

## Abstract

The dissertation deals with the representation of fantastic elements in three iconic great works of fantastic literature: J.K. Rowling's *Harry Potter*, J.R.R. Tolkien's *Lord of the Rings*, and Ahmed Saadawi's *Frankenstein in Baghdad*. These narratives are selected due to their significant cultural impression and unique approach to fantastic elements. The study adopts a typological approach to the analysis of the fantastic elements in the selected novels. It confines itself to the field of comparative analysis, and it adopts the modernist and postmodernist trends of studying the fantastic components. The comparative analysis explores how these authors, rooted and influenced by distinct cultural and historical contexts, create and employ elements of fantastical issues such as morality, magical spells, identity, power, and human psychology in ordinary and extraordinary worlds within the theoretical and applicatory frameworks. It applies Tzvetan Todorov's conception of the fantastic in his seminal work about fantastic elements, and the study applies Manlove's theory of fantasy. His theory departs from Todorov's critical postulate of the supernatural.

The dissertation is full of seven chapters, each one presenting its important contribution of critical analysis about the subject. The first chapter deals with an outline of the study objectives, introduction, research questions, and importance of the study that provides a better understanding of the role of fantastic literature in selected narratives. It is presenting the theoretical framework.

In the second chapter, it provides the fantasy origin and its location in literature and a comprehensive review of relevant scholarly and relevant previous studies about fantastic literature. It also points out the gaps, particularly regarding the comparative study of fantasy literature from Western and Middle Eastern traditions.

Whereas, the third chapter deals with Rowling's Harry Potter series analysis of fantastical elements in the novel and its construction of an alternative world that mirrors pressing ordinary world issues, including magical enchantment, prejudice, and personal growth.

The fourth chapter focuses on Tolkien's *Lord of the Rings* analysis of fantastic elements and delving into the construction of Middle-Earth as a richly detailed World War II. It explores Tolkien's language employment, mythology, and symbolism to craft a narrative that mixes the ordinary with the extraordinary world. The analysis of fantastic elements in Saadawi's *Frankenstein in Baghdad*, located in the fifth chapter, shows the author's use of fantastical elements to portray the horrors of war and its psychological perception from the cultural impact that occurred in Baghdad post-war in 2003.

The sixth chapter presents the comparative study for the selected novels. It highlights the culture and historical influences shaping each author's narrative of the fantastic while exploring shared and different attitudes toward them, like social transformation, justice, and morality.

Finally, the last chapter is the conclusion that concludes the comments on the study and provides answers to the study questions. The dissertation points out the fantastic component as a powerful literary tool that transcends cultural parts, inviting readers to reflect deeply on being's life condition. Besides superimposing works from Western and Middle Eastern traditions, it offers a simple perspective on how fantastic literature evolves to resonate with diverse cultural context