Chapter 125

An analysis of the use of the video game with the experience of cinematic convergence in the community of fans and players – The case of Hogwarts Mystery

Maria Júlia Limeira Vieira
Ma.; Ph.D. student at the University of Aveiro – DeCa – DigiMedia

ABSTRACT
In 1997 that the Harry Potter saga at the end of its first book released managed to attract fans from all over the world there several ways to consume the content created by the writer J. K. Rowling were created, bringing to the media and the entertainment industry an object of study comprehensive in its multiple expressions within the culture of convergence. In addition to the books and movies, Harry Potter fans were able to learn about interactive content that brought them closer to the work. An example of this interactivity is the video games created to bring the user an experience closer to reality, thus creating a greater empathy between the player and the work.

In this context, this study aims to analyze the video game available for mobile, the Hogwarts Mystery, about the culture of convergence, bringing the fan and the user as a source of inspiration for the acceptance, representation, and continuity of the game in the community of fans. This analysis will focus on understanding what are the strategies used by the creator of the video game to enhance the active participation of fans of the saga in this game through the culture of convergence thus analyzing the result of acceptance of use by players.

Keywords: Video game, Hogwarts Mystery, Fan community, convergence culture, *Fadons*.

1 INTRODUCTION

The Harry Potter saga had its first book published on June 26, 1997, and since then, a worldwide fever has been launched about the universe of the world's best-known wizard. From the stories of the books, other types of content have been created to expand this universe beyond the imagination of readers, such as movies, entertainment websites, amusement parks, and video games.

The culture of convergence is very present in this expanded universe, as a way to eternalize all the work created by the author, which benefits both consumers and the creative industry itself. The most recent work created for the *Potterheads* (the name given to fans of the adventures of Harry Potter) was the mobile video game, the genesis of the *Role Playing Games* (RPG), Hogwarts Mystery, where the player manages to create his avatar to start his academic life at the school of magic and witchcraft of London, Hogwarts, the same one that studied Harry Potter, the protagonist of the book.

In addition to all the design, characters, interactions, and challenges created in the game, based on the narrative of the book, the application also has a large interactive presence on social networks, which keeps the audience very connected and connected in all the events, challenges and news that are to come.

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Based on the study about the culture of convergence and participatory culture from the perspective of the author Henry Jenkins, we have as the object of the research the case study of the video game Hogwarts Mystery. This work aims to understand the creation of accessory content from an original literary work, for interaction and eternalization of a certain audience of fans, without losing the context in which it is inserted. It is intended to demonstrate the relevance of the emotions provided by the interactive experiences of the video game by the community of fans and their acceptance of the continuity of the game.

2 ART HISTORY: THE HARRY POTTER SAGA AND ITS EXPANSIONS

The chronology of the literary work Harry Potter begins on June 26, 1997, when the American publisher *Bloomsbury* released the first book: Harry Potter and the Sorcerer's Stone, by the author J. K. Rowling, and since then it has become a great phenomenon not only in the field of literature but also in other means of entertainment, like movies, amusement parks, video games, etc.

Later, in the following years, the author released six more books in the series, translated into 62 languages, published and reissued in several countries, they are Harry Potter and the Chamber of Secrets (2000); Harry Potter and the Prisoner of Azkaban (2000); Harry Potter and the Goblet of Fire (2000); Harry Potter and the Order of the Phoenix (2003); Harry Potter and the Prince's Swallow (2005) and finally, Harry Potter and the Deathly Hallows (2007). All editions of the books achieved record sales worldwide, according to Reuters, obtained an estimated 450 million copies sold, especially for children and adolescents (Cristina & Silveira, 2012).

In addition to the great success of book sales, the conversion of literature to cinema also obtained a great milestone among the consumer public of this work. The first film was released on November 4, 2001, with the narrative of the first book obtained on its first day a record of $ 33.3 million, surpassing *Star Wars: The Phantom Menace, and* on the second day of opening reached $ 33.5 million, thus totaling $ 90.3 million in just one weekend, being recognized for a great successful film production[1].

The narrative of the book revolves around a child witch (Harry Potter) who grew up unaware of his real identity, created by his uncles. His parents were murdered by a powerful dark wizard, Lord Voldemort, who in committing the crime also tried to do the same to Harry as a baby and to no avail. He left him with only a scar on his forehead and so the story develops in its first chapter: "The Boy Who Survived."

In the stories of fairy tales, myths, dramatic plays and modern stories there is the hero who becomes the symbolic figure of the context and who does whatever it takes to survive and/or feel fulfilled, whether he likes it or not, and in the story of the boy Harry is no different because the conflict that is generated between the protagonist and the villain is not always carried out in a pleasurable way by the wizard, thus, the saga enables the contemporary subject to identify with this reality from the transcription of the cultural transmission of values (Rosa, 2008).

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[1] https://www.hollywood.com/movies/box-office-analysis-harry-potter-breaks-records-57232735/

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2.1 UNDERSTANDING THE CULTURE AND BACKGROUND OF FANS

The creation of a community about a given work causes various formations of groups to be created around debates, opinions, and even creations of new content based on the original work. Regarding interpersonal groups, *fanfiction* can be mentioned, characterized as a founding element of the indirect participatory relationship within the communication between all. The best way to exemplify *fanfiction* is the parallel creation of a specific work, whether of literary or cinematographic origin (Sanseverino, 2016). The *fanfictions* linked to the Harry Potter saga are present by digital means in blog format and websites that continue the story in various ways, whether they are by running texts in the narrative, poems, comics, etc. thus resulting in a collaborative culture of convergent content of the media.

In addition to *fanfiction*, another reference to fans is the so-called *fandoms*, recognized as a group of fans who actively act in appreciation and direct participation for the continuity of a given work. The main characteristic of *fandoms* is the performance as a critical and impertinent reader, unwilling to learn and accept what is transmitted to him in responding as an active product of contents, thus appropriating meanings, reinterpretation, creativity, and personal expression, being individual and/or group (Souza & Martins, 2012).

> According to Henry Jenkins, in his study of fans, embracing *fandom* is a transition from sociocultural isolation to active participation in a group of receptiveness to their productions and in which there is a sense of belonging. Thus, a feeling of community is generated, sometimes formed by up to thousands of fans, united by sharing the same interests, but also by valuing the meeting and the debate of ideas, the sharing of experiences and knowledge, capable of transforming personal reactions between individuals and objects into social interactions: from fan to fan, from fans to the product and from fans to the producers. (SOUZA AND MARTINS, 2012, p. 5)"

Both *fandoms* and *fanfictions* are inserted in the participatory context about the convergence and continuity of the work, whether it is done directly or indirectly, collectively or individually, however, it is necessary the active interaction between them so that the growth and quality of the forums and content created by fans are increasingly strengthened, for this generate an approximation both of the fans between fans and of the authors with the fan. Currently, the best channel for this communication flow is done digitally through the internet.

In this way, the first perception for a greater approximation between the media is made without direct interventions and limitations, in addition to providing fans and consumers of culture a diversified interaction and consumer experience, thus generating a collaborative cyberspace in the convergence of the Harry Potter saga.

2.2 THE CONVERGENCE OF THE WORK

In 1979 we heard for the first time a concept of convergence cited by Professor Nicholas Negroponte in the field of digital media, arguing that the slight intersection between the main branches of communication and information would become by the year 2000 a dominant trend in the consumer market

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and the 80s and 90s the same expression was used in the United States and Europe to promote the "deregularization of the average", thus initiating a new market perspective (Garson, 2019).

After the repercussion of the initiation to convergence in the communication academy linked only to the technical apparatus thinking only about the functions and ownership of the media announced by Negroponte, a new vision presented by Henry Jenkins based on the consumer behavior of the new media emerges. Jenkins' main object of study is directed to fans, who through the internet and technology can comment, opine, and even produce content from the works they consume, transforming and encompassing the culture of convergence and resulting in participatory culture and collective intelligence, thus resinifying the initial concept of mass cultural products (Garson, 2019).

Each original work carries within itself a cultural, temporal, and social context, however, so that it can perpetuate for long years, respecting the various forms of consumption, a new concept of the media emerges the culture of convergence. Jenkins (2009) explains this theory as a flow of content generated through multiple media platforms, digitally and technologically, with the active cooperation of various media cultural markets and the migratory behavior of the various consumer audiences that go in search of new ways of consuming content, with diversity in experiences and entertainment based on a given work.

With the emancipation of the culture of convergence, the form of interaction between the multiple channels (creator, product, producer, and consumer) from a certain theme/work makes the communication between them more comprehensive, generating possibilities expansion and a new model of the industrial market (Jenkins, 2009). Entertaining, the act of converging an art to multiple platforms is an initially corporate, top-down process characterized by an alternative convergence, as the author explains. Currently, companies that develop and design this type of conversion tend to accelerate the flow of content through various distribution channels, thus increasing profit opportunities, expanding the consumer market, and consolidating the commitment to fans to keep the work active (Jenkins, 2009).

In this way, the interaction between fans of the Harry Potter saga is a great example of the theory defended by Jenkins about convergence, both on the part of producers and entrepreneurs and on the part of *fandoms*. Currently, numerous digital content platforms cover Rowling's work, not limited only to online content on web pages, the bet consists of toys, clothing, theme parks, video games, etc. investing more and more in real-time interactivity and with humanized experiences, thus enabling users new experiences.

3 HOGWARTS MYSTERY: THE VIDEO GAME BEYOND THE CINEMATIC EXPERIENCE

From the narratives of the Harry Potter books, numerous interactive contents have been created for reproduction beyond the imagination of readers, in search of meeting the continuous and growing demand of *Potterheads*[2]. One of the most recent projects created was the video game for iOS and Android, in the RPG genre, Hogwarts Mystery, on April 25, 2018, by *Jam City* and *Portkey Games*.

[2] Nomenclature used for *fans* from the Harry Potter saga

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According to the game's official website, Harry Potter: Hogwarts Mystery, [3]this is the first video game made for fans to be used on mobile devices, in which the player can create their character and experience the whole experience of studying at *Hogwarts* school, the same as the protagonist of the book. It is worth mentioning that the story is not written by J.K. Rowling and as for the narrative of the game, the creators claim that the whole story takes place before the arrival of Harry Potter at *Hogwarts*, but with the entire universe in which he lived in his time, thus obtaining a connection with the films, the book, and its fictional narrative context, but not with the character itself.

The story synopsis on which the RPG's narrative is based is told between the 70s/80s when a *Hogwarts* student named Jacob was expelled for violating school rules while searching for the Damned Crypts. The player, by defining the gender of the avatar, becomes the brother of Jacob, whose entry into Hogwarts takes place approximately 10 years after the event. As in Harry Potter and the Sorcerer's Stone, upon entering the school, the player makes his first friend (Rowan Khanna) and must go to Diagon Alley to provide his teaching materials to start the school year, as shown in Figure 1. This context shows the first characteristic of the literary convergence of the books of the saga to the [4]*gamer* narrative in the work of the video game.

It is noted that graphically the environment is represented literally with the film, with several features that transform the user experience much more interactive with the work, characterizing the first reference of the cinematographic convergence to the video game graphically and visually.

Figure 1: Diagon Alley Scenery: Hogwarts Mystery
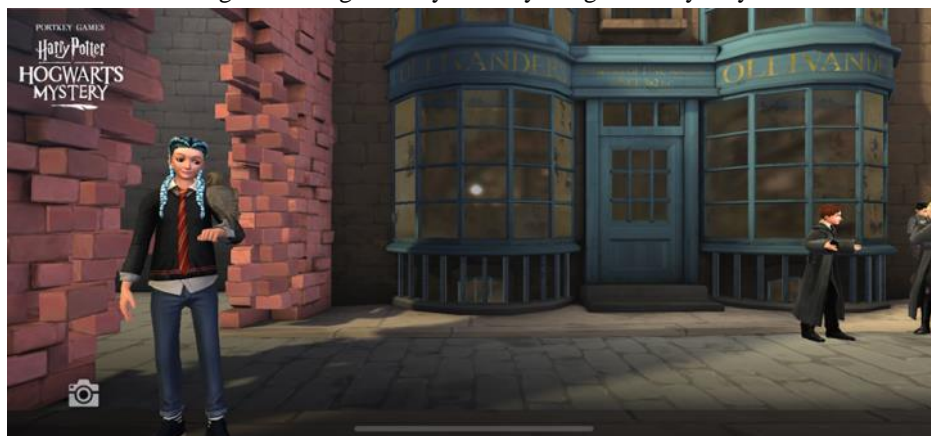
The main objective of the narrative revolves around the player's mission to unravel the mystery of his brother's disappearance while his seven school years at Hogwarts take place, going through challenges and creating relationships with other characters.

In addition to the graphic environment making references to the films, the literary context also assumes this role bringing to the video game the appearance of characters present in the books, among them Gui Weasley, Carlinhos Weasley, Tonks Nympher, Cedrico Diggory, the Malfoy family among others that arise

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[3] http://www.harrypotterhogwartsmystery.com/pt-br
[4] Information is taken from the site https://harrypotter.fandom.com/pt-br/wiki/Harry_Potter:_Hogwarts_Mystery

throughout the challenges. The Hogwarts professors are also references that are present: Rubeus Hagrid, Severus Snape, Minerva McGonagall, Albus Dumbledore, Philius Flitwick, and Rolanda Hooch.

It is observed that in Hogwarts Mystery, the characters are reproduced faithfully to the films, respecting and representing the identities of the actors chosen for the role, as represented in figures 2, 3, 4, and 5. According to Jenkins (2009), the convergence of the faithful work to the original brings to the fans a greater representativeness for a lifetime consumption of the same and even more identified with the power of reproduction, a concept that exemplifies the success of the works that arise until today from the Harry Potter franchise.

Figure 2: Characters: Lucius and Draco Malfoy in Hogwarts Mystery

Figure 3: Characters: Lucius and Draco Malfoy in the film: Harry Potter and the Chamber of Secrets

Figure 4: Character: Professor McGonagall in Hogwarts Mystery

Figure 5: Character: Professor McGonagall: Harry Potter and the Sorcerer's Stone

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By following the video game, the user wins or loses points for the house for which he was chosen to represent, and at the end of each school year happens the Cup of Houses, which if he is the winner, is rewarded with 100 jewels to be used throughout the challenges. In addition to this experience, the lessons that take place throughout the school year are made based on challenges proposed at the end of each class, where the player earns stars by awarding each mission performed, thus generating rewards. The challenges are represented by the interactive actions of casting spells, answering questions from the class, or drawing potions, the same actions done in the books and movies of the saga, which lead the characters to action.

Currently, the video game is available only for mobile phones, both on Android and IOS (represented in figures 6 and 7) where the user can download it.

Figure 6: Android platformFigure 7: IOS platform
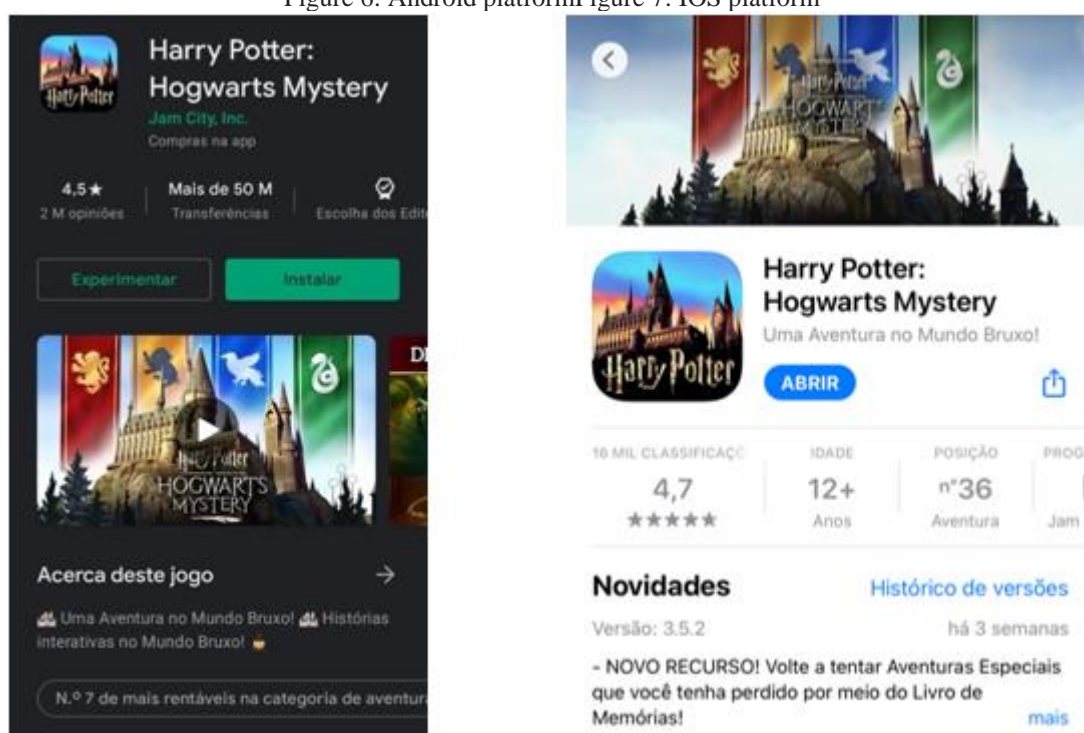
After the installation of the video game, it is necessary to register to start the adventure, being also available the option to log in through an account on the social network Facebook. Once the registration is done through Facebook the player can have access to the interactive challenges online with other users of the same platform.

In addition to the official website translated into 8 languages, consisting of a photo gallery, and videos, the communication of the game with users consists of a question and answer session for fans and even a newsletter subscription and also has a presence on social networks. The platforms with the official account available are: Facebook (673K), Twitter (262k), and Instagram (980K), often fed with interactive, promotional, and inspirational content, with English as the main language, which makes the product an excellent means of participatory exchange between players from all over the world.[5]

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[5] Number of followers the date of collection of 21/01/2023

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4 LITERARY NARRATIVE AND CINEMATIC NARRATIVE VS. INTERACTIVE NARRATIVE

Despite all the aesthetic correspondences in the scope of the video game about the convergence of the work, there is a starting point that differentiates them, in this case, the study of the literary and cinematographic work Harry Potter from the production and elaboration of the video game. According to Zagalo (2013a), this difference in the narrative expression of a video game is characterized by the interaction of the player with it, which was revealing each decision made by those who play it, thus creating meaning in the work from its actions, to which the player is led to perform. This, among the meanings that the game creates within the user experience, the author highlights the layers existing within its creation: Environments, Characters, and Interactivity.

From the concept of interactivity that differentiates a literary narrative from a video game, one can observe these three narrative components of driving, starting with the environment. This layer corresponds to the entire stylistic component of the game, the audio and visual space in which the story takes place. Zagalo (2013a) shows that this component is a fundamental point for the game to have rhythm and thus build an atmosphere of meaning creation at the emotional and cognitive levels. In Hogwarts Mystery, this aspect is observed in the presentation and reproduction of the castle environments in which the story is told, an environment that follows the patterns made in the films of the saga and the descriptions of the books.

Next, in figures 8 and 9, a graphic example of images that portray the co-creation of the environment as a narrative context to introduce the user to the universe of the game, related to the visual identity already created in the films produced.

Figure 8: Scenario of the main alão At Hogwarts Mystery

Figure 9: Main hall setting in the film: Harry Potter and the philosopher's stone

The second layer cited by Zagalo (2013a), refers to the creation of the character. The author explains that the fact that the creation of the character by the user comes after the creation of the environment, is in parts, resulting from the definition that it makes when choosing the environment in which it will inhabit/use. The identification that the reader has when consuming the work is also transported to the game, as it makes

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the choices for which team/house will compete, thus mirroring a more personal interaction between the work and the fan.

The steps of the character creation process in Hogwarts Mystery, begin with the player creating his avatar, with physical characteristics that identify him, such as hair color, hairstyles, eye color, face shape, style of clothing, etc. Then you have to choose which house you will stay in when you spend your academic years at school. It is worth mentioning that the students of each house assume certain characteristics of different personalities, such as "more courageous, wise, intelligent, audacious, etc.". Represented by the protagonists and secondary characters of the books.

As in the film, the choice is made by a graphic object (the selector hat), identified in figures 10 and 11, which will define the house in which the participant will be based on their emotional characteristics, their qualities, ambitions, and personality. By creating your avatar and participating in the selection of houses, the environment changes for each choice, changing the graphic design of the castle's rooms, the costumes, and the friends that surround you in the game.

Figure 10: House Selection at Hogwarts Mystery

Figure 11: House Selection in the Harry Potter Movie and the Sorcerer's Stone

It is also observed in figures 10 and 11 that the convergence of the cinematic work of the first film: Harry Potter and the Sorcerer's Stone, is represented graphically in the video game Hogwarts Mystery in one of the main stages of the process of interaction and recognition/identification of the fan. Therefore, the linearity and continuity of the process of extending content to consumers are increasingly explored at a technological level.

The three axes that define the characterization in which the character will be chosen by the player are based on the physical, psychological, and social aspects in which he identifies himself (Gonçalves & Zagalo, 2013). In each aspect, the user is characterized by:

-Physically; Physical characteristics of the avatar such as age, gender, height, cut and hair color, etc.

- Psychologically: ambitious, courageous, shrewd, intelligent, etc.

- Socially: relationship with NPCs (Non-Playable Characters, avatars not controlled by the player) and with the members of the house, friendly, scholars, faithful, etc. The interactivity aspect is characterized by all the events that require the intervention of the player in an active way when making decisions that decide

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for themselves the narrative of the video game. It is subdivided into three parts: navigation, manipulation, and participation, which constitute the triad for the elaboration and fluidity of the video game (Zagalo, 2013a).

In addition to the friendships and bonds that are made with characters that are also present in the films, the player is led to fulfill daily and weekly challenges to win prizes, as well as learn new spells and magic potions in the classes, taught by the same teachers/characters of the book, thus creating an interactive and participatory synergy of driving.

The participation of the player according to Zagalo (2013b), is the most complex and demanding part in the scope of the interactivity of a video game, because it is necessary to think about the best way to conduct the narrative so that the participation in the game is fluid. That is, to adapt the rules in which the player's relationship with the game world is defined, as can be seen in figures 12 and 13 that to advance in the next stages of the challenges users need to make emotional and strategic decisions to move forward.

Figure 12 and 13: Participatory Interaction I– Hogwarts Mystery

Finally, in the aspect of creating the meaning of interactivity, there is a need for active participation of the player that influences the construction or reconstruction of the messages transmitted narratively by the video games. In this aspect, in addition to stimulating the user to participate actively, it leads the narrative to an outcome of continuity and greater game time.

Some characteristics of the video game Hogwarts Mystery relate to the profile of the active RPG player, starting with having to take on a character in the narrative so that it leads the story, without necessarily having a "winner or loser", but an avatar that defines the course of the story that will take.

The fact that the game is made online and can connect with other players anywhere in the world in real-time, makes it characterized by the MMORPG format, thus enabling a more active experience of what they are playing, with the narrative of a fictional virtual environment created for the characters to develop the stages of the game with greater interactivity and continuity.

It is worth mentioning that the characterization of the virtual environment is also the reference to socialization, community, interaction, and *role-playing* environments, allowing users to live new experiences in the narrative characterized by the RPG (Mastrocola, 2013).

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4.1 INTERACTIVE STORYTELLING AS AN EMPATHETIC AND EMOTIONAL EXPERIENCE

The experience of using video games for social connections is far beyond just the simple act of playing. The identification of the player with the narrative triggers factors relevant to the emotional and psychological study within the video game, which we will address in this chapter.

To this day various concepts and definitions of emotion have been created from research and cognitive experiences. Coming from two words from Latin *ex movere*, which mean movements, the definition of emotion is very close to attitudes and reactions and even simple movements of our body. James-Lange defends emotion as a physiological alteration caused by the stimulus of the environment and it is transmitted by sensory perception. Later this theory was conceived as dependent on the perception that man has about a certain fact, that is, how we understand and understand a certain situation, and the concept of cognitivism arises (Casanova et al, 2009).

In addition to the above concepts, there is also the definition of basic emotions and secondary emotions, defined by Damasio (1994) et al (Zagalo, 2009). The basic emotions are the so-called universal, also related to the fact that they are congenital, happening almost automatically or unconsciously, while the secondary ones are a reflection of the mixtures of basic emotions, learning, and assimilation of culture to which the individual is subject. According to Damasio (1994) et al (Zagalo, 2009), we are all born with primal emotions and as we form systematic links between categories of objects and situations, the second one begins to occur.

However, from the creation of a new affective community of players, it is relevant to highlight the psychological concept of empathy of psychological identification about a given work, which is converged in video games.

In addition to the importance of understanding the psychological factors developed by the human being related to emotional experiences and feelings, the factor "empathy and psycho-emotional identification" is also necessary for the user experience, especially when it comes to the convergence of the literary work Harry Potter to the video game.

4.1.1 The empathy of the Harry Potter reader as a potential user of the Game

The feeling of empathy is very close in the process of studying interactive emotions within video games because the user will hardly stay connected to the game if he does not feel identification with the elements presented to it, whether in the graphic, narrative, or emotional aspect.

Currently, the concept of empathy is based on the dismemberment of the German word Einfühlung, formed from the words "*ein*" (in) and "*Fühlung*" (feeling), translated as "to feel with". It would be in summary the translation of the Greek term *empatheia* which means passion, state of emotion, formed from in (in, within) + *pathos* (suffering, feeling of emotion), a term created by the German Rudolf Lotze in 1858 that characterizes the ability of the art spectator to project himself on a certain appreciated object, something similar to feeling on the object, identifying themselves in it (Pereira, 2013).

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However, the process of creating empathy for a particular object or work is closely linked to the emotional components followed by this premise, where the passive subject can, within his possibilities, recognize himself emotionally in the plot. Tracing a small comparative social analysis of postmodernity about the literary work Harry Potter, we can identify some fundamental points for the empathic development of users. Currently, children and adolescents reflect the dynamism of a group with great needs for understanding and identification, whether, by social or psychological means, they need new stories and contexts that portray their reality, emotional issues, and questions being represented by real or fictional means (Rosa, 2008). For children, fairy tales are potentially non-threatening forms of authentication so that they can resolve issues and seek solutions to their dilemmas, thus allowing them to have determined control over their internal dilemmas (Rosa, 2008). The same is characterized in adolescents, a reflection of childhood experiences.

From this premise, it is necessary to understand the process of empathy, representativeness, and recognition of the narrative of the book written by J.K. Rowling towards children and adolescents (and perhaps adults).

The structure of the narrative is initially divided into two communities, that of witches and that of "non-wizards" *(muggles),* being the *muggle* community the author portrays the daily reality of the "normal" citizen and thus, raises criticism about it for the lack of importance of magic in people's lives, living an apathetic life and without major relevant events, self-centered and individualistic. The witch community, on the other hand, demonstrates the values that today's society is lacking, to balance some of our individual and also social internal needs for a healthier life (Rosa, 2008), as the author quotes below:

> "Through the use of a scenario built on the foundations of magic, the author brings, to the children's universe, evocations to different ways in which she observes evil in contemporary times, attributing the villain of the narrative and his follower's attitudes such as racism, prejudice, and intolerance, against which Harry and his friends fight (Rosa, 2008 et al Stahlschmidt, 2006)."

In literature, most fairy tales begin with the birth of a heroic character who goes through difficulties during his life story until he reaches the apex of his adult life. The story of Harry Potter is no different, as the narrative revolves around a boy who was born orphaned by his father and mother, raised by his uncles, suffering mistreatment and not knowing that he was part of the wizarding community and that on his 11th birthday, he suffers a turn in life and becomes the savior of the magical world. In the first book entitled *Harry Potter and the Sorcerer's Stone*, it is where the first adventure that changes the protagonist's life takes place when he receives on his 11th birthday, the letter from the School of Witchcraft and Wizardry (Hogwarts) informed that he was accepted to start the school year, from there the character discovers his true identity and with it his mission. Rosa (2008) relates this event as crucial in the lives of many children who identify with the story of the boy wizard, because children emotionally or financially helpless wait for something "magical" to happen in their life that changes the course of the same. Hence the first identification and empathy of readers with literature, because in this way the fairy tale composes a role of

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escape from the reality of social exclusion, lack of affection, or any other need for change intrinsic to the human being (Rosa, 2008).

The second stage refers to what the philosopher Freud (1909/1976) refers to as "Family Novels", exemplified by the protagonist's frustration about the misconduct of the uncles as a reference to the role of parents, where the child's imagination gives itself to the task of freeing itself from the parents (or those who played it) and replacing them with others, usually of a higher social position. The growing need for the Harry Potter character to overcome challenges and gain status between good and evil meets the fictional needs of readers who identify with this theme, thus creating a group of admirers of a certain behavioral perspective of fantasy (Rosa, 2008). In parallel with the literature, the video game Hogwarts Mystery has the RPG format and the narrative also revolves around a character who has emotional and affective problems with her brother and needs to be saved.

The symbology of initiation is present in the narratives in which the main character said as a hero needs to go through tests and challenges to achieve some goals, thus making an analogy to primitive times where the tests happened so that the individual showed the merit of moving to a new phase of his life (Rosa, 2008) and this action is present both in the literature in all the books of the *best sel*ler when Harry spends each school year of the school, as in the stages of the video game Hogwarts Mystery, which in addition to the challenges of everyday life also needs to go through stages and tests to advance in the school grade of magic, as shown in Figure 14.

Figure 14: Initial stages of tests and challenges of Videogame in the first year of school
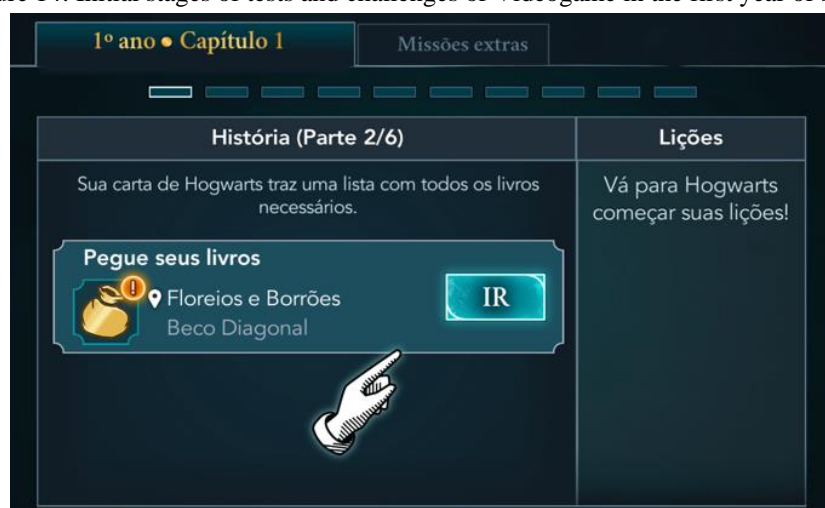
This is the first reference and emotional identification of the readers of the Harry Potter saga with the users of Hogwarts Mystery. Another starting point between the emotional reference of the wizard's story is presented between the acceptance or non-acceptance of the rules imposed by a certain social group of which he is a part, determined by the position in which the subject will occupy about this group, thus being Harry's choices in which he encompasses ethical and moral values that the current society lacks, puts in opposition to an influential and powerful group of fiction in defense of his new friend from school (Ron)

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and what he believes to be right (Rosa, 2008). The same happens in the stages of the game and also in the choice of avatar decisions, as represented in figure 15.

Figure 15: Decision-making by the main avatar about emotional and ethical values

After the decisions and moral reflections within the fictional context, the internal and external conflicts through which the character passes are also present in the empathy of the readers/users because just as in the fairy tale, real life is also full of conflicts that we need to deal with every day. In the narrative in the book, all the conflicts that Harry is proposed to go through are questioned by him and often the wizard would like to be relieved of such responsibilities, but faces them head-on because he knows that to succeed it is necessary to fulfill them, because this is the mission and trajectory of the hero and he cannot fail. Rosa (2008) explains that what makes this character subtly put himself at a distance from the classic modern hero of fairy tales is the fact that he continually questions himself about his actions and his feelings, but without running away from his responsibilities, which is quite present in the life of the adolescent who is about to enter adulthood.

In this way, empathy arises from the premise that for the adventures of life to happen it is necessary for a crisis to threaten order, that is, for us to become heroes, difficulties need to be faced (Rosa, 2008).

Another starting point for the emotional identification of this work with the fan is the fact that the author at the time of the book's debut, writes once a year because then the growth of the child who read it for the first time was simultaneous the growth of the protagonist and it is in his fifth book (Harry Potter and the Order of the *Phoenix*) that the character begins his transition from the childhood phase to the phase of adolescence and passes to face different emotional challenges from the past previously.

At this stage, Harry assumes emotional postures common in adolescents with their internal conflicts, and as the books progress, they become increasingly dark, where the wizard feels more lonely and emotionally shaken by the weight of the responsibility of "destroying evil", thus reflecting the responsibilities generated in the transition of the phase of social maturation (Rosa, 2008). According to

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Rosa (2008), it is the solidification of this community and the identification of each phase of the transition of the human being with emotional aspects that made the literary work Harry Potter a great phenomenon, independent of age and also timeless, because the author explains that the stories compensate for something that is missing us at the unconscious level, both in the individual and collective aspect. The Harry Potter books bring us basic references in notions of principles between right and wrong, tolerance of individual and racial differences, an education composed of rules based on cultural tradition, respect for others, and common sense, points also portrayed and questioned in Hogwarts Mystery.

It is these references that unconsciously attract the reader, be it a child, adolescent, or adult who somehow identifies with this lack of values in reality and thus the reading and transposition into a magical universe, where despite the conflicts the decisions are coherent and assertive, they feel emotionally compensated (Rosa, 2008).

The emotional contextualization presented above that reflects on the empathy and identification between the work and the fan is no different in the use of the same in the experience of the video game, however, the fact of playing is characterized by the existence of the possibility of interactivity and decision-making that the player when assuming the role of the protagonist can do, thus showing the interactive emotion of the video game. It is necessary to emphasize that the convergence of J.K. Rowling's work to the video game format is beyond just an interactive issue because it does not separate the concept of "playing" from "emotional identification", culturally transcending the simple fact of "user experience" and bringing the concept of empathetic and emotional relationship with the work.

5 FINAL CONSIDERATIONS

From the study about the advances that allow the network communication and the participation of fans/players in the process of acceptance of the contents in the communities adjacent to a base work, it is observed that it leads to the expansion and continuity of the initial work.

Especially in the context of the analysis of the video game Hogwarts Mystery, it is noted that all the design, characters, environment, interactions, and challenges present in the game, are based on the narrative of the book and the aesthetics of the films, thus reflecting the convergence of a literary and cinematographic work from the transmedia narrative. It goes, however, beyond that, in a story of a legion of fans who follow the saga and its productions within the convergence of the work, following its aesthetic standards with an emotional charge that motivates a lasting interaction.

The reproduction of accessory content from the transmedia narrative of Harry Potter's literary and cinematic work manages to keep a media legacy intact between the participation and collaboration of fans who generate new content to continue the saga. It is observed that this relationship feeds in parallel with the industry of production of games and the consumption of art, literature, and various forms of representation of a narrative universe by the public, thus benefiting both parties, entertainment, consumption, and capital.

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It is important to realize that the emotional trigger that connects the *Potterheads* to the work is also a key point of approximation and acceptance in the creation of new entertainment content, without running away from the aesthetics already created previously. The video game Hogwarts Mystery managed to reproduce uniquely the characters represented in the cinema for the mobile screen, allowing them to interact with the players, which goes beyond the reality of passive communication of cinema, but the creation and customization of new characters, embodied by the players creates an even deeper connection with the *Potterheads*.

Other types of analysis more focused on technical aspects or game design components could have been carried out or studied in detail, such as discovering the difficulties of use, analyzing the possibilities of failures, players who did not feel identified with the work, the time of use of each player, as well as more comprehensive research on the management of fan community from the external cyberspace. These additional forms of analysis go beyond the limits defined in this study but serve as new avenues for future in-depth investigations of this topic. This is not an object of study stagnant in time because although the series of books has come to a close, the creative universe originated by them continues to expand and gain new life in the hands of their fans, players, and wizards of Hogwarts.

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