Chapter 2.2 is mainly my original contribution and central to the taxonomy. It consists of the process of portal use, and how it can be used to identify various parts of the journey and portals themselves. This is done in the form of a figure, which I call a 'blueprint of portals' in that it serves the purpose of mapping out the journey made with portals, as the journey is often the most definable characteristic of portals. There are six main variables within the model, and these all contribute to the whole. The last part of the chapter will explore the character input effect that can affect portal use and journeys. The later chapters will then test the use of this formula, and its usefulness to the taxonomy.

2.1 Previous Research and Narrative Functions of Portals

This chapter is dedicated to the various narrative functions of portals, mostly filtered through the academic resources previously presented in subchapter 1.2. The aim of this chapter is to present the four types of narrative functions portals: motifs, metaphors, world-building, and cognitive processes. Each function has its own theory and tradition, of which I will mostly scratch the surface of. The aim is to situate the various discourses around portals into a larger

theoretical framework and show the different approaches taken to study this topic. The first part is dedicated to the thematic elements of portals and their more physical constructions, and lastly briefly touching upon the idea of a metaphorical portal. The second part is about the world-building aspect of portals, firstly just by filling in on the workings of the world and secondly as the narrative device to allow world-building itself. The third part moves the discussion into cognitive processes involved in portal narratives.

2.1.1 Portals as motifs and metaphors

Motifs are often described as small narrative units that are significant to the text's theme and structure (cf. Garry and El-Shamy 2004, xv). Portal as a motif is a complex structure, as they can take various shapes, although some are more common than others –especially the ones resembling doors, gates, and tunnels. Still, they do share the common idea of an otherwise impossible journey. One way to divide portals into categories is to look at their connection to nature, like Jennifer Harwood-Smith divides portals into two categories: natural and artificial, based on the mechanics of the portal. Simply, natural portals are often elements found in nature, such as waterways, rabbit holes, and tunnels, while artificial portals are often inventions and take the form of doors, mirrors, and wormholes (idem, 57). I will be using the terms natural and artificial in a similar context, with the main distinction that artificial is by definition something that is created by someone.

Using the terms natural and artificial give another dimension to the use of portals, especially to the way the portals are described and used. It should be noted that I am using the term natural for not only nature-shaped portals but also the innate ability to magically transport oneself, such as apparition in the Harry Potter series. In the case of apparition, one does not create any permanent fixtures to go through or transport oneself with, but the character apparating casts a spell on themselves and then in a moment they appear somewhere else. This could be contested as being artificial for they need to learn the spell, but the force that transports them is magic, and the character already possesses the magic and only need to learn how to use the force correctly.

One could make a list of all the various portal items used in literature, much like the Thompson Motif Index (1932-1936, Urban 2020), which lists various motifs found in folk tales around the

world. One of these is the class D2120 which is for magical transportation, and D2121 for various forms of transportation and D2122 for magical speed. These are the ones in the motif index that come rather close to the portal motif –or perhaps portal motifs if one wishes to form subclasses. Here are a few examples of the entries: "D2121.4. Magic journey by making distance vanish", "D2121.10. Magic journey on sunbeam", "D2122.0.1. Journey to otherworld with magic speed", and "D2122.2. Hundred-league stride". (ibid.) These are close to some of the examples in the materials I am using, such as the Bifrost in *Thor* (2011), which is essentially a journey to another world with very high speed, or the seven-league stride boots in *Howl's Moving Castle* (Jones 2009) that are enchanted to make that seven-league journey instantaneously when the wearer touches ground with them.

The portal motif can be summarised as being about entry, transition, and exploration, much like Mendlesohn states portal-quest fantasies to be: "The portal fantasy is about entry, transition, and exploration, and much quest fantasy, [--] adopts the structure and rhetorical strategies of the portal fantasy: it denies the taken for granted and positions both protagonist and reader as naïve." (Mendlesohn 2008, 2). I hesitate with this argument in the positioning of the reader as naïve, as not all portal stories do that. Following this thought, different portals can perhaps then embody different strategies and constructions, as I have previously stated in my hypothesis. Some forms of portals, such as doors or archways are more threshold-like and some, like tunnels or vortices are liminal spaces, and some are tied into the objects.

Threshold-like portals are different in that they are not exactly spaces themselves. The first portal encountered in "The Subtle Knife" in *His Dark Materials* (Pullman 2011, 366) is a threshold:

> It looked as if someone had cut a patch out of the air, about two metres from the edge of the road, a patch roughly square in shape and less than a metre across. If you were level with the patch so that it was edge-on, it was nearly invisible, and it was completely invisible from behind.

This portal does not occupy much space, as it is more like a window that exists in two places at once, connecting them seamlessly. There seems to be no space in between the connected spaces, and therefore it can be classified as a threshold. The experience of using a portal in threshold-types of portals is rather limited, and the destination is often more important than

describing how the character got there. Though, in *His Dark Materials* the portals and the experience of using them become more pronounced as Will learns to create these window-like portals to other dimensions. These kinds of portals have simple transition, and perhaps then favour the entry and exploration aspects of a portal-quest rhetoric.

A liminal space portal is the kind of structure that has a space of its own, not really belonging to either space it connects. Sometimes it can exist all on its own, and sometimes it is the space in between the places it connects. One of these is the entryway to Narnia in *The Lion, the Witch and the Wardrobe* where Lucy hides in an old wardrobe:

> She took a step further in – then two or three steps – always expecting to feel wood-work against the tips of her fingers. But she could not feel it. "This must be a simply enormous wardrobe!" thought Lucy, going still further in and pushing the soft folds of the coats aside to make room for her. Then she noticed something crunching under her feet. "I wonder is that the mothballs?" she thought, stooping down to feel it with her hand. But instead of feeling the hard, smooth wood of the floor of the wardrobe, she felt something soft and powdery and extremely cold." (Lewis 2014, 14)

This illustrates nicely the liminal space, as Lucy explores it. This liminal space is the gradual transition between the wardrobe and the snowy forest in Narnia. The passage creates parallels between mothballs and snow, and later on between coats and tree branches. The parallels ease the shift, as Lucy encounters a new and strange world. The interesting feature in this liminal space is that it is a subtle shift instead of a stark change in surroundings. Compared to the threshold portal, the liminal space portal can offer more time to adjust, as Lucy gets in this example. Lucy gets to explore the wardrobe and its change to a snowy forest is described with wonder. These kinds of liminal spaces are also about the transition, though they are still favouring the destination as the main exploration. Liminal space portals can be places for creating parallels between the worlds in a continuum. The wardrobe in *The Lion, the Witch and the Wardrobe* (Lewis 2014, 14–15) is such a space: the coats turn into tree branches and mothballs into snow. These create a mirroring image of the original world, allowing for a gradient transition to the other world.

The third kind is essentially linked to the items that allow for the transportation. One of these kinds of portals is in the *City of Masks* (Hoffman 2008). The travellers between worlds use items brought from the other dimension and are then transported during their sleep.

Not every object is a portal item, but almost any object can be. This is where the essence of a portal becomes integral. For example, a car would be a normal object, but the car being turned into an object having portal-like qualities, such as in *Back to the Future* (1985) where the DeLorean is modified to be a time machine, makes the object completely different in nature. These kinds of portals are so intrinsically associated with their respective items that the items themselves have become the portals, as opposed to the items facilitating portals. Yet another example to illustrate this is the portkeys in *Harry Potter and the Goblet of Fire* (Rowling 2019, 51) where the characters are transported by touching the item, and thus the enchanted boot becomes the way to use magical transportation. As I used Mendlesohn's description to identify three major aspects of portals and their rhetoric as being entry, transition, and exploration, this is the category that maybe best embodies the aspect of entry by focusing on the objects that are used for travelling.

Even though I have mostly talked about portals as literal and thematic constructions, they also have metaphorical and conceptual functions. As J.S. Mackley (2014, 8) suggests: a portal does not have to be a literal passage between worlds: it could just as well be a point where a protagonist becomes aware of another world. This kind of psychological or allegorical portal would then have to be accepted by the protagonist in order to go through it, and that would change the protagonist's world irreversibly forever. An example of this is the scene in *Harry Potter and the Philosopher's Stone* (Rowling 2010, 42) where Hagrid tells Harry that he is actually a wizard and that he belongs in the magical world. This shakes Harry's reality to a point where he gains a whole new identity as well as a better understanding of his past and abilities. He does not accept the change right away, but after he does, his life is forever changed. This kind of a portal is more metaphorical and can involve a process of an epiphany[7].

[7] This metaphorical portal that I describe as an ephiphany-like can be seen as form of literary epiphany that is subjective: classifiable as an *adelonic epiphany* that is a strong and immediate experience triggered by another character (see Pirinen 2020, 5).

Marius Conkan touches on the topic of metaphorical portals at the beginning of his article "On the Nature of Portals in Fantasy Literature" (2014, 106). He roots the idea of a metaphorical and conceptual portal in the works of other fantasy researchers[8], who have – according to Conkan – defined fantasy literature as something restructuring the laws of reality and violating the structures of real and normal. The metaphorical portal is then situated between the consistent reality and alterative worlds as a theoretical border. The idea that Conkan conveys is that by studying the thematic portals closely, one can find various perspectives on the border of reality and fiction as well as of the actual world and the imagined constructions in it. (ibid.) As the focus of this thesis is the literal and thematic constructions of portals, the metaphorical aspects are an interesting point to explore in later studies.

In conclusion, portals as motifs are centred around the idea of a journey and the different strategies and constructions that can be identified as: thresholds, liminal spaces, and item-related. Threshold portals often omit the entire journey, while liminal space portals often have some kind of a journey description, and they occupy some kind of space in between the spaces it connects. Item-related portals are often described in the item's material form, such as a necklace or a boot. The others can have a material form, but the item-related portal is by far the most tied into that form, even though it can be a portal item that utilises another kind of portal that is unknown. By this I mean that a portal item can be associated with the portal itself, while they can be two separate things –such as the Tardis that is used to navigate the liminal space-time vortex in the series *Doctor Who* (2005– present). While with item-related portals, the portal items would seem to be the portal, such as the necklace Firebird in *A Thousand Pieces of You* (Gray 2014) where the portal item transports the user's mind into a parallel universe.

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[8] This is based on two quotations in the end notes, first by Brian Attebery from *The Fantasy Tradition in American Literature* and the second by Kathryn Hume from *Fantasy and Mimesis*, and then general bibliography entries pointing towards C.N. Manlove, and Gary K. Wolfe, each entry written between 1975–1986. (cf. Conkan 2014, 112)

2.1.2 Portals as world-building devices

Some of the theory of world-building is rooted in J.R.R. Tolkien's "On Fairy-stories" (1983/1947), though it has also evolved from it and can be called post-tolkienian[9] understanding of world-building, where the terms Primary World and Secondary World are much in use, as is the term subcreation that appears on the subtitle of Mark J.P. Wolf's book *Building Imaginary Worlds: The Theory and History of Subcreation* (2012). J.R.R. Tolkien's essay "On Fairy-stories" (1983) is from a lecture where Tolkien discusses the art of *subcreation*[10], meaning the creation of imaginary worlds, where the prefix 'sub' comes from the distinction between the creation made by man instead of the creation of the world by God. The world created by God is the *Primary World* and the world created by the author –or subcreator– is *secondary world.* (Tolkien 1983, 139–141.) In this, the author is the subcreator, and the reader will believe it as long as the Secondary World works according to its own internal laws (Tolkien 1983, 132).

The people who wrote about imaginary world creation before 1960s were often authors themselves, and they theorised, much like Tolkien did, the creation of the worlds from an author point of view, whereas after 1960s the discussion was mostly philosophy-oriented (Wolf 2012, 7). The important takeaway in terms of tolkienian or post-tolkienian world-building and portals is related to this point Wolf makes:

> World-building, however, often results in data, exposition, and digressions that provide information about a world, slowing down narrative or even bringing it to a halt temporarily, yet much of the excess detail and descriptive richness can be an important part of the audience's experience. World information that does not actively advance the story may still provide mood and atmosphere, or further form our image of characters, places, and events. (Wolf 2012, 29)

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[9] The term post-tolkienian refers often to the fantasy created after J.R.R. Tolkien's *The Lord of the Rings* (1954–1955), and in the context of the post-tolkienian understanding of world-building refers to the critical theory on fantasy that utilises Tolkien's terms and often partially Tolkien's position on fantasy literature. An example of this is Brian Attebery's *Strategies of Fantasy* (1992) that utilises tolkienian concept of fantasy –rather than the concept of fantastic as understood by Tzvetan Todorov (1970/1975).

[10] Subcreation is connected to Samuel Taylor Coleridge's ideas of "willing suspension of disbelief" and "poetic faith", though Tolkien suggested that it was a new form of belief, not disbelief, that was needed, which he argues to be Subcreation (Tolkien 1983, 132). In addition to the concept of subcreation, Tolkien's terms Primary World and Secondary World rely heavily on Samuel Taylor Coleridge's idea of Secondary Belief, and Tolkien's idea of the need for consistency presupposes that the reader will believe in the fantastic world as they would believe in the actual world (Conkan 2014, 110).

Portals can be thought of a way to help building the imaginary world, for example to create a moment of marvelling at the new world a character has just accessed. Portals can bridge imaginary worlds, or non-mimetic worlds to the more mimetic representations of the actual world. Portals as narrative tools can provide the exposition of an imaginary world, therefore allowing more world information within the story to be provided, especially in a case where the focal character is not familiar with the workings of the world.

As Jennifer Harwood-Smith (2017, 59) writes: in addition to informing the reader about the changes in the world, what portals do is that they enable world-building itself, as they provide instant access anywhere. As the portals are points of access, they can be the first information about the destination, which can be a completely different world. Depending on the familiarity of the portals and the way they work, some of the laws of the other world can be established by explaining how the portal works. The explanation of either how the portal or the world works can be relayed to the protagonist –and the reader– through a guide-like character (Mendlesohn 2008, 13). An example of this in *Howl's Moving Castle* is Michael who provides Sophie with the information she needs, or a protagonist-narrator like Marguerite in *A Thousand Pieces of You*, who provides the reader with everything she knows about the Firebird. The main difference in these two examples is the amount of information, as Sophie gets a vague answer about enchantment prototypes (Jones 2009, 112), while Marguerite can explain that the Firebird works with experimental physics and dimensional resonance (Gray 2014, 7). Both characters are able to use the portal items first through experimentation and then with more confidence.

As portals make instantaneous travel to new places possible, they create opportunities for introductions of constructed new worlds. Consistency is one of the key elements in world-building theory, and this idea is further explicated by Mark J.P. Wolf in *Building Imaginary Worlds: The Theory and History of Subcreation*:

> Consistency is the degree to which world details are plausible, feasible, and without contradiction. This requires a careful integration of details and attention to the way everything is connected together. Lacking consistency, a world may begin to appear sloppily constructed, or even random and disconnected. (Wolf 2012, 43.)

Consistency is an important part of the constructed world, and there are many ways to enforce the feeling of consistency. The elements such as referencing a history or other places in the world create a sense of connectedness, which helps the aim for consistency in world-building. The rhetorics and reader positioning can be crucial to this, as for example in immersive fantasy, the reader is not provided much explanations to the world and they are expected to share the set of assumptions about the world (Mendlesohn 2008, xx). Mendlesohn notes that portal-quest narratives have an advantage in that there is often a guide-like character to fill ignorant characters –and often the readers as well– in on the history and the workings of the world (idem, 13). By following the internal set of rules and laws, the consistent world becomes believable to the reader. In addition to the function of transportation between built worlds, there is another kind of function, which is to allow the world-building itself.

Jennifer Harwood-Smith notes that when it comes to portal narratives, they must work according to their own laws instead of depending on those of the Primary World in order to have the audience be invested in the subcreation (Harwood-Smith 2017, 58). As there are no known portals in the actual world, the rules of portals must follow rules of their own, and these must be consistent with the world created for the portals to be believable. Sometimes the portals can disrupt the understanding of the story's world, especially if the world created is mimetic at first glance. However, as portals are considered an impossible feature in the actual world, the portal narratives need to have separate, internal laws that they follow and enforce. This can be seen in the case of *His Dark Materials*, where Will's world can be assumed to be similar to the reader's. Will compares the new world to the elements he knows that are from his world, as a reader might compare a world with their reality.

> Will knew without the slightest doubt that that patch of grass on the other side was in a different world. He couldn't possibly have said why. He knew it at once, as strongly as he knew that fire burned and kindness was good. He was looking at something profoundly alien. (Pullman 2011, 366–367.)

Comparison between knowing something is alien and knowing fire burns makes it seem as if there is something profoundly different in that world, but it is not tangible: Will is not able to describe *why* he knows, he just knows that it is different. In the example from *His Dark Materials*, the implicit understanding of the mimetic world by the protagonist Will is shaken by his

discovery of a portal. He learns to create portals later, which essentially gives him access to all the worlds, and therefore control of the multiverse.

Pullman's series is talked about in its relation to spirituality and its criticism towards religion (for example Burton 2016), which ties the world of *His Dark Materials* to the Bible in more ways than its obvious criticism towards the church (idem, 200). One of these is the concept of goodness, which is mentioned in the quote from *His Dark Materials* that "kindness was good" (Pullman 2011, 367). Burton's central argument about goodness is rooted in the Christian theology, but it has an interesting point:

> By constructing this direct engagement with horror as a structural necessity of commitment to one's task, *Pullman creates a cosmos in which goodness can only be realised through an engagement with evil*—whether located in institutions or in the darker impulses of the heart—that is both painful and personally costly. (Burton 2016, 198–199, emphasis is my own)

The main reason for the usefulness of this theological article within world-building is in the analysis of the structures of the world's morality, not to mention the roots of Tolkienian world-building being in Christianity[11]. The italicised section is the key to understanding the moral world in *His Dark Materials*: the characters must engage with various kinds of evils, and that brings the goodness in them into realisation. One of the personal costs Burton refers to is the need for closing of every single portal, which then separates Lyra and Will into their own dimensions and they can never meet again (Pullman 2011, 1080), which is putting the greater good – the stability of the whole multiverse – in front of their own wishes of staying together.

These kinds of internal laws of worlds are revealed by the use of portals, as Jennifer Harwood-Smith mentions: "[--] portals and portal items all imply an implicit understanding, or misunderstanding, of how the universe works, and how to control it." (Harwood-Smith 2017, 58). The explanations given about portals and how they work are often related to either magic or science, which is the key reason why explicating the system of rules behind portals into three

[11] For example, Tony Kelly (2002, 191) has written about the significant theological and Christian focus of Tolkien's "On Fairy Stories" (1983). Calling world-building subcreation is influenced heavily by Tolkien's Christian beliefs, as Tolkien notes God being the creator of the world and then the writer is the sub-creator, creating dependently within the Creation (Kelly 2002, 195).

categories: magic, science, and a mix of the two. It can be hard to distinguish magic and science[12], but for the purposes of this thesis, I define magical portal rather simply as showing traits to having imaginary meanings, such as enchanted shoes, and scientific portals as being clearly based on the science in the actual world, for example a wormhole, and I will treat unclear cases as the blend of the two, including cases like City of Masks that state magic and twenty-first century science are considered the same thing in Talia (Hoffman 2008, 69). Thus, the division I am using is based on the way the force behind the portal is treated as whether it is science or magic or both.

Overall, the narrative functions of portals in relation to world-building are twofold: on the other hand, portals allow for the construction of an imaginary world, and on the other, they reveal and modify the rules for the worlds. While consistency is important in world-building, portals can sometimes disrupt the consistency, modifying and morphing consistency that fits into the new world. The world has multiple aspects, and the laws range from physics to philosophy, such as what is considered 'good' or 'bad'. Portals that are in between these worlds bring forth the collision of the worlds, enabling the discourse and drawing parallels.

2.1.3 Portals as cognitive processes

This section is mainly based on the approach that Marius Conkan takes in his article "On the Nature of Portals in Fantasy Literature" (2014). Conkan uses two main ideas of how portals are textually constructed, the first of which is the idea of a secondary imagination by Samuel Taylor Coleridge. Coleridge writes that there are two kinds of imagination: primary and secondary, of which primary imagination is the human mind and the perception of self, and secondary imagination is an echo of the primary, differing in the degree and mode of its operation. (Coleridge and Roberts 2014, 205–206). Conkan takes this idea of duality in perception and imagination and uses C.S. Lewis' *The Lion, The Witch and the Wardrobe* as an example: "a possible object (wardrobe), having a clearly defined meaning in the actual world (we do keep

[12] as Mendlesohn (2008, xx) mentions: "[--] a sufficiently effective immersive fantasy may be indistinguishable from science fiction: once the fantastic becomes assumed, it acquires a scientific cohesion of its own." This is something I tend to agree with, at least to a point. Effectively immersive fantasy does have a proper cohesion that feels believable, which I think is the point in science fiction that it does have the cohesion to be scientifically plausible with its details and shared understanding. But then on the flip side, mirroring the famous dictum from Arthur C. Clarke, "sufficiently advanced technology is indistinguishable from magic", the science fiction can feel fantastic if it is advanced enough that nothing like it exists yet.

clothing inside), receives an imaginary meaning (the wardrobe is the pathway towards Narnia)." (Conkan 2014, 108).

Thus, the primary imagination defines the meaning of the object in the actual world, that is the wardrobe, and then the secondary imagination changes this meaning to a portal. The two meanings then enter into a dialogue and create an imaginary object and sense of wonder (Conkan 2014, 109). The original meaning is not wiped out of existence, but rather it is overlaid with the new and impossible nature to create the sense of wonder. Thus, the wardrobe in the Lewis example is still very much a wardrobe that has the function of having clothing items kept in it, but at the same time it has the wondrous and impossible function of being the entryway to Narnia. This makes the object magical: having a duality in the way it is perceived.

The second process featuring a portal, as proposed by Conkan, is the process of mythification, originally an idea by Thomas Pavel, which stands for the crossing over from reality onto a mythical level. Mythical level has this ontological superiority about it, as it is seen as more truthful than the reality, as the reality is only accessible in the immediate actuality, whereas the mythical level is accessible through culture. (Pavel 1983, 85–86). Mythification, according to Pavel, is a particular case of conventional framing, which is the process of setting people and events into a certain perspective, such as moving people, objects, or events from reality to the culturally mediated level (ibid.). The mythical level gains its ontological superiority from having 'more truth' than the reality. This mythical level ontology can be seen repeated in the club story modes of building a fantasyland, where the received truth is insisted and built on, and both reader and the protagonist are not allowed for much interpretation of the world on their own (Mendlesohn 2008, 7). The club story mode of storytelling requires the coherence and unquestionable purity, as it needs to be accepted wholly or rejected in its entirety (ibid.). The mythological level gains the truth very similarly as the world-building does its coherence: through non-essential information to provide a feeling of connectedness and maybe even more truth.

As Pavel identifies mythification as a method of transference, Conkan argues that portals are the actual processes of mythification as they transfer the reality into the mythical level (Conkan 2014, 111). This is especially the case with fiction where the journey is started in a

mimetic world, and the portal transports the characters to a fantastic world, like in C.S. Lewis' story where the Pevensie children are brought to Narnia and mythified there as future kings and queens that bring balance to the world. This theory works in at least these kinds of clear-cut examples, but what about the stories that play with the idea of portals, ones that leak or are an element of horror? Or the ones like in *Howl's Moving Castle* by Diana Wynne Jones (2009), where the mythical world is the mimetic world and the story's reality is the magical one. As Conkan does not provide any other examples, the idea that portals are the mythification process seems to work. Taking the idea to a more metaphorical direction, Conkan continues with the idea of mythification further in saying that portals are also the border between rational and magical thinking, and conscious and unconscious (Conkan 2014, 111).

One other aspect of cognitive processes I will utilise is one that is referred to as cognitive map-making or mental model of narrative spaces. Portals, in my theory, are an anomaly of sorts in the narrative space, as they sort of twist the distances of various spaces. The term cognitive mapping has had various meanings, such as enabling people to rehearse spatial behaviour or being mnemonic devices (Ryan 2003, 214). The adoption of the term cognitive mapping to literary criticism is credited to the critic Frederic Jameson (cf. Ryan 2003, 215; Tally 2012, 47). Jameson's ideas of cognitive mapping are based on Kevin Lynch's urban theory from the 1960's: *Image of the City*, and Jameson widens the approach from purely spatial to a social domain as well. Cognitive mapping in a city environment is "to enable a situational representation on the part of the individual subject to that vaster and properly unrepresentable totality which is the ensemble of society's structures as a whole." (Jameson 1991, 51).

I will, however, follow a narrower definition of cognitive mapping, that is rather literal as opposed to Jameson's mapping of the postmodern subject. This narrower a literalised definition is a part of Marie-Laure Ryan's (2003) concept of the construction of narrative spaces: "a cognitive map is a mental model of *spatial* relations" (idem, 215, emphasis on the original). These mental models are based on the movements of the characters and the model enables the readers to visualise the movement within a space. In a later article by Marie-Laure Ryan, she explains the way these models are constructed in regards to the reader using their memory: "A mental model of narrative space is a construct held in long-term memory, but it is built from images of individual spatial frames that replace each other in short-term memory." (Ryan

2014, 21). When it comes to portals, the spatial distances already established are altered significantly with this new spatial frame. This spatial frame of portal in actuality layers multiple spatial frames: one being the real –such as the actual world's distance between London and New York– and the other impossible –the imaginary, bridged distance between these two cities that is significantly less than the real distance.

Another cognitive process that I believe to be central to the use of portals is the *sense of wonder*. My hypothesis is that by suspending information from the protagonist and the reader, the portal or the world achieves an air of mystery about them which in turn creates sense of wonder[13]. The term for sense of wonder can be credited to C.N. Manlove and it is meant as contemplation of strangeness resulting from the effect of estrangement (Roine 2016, 65). *Estrangement* is a term used by Darko Suvin in 1972, and the cognitive estrangement has its roots in the Russian Formalism and the term 'ostranenie' – or defamiliarisation – by Viktor Shklovsky, and Bertlolt Brecht's term 'verfremdungseffect' – or alienization – which depends on the representation that has the effect of being familiar and unfamiliar at the same time (Suvin 2016, 18).

Estrangement can also be understood through what Brian Attebery (1992, 16) describes the Tolkienian wonder: as "alternative formulation of the idea of estrangement" where "through the formal manipulation of their linguistic representatives we are made to see familiar objects and experiences as strange, distant from ourselves". While the traditional understanding of estrangement presents the objects or situations as disconcerting or alien, Attenbery's reformulation suggests that estrangement may be used for the production of a positive experience of the sense of wonder.

In summary, the four cognitive processes involved in portal functions are: secondary imagination that produces layered meanings, mythification that is the transference from one level to

[13] Adam Roberts (2016, vi) defines sense of wonder as being a fan-used term for materialist sublime. Roberts notes often that the sense of wonder corresponds to the evocation of the sublime, but that it is a 20th century science fiction term for the sublime (idem, 55). Sublime, as understood by Edmund Burke (1990/1757, 121) is deeply rooted in the experience of terror that produces delight. This can be done by staging of the experience and thus providing enough distance to the pain.

another, cognitive mapping of narrative spaces that is involved with the journeys, and estrangement or the production of the sense of wonder in both negative (sublime) and positive meanings (Tolkienian wonder). Each has a slightly different approach and bring another dimension into the understanding of various functions of portals. I have also identified that portals occupy a space at the intersection of secondary imagination and cognitive mapping, as there are two distances that exist at the same time: the real and the impossible (though the impossible is the one that is actualised).

2.2 Blueprint for Portals

While portals in speculative fiction are various, my hypothesis is that there is an underlying pattern to them; that portals have a of consistency to them that unites all the various manifestations under the same phenomenon. I call this following chapter a blueprint to signify the way basic workings of a portal can be understood and visualised. It is meant to be a guideline to break down the elements of which a portal journey is comprised of. The formula is divided into three main parts: point of origin, portal, and destination. This is because often the description of a portal is so intertwined with the description of the journey that it would make most sense to include the whole journey. Journeys often have a start and an end, which is why the point of origin is the first component and destination is the last. Portals allow the often seamless transition between these two points. This three-point system allows the formula to be applied flexibly into longer descriptions of journeys made, meaning that there can be more than three phases in one journey.

These phases have location markers that give more information about the specific location: space, time, and universe. I have chosen to use Diana Wynne Jones' *Howl's Moving Castle* (2009) as an example to clarify each category and the elements that belong within the category. Generally spatial location is the one that the user occupies geographically, while temporal location is the time they exist in, and universe is the world, reality, or part of multiverse they are a part of. These location markers are used as parts of each phase category to allow the mapping of very complex journeys. As these appear in each major category, I will begin by presenting these concepts first. I will use the *living handbook of narratology* (edited by Hühn et al.) to provide some academic discourse on these concepts from their literary point of view.

The model I have created is very much tied into the narrative device that I identified in 2.1.1 as the portal motif, that relates to the theme of journey or travel[14], and one specific form of a journey is a quest. Mendlesohn (2008, 1) has grouped the portal and quest fantasies together for the reason that in both portal and quest fantasies the protagonist leaves their familiar surroundings and pass through a portal into an unfamiliar place. These do not need to be tied together, but according to Mendlesohn (ibid.) portal fantasies are rather often quest fantasies, as well as the position of the author or the narrator is very similar in both groups, which is why they are grouped together[15]. Contrastingly, I would argue that portals appear in each mode of fantasy, one of these being quest fantasy.

2.2.1 Location Markers: Space [S], Time [T], and Universe [U]

Space, marked later in the formula as [S], is the information provided for spatial locations. Spatial location consists of the immediate surroundings of the characters at any given time. This category encompasses three narrative space categories in researcher Marie-Laure Ryan's article "Space" (2014). Category a is *spatial frames*, which are "the immediate surroundings of actual events, the various locations shown by the narrative discourse or by the image" (Ryan 2014, 6). They are also scenes of action that shift and flow into each other as the characters move within the space. Category b is the *setting* that encompasses the "general socio-historico-geographical environment in which the action takes place", and category c is the *story space* that is "the space relevant to the plot, as mapped by the actions and thoughts of the characters. It consists of all the spatial frames plus all the locations mentioned by the text that are not the scene of actually occurring events." (Idem.) The spatial

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[14] It is worth mentioning that travel fiction is its own genre that is separate from the theme of travel I am talking about. Travel fiction has its own, separate conventions that have its roots in the epics and some texts are non-fiction and some travels are fictionalised (cf. Kaasa 2019, 474). Jennifer Harwood-Smith (2017, 59) notes that portal narratives omit the journey in favour of the destination while travel narratives often include more details about the journey to the destination.

[15] Mendlesohn also mentions that a portal can be a transition from youth to adulthood, or a transfer from one world to another, and the most crucial aspect of a portal is that the portal never leaks and the fantastic stays on the other side of the portal (ibid.). Mendlesohn's idea of leakage in portal fantasies is criticised by J.S. Mackley (2014), as Mackley provides examples of leakages of magic, even to counter some of the examples that Mendlesohn has used. One of these is Tolkien's *The Lord of the Rings* (1954–1955) which Mendlesohn describes as a portal-quest fantasy and having a portal from the Shire to the world beyond (Mendlesohn 2008, 3), whereas Mackley proves that there already is leakage from the world into the Shire, most obviously in the form of the Ring, and Gandalf's travels (Mackley 2014, 5).

location is constructed from pieces of information given to the reader about the surroundings of the characters. The formula I am creating utilises the concept of *spatial locations* which are constructed with spatial frames.

Spatial location is the location that the character occupies in terms of spatial dimensions, such as geographical point. The spatial location is determined by the provided information. This can be determined bey both the volume and the accuracy of information, and they almost always accumulate within the text. Spatial frames occur often, one example of a spatial frame is from the inside of Howl's castle: "It was quite a small room, with heavy black beams in the ceiling. By daylight it was amazingly dirty. The stones of the floor were stained and greasy, ash was piled within the fender, and cobwebs hung in dusty droops from the beans." (Jones 2009, 53.) This spatial frame describes the inside of Howl's castle as seen by Sophie in the morning. Setting, however is more complex, and part of that description can be found in the beginning of the novel, to set the premise for the events that then unfold: "Sophie Hatter was the eldest of three sisters. She was not even the child of a poor woodcutter, which might have given her some chance of success. Her parents were well to do and kept a ladies' hat shop in the prosperous town of Market Chipping." (Jones 2009, 9.) This positions Sophie in a socio-economical setting, as well as mentioning her geographical location in Ingary.

Time, later signified as [T], is the marker for temporal location. Temporal location is the estimated time within the story, mostly marked by events or explicit information regarding dates as well as time of day or even more specifically hours, minutes, and seconds. In the *living handbook of narratology*, the entry "Time" (Scheffel et al. 2014, 1) begins with the general concept of time, which is "a constitutive element of worlds and a fundamental category of human experience. Strictly speaking, time is not observable but it becomes manifest and thus perceivable in various changes (e.g. event)." The writers make a point about narratives often focusing on the event sequences heavily relying on temporality. Out of this then is coined the term *story time*, which is

> (a) a world-constitutive dimension which is (b) based on verbal evocation and interplay with other elements of the narrated world and which (c) serves as reference parameter when it comes to defining the relation between the chronological order of 'story' and 'discourse'. (idem, 7)

Story time is the parameter for the time element in the formula as well. I will mostly use given cues about the time, such as certain dates or sequences containing other kinds of information about time. In addition to the story moving forwards in the temporal aspect, there are certain markers for dates that make the sequences easier to place, such as “There was so much custom as April drew on towards May Day that Sophie had to put on a demure grey dress and help in the shop too.” (Jones 2009, 18). This places most of the sentence in April, though speeding through it to May, and specifically the first of May. Another specific date is mentioned later, and with that comes different dates: “There’s only about three weeks left for the to come true in, and the Witch gets me as soon as they do. But the Rugby Club Reunion is Midsummer Eve, so I shall get to that at least. The rest had all happened long ago.” (Jones 2009, 199). In the first quote the time is set mostly in the time of the events, whereas in this quote there are three temporal locations: the ‘now’, Midsummer’s Eve that is within the three weeks to future, and ‘long ago’ that is far in the past.

Universe, later signified with [$_U$], consists of the *narrative world* and *narrative universe* that Marie-Laure Ryan describes in the article “Space” (2014). Ryan explains the narrative world as being “conceived by the imagination as a coherent, unified, ontologically full and materially existing geographical entity, even when it is a fictional world that possesses none of these properties” and adds that in stories with completely imaginary worlds “readers assume that the narrative world extends beyond the locations named in the text and that there is continuous space between them, even though they cannot fill out this space with geographic features.” (idem, 9). The last category in Ryan’s spatial frames is narrative universe, which is “the world (in the spatio-temporal sense of the term) presented as actual by the text, plus all the counterfactual worlds constructed by characters as beliefs, wishes, fears, speculations, hypothetical thinking, dreams, and fantasies” (idem, 10).

The universe marker is for the perceived worlds, meaning that I will mark different worlds as different universes, unless it is specifically mentioned that the movement is within the same universe. In *Howl’s Moving Castle*, the story’s original world or universe is described as a place “where such things as seven-league boots and cloaks of invisibility really exist, it is quite a misfortune to be born the eldest of three” (Jones 2009, 9). It situates the world as

non-mimetic, and that is the reality they exist in. The mimetic world that they do visit is presented as something magical: "They rode in a carriage without horses that went at a terrifying speed, smelling and growling and shaking as it tore down some of the steepest roads Sophie had ever seen" (Jones 2009, 153).

2.2.2 Phase Markers: Point of origin [O], Portal [P], and Destination [D]

Point of origin is usually the place where the narrative begins. This can be a mimetic world, such as the case with C. S. Lewis' *The Lion, the Witch and the Wardrobe* (2014). The story takes the main characters to a fantasy world through a wardrobe. Sometimes the world can be a different world from the reader's, but usually is still the one in which the narrative begins. The portal does not necessarily have to be early in the story, although it is commonly found in a position where it appears as a narrative device to enable a journey, such as the series *Stargate SG-1* (1997–2007) where most episodes begin with the journey through a stargate and end with going back through the stargate. The point of origin is a start and the context given to the character and the journey they are about to undergo. The point of origin determines some of the way a portal can function: how it is accessed, how the portal can be used, and how the portal works in general.

Point of origin, which is later mostly signified with [O], is the beginning; the place that is contrasted with the new environment, and the one that is often returned to. Point of origin can be divided into two parts: original spatial location and original temporal location. Original spatial location signifies the place the character enters the portal. The information provided by the narrative can be exact or it might be vague, but usually there is some information provided. Original temporal location is more rarely explicitly provided for the reader, although there are some markers, such as the time of day. Sometimes, such as in time travel stories, the time matters even more than the spatial location, thus it is important that a more detailed account of the temporal location is used. In addition to these two, it is justified to add original universe to this division, because the universe might change, depending on the story.

A portal, signified with [P], has multiple aspects to it. Their physical appearance may vary drastically, mostly depending on the internal laws of the imaginary worlds. The internal laws include variables that affect portals, such as the force that is used to either create a portal, or

simply make using a portal possible. I will dive deeper into this topic in chapter four. A portal can be many different things physically: it can have a physical existence in both locations, or it can be a sort of a location or a spatial dimension itself. Whether the portal is, say, a wardrobe in England countryside such as in *The Lion, the Witch and the Wardrobe* (Lewis, 2014) or a wormhole created between planets (*Thor*, 2011), these still fall under spatial properties of portals. Temporal properties are similarly different from the ones established for the point of origin. The portal can have a different flow of time in relation to the surrounding worlds: the time in the portal can take something from microseconds to months while it might seem no time has passed, or the other way around. The portal can exist outside of time, meaning that time has no effect on the characters or the story, or it can move the character in time within an otherwise impossible timeframe, resulting in what is commonly known as time travel. Portals very rarely have a universe of their own, and rather they tend to be in between universes, bridging them together and belonging to both at the same time.

Destination [D] is, just as the point of origin, a particular location where the traveller goes. The distance can be a long or a short one, the world might be completely different or it can be within the same world. This sets off the journey that the character has, enabling a sequence of events that would not necessarily happen in the original location. Destination can be divided like point of origin: spatial destination, temporal destination, and destination universe. Spatial destination is the physical location where the portal transports the character, usually specified further especially if the surroundings are new to the character. Destination universe tends to have subtler a change, unless the universes are drastically different. The most notable differences are in the internal laws of the worlds, such as the possibility of magic, alien creatures, or a different history.

However, the portals do not always function the way one expects them to. There are cases in which the character knows where they are going, but still end up in different places that they intended to go to. The divergence of intended destination from actual destination is due to a variable. This variable can be, for example, something from an unexpected weather occurrence to the divergence of the user’s thoughts, depending on the way the portal works. The intended destination, marked by [iD] to show that the intended destination and the actual destination can be the same or different, is the destination the traveller aims to go to. As the

variation to the destination can happen, we have actual destination and the intended destination which can either be the same as the intended destination or a different one. The variations in the intended destination and the actual destination can be minuscule, such as a small difference in the intended spatial destination or the intended temporal destination. In addition to the location, we can add intended destination universe. Portals that are not used intentionally function in a slightly different way, depending on if they stumbled across the portal, expecting to go somewhere else. In that case, their intended destination would be very close to the point of origin, but variable being the portal itself, they end up in another destination they expected to.

2.2.3 The Blueprint

The main reason why I have created this blueprint in the first place is to show the relations for each of the elements described above. Its primary focus is on the journey made and the information given about the journey and its variables. This chapter is to present my model, and to show some applications of it to illustrate the ways this formula can be used. The three phases for this model are: *point of origin* [O] that refers to the spatio-temporal-universe location that the characters occupy before going into the *portal* [P] that can have its own locations separate from the point of origin and the *destination* [D] that is the spatio-temporal-universe location the portal takes the character to. The information is not necessarily presented near the portal transfer and can be accumulated, as well as filled in later within the story, or not shared with the reader.

This formula is designed purely for the purpose of identifying the various locations within the journey and the information necessary to create a portal transfer. It is not set in a way that needs to be followed without question, nor is it an exact science. The other markers within the blueprint are an arrow and a strikethrough equals sign, the arrow noting movement from and to, and the strikethrough equals sign is used in the meaning that the destination is necessarily not the same as the character originally intended to go to. Intended destination and destination can be the same place, in which case it is signalled as the destination. Sometimes there is no intention of using a portal, and in that case, the intended destination does not exist, and thus only the destination is marked.

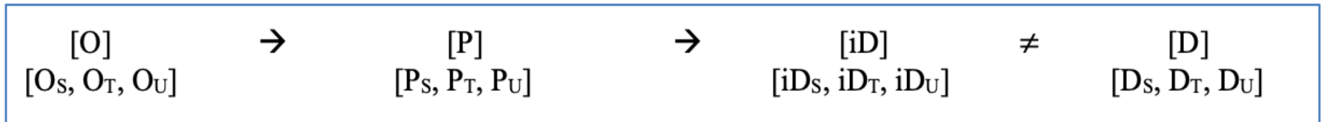

Figure 1. The blueprint for portal transfers

To illustrate how this formula works, I will use the chain of events that happen during the first ten minutes in the *Star Trek* episode “Mirror, Mirror” (1976). In this case, the point of origin is the surface of planet Halkan. The temporal location is the year 2267, and the universe is considered the same as the viewer’s. Captain James Kirk contacts people in their intended destination, the U.S.S Enterprise, located in the orbit of the planet Halkan a few seconds later in the same universe, where the transporter is located. While they are beamed up by the technological device there is an ion storm that affects the transportation, making the transfer to the ship much longer than usual. A while after materialising on the ship, Kirk dictates in his log that the date is unknown with the description of the noticeable changes to his environment: some features in the world seem to be altered or reversed. Later he comes to the realisation that he is in a mirror universe instead of his own. The formula for these events would therefore look something like this:

[O_{S1} O_{T1} O_{U1} | Planet Halkan] →

[P_{S2} P_{T1} P_{U1} | Transporter on the Enterprise] →

[iD_{S2} iD_{T1} iD_{U1} | Transporter room on the Enterprise] ≠

[D_{S3} D_{T1} D_{U2} | The transporter room in a parallel universe].

This sequence marks the significant transition which is in the intended spatial location. However, the actual transition happens both spatially and between universes, which is marked with the destination not being the same as the intended destination.

The point of origin in *The Lion, the Witch and the Wardrobe* (Lewis, 2014) is in United Kingdom, and more specifically in the countryside outside London. The temporal location is set in 1940, during World War II, and thus the universe is tied to the reader’s by using historical events. During a game of hide and seek, Lucy hides in an empty room with a wardrobe in it (idem, 12). This wardrobe, which is a portal, is different from what she expects. Time seems to pass for Lucy inside the wardrobe, but it is frozen in Lucy’s own. Narnia is its own universe and the time flow is different from Lucy’s world’s time, making the time unidentifiable, but

nonetheless, a flowing time. Lucy stumbles on the forest part of the realm, a place that has magic (idem, 176). After spending the evening in Narnia, Lucy goes back to her home, to find herself in the same place as before. The sequence for these events would be:

[O_{S1} O_{T1} O_{U1} | Professor's house in England, afternoon] →

[$P_{S1/2}$ P_{T1} $P_{U1/2}$ | The wardrobe/forest] →

[D_{S2} D_{T2} D_{U2} |The forest in Narnia, until evening] →

[$P_{S2/1}$ P_{T2} $P_{U2/1}$ | The forest/wardrobe] →

[O_{S1} O_{T1} O_{U1} | Professor's house in England, afternoon]

As the portal is accessed through both sides, I have marked the entrances differently by the universe marker in the Portal sections: first with the universe accessed from and then the universe travelled to. The reason I have marked these thusly is that the portal is described as a fluid transition from one place to another, therefore I have signified this in the way that the portal belongs to two spaces and universes at once: [$P_{S1/2}$] and [$P_{U1/2}$], and the shift from which side the portal is accessed is shown in the reversing of the numbers: [$P_{S2/1}$] and [$P_{U2/1}$].

2.2.4 Character input in portal use

In addition to the journey model, I want to distinguish the roles of characters that are present in the use of portals. This is to question whether the amount of intention or agency influences the portal use a significant amount, especially relating to the intended destination [iD] part of the blueprint. As the protagonist is not always the person that uses the portal, one could use the term focalization to distinguish the character. *Focalization* is a term introduced by Gérard Genette in *Narrative Discourse* (1980) to distinguish the narration and the perception of the events within a story, separating the speaker and the person who sees. However, Vladimir Propp's *Morphology of the Folktale* (1994) –more specifically mixed with A.J. Greimas (1982)– would fit better as a way to model the roles of characters. Propp's work indicates that characters are not people, but spheres of action (Propp 1994, 79). This concept of characters centres around the way characters move the story forward. Greimas and Courtés (1982) have divided character into two aspects, of which I am utilising the term *actant*. Actant is a conceptual category that can be overlaid with other kinds of traits, such as the Hero, which after being overlaid with various traits becomes a believable individual – or in other words, a 'round' or 'developed' character.

Actant is to be considered as the result of the relation known as the function (Greimas and Courtés 1982, 5), which makes it the best choice for this chapter, as I want to find out the functions of various characters in relation to the portals. The theoretical value of using the functions of actants is in the way they work within the narrative:

> At a deeper level, actantial grammar, not subject to phrase linguistic form, is able to account for the organization of narrative discourses at the level of narrative syntax (called the surface level), thanks to functional, syntactic categories —subject, object, predicate, etc.—which it makes explicit in view of its own construction. From this point of view, it is distinguished from categorial grammars, which operate with morphological classes, and from syntagmatic grammars, which rely on distributional classes." (ibid.)

The actantial grammar is the organisation of narrative discourses on the basis of functional categories, and that is what makes this a relevant theory even nowadays. It is also important to note that the actant roles are not rigid, as the actant may also assume a number of actantial roles, meaning that the actantial role can vary on the course of the narrative, for example a hero is not always the hero (idem, 6).

I identify the actants in relation to portals as *creator*, *operator*, and *user*. Creator is the role of what or whom that is behind the existence of a portal, and does not necessarily need to be a character: it can also be a power such as physics behind the occurrence of a wormhole in *Thor* (2011). Operator is the character making a conscious effort to make the portal work and direct the use to wherever the journey needs to be made. Operator is often a character, but it does not have to be the creator or the user of the portal, but they often know or learn the ways the portal functions, such as the transporter room operators in *Star Trek* (1967–1969). User is the character or multiple characters going through the portal. These roles can be just one character, but they can also all be separate from each other. The journey is made by the user and the narrative is often focalized through the user, like in *The Lion, the Witch and the Wardrobe* (Lewis 2014) where Lucy is the first user and the discovery is told from her point of view, and later her siblings. Protagonist is most often the user, less often operator, and can be the creator, but the creator or the operator can totally be separate and have different intentions to that of the character using the portal. Using the C.S. Lewis example above, the portal is created by Aslan, and Lucy has originally no intention to go to Narnia, as she plays hide and seek with her siblings and stumbles across the portal. Based on these actant roles, the user is often the

central characters that go through, such as Alice in *Alice's Adventures in Wonderland* (Carroll, 2014). In the case of Alice, as Jennifer Harwood-Smith mentions: "Natural portals require no real effort on the part of the protagonist; they will either be guided to them or stumble upon them accidentally, as Alice did." (Harwood-Smith 2017, 57). This somewhat ties the idea of a natural portal to the user actant's agency.

I have categorised the amount of input by the user into four distinct categories that involve the overlap of other actant roles: one end of the spectrum is 'no agency', which kinds of portals do not require any input or effort from the user. Next from it is 'unintentional agency', which requires a little effort, but not conscious effort, meaning that they accidentally operate or activate the portal in a way. Third is 'intentional agency' which is opposite of the previous in that the characters need to have some know-how about the way the activation works in order to use the portal. The other end of the spectrum is 'full agency' in opposition to no agency: it requires more than just knowing how to activate the portal, and often even relies on a creator, and sometimes an operator as well. These actant roles can be overlaid and be the same character creating, operating, and using the portal, or they can be separate characters.

The 'no agency' grouping has the kinds of portals that are often used by accident. No agency means that the portal is sort of working all the time or in specific times, but the user has nothing to do with the portal's existence or use –like Alice going down the rabbit hole. The line between this group 'unintentional' and the previous is a little blurry, but the main distinction is that the activation of the portal is required. By this I mean that the portal needs something other than just walking or falling into it to work. This is the kind of portal that is also often activated by accident, but in this, the person using the portal does something to activate it. The action can vary, though it is often simple, but more than just walking into it. Thus, the agent is often an operator by accident, but very rarely a creator. An example of this would be Coraline opening the door into the Other House (Gaiman 2013). Portals with intentional agency are the kind that are used purposefully, but not necessarily created. These often are not created by the characters themselves, but more often both operated and used. This can feature an external creator, as with the previous category, or it can fea-

ture another character as the creator. For example, *Thor* (2011) utilises Heimdall, an omniscient character that has the knowledge and the sword-shaped key to use the Bifrost and transport characters across space. In this case, Heimdall is the operator, Thor is the user, and the creator is unknown.

The last grouping, titled 'full' agency, has the kind of portals that need to be created as well as used. This category can easily mix the creator, operator, and the user of portal in any combination or even one character can perform all actions. These are the most laborious to the characters, and tend to appear more complex than other portal descriptions. The portals in *Doctor Strange* (2016) are a good example of portals requiring agency from the user or creator. The portals are created by the magicians that have been taught. The portals are created with the magic they use to create weapons, shields, and such. The second portal introduced in the film, and the more common one, is created by Master Kaecilius, who is shown to hold three fingers up, and rotate his other hand with the same three fingers flexed. This rotation creates an orange swirl that turns into a hole in the world, showing another world. Others go through and start to run. The portal closes in a swirling motion behind Kaecilius after he has gone through. (*Doctor Strange 2016,* 00:03:50-00:04:19). Conjuring these portals take time and concentration, and the creator is also the operator of the portal. They can also be the user, as Kaecilius is in the example above.

In summary, the actantial roles provide further insight into the way portals are used, and the intention in the use of portals. I claim that there is a significance to the narrative if the portal is used either accidentally or intentionally, as the relationship to the portals within the world are revealed. There is a certain correlation between the actantial roles and the degree of agency, as the category of no agency does not require an operator, whereas the unintentional requires an operator regardless of the operator's knowledge of said position. If the operator is aware of the role, then the use is often intentional at least from the operator's point of view. Full agency often features the kinds of portals where the portal requires creation before the transition, meaning that the operator and creator may need to be more conscious of their positions.

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In this chapter, the main focus has been on portals in their many forms. The four main narrative functions of portals established in the chapter are: motif and metaphor, world-building, and cognitive processes. Each brings a few core things to the analysis. The motif can be divided into three constructions that are a threshold, a liminal space, and a portal item. Metaphors function on the basis of the literal and thematic constructions and thus can involve events, such as an epiphany. World-building with portals is both the allowance of the creation as well as an insight into the way the world works. Cognitive process of the secondary imagination allows for the seamless construction of a believable portal, and mythification process, when applied to portals, becomes literalised[16], making the theory of mythification an interesting application into portal fiction. The cognitive mapping of narrative space focuses on the way the narrative space is understood, and estrangement gives tools to understand the sense of wonder in its positive and negative forms.

The importance of the model I have created relies on its ability to account for the variables within any transfer. It should be used as a tool to help understand and order the information given about any kind of location and the transfer that happens in between the locations. The phase markers and location markers are flexible, but allow for a frame through which even a complex portal journey can be seen. The frame is meant as a tool, and not an absolute truth about portals. The further application of this portal model is reserved for the following chapters, and my aim is to find the shortcomings as well as the representational qualities of this formula when applied.

The last sub-chapter has focused on the characters using the portals, as the portal journey often has someone moving between the locations. I have identified three actant roles that various characters take on: user, operator, and creator. These can take on a variety of forms and can be overlaid within one character. These actant roles also help to distinguish the variety within portal use, though the groupings are based on intention of the use – or the lack thereof.

[16] Cf. McHale 2018 for further analysis of the literalisation of narrative devices

There is a kind of linearity in the blueprint, but it could just as well be drawn as a half-circle or a circle or any other illustrational method to get the point across. The possible drawback from using this kind of visualisation implies sort of a linearity within the journey that does not necessarily exist. The illustrative examples I have chosen have partially affected the creation of this model and therefore at this stage it illustrates the information necessary to map out these examples. This is why the following chapters are focused on the journey and the various applications of this model, but including the narrative functions that have been ignored within these applications. I believe that the model cannot be used effectively without considering the narrative functions of portals.

3 Spatial Journeys

Space in the context of this chapter is understood as "the immediate surroundings of actual events, the various locations shown by the narrative discourse or by the image" (Ryan 2014, 6). The spatial journeys undertaken are within the same universe, and the spatial locations can vary from a smaller shift within the same country to interplanetary adventures. The primarily spatial journeys are the kind that allow for quick transportation between spatial locations. I draw a difference between a few kinds of spatial shifts, which are within the realm of travelling against the laws of physics.

The first kind, presented in chapter 3.1, is the one that utilises liminal space, thus there being something in between the point of origin and the destination. Often this can be a physical space that is can be explored. A variation of this liminal space is very quick travel, meaning that the travel is sped up to faster-than-light or similar speeds, where it takes only a few seconds to travel the whole journey between two locations, though this often requires a portal item to be achievable. The main examples are from the Marvel Studios' film *Thor* (2011), *Star Trek* (1966-1969) original series, and Diana Wynne Jones' *Howl's Moving Castle* (2009). This category utilises mainly a specific kind of liminal space portals, which I call a *non-fixed liminal space*.

The second kind of shifts between locations, presented in chapter 3.2, happens without visiting the spaces between the locations travelled from and to; that the portal enables direct transfer without much journey from one place to another. This is the threshold-kind of portal that utilises the convention of favouring the destination instead of the journey. An example of this is the kinds of portals in *Doctor Strange* (2016), where the portals are like windows to the other place, and that one can just step from the first location to another through the portal. Another example in this category is from Diana Wynne Jones' *Howl's Moving Castle* (2009), and there are two instances to clarify the use of the portal item (door) as a portal and as a regular object.

The third kind, presented in 3.3, is the portal that enables a more literalised metaphorical movement between two kinds of realities within the same space, and the portal item use can have similar features to the two categories above. Each category can also feature portal

items that are often in the shape of a specific object. The examples in this category are from J.K. Rowling's *Harry Potter and the Philosopher's Stone* (2010), and Neil Gaiman's *Neverwhere* (2017). Each example has a construct of a world within another world, though they still exist within the same spaces.

Most often the story spaces rely on information that is construed of spatial frames, and smaller pieces of information that make up the spatial frames, and these accumulate into a cognitive map or a mental model of the narrative space (Ryan 2014, 21). These mental maps are sometimes drawn into graphic maps to spare the reader the effort of building the entire map cognitively themselves (ibid.). The cognitive building of narrative spaces is at the centre of this chapter, as the portals help to navigate and explore the narrative space efficiently. For example, the characters in the film *Stargate* (1994) learn more about their own history when spatially placed on another planet that shares similar conditions to that of the Egypt they know.

The portal that is called Stargate is a wormhole created between two gate structures and the coordinates of each planet are charted with stars. Stargates are in more used most often in the beginning and end of each episode in the series *Stargate SG-1* (1997–2007), where the Stargate, and therefore the displacement, serves as a bracket to the narrative. The use of stars as coordinates between planets allows them to use and imagine the space differently as explained in the film *Stargate* (1994, 17:25–18:30): the images on the Stargate are placed in a unique order depending on the coordinates to form an address with seven points. Six of these points determine the exact location of the destination within three-dimensional space and it is the middle of these six points. The seventh point is the point of origin that helps to chart the course. This logic of the three-dimensional mapping is visualised in Appendix 1. This method of mapping helps them to navigate the vast space as long as they have the coordinates for the mapping system.

3.1 Travelling quickly through space

This category is centred around the ability to travel conveniently from one place to another, while spending very little or no time on the journey itself. These portals seem to be introduced often rather casually as an alternative way to travel. This kind of journey is perhaps

the closest to a natural journey, where the journey itself takes up time and effort. Where a trip within the real would takes dozens of hours, the portals allow that same journey to happen within seconds. I call this a *non-fixed liminal space*: it is to note that the journey is through a liminal space, but the liminal space varies based on the journey made instead of the liminal space being the same every time.

Marvel Studios film *Thor* (2011) features an example of this kind of travel, where the traveling happens through a wormhole (idem, 00:32:20) and Thor seems to speed his way through space in a matter of seconds. In this case, all the space within the wormhole is part of the liminal space. This does not necessarily omit the journey, but rather speeds it to a considerably quick journey that allows for little exploration within the journey. One could argue that quick transportation through space does not a portal make, because it is not necessarily impossible. However, the speed at which one travels is the key element to this category: if the speed is hard –or even impossible– to accelerate to by the real world's standards and laws of physics, and that the journey fits into the idea of a portal motif, only then is it considered a portal journey.

The film *Thor* (2011) uses Norwegian mythology as its basis, and the travel between the realms happens mostly by using the Bifrost, which is a wormhole, connected to Asgard and controlled by its guardian Heimdall. One of the earlier uses of the Bifrost in the film is when Thor and four of his warriors go from Asgard to Jotunheim, which are two of the total of nine realms. Heimdall, who operates the Bifrost, sends the characters through the bridge, and the character appear to be pulled through a vortex of light before landing, which in turn creates a circle on the ground. (idem, 00:16:43–00:17:08). This journey can be shown like this:

[O_{S1} O_{T1} O_{U1} | Asgard] → [$P_{S1\text{-}2}$ P_{T1} P_{U1} | Bifrost] → [D_{S2} D_{T1} D_{U1} | Jotunheim].

Very little time passes when the characters are in the portals, therefore the time marker does not shift, but as the Bifrost is essentially a speedway through space (for the visualisation see Appendix 2), it has its own location marker [S1-2], for it is between Asgard and Jotunheim. This marks the liminal space, and that is a gradient between the two locations – a clearly separate liminal space would have its own spatial marker.

The portal journeys in Marvel Studios' film *Thor* (2011) are charted in relation to Asgard: as the Bifrost is anchored in Asgard, the non-fixed liminal space always has one specified reference point, and it is used in the film to move the characters (the users) either to or from Asgard. Bifrost is also used to connect Earth and Asgard. From a world-building point of view, the consistency of mimetic world laws is kept intact: the Bifrost is also described as the phenomenon called 'Einstein-Rosen Bridge', which is essentially a wormhole (*Thor* 2011, 00:32:20) or simply called a rainbow bridge as it distorts light and has all the colours of the rainbow or in the spectrum of light in it. The main entry to the Bifrost is a sphere-like construction in Asgard that is guarded by Heimdall (for the visualisation see Appendix 3). As Heimdall is most often the operator, the users have to have his permission for the transference, meaning the transference is always intentional for most users. As the Bifrost needs to be operated, the portal cannot be used accidentally.

Star Trek's (1966-1969) spatial portal used in the whole series is called transporter, and this mode of transportation is often referred to as 'beaming down' or 'beaming up' depending whether the characters are moving from the ship or to the ship. The visible transporter device is constructed of a control panel and a platform where the characters are dematerialised and then rematerialized. The materialisation process is shown as the characters appearing in glowing speckles and dematerialisation process as disappearing the same way (for the visualisation see Appendix 4). The general use of this portal can be constructed thusly:

[O_{S1} O_{T1} O_{U1} |The Enterprise in orbit] →

[$P_{S1\text{-}2}$ P_{T1} P_{U1} |Transporter] →

[D_{S2} D_{T1} D_{U1} |Planet surface].

As they stay in the same universe, and only few seconds pass, time is not marked as a changing component here. The transporter works with a beam, which carries the dematerialised characters to a predestined place, which is often a planet surface. The beam is marked as 1-2 as it exists between the two spaces, connecting the places and utilising the space between the two points. The portal transfer is remarkably in this case rather linear, as the term 'beam' would suggest it to be.

The kind of dematerialised form that the characters occupy within the space is reduced to tiny particles that can pass through anything without any regard to the space's structural integrity – that is, they can pass through stone without harming the stone or themselves. They still need to choose the destination with care, as they would not survive being materialised within a stone. It is not explicated whether they remain consciousness as they are scattered into particles, but as they are rearranged, they remain unchanged by the process itself. The transporter has the function of safely and quickly moving characters from the ship to planets and other ships as well. Star Trek also features Warp Speed, which is travel at faster-than-light speed and it enables the quick travel through space in minutes instead of ten of years. As the series in rooted in the idea of exploration of space as stated in their mission[17], both Warp Speed and the transporter exist to support the exploration of new planets and civilisations. The journey in space acts as a narrative bracket where the various episodes featuring new planets are accommodated within. What is interesting is that their rootedness in one place is really an object that moves across the space, and the journeys they take are in discourse with the world and world order that these characters uphold but which they do not experience more than as visitors.

The main difference in these is that the characters stay in their own form in *Thor (2011)*, and the characters are dematerialised for the journey in *Star Trek Trek*'s (1966-1969). The latter favours the exploration part of the journey, keeping the actual journey very short. *Thor* (2011) features the Bifrost in a different context, as it is mostly used to reach other planets instead. As the gate is fixed in Asgard, most of the travel is either to or from Asgard. The journey is very quick, as the portal exists primarily for traveling long journeys. The first use of the Bifrost in the film is to attack the Frost Giants (idem, 00:16:43–00:17:08), making the journey less of an exploration and more for the purpose of sneaking up on them and retaliating a breach into the vaults in Asgard. Compared to the peaceful use of Star Trek portal, using Bifrost as a means to attack and incite a war is definitely a different framing of the narrative around the portal.

[17] Each episode begins with the mission statement spoken by the captain James T. Kirk (William Shatner): "Space: the final frontier. These are the voyages of the starship *Enterprise*. Its five-year mission: to explore strange new worlds. To seek out new life and new civilizations. To boldly go where no man has gone before." (e.g. "Mirror, Mirror" 1967, 04:10–04:38)

Other examples would include both the film *Stargate* (1994) and the series *Stargate SG-1* (1997–2007), which feature another weaponised portal: the Stargate on Earth is in the hands of the United States Air Force special unit, and the military personnel lead excursions to other planets through the interplanetary network of Stargates. As Jennifer Harwood-Smith (2017, 60) notes, the Stargate can be used from other places as well, posing a threat to the Earth, meaning that the threat left unchecked could mean the Earth's demise, and therein lies the dichotomy in the use of the Stargates: they need to be used to undo the threat they pose. This has some parallels to the *Star Trek* (1966–1969) where the spaceship is manned by the Federation's Starfleet, a space force of sorts, and they are the peacekeepers in space. Though the key difference is in the way the portals are used, as Stargates are used to neutralise potential threats and transporters are used mostly for purposes related to exploration and check-ups. The technology in *Stargate* (1994) is alien and it is a mystery, which is why it is given to the military to see if it poses a threat. On the contrary, the technology in *Star Trek* (1966–1969) is familiar to most characters, and it is regarded as an ordinary thing in the universe.

As these previous examples have been from the audio-visual materials and all more in the science fiction spectrum of speculative fiction, I will take on one more example: the Seven League Boots in *Howl's Moving Castle* (Jones 2009). The boots are an example of more magical a journey quickly within the world, and they are enchanted by the wizard Howl to take the wearer seven leagues in two steps, meaning that one boot will take a person ten and half miles, or 16,9 kilometres. Sophie uses one boot multiple times, as she accidentally put her foot down a second time, making the trip thirteen times total within seconds, and the journey is marked with a "Zip!" (idem, 114). The journey starts from the Hills, with the intended destination of going to Upper Folding. The journey would be short if Sophie would not continue the use unintentionally multiple locations to back and forth:

[O_{S1} O_{T1} O_{U1} | The Hills] → [$P_{S1\text{-}2}$ P_{T1} P_{U1} | Seven League Boot] →
[iD_{S2} iD_{T1} iD_{U1} | Upper Folding] → [$P_{S2\text{-}3}$ P_{T1} P_{U1} | Seven League Boot] →
[D_{S3} D_{T1} D_{U1} | Folding Valley] → [$P_{S3\text{-}2}$ P_{T1} P_{U1} | Seven League Boot] →
[D_{S2} D_{T1} D_{U1} | Upper Folding] → [$P_{S2\text{-}1}$ P_{T1} P_{U1} | Seven League Boot] →
[D_{S1} D_{T1} D_{U1} | The Hills] → [$P_{S1\text{-}4}$ P_{T1} P_{U1} | Seven League Boot] →

[D_{S4} D_{T1} D_{U1} | Market Square] → [$P_{S4\text{-}5}$ P_{T1} P_{U1} |Seven League Boot] →

[D_{S5} D_{T1} D_{U1} | Yard of a Mansion] → [$P_{S5\text{-}6}$ P_{T1} P_{U1} | Seven League Boot] →

[D_{S6} D_{T1} D_{U1} | Valley in a Field Somewhere] → [$P_{S6\text{-}5}$ P_{T1} P_{U1} | Seven League Boot] →

[D_{S5} D_{T1} D_{U1} | Yard of a Mansion] → [$P_{S5\text{-}4}$ P_{T1} P_{U1} | Seven League Boot] →

[D_{S4} D_{T1} D_{U1} | Market Square] → [$P_{S4\text{-}1}$ P_{T1} P_{U1} | Seven League Boot] →

[O_{S1} O_{T1} O_{U1} | The Hills] → [$P_{S1\text{-}2}$ P_{T1} P_{U1} | Seven League Boot] →

[iD_{S2} iD_{T1} iD_{U1} | Upper Folding] → [$P_{S2\text{-}7}$ P_{T1} P_{U1} | Seven League Boot] →

[D_{S7} D_{T1} D_{U1} | Edge of the Marsh] → [$P_{S7\text{-}2}$ P_{T1} P_{U1} | Seven League Boot] →

[iD_{S2} iD_{T1} iD_{U1} | Upper Folding]

The transfers are continuous and thus the portal utilises non-fixed liminal space, and each transfer is its own liminal space. The portal item is the boot, and the single boot carries Sophie through a multitude of liminal spaces in a beeline ten and half miles at a time. This maps out a lot of the distances and places in Ingary, as Sophie visits them in such rapid a sequence. The reason for the original journey from the Hills to the Upper Folding is for Sophie to meet her sister Lettie, but as she does not know how to use the boot, she ends up taking a longer route, which is finally stopped by Michael.

This travel, unlike the other presented in this chapter, is all about the journey. The purpose for the journey might be to get quickly to one place, but Sophie ends up going 136,5 miles or 219,7 kilometres in total, when she was supposed to travel only a fraction of it. It is a sort of misuse of the portal item in that she does not know how it works, but she does manage to get the hang of it –mostly. This example diverges from the previous ones in that while the other journeys can be assumed to take the form of a linear movement – though *Star Trek* has the most linear, followed by *Thor* and lastly *Stargate* that has a curvy linear movement within the point of origin and the destination that are the opposite ends of the journey. In the case of the Seven-League Boots, the geographically opposite ends of the places visited within the journey are not the places that the journey starts and ends in. The actual linear ends are the [S6] which is a Valley in a Field Somewhere, and the other end is [S3] Folding Valley or [S7] the Marsh, if they are to be put geographically instead of a temporal sequence. The places are not visited from the direction of left from the Hills or the direction of right, but the journey starts roughly in the middle, which is the Hills where Howl's entire castle is located physically.

Thus, one can arrive at the conclusion that spatial and temporal linearity are not always in the synchronisation one would expect, and that the model does not account for the spatial movement's directions and can show a sort of false linearity if not followed carefully. This quick kind of transportation within a world from one spatial location to another is most often in the role of omitting the journey for the exploration of the destination location, and then the spatial frames and narrative spaces are constructed outside of the journey. However, in the case of *Howl's Moving Castle* (Jones 2009), this kind of journey actually services as a tool for cognitive map making, as Sophie – and with her the reader– gets to go to some places she had not been to before. The distance between each location is the same, and Sophie's position to the previous place is often indicated before she moves again with terms like 'forwards' or 'turned herself around' (idem, 114). This rapid succession of places builds a more accurate map in the mind of the reader as the spatial locations Sophie stops in are now in a direct spatial relation with each other. This sequence is an exploration itself, and it is made within the frame of a portal transfer, but the journey is the exploration instead of just the destination.

The formula when applied to each example has a similar structure. As the significant change is in the spatial locations, I will compare only those in the first parts of the transfers:

Thor: [O_{S1}] → [P_{S1-2}] → [D_{S2}]

Star Trek: [O_{S1}] → [P_{S1-2}] → [D_{S2}]

Howl's Moving Castle: [O_{S1}] → [P_{S1-2}] → [iD_{S2}]

As can be seen from this, the formula looks rather similar in every case. A generalised blueprint for this taxonomical class would be: [O_{SX}] → [P_{SX-Y}] → [D_{SY}]. The x and y can be marked with any numbers assigned to the respective spatial locations. Drawing a generalisation, a non-fixed liminal space portal is marked with [SX-Y].

This category is very much tied into the motif-function of liminal space, as well as the cognitive mapping of narrative space. As a motif, this non-fixed kind of liminal space is different from the 'fixed' liminal space mainly in that the 'normal' liminal space is always the same, whereas the non-fixed liminal space changes according to the destination and the point of origin. As a non-fixed liminal space changes based on the journey made, it can be efficient in

the mapping of the narrative space. An example of this is the journey made with seven league boots in *Howl's Moving Castle* (Jones 2009, 113–116). In this case, the boot takes the protagonist, Sophie, the same distance each step. This allows for a very accurate mapping of the distances within the novel, placing the various locations in relation to each other. In the case of *Star Trek* (1967–1969), the non-fixed liminal space portal is often used to map out new destinations efficiently, as the transportation to a planet surface is instantaneous. It also allows for the discreet arrival at the location without the need for the whole spaceship crew going on the planet.

3.2 Travelling straight to another location

The crucial aspect where this category differs from the previous is that in this case, the displacement or the journey happens instantly from one space into another without going through any kind of liminal space. While the previous category has spatial locations in between the point of origin and the destination that could be explored, this category skips these locations and therefore these kinds of portals are more often thresholds that are crossed over. When it comes to spatiality this is interesting, as the two spatial locations can be far apart, but they are brought into immediate proximity to each other by the portal.

Doctor Strange (2016) features portals that are not physically bound or anchored to any specific points in space, meaning that they can be created from anywhere to anywhere the character desires, and they exist for the convenience of travel. The portals are made with sling rings and magic, and are a glowing orange circle-shaped threshold to the destination (for the visualisation see Appendix 5). The destination depends on the person creating it. One of the journeys is from the temple to Mount Everest (idem, 00:40:00):

[O_{S1} O_{T1} O_{U1} | Kamar-Taj] →

[$P_{S1/2}$ P_{T1} P_{U1} | Portal window] →

[D_{S2} D_{T1} D_{U1} | Mt. Everest]

The portal is a doorway or a window to the other place: it exists briefly in both places, but only as long as the creator wills it to. This completely omits the journey in favour of the exploration, or simply put: getting far away in an instant. There are some portals that are door-like and fixed in place and they do not have the orange glow of the magic otherwise used. The doors go between temples and institutes and the one in New York has a wall with doors

that switch destinations with a push of a button. The three doors are permanent structures and the doors exist in the destinations as long as the destination is not switched in the New York institute (idem, 00:53:29–00:56:48). I would mark these doors as belonging to the spatial location of the New York institute, but not to their respective destinations, as they are not fixed structures within those spaces as opposed to the Stargates that create the transfer between the two permanent structures.

Diana Wynne Jones' *Howl's Moving Castle* (2009) has also a more traditional, threshold kind of portal, where the door leads to various places in the same world. It is located in Howl's castle and it is powered by the demon Calcifer's magic. It is the same door from the inside, but it opens to four different locations, each marked with a different colour on the knob above the door: red leads to Kingsbury, blue to Porthaven, green to the Hills, and black to Wales (Jones 2009, 62–63; 146). Out of all the four, only the black is a mystery for a long time and only Howl can use it. The castle occupies space in each location, and the castle is originally Howl's Porthaven house. The first time Sophie sees the door properly used without Howl is with Michael (idem, 65) when he answers the door for a customer by turning the knob on blue:

[O_{S1} O_{T1} O_{U1} | The Castle] →

[$P_{S1/2/3/4}$ P_{T1} $P_{U1/2}$ | Castle Door] →

[D_{S2} D_{T1} D_{U1} | Porthaven]

The castle door exists in four places at the same time, so it is marked with the S1/2/3/4 as it is accessed from the inside of the castle, and as it can be used to access Wales as well, it has the U1/2. The Porthaven door to the castle exists all the time as well, but it only goes one-way.

The Castle's physical location is in the Hills, so in case the door is used to go directly outside, the formula would look like this, as it is only a regular door where the spatial shift is not significant:

[O_{S1} O_{T1} O_{U1} | The Castle] → [$P_{S1/2/3/4}$ P_{T1} $P_{U1/2}$ | Castle Door] → [D_{S1} D_{T1} D_{U1} | The Hills]

The door never ceases to exist in multiple places at once, but the only time it can be used to access all the places is from the inside. And the locations where the door leads to, can be moved, just as well as the physical castle can be moved and be kept in constant move. The

door exists for the convenience of accessing many places with ease, and thus omitting the journey in favour of exploration. Though, at least in the beginning it is also about the exploration of the entry, as Sophie has never seen such a door. This door connects multiple spatial locations all at once, though they can only be accessed one at a time. The cognitive mapping of the spatial frames and the spatial locations is interesting, as there is space that is Howl's castle's exterior, and that contains another space which is Howl's old house in Porthaven, and that combinatory space has a threshold that leads to other spaces that are very far from the castle's physical location. This kind of narrative space is very interesting as on the map there are locations that are established to be far away from each other, and yet they exist right next to each other because of the portal that is fixed structure in each location.

In this kind of portal transfer the traditional spatial mapping becomes distorted, as the locations are brought next to each other in a figurative sense in *Doctor Strange* (2016) and in a literal sense in *Howl's Moving Castle* (2009) where the door is a permanent fixture between the locations. Instead of moving the characters through the space like in 3.1, the movement of the characters stays rather minimal, but the space and the distance in between is altered for the transfer. The distinction between these is partially whether the portal is liminal or a threshold, but also whether the characters are altered to accommodate the spatial movement like the dematerialisation in *Star Trek* (1967–1969) or whether the spatial distance and the spatial mapping is altered to accommodate the movement through space like the castle door in *Howl's Moving Castle* (idem).

It can be difficult to evaluate spatial relations as they work in scalar and not in binary categories: a specific location or item can be located at variable distances from other identified points (Ryan 2003, 226). Portals highlight this scalar nature: it is established that the distances between the two points is physically more than what it is with a portal. Portal could be seen as a point that connects the spatial points and brings them closer for the character that uses the portal, and it does so without altering the reality and the 'real' distance in between.

The applied formula looks mainly similar in both examples, and the spatial markers for each follow a similar pattern:

Doctor Strange: $[O_{S1}] \rightarrow [P_{S1/2}] \rightarrow [D_{S2}]$

Howl's Moving Castle: $[O_{S1}] \rightarrow [P_{S1/2/3/4}] \rightarrow [D_{S2}]$

In addition to these examples, I have distinguished another transfer in *Howl's Moving Castle*: $[O_{S1}] \rightarrow [P_{S1/2/3/4}] \rightarrow [D_{S1}]$ which is a regular door, differentiating between the actual portal transfers and regular doors. For these threshold portals, the generalised formula looks like this: $[O_{SX}] \rightarrow [P_{SX/Y}] \rightarrow [D_{SY}]$. The portal is marked with [SX/Y] to establish the portal's spatial connections to the variety of places, and as with the *Howl's Moving Castle*, there can be more than two spatial locations the portal exists in. The first number is always where it is accessed from, and the latter ones where it leads.

The differences between these two threshold portals is that one is a permanent fixture and the other needs to be created. The castle door in *Howl's Moving Castle* (Jones 2009) is created by Howl and maintained by Calcifer, the door exists in several locations at once, and one location is in another universe. The user of the door is most often also the operator: they decide where the door leads by turning the knob and choosing the place by its assigned colour. Because the locations are previously determined, the door has only four options to where it can lead to. This is different in *Doctor Strange* (2016) where the creator chooses the location each time and they can go anywhere as long as they can picture it in their mind. The creator is the operator in that as well, and they can use it themselves, or use it to transport others. This can be an interesting as the portal journey can be accidental for the user, meaning they would have no agency, whereas the creator-operator would have full agency.

3.3 Accessing hidden spaces

This category consists of places that are within the same universe, but are spaces with restricted access. As these are not considered to be another world that is separated from the original world, I categorise this as a spatial movement instead of a movement between universes. First, I have chosen *Harry Potter and the Philosopher's Stone* by J.K. Rowling (2014) to illustrate this different kind of spatial transfer.

The first portal that Harry Potter encounters is the door to Diagon Alley. It is the first glimpse of the magical world for Harry, who has lived his whole life in 'normal' England. The entrance to it is through The Leaky Cauldron, which is almost hidden to the eye, especially hidden to

humans (Rowling 2014, 54). The way to find Diagon Alley's entrance is to find the right tile in the wall. Hagrid taps the tile thrice, the tile moves, and an archway is created by the tiles that move (idem, 56). The trip to Diagon Alley looks like this:

[O_{S1} O_{T1} O_{U1} | Leaky Cauldron] →

[$P_{S1/2}$ P_{T1} P_{U1} | The archway] →

[D_{S2} D_{T1} D_{U1} |Diagon Alley]

As the door is mostly accessed from the Leaky cauldron, I have marked the portal as belonging in that space. In this example, Hagrid has the actantial roles of operator and user, while Harry is only a user.

The biggest difference to other doorways seems to be mostly a rhetorical one, which the formula itself does not cover, as it is not designed to take rhetorical aspects into account, but to show similarities between different kinds of journeys. As the journey is partially a rhetorical one –the hidden space is only accessible to some, and that the world within world is a new culture the main character is introduced to – the exclusion of some potential users is not going to be shown in the formula. In a way, this ties into the experience of using a portal: the characters encounter another world through a door. These portals seem to be more metaphorical in nature, as the experience is what makes the doors different from regular doors that also allow access to other places. But can all doors be classified as portals by this experience-based definition? I would argue that in this case, they are not, as the wizarding world is open to the magical folk, and therefore this magical doorway is exclusive to the characters that can pass through.

Neil Gaiman's *Neverwhere* (2017) is another example of a world within – or specifically below – another world. Richard Mayhew is an ordinary Scotsman in London, until he meets a girl named Door. To help the girl that suddenly appears on the streets, bloody and fainted, Richard takes her to his apartment, and later helps her find a person called Marquise De Carabas, who takes Richard into London Below in effort to help Door later. De Carabas makes Richard follow him down a manhole and up the ladder, until they reach daylight, which puzzles Richard, until he looks down and sees that he is above London, climbing down a tall building:

[O_{S1} O_{T1} O_{U1} | London Above] →

[P_{S1-2} P_{T1} P_{U1} | The ladder] →

[D_{S2} D_{T1} D_{U1} |London Below].

It is different from the Harry Potter example in that the shift is drawn out instead of instantaneous, therefore making the archway in Harry Potter a threshold and this portal *in Neverwhere* a liminal space portal.

Instead of the spatial shift being lateral as most shifts usually are, it is a vertical one in this case, which makes it very much impossible. Somewhere in climbing up, there is a shift from one world to another, and underground is shifted into high above ground. The portal is a clear example of a liminal portal that favours some amount of exploration in the journey, and not just in the destination, even though much of exploration is done in London Below. What is the most interesting about the spatial shift is the verticality, but even with that, it is not all in the same direction. This subverts the traditional ideas of portal journeys being one-directional, as the movement is first up, and then down in a continuum: the direction shifts once they reach daylight. In addition to the journey direction's subversion, the transition subverts the protagonist Richard Mayhew's reality, and the London he knows as London Below is a sort of cracked mirror of London Above.

As much as the story in *Neverwhere* would seem to be a quest-narrative, there is a leak before the quest: Door appears in London Above though she belongs to London Below, and it is because of this leak that Richard sets off to his quest that collides with Door's own quest. Researcher Daniel Baker (2016, 474) analyses that even though the story of *Neverwhere* is filled with the basic structures of a quest-fantasy as Mendlesohn has described in the *Rhetorics of Fantasy* (2008), such as a companion adventure, but it does so alongside an immersive narrative where, for Door, there is nothing strange about the world. The reader must then, at least to Baker (ibid.), slip between the reader-protagonist and reader-inhabitant roles. *Neverwhere*, if put into Mendlesohn's categories of fantasy, includes examples of three different categories: portal-quest, intrusion, and immersive fantasy.

It is interesting that portals play a part in each category, as portal is what brings the intrusion (Door appearing in London Above), and frames the quest (Service tunnel), and immersive

(Door also creating and Marquis De Carabas using the portals). Harry Potter series is considered to be a rare blend of intrusion and portal-quest fantasies by Mendlesohn (2008, 2), as they often start with as intrusion fantasies, but quickly transmute into archetypal portal-quest fantasies that rely on elaborate descriptions. Moving between the modes of fantasy, these hidden space stories are different in the spaces they occupy as well. Whereas the previous two spatial portal categories have treated space in more linear a fashion, these examples have spaces within spaces that only some can reach. The spatial mapping of hidden spaces is complex, as there are layers of spaces that exist within the same spaces, overlapping and portals twisting and connecting the space into a multi-layered reality.

This applications of the blueprint in this chapter are different from each other:

Harry Potter and the Philosopher's Stone: [O_{S1}] → [$P_{S1/2}$] → [D_{S2}]

Neverwhere: [O_{S1}] → [$P_{S1\text{-}2}$] → [D_{S2}]

As the other one is a threshold portal and the other a liminal space portal, they look different. There is not one specific formula used for this kind of transfer, the only being that these are not considered separate universes, but rather different spaces within the same universe. Rhetorically, however, the change is much bigger, as they are transferred to another kind of reality, where the world they know is both similar and not – meaning the characters experience estrangement in their familiar and strange surroundings. This is also a rather literalised version of secondary imagination, as the two worlds are layered, and still exist and complete one another.

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This chapter has described three main spatial journeys: 3.1 describes journeys that are made through moving the characters quickly through space, 3.2 on the contrary brings the spatial points closer and the character then moves only a minimal amount, and lastly 3.3 moves characters to hidden spaces that only exist and are accessible to few. The application of the formula described in the chapter 2.2 is not without its faults, for it presupposes a certain spatial linearity – that the point of origin is the farthest point in space from the destination that works mostly for the first two types of spatial journey, though some examples, such as the Seven-league boots in *Howl's Moving Castle* (Jones 2009, 114) break this assumed linearity created by the sequence of the transfer events.

The last category of moving characters into a hidden space is where the formula created in chapter 2.2 does not reach the intricacies of spatial plotting. This is possibly due to the formula being designed to treat the portal journeys as ontologically sound, literal transfers that happen within the same space, which works perfectly for the first two transfers that are such literal interpretations. However, the hidden spaces work on another, more rhetorical level that is not accounted for in the kind of structuralist model I have created. This rhetorical level is the kind that allows only certain characters access and knowledge of the spaces and that the spaces can exist within each other, separate but together. As Ryan (2014, 31) mentions: narratologists have put time over space for a long time, and therefore narrative space remains rather unexplored. Ryan mentions the following as interesting areas for future investigation: the medium-specific techniques for constructing narrative spaces. This kind of approach would study whether there are different ways of constructing portals when it comes to various mediums. However, in this thesis, I have not separated the various mediums, but rather tried to approach the general construction of various portals.

The application of the blueprint I have create involves clearly two different variations that can be generalised and associated to their respective portal motifs. The liminal space portal formula: $[O_{SX}] \rightarrow [P_{SX\text{-}Y}] \rightarrow [D_{SY}]$ and the threshold portal formula: $[O_{SX}] \rightarrow [P_{SX\text{-}Y}] \rightarrow [D_{SY}]$. Even though I have simplified this generalisation to represent space, the event of a journey is often mapped with the dimension of time, and in this case, the minimalised amount of time. But would spatial movement be possible without any kind of time? This would challenge the way that most events are regarded, as they are often mapped with both space and time. In a way, a purely spatial journey through a minimal time threshold could be regarded as a manifestation of spatial movement without time, as no time is spent on the journey itself.

Portals can be used to map spaces, such as the seven league boots (Jones 2009, 113–116) that take Sophie 16,9 kilometres at a time in each direction, giving the spatial locations a specific distance from each other and in relation to each other point. This would make the total diameter of her travel area 84,5 kilometres, but the total travel distance is 219,7 kilometres. This kind of travel works with specific distances that allows for exact mapping of the

area, whereas often threshold-kinds of portals omit the journey and distance and they interfere with the evaluation of distance in relation to other spatial points. Hidden spaces complicate spatial mapping in layering of realities and information. In the case of *Neverwhere* (Gaiman 2017), London Below works similarly to the London Above, which is a mimetic construction of the actual world's London, but London Below plays on the places familiar to the protagonist, and to the reader. One of these is the Floating Market that is held in the famous department store Harrods, and while Harrods is familiar to Richard, the Floating Market with its own conventions and trading systems are completely foreign to him.

This instance of the Floating Market is constructed as a fantastic event within the safe and familiar spatial container that is Harrods for Richard, but at the same time it is treated as an ordinary event by Hunter and later by Door, as she knows the rules and conventions of the world and knows how to look for a bodyguard at the Market (idem, 115; 121). This kind of overlay of imaginary meanings to ordinary or 'real world' meanings, in addition to being a part of mapping cognitive space, can be seen as a product of secondary imagination (cf. Coleridge and Roberts 2014, 205–206). The emphasised combined effect of these two cognitive processes is what makes the hidden spaces such interesting an example of why portals are significant when talking about space and spatiality: portals exist in between the overlaid layers of realities and spaces, and connect them to each other.

The blend of secondary imagination and cognitive mapping of narrative space allows for the spaces to have varied distances. One of them is the 'real' or 'true' distance that is based on accurate mapping and based on specific conventions of measurement. The second distance is the 'impossible' distance that is remarkably shorter in either space or the time it takes to travel there. The shortening of spatial distances happens with the threshold portals and liminal space portals, as these portals bring the spatial locations next to each other. The shortening of time used to travel the distance is with the non-fixed liminal space portal, such as a wormhole that takes the user to the spatial location destination in considerably less time. This can be achieved with both liminal space portals and portal items.

4 Temporal Journeys

This chapter follows the concept of time presented in 2.2, which is to understand time as a narrative construct. This category is dedicated to the primarily temporal journeys, in which the element of time is the key factor in the journey. I present cases for each kind of travel for the purpose of illustrating a point that there are stories that share similarities between them, and then to draw conclusions based on the types of time travel narratives.

The chapter 4.1 is concerned with travel that is directed towards the past. The examples used are the *Star Trek* episode "The City on the Edge of Forever" (1967) and Diana Gabaldon's novel *Outlander* (2014). Each feature a travel to the past, which I agree to be the literalisation of a narrative device of a structuralist term called *analepsis* (see McHale 2018). The *Star Trek* example is about the repairment of the changed past and setting the timeline to its previous course, and *Outlander* features a love story and the settlement into that time.

The chapter 4.2 is for the journeys to the future. The examples used in this are: the BBC series *Doctor Who*'s episode "The End of the World" (2005) and the film *Back to the Future* (1985). While the *Doctor Who* episode includes multiple times of travelling into the future, *Back to the Future* ends in time travel to the future and this, has repairment of the altered timeline.

I have dedicated the last category, chapter 4.3, to time progression and the way the time flows when using portals. The examples in this category are from C.S. Lewis' *The Lion, the Witch and the Wardrobe* (2014), *Doctor Who* episodes "The Girl in the Fireplace" (2006) and "Blink" (2007), and Ransom Riggs' *Miss Peregrine's Home for Peculiar Children* (2011). Each of these examples have a different way of understanding and treatment of the progression of time.

The concept of time as presented in "Time" (Scheffel et al., 2014, 9) includes various techniques of evocation: first one being 'absolute' that includes precise time and date, 'relative' that relies on the knowledge of the time of the evocation, 'duration' that has the mention of the period of time. In addition, story time emerges from the combinations of space, events, characters, and plot structure (idem, 10). This is then linked to the *chronotope* by Mikhail

Bakhtin (1982). Time is considered to be the fourth dimension of space, and this connectedness of space and time is what Mikhail Bakhtin calls the *chronotope* (Bakhtin 1982, 84). Bakhtin also stresses that with the use of the artistic chronotope "spatial and temporal indicators are fused into one carefully thought-out, concrete whole. Time, as it were, thickens, takes on flesh, becomes artistically visible" (ibid.). This relates to the world-building concept of timelines that are sometimes visualised to provide clarity for readers to the temporal order of events.

Timelines and chronologies temporally connect events together, and as Mark J.P. Wolf (2012, 165) writes, unifies them into a history that chart cause-and-effect relationships between events, and maintain consistency while providing context for larger movements within the story. Wolf elaborates that timelines "tie backstory into a story's current events and help an audience to fill in gaps [--]. Timelines also allow simultaneous strands of actions, narratives, or other causal chains to be compared alongside each other, providing both synchronic and diachronic contexts for events" (ibid.). Timelines are important to this understanding of time in this chapter, as especially the worlds that involve some kind of time travel narratives have a need to establish a temporal order as the events are revisited and recontextualised (Wolf 2012, 170). Though, I must draw attention to the temporal linearity that is explicit in the term time*line*. Linearity while not a bad thing, presupposes that the event sequences happen on a set order, or chronology, and while that might be true to most cases, some understandings of time treat it in less linear a fashion. Time is treated in various ways in fiction and in the narrative theories, such as the order of narration and the order of events (for example cf. Genette 1980). This chapter focuses especially in the ways in which time is travelled in, and my theory is that time travel has a specific way of treating time in a narrative.

One could divide temporal journeys roughly to two directions: going either back in time or forward in time, but that is if one follows the linear understanding of time where present is in the middle and one can travel to either past or future. Gérard Genette (1980, 35–36) has written about time measurement with comparing the events of the story and the elements of narrative and their progression. Anachrony happens when the order of events in the story and order of events in the narrative are not the same. Genette has identified the possibilities

of leaping forward in time, *prolepsis*, and leaping backward in time, *analepsis*, that are forms of anachrony, and that their 'reach' –or the temporal distance– can be measured from the chronological position that would be the 'correct' position (idem, 48). Steinby (2016, 592) notes that Genette has chosen to replace the terms looking backward and forward in time to exclude the subjective connotations, and that the concept of time is based on the temporal structure of the narrative, and Steinby criticises the idea that this exclusion would give an objectivity to the research (ibid.).

Though, when considered in the frame of this thesis, the terms analepsis and prolepsis gain a new, literalised meaning as time travel with moving either forwards or backwards in time. Brian McHale argues that not only does science fiction literalise lyric figures, but it also literalises narrative devices, and mentions time travel being literalised prolepsis and analepsis (2018, 319). This kind of literalisation is similar to other narrative practices that are literalised, such as the kinds of lyric figures that science fiction theorist Seo-Young Chu (2011, 10–11) writes in her book: "Lyric figures are systematically literalised, substantiated, and consolidated in science fiction as ontological features of narrative worlds." This means that for example personification is literalised as the animation of robots and artificial intelligence. While Chu's position is rather extreme, McHale (2018, 317) mentions that it only slightly exaggerates the features that are widely taken for granted.

David Wittenberg (2013) calls time travel fiction 'the popular philosophy of narrative' in the subtitle of his book, and Wittenberg explains that time travel features not only the "processes by which narratives are formed, but also the experimental conditions under which controlled narratological inquiry might take place" but that "even the naïve reader or audience of a time travel fiction becomes, by default or exigency, a practicing narrative theorist or a practical experimenter in the philosophy of time" (idem, 8). Wittenberg's approach highlights the nature of time travel fiction being rooted in the literalisation of narrative devices that are mechanisms of temporal discontinuity, dilation, or reordering that are introduced into the story. The use of these literalised devices on a story level "makes time travel fiction already, and inherently, a fiction explicitly about the temporality of literary form" (idem, 5). This idea of literalisation is why I think time travel has a specific way of treating time in a narrative, as it has a very literal and concrete approach to such abstract a concept.

4.1 Travelling back in time

Most people have probably wondered what would happen if they could go back in time and change their own lives, or perhaps to change the course of how the events have unfolded on a global scale. There are multiple books written on the topics of alternative history, historical fiction, and texts based on the thought experiments that are centred around historical events. Speculative fiction, as explained earlier, can be thought to create answers to questions such as 'what if', that is the popularised summary of the famous term *novum* used by Darko Suvin (cf. Roine 2016, 48). Novum, as explained by Suvin (1979/2016, 80), is "totalizing phenomenon or relationship deviating from the author's and implied reader's norm of reality." Arguably time travel speculations often appear in the form of 'what if this had happened instead' or 'what if someone from this era found themselves in the past'. These speculations are the key to the thought experiments behind the two main examples presented in this chapter about time travel to the past: *Star Trek* episode "The City on the Edge of Forever" (1967) and Diana Gabaldon's *Outlander* (2014).

Travel to the past can be interpreted as a literalisation of analepsis, or 'looking back' in time. That would entail a clear point where the analepsis happens, which would be the point of origin within the model I have created. In a more linear understanding of time, there is a point that is the present, and from which one can distinguish a journey made to and from, and there are two directions one can choose from: future and past. Travelling to the past is by our standards impossible, since in linear progression of time, one can only move forward and even that is regulated by the way we perceive time to move. The concept of timeline is important in this, as the past that is travelled to can be assumed to be within the same timeline as the characters' present. This would suggest that there is a cause-effect event timeline from that past to the character's original present time. This can be established in multiple ways, one of which is the family lineage that can be traced. An example of this is in *Outlander* (Gabaldon 2014) where Claire meets her husband's ancestor that looks exactly like her husband does some two hundred years later.

Diana Gabaldon's *Outlander* (2014) has a story that focuses on the time spent in the past. The story begins in Inverness, Scotland, and the year is 1945, after World War II. Claire and

her husband are on a holiday, and because of her husband is a historian, they seek out historically important places in Inverness. They go to a hill called Craigh na Dun, where there is a small henge made of stones. They witness a ritual performed near these stones, which is later revealed to be an old tradition for the Feast of Beltane[18]. Later, while Claire is gathering herbs near the stones, she is overcome by a buzzing sound coming from the largest stone. She is whirled though time to 1743, where she sees Scottish soldiers, and runs into a relative of her husband's. (Gabaldon 2014, 38). The formula for the journey would then look like this:

[O_{S1} O_{T1} O_{U1} |Inverness, 1945] →

[P_{S1} $P_{T1/2}$ P_{U1} |Stone] →

[D_{S1} D_{T2} D_{U1} |Inverness, 1743].

Claire travels in time even though she does not intend to do so, and she does not notice it immediately, and she has trouble getting back to her own time, making it so that she must adjust to living in a different era. As Clare travels through time and not space, the shift in the markers of the formula is only in the temporal unit. Claire travels to the past version of the exact same place, and the henge exists then too, so the henge stone has only one spatial location but two temporal locations that can be identified within the story. Temporal locations within the journey are set on the Beltane, defining the temporal frame absolute: the first of May in each century.

The portal itself is a convenient way to transport the protagonist to the past to meet the love of her life, much like in the modern romances that David Wittenberg (2013, 26) briefly acknowledges: "In modern romances, the time travel plot is almost exclusively a transportation medium: the hero or heroine is carried to or from a particular future or historical past, or is visited by a counterpart from that other time; some (usually) heterosexual liaison ensues". *Outlander* fits into this rather short and perhaps a little judgemental description of modern romances using time travel, as Claire does eventually fall in love with Jamie whom she would never have met had she not travelled to the past. Wittenberg does not care to elaborate on the romance with time travel trope further, and he clearly focuses on the more science fiction aspect of time travel fiction, even though attributing romance novels as one

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[18] Beltane is an ancient Scottish and Irish festival celebrated on first of May, at which great bonfires were lit on hilltops. Writers and folklorists various Beltane celebrations and customs in Ireland, the Highlands, and Islands of Scotland have been recorded from the late 18th century forward. ("Beltane, n.", 3.)

of the historically time travel rich genres (ibid.). This kind of portal is interesting as the primary focus is on the exploration aspect, but even within that exploration it is arguably less about exploration in the traditional travel fiction sense, but rather the exploration to meet another person and to fall in love with the person that they would otherwise never be able to meet.

Outlander by Diana Gabaldon (2014) features an enigmatic portal, and using it is described with the sensation of falling. Claire describes the event as being slammed into something non-existent while not being moved at all, and as "a feeling of elemental terror so great that I lost all sense of who, or what, or where I was. I was in the heart of chaos, and no power of mind or body was of use against it." (idem, 35). While this is similar in many ways to the portal transfer in, for example, *Alice's Adventures in Wonderland* (Carroll 2014): they are both enigmatic and natural, magical, and even both include a sensation of falling, but the experience of it is very much an opposite. While Alice experiences curiosity and ultimately boredom from her drawn-out fall, the brief moments when Claire is transferred in time, she gets to experience falling a sort of liminal space and she is terrified. Perhaps the difference is in the way that the protagonists approach the world in general: as a child with no worries and an adult that has just lived through a war.

These different portals, while same on paper and similar in their properties, have such different feeling to them that leaves more questions than answers: Is there a possibility of evoking horror or negative sense of wonder at the same time as evoking the positive sense of wonder with the same narrative strategy? This is taking into account that the sense of wonder is understood more as an effect of estrangement rather than an effect of the sublime. Both can exist at the same time, but do these two variations of the same term have different strategies, perhaps with the sublime being more like the evocation of horror. Jarkko Toikkanen (2013, 10) connects horror to the sublime experience: terror, obscurity, power, privation, vastness and infinity, to name a few.

A more traditional exploration through time travel portal is in the *Star Trek* episode "The City on the Edge of Forever" (1967), that features a trip to a new planet that has a stone structure around which time distorts. Mr. Spock notes that is a "time portal, Captain – a gateway

to other times and dimensions, if I'm correct" (idem, 08:18–08:22), but the stands corrected as a mysterious voice tells that it is a gateway to Earth's past, and the previously empty centre of the stony structure shows various images from the Earth in a quick speed (idem, 08:41; for the visualisation see Appendix 6). One of the people jump in, and the smoke that displayed the images disappears as the character does through the hole in the structure. This puts the other characters from the landing party outside of time, as the history has been changed (idem, 10:29). Two characters jump in after the first, and they are shown to appear in a city (idem, 13:58). This later travel, as it is shown in completion, can be structured thusly:

[O_{S1} O_{T0} O_{U1} | The planet, outside of time] →

[P_{S1} P_{T1} P_{U1} | The gateway] →

[D_{S2} D_{T2} D_{U1} |North America, 1930].

This example features two timelines, for once the history is altered, the characters are no longer in the primary timeline, and thus exist out of time. Because the characters start the journey through the portal outside of time, the original temporal location is marked as zero, while the portal is marked as the first temporal location. The reason for this is that the portal includes time flow, so it has some temporal location as the characters go through. When the characters find themselves in 1930, it is marked as the second temporal location in the destination section. The first timeline is the primary timeline that the characters exist in for the most of the series, and the second timeline happens after Doctor McCoy alters the history. This is a time travel paradox of sorts, as they need to alter the past to get to their own timeline.

David Wittenberg (2013, 151) has written about these kinds of paradoxes and the way they have a sort of need to 'heal' to have narrative conservation: "if characters or events in a time travel story conspire to change the past, very often other characters or events will intercede to forestall such a change or to counteract its influence: paradox will be repaired." (Wittenberg 2013, 151). This time travel paradox is repaired in *Star Trek* as the characters James Kirk and Spock go to the past to set the historical course to what it was and counteract the influence McCoy had in his time travel. This influential moment is the death of Edith Keeler that McCoy accidentally prevents. Edith Keeler's significance is twofold in the episode: in the sec-

ond, new timeline, she goes on to found a pacifist movement that delays United States' partaking in the World War II allowing for the Nazi Germany to win, but she is also significant in that Captain Kirk falls in love with her, making the decision to let her die much harder for Kirk.

The "The City on the Edge of Forever" (1967) example is more about the entry and exploration in terms of repairing the damage done to the timeline, whereas the focus is on the exploration and adjusting to that time within the timeline in *Outlander* (2014). The characters in the *Star Trek* episode go back to change the events back to normal and then travel back to their own timeline, whereas Claire goes back in time and ultimately settles to live in the 18th century in *Outlander* though first attempting to get back. Both feature different portals, but as the *Star Trek* time portal is never shown or used again in the series it carries a different tone to it, which is far more dangerous and potentially devastating to the timeline to be used, whereas the *Outlander* series later features other characters using the portal. Both portal stories have interesting features to them, as the *Star Trek* example has a temporal space outside of normal time progression and outside of any timeline. Existing outside of time, the crew still physically and spatially exist, but they do not exist temporally. This is rather interesting to note, events within a story are often regarded based on Bakhtin's (1982) chronotope, or the space-time continuum. Outside of time still has a time of sorts, which can also be the effect of the medium and the time in which the events are shown.

The formula applied as such presents two kinds of motifs, first being liminal space and the other being a threshold:

"The City on the Edge of Forever" [O_{T0}] $\rightarrow$ [$P_{T1\text{-}2}$] $\rightarrow$ [D_{T2}]

Outlander [O_{T1}] $\rightarrow$ [$P_{T1/2}$] $\rightarrow$ [D_{T2}]

As such, the formula does not present any specific traits on time travel to the past, which can be attributed to the fact that there is no marker for the direction of time travel. The biggest differences within these examples are that in *Star Trek*, the users start at zero time, as they exist out of time at that point. What is not shown in this comparison are the spatial markers that are different: Claire stays in the same spatial location in *Outlander* while captain Kirk and Spock go to a different planet as well.

4.2 Travelling forward in time

Whereas traveling back in time is often about what has been, the travel forward is often about what could be. These are the kind that let the reader wonder with the characters about the marvels of the future, but in a different way from the stories situated in the future. In the stories that take place in the future, the reader is shown a new world straight away and the characters live in that time, whereas in the stories where time travel happens, the protagonist is often new to the world, much like the reader is. If travelling to the past is the literalisation of analepsis, travelling to the future is the literalisation of prolepsis, or 'looking forward in time'. There are many examples that have time travels to the future within the long-running series of *Doctor Who* (2005-present), but I have chosen the example for this chapter from the first series which features an episode "The End of the World" (2005).

In this episode, the Doctor and his companion Rose take the Tardis and travel forward in time per Rose's request. They intend to travel a hundred years in the future to the 22nd century, but end up going further, first to the year 12005, and then to the year "5.5/Apple/26", which is five billion years after 2005 (idem, 01:00–02:50). They are on a spaceship outside of the Earth, as it is due to destroy within seconds. As Tardis itself is not a portal, but it is used to access and navigate the portal, it is included within the Portal category brackets, but as a modified [vP] to signify that it is a vehicle. Tardis is the exception to the rule of the previously established blueprint, but for the reason I originally did not anticipate: that I would need separate markers for portal items and portals. As this journey includes multiple stops, the formula would look like this:

[O_{S1} O_{T1} O_{U1} | London, 2005] →

[vP_{S2} $vP_{T1\text{-}2\text{-}3}$ $vP_{U1–2}$| The Tardis] [P_{S3} P_{T2} P_{U2} | The Vortex] →

[D_{S1} D_{T3} D_{U1} | London, 2105] →

[vP_{S2} $vP_{T3\text{-}2\text{-}4}$ $vP_{U1–2}$ | The Tardis] [P_{S3} P_{T2} P_{U2} | The Vortex] →

[D_{S1} D_{T4} D_{U1} | New Roman Empire, 12005] →

[vP_{S2} $vP_{T4\text{-}2\text{-}6}$ $vP_{U1–2}$ | The Tardis] [P_{S3} P_{T2} P_{U2} | The Vortex] →

[D_{S4} D_{T5} D_{U1} |Spaceship outside Earth, year 5.5/Apple/26]

As the Tardis is explained to be a ‘Time and Relative Dimension in Space’ and that it is a bigger space within a smaller space. The Tardis has its own space and time markers, and it moves the characters through the vortex.

The vortex is in its own dimension and it connects every point in time and space, and it looks like a swirling vortex (for the visualisation see Appendix 7). As they originally move just in time, the spatial markers for the first two destinations are marked the same as the point of origin [S1], but as they leave earth for the last destination, the spatial marker is altered as well [S4]. This journey is sparked by the curiosity to go forward in time by Rose, and partially by the Doctor wanting to show Rose new and amazing things, meaning that mostly the sequence is about the journey made, and finally the exploration at the end of the planet Earth. It is because of the rapid alteration of temporal locations that I consider this to be a great example of the literalisation of the prolepsis, and specifically in the terms of looking forward in time, as the journey is centred on the idea of looking into the future of the Earth.

Back to the future (1985) features two cases of travelling forward after going first back in time. Here I will focus on the journey made to the future, as Marty spends most of the exploration to undo his tampering of the timeline and getting back to his own time. In addition, the first temporal trip in the movie is made into the future, as Doc sends his dog, Einstein, one minute into the future to test his invention (idem, 00:22:11). He calls it a ‘temporal displacement’ and it is established that time has not passed for Einstein, but a minute has passed for them (idem, 00:23:22). Clearer example can be made out of Marty’s return trip, where the point of origin is technically time he travels to:

[O_{S1} O_{T2} O_{U1} |1955] → [P_{S1} $P_{T2\text{-}1}$ P_{U1} | DeLorean] → [D_{S1} D_{T1} D_{U1} |1985]

The DeLorean is a portal item, and it takes the characters to whenever they wish to go to. As the car speeds up to 88 miles per hour, the tracks start to blaze and there is some electricity crackling in front of the car (for the visualisation see Appendix 8).

As this is the return trip, I have marked the destination time as [T1] to mark the time where Marty belongs to –though admittedly he has created a different timeline after all: his father became successful and his whole family life is different to what it was before. The film fo-

cuses on one particular past and future, and that is Marty McFly's personal timeline. The repair that Marty does in the past is to keep his future intact, and he (as well as the audience) keep track of this process though an old family photograph where the characters fade in and out. David Wittenberg (2012, 186) has analysed this as being the product of the danger of oedipalisation within the plot. The repair is thusly not just about the repair of timeline, but it is also an ideological repair centred around the protagonist's existence.

Whether the journey is to prove a point about being able to travel anywhere, as in the *Doctor Who* (2005) example, or a journey to fix the past or the future, these kinds of stories have their own specialities. In the case of *Doctor Who*, the temporal journey is not limited to human lifespan, or even the Earth's lifespan, and it is clearly more adventure-oriented. *Back to the Future* (1985) is set to fix a time travel error within the main character Marty's own life. It is more focused on his life –and the history and future that affects him specifically. Both examples still speculate on what will happen to us, though the focuses are 'species us' and 'family us'.

This 'family us' is central to the film, as it features a common mode of timeline conservation, as things are restored to what they should have been, but instead of the family that is shown in the beginning of the film, Marty's family life is improved in more ways than one, fitting into the 1980's idea of a proper nuclear family, as Daniel Wittenberg (2013, 187) notes: "Marty finds his father (as well as his brother) better groomed, more confident, more professionalized; his mother (as well as his sister) slimmer, more vivacious, more supportive." This improved family life gives a new meaning to the idea of repairing the timeline to what should have been, as the corrected version is presented as a very ideal and idyllic, which is contrasted with the life that really was before the repair. The repair, in the ideological sense, repaired the family's relationship to what it 'should be', but more literally it repairs the timeline in that Marty still exists within it.

The formula applied in this chapter is fairly similar to the previous category:

"The End of the World": $[O_{T1}] \rightarrow [vP_{T1\text{-}2\text{-}3}]\ [P_{T2}] \rightarrow [D_{T3}]$

Back to the Future: $[O_{T2}] \rightarrow [P_{T2\text{-}1}] \rightarrow [D_{T1}]$

The biggest difference is that in *Doctor Who*, the Doctor operates the Tardis through the space-time vortex that is the actual portal and in *Back to the Future*, Marty operates the DeLorean but there does not seem to be a separate portal used. Both are vehicles, but Tardis is established as a multi-dimensional object that has its own space within the space it occupies. Therefore, DeLorean does not have its own bracket while the Tardis requires one.

4.3 Anomalies in time progression and synchrony

The previous two sections have focused on the literalised analepsis and prolepsis, and this part will focus on the sort of literalised anachrony, though not exactly in the sense that Genette has written about anachrony (meaning that the order of events in the story and in the narrative are not the same), but rather the temporal anachrony between different spaces or times, which I most often call *asynchrony* rather than anachrony. Mark J.P. Wolf (2012, 198) writes that "timelines also help to manage temporal structures of worlds where time flows differently than in the Primary World, or at varying rates". The timeline can be in the form of passages, or in some cases they can be written out, such as the example that Wolf (ibid.) presents Walter Hooper's timeline on C.S. Lewis's Narnia. In the span of forty-nine years in the mimetic world, Narnia undergoes its whole history from creation to its dissolution within 2555 years, and that the timelines are connected at various points. Nevertheless the points of connect seem to be without a mathematical pattern[19]. Narnia's time progression speeds up about in the middle, but slows down occasionally, and Wolf (ibid.) attributes this to Lewis deliberately highlighting the varying flow of time to show Narnia's disconnect from the mimetic world.

In *The Lion, the Witch and the Wardrobe* (Lewis, 2014). Lucy Pevensie has spent hours in Narnia, but when she gets back, she discovers that no time has passed. (Lewis 2014, 14; 30.) This is rather typical a trope in portal fantasy: little to no time passes in the other world, while one could spend a lifetime in the other. Either the worlds are not synchronised, that is

[19] "Hooper's timeline shows, however, that while 1900 in England coincides with Narnia year 1, the year 1930 coincides with Narnia year 300; 1932 with Narnia year 302; 1940 with Narnia year 1000; 1941 with Narnia year 2303; and 1949 with Narnia year 2555, just to list a few points of known correspondence." (Wolf 2012, 189). In this passage, the first 30 years in the mimetic world correspond to 300 years in Narnia, while the next two years progress at the same rate. Then eight years becomes almost 700 years in Narnia, and the next year in the mimetic world is a leap of 1303 years in Narnia. Lastly the progression of time in Narnia slows down to a 252 years in eight years.

the time flows in different speeds in the worlds, or that the portals either freeze time in either world, or that the portals transport the characters in time as well. In the case of Narnia, the worlds are not temporally synchronised and the time flows, in relation to the Pevensie's world, much quicker. When the children come back from Narnia after having grown up and ruled the world, they are children again, returned to the same day and time as they left (idem, 202). For the model for this span of time, it can be presented in this way:

[O_{S1} O_{T1} O_{U1} | Professor's house in England, afternoon] →
[$P_{S1/2}$ P_{T1} $P_{U1/2}$ | The wardrobe/forest] →
[D_{S2} D_{T1} D_{U2} |The Forest in Narnia] →
[O_{S2} O_{T2} O_{U2} |The Forest in Narnia, years later] →
[$P_{S2/1}$ P_{T2} $P_{U2/1}$ | The forest/wardrobe] →
[D_{S1} D_{T1} D_{U1} | Professor's house in England, afternoon].

To mark the passing of time, the forest in Narnia is repeated as a point of origin, as it takes the children years to return there and therefore it is not a continuous journey in that sense. The two places exist in an asynchrony of time, as the time flows are very different: they had aged tens of years in Narnia, but only minutes had passed in their own world. The asynchrony of the time flows allows for the children to return as if nothing had happened, but much richer in experiences. This type of journey does very much favour the exploration part, though the portal allows the children to have an exploration within an impossible time frame of having spent years in minutes.

A similar asynchrony of time is central in the storyline in "The Girl in The Fireplace" (*Doctor Who,* 2006). Reneitte is only a child when she first meets The Doctor, but she is older as he finds new windows to her life. The fireplace (for the visualisation, see Appendix 9) is the first and last link between the temporal locations, but the time flow is different and there can be years in between the visits for Reneitte. As Reneitte grows older, she calls her life "the slow path" whereas The Doctor does not age. In the end, where The Doctor fixes the last link between France and the spaceship, he asks Reneitte to wait for two minutes. For The Doctor, it is two minutes, but for Reneitte it was much longer and The Doctor finds upon his return that Reneitte had died recently. She had often shown disgruntlement towards the asynchronised time and that she did not have much time with The Doctor whom she loves deeply. These asynchronies of time serve different purposes in each example.

Where in Lewis' story (2014) the asynchrony serves a dream-like, experience-gaining purpose, in *Doctor Who* (2006) the asynchrony has a melancholic quality to it. They are meant to cross paths throughout Reneitte's life during a few hours of The Doctor's life, never having enough time. The portals within the *Doctor Who* episode themselves have different sets of rules: Tardis is a bigger space within a smaller space, and that space –or rather the spaceship– can be taken anyplace using a space-time vortex – as shown in 3.2.2 in regards to the episode "The End of the World" (2005). Whereas, in this example, the fireplace is always this two-way object set in place to allow observation, so it would be a threshold portal to be crossed. The Tardis is not the portal itself, but it is a *portal item* that allows for the use of the actual portal that is the space-time vortex, which is a liminal space that is connected to every point in time and space.

Doctor Who episode "Blink" (2007) is another kind of non-linear time progression, where time is explained: "People assume that time is strict progression of cause to effect, but actually from a non-linear, non-subjective viewpoint it's more like a big ball of wibbly-wobbly, timey-wimey stuff." (idem, 16:25–16:29). This episode plays on the cause-effect linearity mentioned by the Doctor, as Sally Sparrow's life is effected by her present, her future the year after, and the Doctor from the year 1969. The Doctor has instructions and materials relating to Sally's problem at hand, but she does not know the Doctor, and when she finally meets him, the events of 1969 have not happened to him yet. They are in different timelines, affecting each other in different order. Sally does not travel in time, but she does get to operate the Tardis per Doctor's request. Her best friend, Kathy, travels in time by accident and finds herself suddenly in 5th December 1920 instead of the year 2007 where she was at moments before (09:09). This is due to the 'Weeping Angels' which are statue-like creatures that send a person back in time. The journey for Kathy is this:

[O_{S1} O_{T1} O_{U1} |London 2007] →

[P_{S1} P_{T1} P_{U1} | Weeping Angel] →

[D_{S2} D_{T2} D_{U1} | Hull 1920].

In addition to moving in time, she moves in place, and lives the rest of her life in that point of time, never being able to return, which is a similar pattern to that of Diana Gabaldon's *Out-*

lander (2014). In this case, the Weeping Angel is what transports Kathy. As the Weeping Angel is a sentient creature, the portal is created and managed by it, making the two portals rather different –though not on the parameters of this formula, as the formula does not have anything to differentiate between kinds of portals, nor intent of using portals which is an important part of a journey.

This effect of layering the sense of unease is present in the *Doctor Who* episode "Blink" (2007), as these statues are first revealed to be able to move, later revealed that they are quantum-locked meaning that they can only move when no one is looking at them. The most unnerving reveal is that they can transport people back in time to feed off the unused potential the person had (idem, 22:34–22:56). As their movement or the lack thereof is explained with science, based on that information it can be assumed that their ability is somehow based on science as well. The Weeping Angels are a curiosity within the series, and are used as an element of horror within the episode and later in the series. The transfer itself is quick and painless, but the person cannot get back to their own time other than by living through it. The person transported has no control over being transported or about where or to which time they are taken to. The person stays within the same universe, and can potentially live to reach their own time, as Billy does (idem, 24:54). These are revealed in the order Sally, the protagonist of the episode, gets to know about them, which places the past and the future in an interesting dialogue as some of the events do not happen in an order that Sally expects them to, and later she realises that what has happened to her has not yet happened to the Doctor, whom is the person Sally gets most of her information from.

Ransom Riggs' *Miss Peregrine's Home for Peculiar Children* (2011) has another kind of temporal anomaly, where one can access a certain point in time, and live in that exact date for all eternity (idem, 151). Jacob walks into the bog, following a girl he thinks he recognises from pictures from his grandfather's belongings. He walks into a cairn, which is a Neolithic tomb, and into a chamber through that. He does not find anything there, and thinks he imagined the girl, because the girl would be dead by now, or at least very old. He traces back his steps and finds himself in the past – third of September, 1940 to be precise. (idem, 119–122.) The journey Jacob makes can be put into to formula thusly:

[O_{S1} O_{T1} O_{U1} | Cairnholm, 2010] →

[P_{S2} $P_{T1–2}$ P_{U1} | Neolithic tomb] →

[D_{S1} D_{T2} D_{U1} | Cairnholm, 3rd September 1940]

He comes out the tomb to a different era, and it is later explained to Jacob that he is in a time loop, where the day has reset every day for seventy years to keep the children safe from harm, and that only peculiar people can pass through temporal loops –ordinary people would never be able to follow (idem, 151; 241).

This makes the passage not only a temporal one, but also a portal with an access to a hidden temporal location, which is an interesting blend of the two categories of hidden spaces and temporal anomalies, as the spatial locations stay mostly the same, but the biggest difference is the seventy years in between –and the World War II. Most importantly, the time loop and the journey there is described as a big part of Jacob's self-discovery and him coming to terms with his own family history, as his grandfather had known the children in the time loop. He finds that he, as his grandfather was, is a peculiar himself, and that he has a purpose within this new reality as a rare peculiar that can see the monsters (ibid.) that are after these peculiars. Thus, the time loop and the portal there do not serve just the purpose of getting to know one's own history and meeting his grandfather's great love, but rather about Jacob himself finally accepting this new reality as an extraordinary person.

The formula applications for this chapter are the following:

The Lion, the Witch and the Wardrobe: [O_{T2}] → [P_{T2-1}] → [D_{T1}]

"Blink": [O_{T1}] → [P_{T1}] → [D_{T2}]

Miss Peregrine's Home for Peculiar Children: [O_{T1}] → [$P_{T1–2}$] → [D_{T2}]

There are little variations between these applications with regard to the previous two chapters, which is rather similar to the chapter 3.3. This category is more tied into the understanding and misunderstanding of temporal linearity that the other categories have shown. Each example within this chapter has a different view on the temporal linearity. Mostly these examples are focused on the temporal correspondence of two spatial locations: Narnia and England, or spaceship and Versailles. The times flow differently in each location and the portal is sort of unstable in that the portal does not take them predictably to a certain time.

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Mainly temporal journeys can be seen as the literalisation of the narrative device called anachrony that features both analepsis and prolepsis: looking into the past and looking into the future. Sometimes the stories are based on the idea of looking into the future, like in the *Doctor Who* episode “The End of the World” (2005) where the main characters go and look about a few different eras in the future. The first chapter, 4.1 is focused on the journeys to the past, and the way that the time travel to the past has been treated in various examples. Even though both examples have romance in the exploration that was made possible by the time travel portal, for example Wittenberg (2013) does not analyse romance time travel further, but dedicates a whole chapter to the analysis of time travel in various *Star Trek* series. The chapter 4.2 is about the travel to future time, and it features discussion on the popularity of time travel into the future.

The chapter 4.3 is meant to be an exploration into the kinds of portals and portal stories that have some kinds of temporal asynchronies, whether they are in the form of timelines or time flows. These kinds of stories seem to be more aware of the temporal order of events and temporal linearity than other kinds of stories with temporal portal journeys. This could be due to the awareness being needed in order to have a story that goes against the norm that is temporal linearity. Even though these are mainly about the textual form, these apply to the narratives in audio-visual fiction as well, and one could argue that the medium of audio-visuality and its temporality brings another level to this kind of linear time, as the audio-visual fiction has a set time in the actual world for the viewer in which the events occur, while readers of texts can have different speeds of reading.

Compared to the spatial travel, the model’s ability to account for changes in time travel seems to be less accurate, as it is not very specific. This, however, is mostly due to the spatial categories being vaguer, whereas the time travel requires a distinction to the direction of the journey. This could be remedied with an addition to the portal blueprint. My suggestion would be to add specifying markers to the temporal location markers. One way to present this would be for example [TX] → [T+Y] for going forward and [TX] → [T–Y] for going backward in time. This would mark the direction in relation to the time that is at the point of origin. As an example, the journeys in *Back to the Future* (1985) would look like this:

$[O_{S1}\ O_{T1}\ O_{U1}\ |\ 1985] \rightarrow [P_{S1}\ P_{T1\text{-}2}\ P_{U1}\ |\ \text{DeLorean}] \rightarrow [D_{S1}\ D_{T-2}\ D_{U1}\ |\ 1955]$

$[O_{S1}\ O_{T2}\ O_{U1}\ |1955] \rightarrow [P_{S1}\ P_{T2-1}\ P_{U1}\ |\ \text{DeLorean}] \rightarrow [D_{S1}\ D_{T+1}\ D_{U1}\ |1985]$

Following the suggested markers, these would now show the direction in the blueprint and not just in the explanatory part of the formula. The ability to show direction is crucial for this category in the taxonomy, as the first two taxonomical classes are differentiated by the direction of the travel. If looking at the blueprint as it is in chapter 2.2, the direction of journey is not in the blueprint itself. This requires the explanatory parts to be included, whereas with the addition, one could tell the temporal direction of the journey from the formula.

I pondered on the ability to travel in space without time in chapter 3, and while there were no current clear examples in my materials of that, there are many more of the opposite: journeys in time without space. While the past is seen as a set timeline of events that have happened, and are established to have happened in a cause-effect relation, the future can be argued to be about the speculation of these cause-effect relationships that are set in motion in the 'present' time.[20] The idea of realism is pointed out as the reason for the necessity of travelling in time instead of space in the current science fiction. Wittenberg (2013) bases this argument on the ideas of Richard Gerber and Jean Pfaelzer (idem, 246), but more on the idea presented by Darko Suvin in *Metamorphoses of Science Fiction* (2016/1979) where Suvin describes the shift from space into future time being "due to an interaction of two factors: on the one hand, such a narrative convenience, stunted within strict positivist ideology" and that "on the other [hand], the strong tendency toward temporal extrapolation inherent in life based on a capitalist economy, with its salaries, profits, and progressive ideals always expected in a future clock-time" (idem, 89). Suvin calls this 'positivistic plausibility' where the imaginative space is subjected to the constricts of 'real' space and therefore the only plausible manipulated variable has become future time.

[20] Moreover, David Wittenberg (2013, 39–40) argues that time travels into the future are very often utopian literature, and that the credible utopian or dystopian societies are extrapolated from the actual world's social conditions. Wittenberg argues that utopias are less likely spatial, as scientifically realist utopias that are consistent with the understanding of evolution and its relation to physics must be set in the future which has a past timeline consistent with the actual world's (ibid.).

Whether it is travel backward or forward, the constraints of imaginative space in a mimetic world create more often time travel stories that are tied into the actual world and its representations. The connections of mimetic worlds are established with events that have happened in the actual world, therefore implying that the timeline is the same unless stated otherwise. As of now, I have only touched upon the idea of temporal travel in two directions: backward or forward. However, one could argue that the travel sideways could be possible, which would transport the character to an alternative timeline. This kind of temporal transportation would be considered to move the character between the universes, as the reality and the laws of the world would be altered.

5 Multi-Universe Journeys

The portals in this category take the novum aspect a little further from the previous two, mostly because often the whole setting changes from the familiar to a completely new and strange. A feature of speculative world-building according to Hanna-Riikka Roine is that

> [--] not only fictional characters, events, actions, and consequences are imagined, but also the more general model in which they appear – as a result, the causes and motives for particular actions and events, for example, differ from the ones that may be assigned to them according to our understanding of the factual reality. (Roine 2016, 103)

This idea about differentiating the fictional world from being just a proxy to the actual world further distinguishes the secondary worlds as written by Wolf (2012, 26) in that often in speculative world-building the model of the aspects of reality are mutated as well. Wolf (ibid.) writes about the variation of these worlds: "points of entry for passage between the two [worlds] are often very limited." These points of entry for passage are not explicitly stated as being portals, but they fit the description of portals within this thesis. Portals, according to this, are important within the borders and limits of imaginary worlds and that they are often limited somehow. Wolf also identifies various parameters for worlds: from whole universes to small towns, multiverses and parallel universes that are connected to the actual world.

The main changes in universes in chapter "5.1 Journeys to parallel universes" happen within their relation to the mimetic world: parallel universes are often tied to the actual world. Examples used in this category are: Philip Pullman's *His Dark Materials* (2011), Claudia Gray's *A Thousand Pieces of You* (2014), and Neil Gaiman's *Coraline* (2013). Each has a different perspective to the parallel worlds and their meaning in the story. These often compare the reality to their own, bringing about a discussion between the two worlds.

"5.2 Journeys to other worlds" has more imaginary worlds that can be completely different in geography and the laws of the world in relation to the actual world. Examples used for this category include: L. Frank Baum's *The Wizard of Oz* (2012), Brigid Kemmerer's *A Curse So Dark and Lonely* (2019), and the Pixar film *Monsters Inc.* (2001). The key narrative function I identify is the mythification process that is more prominent in some.

The third category, 5.3, I present here is travel based on dreams and dreaming. I have two examples for this: Mary Hoffman's *City of Masks* (2008) and Lewis Carroll's *Alice's Adventures in Wonderland* (2014).

Based on the concept of universe as a part of "Space" by researcher Marie-Laure Ryan (2014, 10), stories with imaginary worlds are assumed to have a degree of completeness in that the narrative world extends beyond the locations that are explicitly present within the text. The concept of universe has the world in a spatio-temporal understanding, and it also features other features to support it, such as mythologies and wishes. Sometimes, such as in *A Thousand Pieces of You* (Gray 2014), the world consists of multiple parallel universes and therefore the entire narrative world is multiple imaginary worlds all at once.

When it comes to the description of worlds, Wolf (2017, 68) specifies that "a world can be described according to its size, scope, shape, and boundaries" and that, independent from size, "the scope of the world describes the extent of the space covered by the world itself". Boundaries are perhaps better covered in Stefan Ekman's *Here Be Dragons* (2013, 68), and the divisions of areas are done with both borders and boundaries, and the divisions can be geographical, such as mountain ranges and rivers, or administrative, such as hedges or lines on a map, in their nature. Ekman analyses literal maps in the form of cartography, and suggests that the abundance of fantasy maps signalling a need for a visual image of an imaginary setting and to provide structure for the setting (idem, 24). As neither Ekman nor Wolf touches upon the topic of portals, there is little that has already been said about portals and their relation to various worlds. Jennifer Harwood-Smith (2017) has written recently about portals and their function in relation to world-building, which is twofold: on the other hand the portals give information about the world and work based on an understanding of the universe, and on the other, they allow for the introduction and world-building in general.

5.1 Journeys to parallel universes

The travel between universes, and especially parallel ones, is often focused on the differences between the two worlds and the discoveries made in the difference of the two. Parallel universes, sometimes called parallel dimensions, are often variations ranging from small shifts to a completely alternate history. The universes can resemble the actual world or they

can be variations of the story's 'real' world. The differences between the worlds in *His Dark Materials* are varying, mostly due to the explanations given for the existence of multiple possible universes: "if her guess about these universes were right, and they were the multiple worlds predicted by quantum theory, then some of them would have split off from her own much earlier than others" (Pullman, 719).

To put it in another way: the existence of a world comes down to a chance, and sometimes the worlds are similar, and in other cases they are vastly different from each other, depending on the point where the worlds have split from each other. *His Dark Materials* example is a narrativised example of the many-worlds interpretation of quantum mechanics which implies the occurrence of every possible outcome of quantum-level events in parallel universes (cf. Carstocea 2017, 186). Although the current scientific understanding of many-worlds interpretation does not assume interaction of these alternate dimensions (ibid.), fiction can bridge these alternate dimensions together and allow for the exploration of the dynamics between the worlds. In this case, the portals are what allow for the exploration of the parallel universes.

One of the portals described in *His Dark Materials* (Pullman 2011), and specifically in *The Subtle Knife* (Pullman 1997), is found under a hornbeam tree in England in the universe that Will Parry is from, which bears similarities to the actual world. The exact location of the portal is in the city of Oxford, near the Oxford ring road in a park. The temporal location is at night, but other than that, it is not otherwise specified. This portal leads to the city of Cittàgazze, and more specifically in the centre of a boulevard, lined with palm trees. The boulevard is at the very centre of the recently abandoned merchant city (Pullman 2011, 366). The transfer formula would be this:

[O_{S1} O_{T1} O_{U1} | Will's Oxford] →

[P_{S1} P_{T1} $P_{U1/2}$ |Window] →

[D_{S2} D_{T1} D_{U2} | Boulevard in Cittàgazze].

As the portal is the threshold-kind, it is not about the journey, but the exploration of the parallel world. Will sees the place for the first time, and the reader is positioned with him to discover the strange new setting.

This resembles the portal-quest reader positioning more than in *Northern Lights* (Pullman 1995) where the reader positioning is more like in the immersive style with Lyra living in her universe and the reader being expected to be a part of the world and know the ways which the world functions, that is until she encounters another universe at the end of the novel. As this is very much a threshold portal, the portals have the function of allowing for exploration, but later they pose a threat to the whole system of universes, which gives the portal a new meaning in the world system. What is first an innocent event (creating portals) becomes a devastating act and must be undone (closing the portals). This logic is similar to the temporal repairment of paradoxes in time travel fiction (cf. Wittenberg 2013, 15), but in this case, it is the world that needs to be repaired instead of just the timeline.

A Thousand Pieces of You (Gray, 2014) features a young artist called Marguerite Caine, and she sets out to travel between parallel dimensions to find her father's killer. In this story, the transfer from one parallel world to another does not happen physically, but cognitively as moving matter between parallel dimensions would be difficult. The first jump Marguerite makes is one where she is not certain that the device will work, and that how it will work for her. Her first jump is to another version of herself, which is in England instead of United States of America:

[O_{S1} O_{T1} O_{U1} | California] → [P_{S1} P_{T1} P_{U1} | Firebird] → [D_{S2} D_{T1} D_{U2} | London]

As the portal item, the Firebird, is from Marguerite's own universe, the marker is set to that universe. There are no temporal shifts that can be made with the device, so the shifts are primarily based on the universe, and thereby also the location depending where a version of the user is located at that point in time.

This portal item is used to explore other dimensions, and specifically other versions of herself. The narrative relies heavily on the subtle variations of the character's original dimension. It is also established that one cannot really live in the dimension, as they would take over the other version's life, sort of taking over a host body they are using. This sets a moral dilemma that Marguerite faces as she steals moments of life from her other versions. The portal item allows for explorations of the parallel universes, but also –and more importantly –various features of herself and the people around her, as she realises what are the variables that are relatively similar in each version of herself, and what kinds of features change.

For example, Marguerite is always artistic in one way or another, using various mediums for her art.

The scope of these worlds widens at every discovery of a new universe, and it makes the mapping of the narrative space (cf. Ryan 2003) even more complex. Instead of mapping in a three-dimensional space, I argue that there are more layers to these, for each universe is another layer added to the mental map. By this I mean that the metal map becomes multi-dimesional and overlaid with various spaces, as the worlds correspond spatially to each other in a way in *His Dark Materials*:

> Feeling curious, he took out the knife and cut a small window in front of where he was sitting. Through it he saw nothing but blue air, but below, far below, was a landscape of trees and fields: his own world, without a doubt. So mountains in this world did not correspond to mountains in his. (Pullman 2011, 659).

Whereas the cognitive mapping in *His Dark Materials* is spatial as well as cultural and philosophical, the cognitive mapping of *A Thousand Pieces of You* (Gray 2014) could be argued to focus more on the socio-cultural changes that are overlaid with the spatial changes: the spatial changes are explored less in favour of exploring new kinds of societies and world orders. Portals allow for the exploration of these other kinds of worlds, and their boundaries, as the portals themselves are situated as the intersections of these worlds. Metaphorically speaking portals are the gates or holes on the borders of the worlds, and they allow for an interaction between the two spaces.

Neil Gaiman's *Coraline* (2013) features a twisted version of the story's original reality. Coraline goes to an unused room to explore what might be behind an old door, which supposedly leads to another flat. Instead of finding bricks behind it, there is a dark tunnel behind the door. As Coraline walks in the flat, she notices that it is almost exactly like her house, but with tiny alterations (idem, 32–34). The formula for this transfer goes from ordinary to something other:

[O_{S1} O_{T1} O_{U1} |Nutley, Sussex] → [P_{S1} P_{T1} $P_{U1/2}$ |Door] → [D_{S1} D_{T1} D_{U2} |Other House]

The weirdness of the place is highlighted by the fact that the house is called the Other house and the people are called Other Mother and Other Father. They are originally everything Coraline wishes for, but then she is to realise that it is a nightmarish version of her world and her real parents are trapped there. The portal is a threshold between the reality and the

nightmare, or the normal and the other. The sense of horror creeps in on Coraline in the parallel world as she realises that everything is not quite as great she originally thought it to be. The portal transfer itself is through a threshold door, which in itself does not provide much for the actual journey she makes, for the mental journey is of far more importance within the story.

As the Other House is a parallel world created by Other Mother, it can be assumed that the portal is also created –or at least upheld by her, making the enigmatic portal artificial and magical. The portal serves as the only way in and out of this parallel world, and it exists as long as Other Mother does. The slow layering of the realisation that something is not quite right in the Other World, such as Other Mother and Other Father having buttons for eyes creates a sense of the sublime sense of wonder. As the story starts with a sense of wonder that turns into a sense of horror, the two feelings slowly transition from one into the other. The portal enables for a slow exploration of the world, but the portal itself does not have this kind of effect.

I will compare the applications of the blueprint in this chapter with more than just the universe markers, as spatial and temporal locations often play a role in the world:

His Dark Materials: [O_{S1} O_{T1} O_{U1}] → [P_{S1} P_{T1} $P_{U1/2}$] → [D_{S2} D_{T1} D_{U2}]

A Thousand Pieces of You: [O_{S1} O_{T1} O_{U1}] → [P_{S1} P_{T1} P_{U1}] → [D_{S2} D_{T1} D_{U2}]

Coraline: [O_{S1} O_{T1} O_{U1}] → [P_{S1} P_{T1} $P_{U1/2}$] → [D_{S1} D_{T1} D_{U2}]

The motifs are mostly thresholds, though there is one portal item. I have marked the portal items as belonging to its original universe. The subtle knife would also be marked similarly if one wanted to include the knife in a blueprint for a *His Dark Materials* portal made with knife. *His Dark Materials* allows for a full agency, as Will can create portals to wherever he wants after learning the differences in the fabrics of the universe. Marguerite in *A Thousand Pieces of You* cannot choose the parallel universe she shifts into, other than it needs to be one where she already exists. This is the only example of the three where there is a clear exposition of there being other versions of the characters.

5.2 Journeys to other worlds

This category is centred around the variety of imagined worlds, and the journeys there. Different to the parallel dimensions, these imagined worlds can be very different to a mimetic world, let alone the actual world, whereas the parallel universes often bear similarities to the actual world. According to Mark J.P. Wolf (2012, 29) the imaginary worlds that differ the most from the actual world contain most world-building. Wolf also distinguishes between the worlds that exist on their own, and those that are somehow linked to the actual world or representations of it (ibid.). That somehow would in this case be portals that connect the mimetic world into various kinds of non-mimetic worlds[21].

These worlds can have very different kinds of systems on which they operate, such as magic instead of laws of physics that are similar to the actual world. *The Wizard of Oz* (Baum 2012) is one of the older stories featuring portals, and it has two kinds: first is the cyclone, which is a more liminal portal to Oz:

[O_{S1} O_{T1} O_{U1} |Kansas] → [$P_{S1\text{-}2}$ P_{T1} $P_{U1\text{-}2}$ | Cyclone] → [D_{S2} D_{T1} D_{U2} | Oz].

The cyclone is a non-fixed liminal space in that it moves through space and it is a contained space in itself. There is no exploration within the portal, as Dorothy is transported with her house, which is yet another spatial container for her. The cyclone is marked primarily from the mimetic world to the imaginary world of Oz.

The silver shoes are another mode of transportation in the story, and they are described thusly: "[…] they can carry you to any place in the world in three steps, and each step will be made in the wink of an eye. All you have to do is to knock the heels together three times and command the shoes to carry you wherever you wish to go." (*The Wizard of Oz*, 187.) This transports the little girl back to Kansas almost instantly through the air. This journey can be modelled like this:

[O_{S2} O_{T1} O_{U2} |Oz] → [$P_{S2\text{-}1}$ P_{T1} $P_{U2\text{-}1}$ | Silver shoe journey] → [D_{S1} D_{T1} D_{U1} | Kansas].

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[21] Variety referring to the various supragenological classes as explained in Zgorzelski's system (1984, 302–303) presented in chapter 1.4, that are grouped together by Trębicki (2015, 60–62) as non-mimetic literature: paramimetic literature, antimimetic literature, fantastic literature, and exomimetic literature that is non-mimetic literature in the original Zgorzelski's system from 1984.

The silver shoes are a portal item and they enable the journey through a non-fixed liminal space in only three steps. Both portals work similarly, and mostly the portals are about the exploration of Oz, as well as for Dorothy to learn valuable lessons. The transportation happens in three steps, meaning that Dorothy uses the portal item to go through a non-fixed liminal space that is the space in between the point of origin and the destination. As they are magical shoes, and belong to Oz, they are marked primarily to belong to the world of Oz. The travel made is more focused on the exploration rather than the entry or the journey to or from Oz.

In a more recent work of fiction, *A Curse So Dark and Lonely* (2019), Harper fights a stranger, who seems to be in the middle of kidnapping a girl. As she waits the stranger to strike her, she sees the sky disappear around her. She is transported to the castle of Emberfall, where the seasons are out of temporal linearity: one season is repeated in cycles. The division between the castle and the rest of Emberfall is seasonal as well, as the first time Harper moves outside of castle, she unexpectedly encounters snow and winter (idem, 71)[22]. The season in Ironrose Castle lasts for three months and has repeated for five years or so, and the only way out of Emberfall is by using the bracelet induced with magical properties (idem, 9–11; 94; 341).

The first transfer within the novel is modelled like this:

[O_{S1} O_{T1} O_{U1} |Washington D.C., night-time] →

[P_{S1} P_{T1} P_{U2} |Grey's bracelet] →

[D_{S2} D_{T2} D_{U2} | Emberfall, Ironrose Castle, daytime].

I decided to mark the portal item, which is the bracelet, as belonging to the other universe, as it is the one with magic and enables the portal transfer to happen. This particular transfer is definitely a leak in magic, as the travel is told from Harper's point of view and Grey kidnaps her from the street. Harper's world is a mimetic representation with internal laws resembling the actual world's, thus the portal transfer is used as a leak or breach of the fantastic.

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[22] This is a great example of researcher Stefan Ekman's (2013, 68) thoughts of domains and their boundaries – and the way they function in fantasy literature: "Two areas, while side by side geographically, can have quite different rules for how— for instance— time, space, and causality work" (ibid.). These are encountered firstly though a portal transfer, from one world to another, but then also later between the two areas within Emberfall.

The reason for the use of portal is simple for Grey: to get a girl from the other world, whereas for Harper –as she realises later– it is a chance at a new life.

What is central to Harper's journey is Robert Tally's *displacement*: "Displacement, perhaps more than a homely rootedness in place, underscores the critical importance of spatial relations in our attempts to interpret, and change, the world." (Tally 2012, 13). Through the spatial displacement the character gains new ways to interpret their own reality in new surroundings. For Harper, she is taken involuntarily from her world in Washington D.C. and into the enchanted Ironrose castle in Emberfall. Not only is she placed into a different spatial location, but she is taken into a different world where magic exists. Harper is also told that her displacement from her family and home is permanent, and that she cannot go back. This displacement changes Harper's world in more ways than one, as she is also treated differently in the new world as a more capable person than she was in her own world.

The displacement, while staring a new life for Harper, is at the same time a mythification process, for both Harper, as well as her world and her home in Washington D.C. –or the land of 'Disi' as it is mythified as. The process of mythification (Pavel 1983, 85–86) is the transference of people into a culturally mediated level, and in the case of Harper, she is made into a princess from a faraway land –Disi that is very much mythified as well, as no one has ever heard of Disi beforehand, and therefore anything that is said about it moves it further into the mythified level of having truth about it, as no one can really question it. As the facts cannot be checked, and the knowledge comes from the prince to his people, the land of Disi, and Harper herself, has an ontological superiority in that they operate on the basis of a received truth that is intentionally reinforced.

Monsters Inc. (2001) is set in monster world and human world, told from the monster's perspective. The portals in the film are different doors that, when activated, lead to the bedrooms of children (for the visualisation see Appendix 10). They have industrialised scaring, matching monsters to the children to gain maximum number and intensity of screams that power the whole monster world. (00:06:20–00:06:40). These portals are first used in the sequence where Sully and Mike get ready for their day in the factory Monsters Inc. They start in Monster City (00:12:12–00:12:40), and go through to the human world 'eastern seaboard

coming online' and they have a countdown to use the doors, doors are two-way, and the monsters come back quickly:

[O_{S1} O_{T1} O_{U1} |Monster City, daytime] →

[P_{S1} P_{T1} $P_{U1/2}$ |Bedroom door] →

[D_{S2} D_{T2} D_{U2} |Child's bedroom, night-time] →

[P_{S2} P_{T1} $P_{U2/1}$ |Bedroom door] →

[O_{S1} O_{T1} O_{U1} |Monster City, daytime].

The bedroom doors belong to both universes at the same time, they are marked with [U1/2], but because they exist in different spaces in each universe they are marked with different spatial markers depending from the side they are used. The portal is a threshold, as most doors are. These work both ways, but only between two places.

These portals bridge the two worlds together, and as the monster world is dependant on the human world, the later use of the portal redefines the nature of this connection from fright to joy. Monsters Inc. is a subversion of the traditional narrative, as the 'strange world' is mimetic instead of the original universe, like in the *Wizard of Oz* (Baum 2012). The portal is operated by Michael 'Mike' Wasowski and used by James P. 'Sulley' Sullivan. Creator is unknown, but the other actant roles are very clear, as Mike is there mostly to help to operate the door, while Sulley goes in and scares the children in their bedrooms.

While the use of portals in normal, the concept of leakage is taken seriously, as nothing from the human world is supposed to come into the monster world. For example, when the character named Georgie comes back through the door from scaring a child, (*Monsters Inc.* 2001, 00:17:34–00:18:24) he is identified with the code 2319, meaning that he has a child's sock on his back, and the building goes into a red alert lockdown. He is identified and asked to remain motionless and to prepare for decontamination. The CDA (Child Detection Agency) comes to resolve the crisis, and once the sock is off George's back, it is detonated. While the monsters are definitely a leakage to the human world, they get this small kind of leakage that is considered very dangerous –let alone the leakage later on in the film, where a child enters the monster world.

There are many kinds of imaginary worlds, and they are accessed differently, sometimes through a threshold like the doors in *Monsters Inc.* (2001), or non-fixed liminal space in the shape of a cyclone (Baum 2012), or a variety of portal items, such as the Grey's enchanted bracelet (Kemmerer 2019). Each of the examples could be seen to carry a process of mythification, as the other world and the characters are mythified in one way or another: children are considered dangerous and the human world is not visited much. Therefore the myth of children's screams being the only way to power monster world has held on for a very long time, until a proper breach in the form of a child nicknamed Boo arrives, and then modifies that myth.

The Wizard of Oz (Baum 2012) is another, even better example of mythification. Dorothy herself is mythified as the one who killed the Wicked Witch. Wizard of Oz himself is also mythified, for he is presented as all-powerful and the stories keep that mythification alive. Both characters are not from Oz, meaning that the portal has brought both of them into Oz, and they have then been mythified into the land of Oz into various roles, Oz as the wizard/ruler and Dorothy into a hero[23]. These are also a form of actant roles that are imposed on them, and reinforced by others and themselves by their actions. The role of portals is to connect these faraway worlds to each other at some points, while others are fixed into place, some can cross the boundaries at various points in space –these are more often portal items that allow for this kind of transfer, while fixed crossings are more often thresholds or liminal spaces.

The applications of the blueprint are similar:

The Wizard of Oz: $[O_{S1}\ O_{T1}\ O_{U1}] \rightarrow [P_{S1\text{-}2}\ P_{T1}\ P_{U1\text{-}2}] \rightarrow [D_{S2}\ D_{T1}\ D_{U2}]$

A Curse So Dark and Lonely: $[O_{S1}\ O_{T1}\ O_{U1}] \rightarrow [P_{S1}\ P_{T1}\ P_{U2}] \rightarrow [D_{S2}\ D_{T2}\ D_{U2}]$

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[23] The actant role of a hero is described as: "[--] the subject actant* when this actant is in a certain position on its narrative* trajectory, endowed at that moment with corresponding modal values" and that "[--] In a narrower meaning, particularly in studies of oral or classical literature, the term hero is given to the subject actant as defined above, but endowed, in addition, with moralizing euphoric* connotations,* which oppose the hero to the villain* (disphorically* connoted)." (Greimas and Courtés 1982, 142). Dorothy is made hero in opposition to the villain that is the Wicked Witch and thus made into a hero as she accidentally kills the witch right after the portal transfer.

Monsters Inc.: [O_{S1} O_{T1} O_{U1}] → [P_{S1} P_{T1} $P_{U1/2}$] → [D_{S2} D_{T2} D_{U2}]

The biggest differences are not between these examples, but the examples of the previous category. These transfers have changes in the other markers as well, and not just in the universe markers. The blueprint does not differentiate between the change in the world whether it is a parallel or a separate world. Whether there is a need to account for those in the blueprint I am not sure of, but other than that, the application is seamless and tells the necessary information about the transfer.

5.3 Dreams

I have chosen to treat dream travel as its own category, as it differs from the other kind of travel in that the character exists in two places at once. This kind of the travel can be said to happen mostly within the character's own mind –as opposed to the character travelling physically, the characters do travel and encounter a new world even if they travel while sleeping. In the case of *City of Masks* (Hoffman 2008), the characters have two bodies: one in their own world and another in the world they access while sleeping. The travellers have an astral form of sorts: they do not cast shadows, but they can be harmed and they have a physical form of mass.

In *City of Masks* (Hoffman 2008), Lucien falls asleep with an old notebook and is transported to the city of Bellezza, which is a version of Venice, in his sleep and he does this journey by accident. The sequence would be constructed thusly:

[O_{S1} O_{T1} O_{U1} | London, 21st century] →

[P_{S1} P_{T1} $P_{U2/1}$ | The notebook] →

[D_{S2} D_{T2} D_{U2} | Bellezza, Talia, 16th century].

The portal item is the notebook that Lucien's father gives him, and as explained in the novel, it is an item from the world of Talia (idem, 343), which is why the universe marker is [U2/1] as the book belongs to both universes, but originally to the world of Talia. The talisman is brought by Rodolfo to London, and the talisman can only transport a person belonging to the opposite world from where they are travelling to. The original creation of the talisman that transports people between the worlds is told to be an accidental alchemy experiment (idem, 343).

One of the world-building and cognitive mapping strategies employed in *City of Masks* is that the end notes have a drawn map of Talia, as well as a note on the travel between the worlds –Stravagation.[24] The estrangement effect that makes Talia different from Lucien's world is achieved by having a parallel universe that is out of temporal synchrony with the mimetic world. That, and the portal carrying the user during a sleeping period into a dream-like version of the world. The dream is broken when a threat of real danger to the protagonist's person appears, making the dream world more real as an experience. This operates differently to regular imaginary worlds, as Wolf notes: "The need for the possibility of real danger within an imaginary world also occurs in the case of characters who dream worlds. The simplest way to create this possibility is to not reveal that the world is only a dream until the end of the story." (Idem, 236.) While Wolf uses *Alice's Adventures in Wonderland* (Carroll 2014) as an example, the *City of Masks* treated the dreaming differently, as the world is not considered entirely a dream, but rather dreaming is a way to reach the world that exists outside of the dreamer.

The dream-journey is rather different in *Alice's Adventures in Wonderland* (Carroll 2014). Alice is with her sister at a riverbank in the afternoon reading. She then sees a waist-coated rabbit and follows him to a rabbit hole. The portal has cupboards and is described as well, which does not have a specific time allocated to it, but time passes for Alice, so it must have some time flow. She ends up finally in a hall with many doors, which ultimately leads her to Wonderland. This sequence can be shown as:

[O_{S1} O_{T1} O_{U1} | Riverbank, England] →

[P_{S2} P_{T1} P_{U2} | Rabbit hole] →

[D_{S3} D_{T2} D_{U2} |Wonderland].

This tunnel is one of the most iconic liminal spaces in fiction including a portal. It takes Alice to Wonderland, but first she gets to explore the tunnel a little bit, the liminal space almost acting as a softening, gradual shift deeper into the fantasy. I have marked the rabbit hole with its own spatial location marker, as it is an explored liminal space.

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[24] Mark J.P. Wolf writes: "Worlds extend beyond the stories that occur in them, inviting speculation and exploration through imaginative means." (Wolf 2012, 17). This adds to the importance of paratexts, such as maps, to the worlds, as they help the reader to understand the world more.

Alice follows a waist-coated rabbit to a rabbit-hole and with the curiosity of a child follows it. It begins with a rabbit hole, but suddenly turns into a deep well that Alice keeps falling in and ends up in Wonderland (Carroll 2014, 6). The story does not explicate this rabbit hole further than its appearance, which is described in detail. With the lack of information regarding the mechanics of this portal and its resemblance to features found in the real world's nature, this makes a wonderful starting point for an enigmatic portal that is also a natural portal. Enigmatic portals are concerned more on the world-building aspect of enabling the world creation and quick transportation rather than creating rules for the world. However, enigmatic portals like the one in *Alice's Adventures in Wonderland* are very much about evoking sense of wonder –and partially through the mystery of encountering something for the very first time.

Evocation of the sense of wonder can be created by the production of an imaginary object through the secondary imagination as understood by Marius Conkan in "On the Nature of Portals in Fantasy Literature" (2014, 109). And it is with the secondary imagination that allows the reader to go along with the new reality without altering their perception of the actual world and the original meaning of for example a rabbit hole or a wardrobe. As the primary and secondary meaning of an object merge, they contribute to the emergence of the sense of wonder (Conkan 2014, 110). This is demonstrated in *Alice's Adventures in Wonderland* (Carroll 2014, 6) where the portal retains some of its original purpose, shape and meaning while at the same time gaining many new ones: first, the rabbit hole is described as a tunnel, where the movement is horizontal, and then suddenly it turns into a well, giving the rabbit hole a new meaning as having vertical depth and therefore a vertical journey.

Then as the passage down the well goes on, there are new meanings added: "then she looked at the sides of the well, and noticed that they were filled with cupboards and bookshelves; here and there she saw maps and pictures hung upon pegs." (ibid.). It is with the linings of the well that it is transformed to a non-traditional structure of a well, as it resembles a pantry or another kind of storage space –as well as being the portal to Wonderland. By employing the secondary imagination as a cognitive process the portal in *Alice's Adventures in Wonderland* thus produces the sense of wonder subtly by adding layers of new meanings as Alice descends, not producing a stark contrast between the meanings right away. The sort of

‘real world’ laws are disregarded completely after Alice makes her way out of the liminal space, but in that liminal space both the ‘real world’ and Wonderland’s laws are in play.

The applications of the blueprint into dream journeys are similar to the previous categories:

City of Masks: [O_{S1} O_{T1} O_{U1}] → [P_{S1} P_{T1} $P_{U2/1}$] → [D_{S2} D_{T2} D_{U2}].

Alice’s Adventures in Wonderland: [O_{S1} O_{T1} O_{U1}] → [P_{S2} P_{T1} P_{U2}] → [D_{S3} D_{T2} D_{U2}].

The liminal space portal in *Alice’s Adventures in Wonderland* is different in that instead of marking the transition with [S1-2] and [U1-2] I have marked it with [S2] and [U2], though it is not consistent with the rest. Other than that, these portal journey applications are in line with the rest of the applications in this chapter.

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While the previous two chapters have looked exclusively at either space or time, the universe requires a spatio-temporal understanding of the world, and the world as a construction. The chapter 5.1. is focused on parallel dimensions that often seem to adhere to either or both the principal of minimal departure (Ryan 1991) and the many-worlds interpretation of quantum physics (Carstocea 2017). These contribute to the understanding of the built world, and can be literalised through discoveries made with portals. The differences between the parallel universe and an imaginary world are due to their links to both the actual world and the mimetic world. While parallel universes are versions of the mimetic world, the imaginary worlds that are created as non-mimetic are vastly different from the actual world.

Chapter 5.2 follows the heavier built worlds that are less reliant on the actual world and its mechanics –at least as other than an opposite. These worlds are put into opposition through portals, and while other journeys are made voluntarily, some are made either accidentally or involuntarily. The actant roles that otherwise exist within stories, such as the role of a hero that is imposed on the character, and later they are mythified into the world’s culture. The last chapter, 5.3 is a different take on imaginary worlds, as they are worlds that are accessed –or even created– by dreaming.

The universe-category is the most extensive in the changes applied to the blueprint, though the changes themselves do not have a more unique way of showing the variations within the worlds. What the blueprint does, however, is that it allows for the direct comparison between various journeys. If one were to compare changes between a spatial and a universe journey, the difference would be clear, but if one were to compare the different journeys within a category, the distinctions would be harder to make without the explanatory parts within the brackets. One change could be to add a signifier to the location marker, such as [DU] for dream universes and [PU] for parallel universes. Whether that would be a necessary addition, I am not too sure of, as the main distinctions in the blueprint have always been about the transfer and the dimension in which it is made in: space, time, or universe.

6 Conclusions

This thesis is an application of structuralist methodology of taxonomy to the portals that appear in speculative fiction. While the portals have various forms, at their core they enable journeys that are impossible by the standards of the actual world's physics. My hypothesis, that there is an underlying pattern to how portals work that is revealed by the means of taxonomy, is made more explicit with the blueprint I have created in chapter 2.2. The taxonomical classes are based on the location markers that signify a change in space, time, and universe. I stated at the beginning that my aim was to prove that there is more to portals than the convenience of omitting journey in favour of the exploration, and by using the narrative functions, I believe to have demonstrated that portals have a variety of narrative functions that can be employed.

In chapter 2, I focused on the theoretical aspects of portals and ways to understand them and the way portals are used in fiction. What began as a structuralist-minded taxonomy has developed into a thesis containing a variety of approaches that are centred on the narrative functions of portals. The functions identified are: motif, metaphor, world-building, and cognitive processes. Each of these categories have something new to consider, and the overlap of these is inevitable. I have considered the metaphorical applications the least, which is a conscious decision made in order to root the discussion more in the literal and thematic constructions of portals.

The blueprint, I believe, is not complete, and could benefit from certain changes. However, while it does not show the varieties of the taxonomical sub-classes, it differentiates between the three main taxonomical classes. In a structuralist fashion, it provides a standardised way of interpreting portals that is focused on the textual aspects that can be measured. I do think that the model does benefit from other approaches a well. The addition of actantial roles provides further insight into the use of portals and especially to how they are used –regardless of the aesthetics of the portal.

The challenges of creating a taxonomy that I have encountered are related mostly to the issue of closed classification, which in turn presents various other issues related to it: the problem

of too narrow a corpus, the limits of the aspects that can be included in a structuralist taxonomy as well as the limits of topics chosen by myself, and the fact that there are obviously limitations in any method chosen. Not to mention being able to come to terms with the fact that one cannot have an objective and all-encompassing study. The problem of the narrow corpus comes down to a few points: the vastness of the number of examples to be found and used, and how to pick relevant examples to represent the whole. Obviously, that is an impossible task, but hopefully the examples I have picked do offer insight to portals and the texts that include it. The use of a limited corpus affects the results I can offer, and they are, as can be expected, a limited set. Thus, total objectivity was never an option, even if the formula I created to help with the taxonomy aims for objective coverage of the issue. As I did not use every example available from the materials, I have comprised a list of various portals within fiction.

The following table has three columns and a row for each piece of fiction. This does not feature every instance of portal transfers, but each material has at least one distinctive instance of portal transfers, the total number of examples being 42. The journey-column has the following markers: Item, Liminal, and Threshold to mark the kind of portal the journey uses, Liminal space is otherwise fixed unless marked otherwise as not fixed (NF). And the numbers correspond to the chapters: 3.1 is *Travelling quickly through space*, 3.2 is *Travelling straight to another location*, 3.3 is *Accessing hidden spaces*, 4.1 is *Travelling back in time*, 4.2 is *Travelling forward in time*, 4.3 is *Anomalies in time progression and synchrony*, 5.1 is *Journeys to parallel universes*, 5.2 is *Journeys to other worlds*, and 5.3 is *Dreams*. Last column is about agency: no agency, unintentional, intentional, full, and the actant roles for this type of agency in the transfer: user (u), operator (o), creator (c). The roles are marked separately if there are characters that have separate functions or roles from each other.

	Portal type based on Journey	Agency
A Curse So Dark and Lonely (2019)	5.2, Item (Bracelet)	Intentintional (o+u), unintentional (u)
A Thousand Pieces of You (2014)	5.1, Item (Firebird)	Intentional (o+u)
Alice's Adventures in Wonderland (2014)	5.3, Liminal (Rabbit hole)	No agency (u)

Back to the Future (1985)	4.2, Item (DeLorean) 4.1, Item (DeLorean)	Intentional (u+o)+(c) Unintentional (u+o)
"Blink" / *Doctor Who* (2007)	4.2, Liminal (Space-Time Vortex) 4.3, Item (Weeping Angel)	Intentional (u+o) + (u) Unintentional (u), intentional (c+o)
"Children of Gods" / *Stargate SG-1* (1997)	3.1, Liminal (Stargate)	Intentional (u)+(o)
City of Masks (2008)	5.3, Item (Notebook) 5.3, Item (Rose)	Un/intentional (u), Intentional (u)
Coraline (2013)	5.1, Threshold (Door)	Unintentional (u+o)
Doctor Strange (2016)	3.2, Threshold (Magic) 3.2, Threshold (Door) 4.3, Item (Eye of Agamotto) 5.1, Threshold (Magic, glass dimension)	Full (u+o+c)+(u) Intentional (u+o) Full (u+o+c), no agency (u) Full (u+o+c), no agency (u)
Harry Potter and the Goblet of Fire (2019)	3.3, Item (Portkey, boot) 3.3, Item (Portkey, trophy) 3.3, Threshold (Magic, apparition)	Intentional (u+o)+(u) Unintentional (u+o) Full (u+o+c)
Harry Potter and the Philosopher's Stone (2010)	3.3 Threshold (Wall)	Intentional (u+o)+(u)
His Dark Materials (2011)	5.1, Threshold (Aurora) 5.1 Threshold (Knife-made) 5.1 Threshold (Natural rifts)	Full (u+o+c), intentional (u) Full (u+c), intentional (u) Un/intentional (u)
Howl's Moving Castle (2009)	3.2, Threshold (Door) 3.1, Liminal, NF (Seven-league boots) 5.2, Threshold (Door)	Full (u+o+c), intentional (u) Un/intentional (u+o) Full (u+o+c), intentional (u)
Monsters, Inc. (2001)	5.2, Threshold (Door)	Intentional (u)+(o) Unintentional (u)
"Mirror, Mirror" / *Star Trek* (1967)	3.1, Liminal, NF (Transporter) 5.1, Liminal, NF (Transporter+storm)	Intentional (u)+(o) Unintentional (u)+(o)
Miss Peregrine's Home for Peculiar Children (2011)	4.3. Liminal (Time Loop)	Un/intentional (u)+(u+o)+(c)
Neverwhere (2017)	3.3, Liminal (Ladder) 3.3, Threshold (Door's doors)	Intentional (u)+(u+o) Full (u+o+c)
Outlander (2014)	4.1, Liminal (Stone)	Unintentional (u+o)
Stargate (1994)	3.1, Liminal (Stargate)	Intentional (u)+(o)
"The City on the Edge of Forever" / *Star Trek* (1967)	3.1, Liminal, NF (Transporter) 4.1, Threshold (Stone)	Intentional (u)+(o) Unintentional (u), Intentional (u)+(u+o)
"The End of the World" / *Doctor Who* (2005)	4.2, Liminal (Space-Time Vortex)	Intentional (u+o)+(u)
"The Girl in the Fireplace" / *Doctor Who* (2006)	4.1, Liminal (Space-Time Vortex) 4.3, Threshold (Fireplace)	Intentional (u+o)+(u) Intentional (u+o)
The Lion, the Witch and the Wardrobe (2014)	5.2, 4.3, Liminal (Wardrobe)	No agency (u), intentional (u)
The Wizard of Oz (2012)	5.2, Liminal (Cyclone) 5.2, Liminal, NF (Silver shoes)	No agency (u) Intentional (u+o)
Thor (2011)	3.1, Liminal, NF (Bifrost)	Intentional (u)+(o)

Table 1. Table of portals based on the materials

There are the least number of portal items (10 instances), while liminal spaces (17 instances) and thresholds (15 instances) are split quite evenly. Most examples are journeys to parallel worlds (7 instances), other worlds and quick spatial journeys are the next largest groups (6 instances in both), temporal anomaly examples (5 instances), and hidden spaces (4 instances) being the next, and the rest all have three instances each. The most occurrences of intention are the intentional use of portals (29 instances), next being unintentional (13 instances), full agency (9 instances), and no agency (6 instances) has the least rate of occurrence. Identified actant roles features users (61 instances), operators (35 instances), and creators (12 instances).

Cross-referencing some of the data, at least the following conclusions can be made. The portals in category 3 are often used intentionally while portals in category 4 have both unintentional and intentional uses almost as frequently. The full agency portals are evenly represented in each category, and the category 5 has the most variety between all four agency types. Category 5 has more portal items and threshold portals than liminal, while category 3 has mostly liminal space and threshold portals. Category 4 has the least threshold portals. These results are highly dependent on the fictions chosen for this thesis, and therefore any generalised conclusions about the crossovers are to be regarded as a result of a closed and small corpus. For the analysis of narrative functions, another table would be required, and that could show the correlation of each different function type. This table shows, however at a brief glance, the occurrence of various motif types.

One of the most important findings in this thesis are the differences in each taxonomical class. Spatial portals are often in place to either omit or explore the space. The layering of spatial information is interesting in terms of cognitive narratology, and the layering and distortion of spatial mapping would be an interesting feature to research further. Temporal portals allow for the dimension of time to be explored without the constraints of positivism. Multi-universe journeys can blend the other two categories. The portals start conversations between the worlds and even can pose threats to some.

I began this thesis originally as a strictly structuralist taxonomy which then has evolved into containing narrative functions. As a very theoretical thesis, this aims for the understanding of

the phenomenon and to produce a model that could be applied to a variety of genres and portals within the genres. The taxonomy facilitates the various narrative functions of portals that could in itself be a taxonomy. However, I think that the blueprint and the taxonomy based on the journey are what support the functions and create a frame or a base on which to build interpretations on. And that is what taxonomies ultimately are for: critical tools for further analysis.

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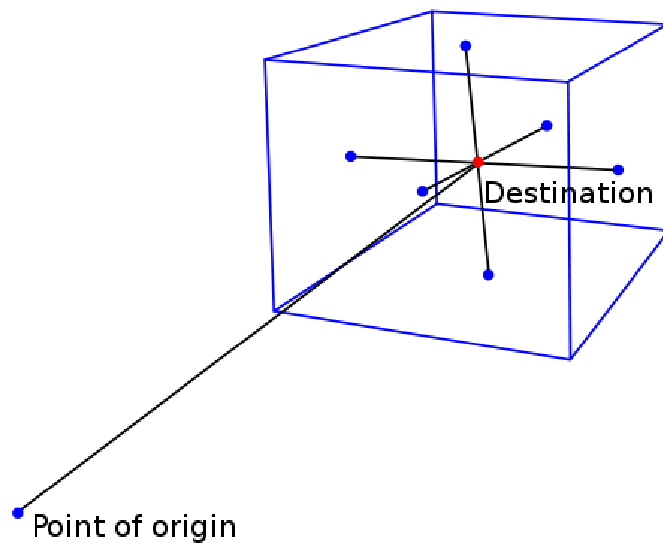

Appendix 1. Seven-point charting system in three-dimensional space

Appendix 2. *Thor* (2011)

Appendix 3. *Thor* (2011)

Appendix 4. *Star Trek*, The Original Series (1966–1969)

Appendix 5. *Doctor Strange* (2016)

Appendix 6. *Star Trek*, “The City on the Edge of Forever” (1967)

Appendix 7. *Doctor Who* (2005–)

Appendix 8. *Back to the Future* (1985)

Appendix 9. *Doctor Who*, “The Girl in the Fireplace” (2006)

Appendix 10. *Monsters, Inc.* (2001)