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Harry Potter: A comparison of the characters, themes, setting and plot with the Arthurian legend

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Harry Potter: A comparison of the characters, themes, setting and plot with the Arthurian legend

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Abstract

The purpose of this study was to attempt to predict if Harry Potter is a re-creation of King Arthur and if the ending of the Potter stories will mirror that of King Arthur. This research focused on one series of King Arthur books written by Howard Pyle and the Harry Potter series written by J.K. Rowling. A content analysis chart was created and implemented to compare the two series of books. A content analysis chart was completed, first of the King Arthur series and then of the Harry Potter series. This archetypal chart was used to map the characters, themes, setting and plots of the two series. The data were compared and analyzed. The researcher determined a parallel between the King Arthur and Harry Potter series. The researcher then predicted the ending of the Harry Potter series based on the ending of the King Arthur series. The literary patterns found add to children's understanding of literature. The past works, as demonstrated by the King Arthur Legend, influenced current works, as demonstrated by Harry Potter. This allows children to build upon what they have already read and relate it to future literature.

Harry Potter: A Comparison of the Characters, Themes, Setting and Plot With the
Arthurian Legend

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by

Diane L. Engbretson

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the Arthurian Legend

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Graduate Faculty Reader

Date Approved

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Date Approved

Head, Department of
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Chapter 1

Introduction

Harry Potter: A Comparison of the Characters, Themes, Setting and Plot With the Arthurian Legend.

The legend of King Arthur is the foundation of many stories in today's literature. The basis of King Arthur is a real, historical person whose exploits have taken on legendary status. While there are some consistent aspects told of Arthur's life, much of it also involves speculation. This research will investigate the Arthurian Legend and establish the framework for an analysis of the first six Harry Potter books to determine relationships in literary patterns, and to use these patterns to predict the events of the final Potter volume.

The Arthurian Legend

King Arthur has been looked at both as a legendary figure who became historical and as a historical figure (Green, 1988, p.1). Those who feel that Arthur was a legendary figure who is treated as historical, base this on the lack of concrete evidence that Arthur existed. According to Green, the legend is the result of "Arthur attracting to himself both the deeds and characteristics of other tales and characters. There is no concrete story of his origins, we do not have a grave that is marked with his stone, there is no Camelot left standing to examine" (p. 4). The sheer number of stories abounding about Arthur as well as some of the inconsistencies involved lead those to believe he was not a real person but a conglomeration of multiple people.

Most of what those who believe Arthur is a historical figure cite ancient literary texts with reference to King Arthur. Geoffrey of Monmouth described Arthur as an international warlord and Arthur was included in his *History of the Kings of Britain* (p.4).

Arthur is also seen in 6th and 7th century western Scottish and Welsh literature. Two major sources that cite a concept of Arthur is *Historia Brittonum* written in 829/830 A.D. anonymously and the *Annales Cambriae* written in the 950's (p. 5). Both mention Arthur in several entries in battles in which he was said to have fought.

The Arthurian Legend has been romanticized throughout the years. The adventures, jousts, and loves of his knights nearly obscured the accounts of his battles and foes of Britain (Bryant, 1960, p. 2). However, tales of Arthur and his followers continue with reincarnations of his life such as the one in, *A Connecticut Yankee in King Arthur's Court* (Twain, 1889). This story depicts a boy who goes back in time and becomes a part of King Arthur's Court and brings a bit of the future to the past.

Most of the stories have several things in common. The characters of Arthur, Merlin, Guinevere, Lancelot, Galahad, Mordred and the Knights of the Round Table can be seen in most stories. The setting of Great Britain also seems to be a constant as well as the castle of Camelot. There are many differences in how the story progressed and the events that took place. In most stories, Arthur is an orphan whose true identity is hidden from him. It is not until his adolescence that he finds out he is of royal lineage. He has to prove his worthiness by pulling a sword, named Excalibur, out of a stone to signify he is the next king. Most stories have Arthur marry Guinevere, who is in love with both him and his best knight Lancelot. Arthur's advisor and mentor is Merlin. He helps Arthur to the throne and is seen to aid Arthur to many feast of battle. Merlin is both a father figure and an enigma (Bryant, 1960, p.28). While he is seen to be helping Arthur, his motives are not always clear.

The quest for the Holy Grail is what send the knights from the court and thus ends the Knights of the Round Table. The Holy Grail is thought to be the chalice from which Christ drank during the last supper or it was also known as the cup used to collect the blood of Christ while he was on the cross (Dixon-Kennedy, p. 128). Only the purest, most deserving knight is said to be able to see the Grail. Arthur himself cannot find it and loses many of his knights in the search. Galahad, son of Lancelot, is the one who proves himself in order to obtain the grail (Bryant, 1960, p. 29).

Arthur has an illegitimate son, Mordred, who is said to have ended Arthur's life and reign. Some tales tell of Arthur being whisked away by Merlin, (Clifton, 2003, p. 14), some say he retreated to the magical island of Avalon to dwell as an immortal (Bryant, 1960, p. 3), and some say he will come again in Britain's greatest hour of need (Green, 1995, p. 68).

Whatever tale is told about Arthur, one commonality seems to hold, he had many celebrated adventures and battles. The heroic characters, adventures and quests are several of the attractions of the Arthurian Legend. His mysterious heritage, the coming of age by pulling the sword out of the stone, the loyal companions of the round table, the beautiful queen by his side and the wise sage as his advisor, all added to the immortality of King Arthur stories of his acts and deeds. These pieces of the legend have added to the history and literature for subsequent centuries. This has influenced writers of heroic literature in its address of chivalry, quests, romance, and trials (MacColl, 1999, p. 7).

Heroic Fantasy

Heroic Fantasy refers to a sub-genre of fantasy literature. Heroic fantasy tells the tales of heroes and the conquests they make in far-off lands (Flynn, 2001, p.11).

Typically seen in these tales is a story of good versus evil. This struggle between good and evil can be traced back to the early days of mythology with its heroes and legendary feats. However, most critics agree the sub-genre began in the late nineteenth century (p.1). Many of the stories had roots in folktales and oral narrative, but the heroic fantasy goes beyond reality, often moving into realms of magic and dreams.

The fantasy world, while made of magic and larger-than-life heroics, it is also believable. The main character is often seen as an ordinary person, who with the help of others, is able to eventually vanquish the evil. According to Rockman (2001), “characters must be true to human nature, as lonely and afraid at times, as they are brave and loyal at other time” (p.42).

Also through fantasy one principal idea is prevalent, hope is kept alive. Even in the direst of circumstances, hope is what keeps the group together, what keeps the hero going, and what keeps the reader interested. The hope is that good will win though in the end.

Examples of Modern Heroic Fantasy

Three 20th century authors, J R. R. Tolkien, Lloyd Alexander and Susan Cooper, wrote series of books that had an impact on children’s fantasy books. The books written show the trials and tribulations that the characters go through. All show the struggle of good versus evil or of hero versus enemy. The series of books written by the three have all been best selling books and have won numerous awards. The characters in these books all undertake trials and journeys to discover who they are and what it means for their place in the world. Through fantasy, the struggle for self-worth and self-knowledge

becomes evident and clear (Rockman, 2001, p.42). For this author, they seem to embody in their works the nature of heroic fantasy.

Harry Potter

The biggest phenomenon in children's fantasy today is J.K. Rowling. Rowling first introduced readers to a new hero, Harry Potter, in the first book *Harry Potter and the Philosopher's Stone*, published in Britain in 1995. In 1998, the book was published in America, debuting on the *New York Times* bestseller list at number 17 (*rediff.com*, 2003). Since then five more books have been published with all of them debuting on the *New York Times* bestseller list at number one. Six books of the planned seven have already been published in the series, and they have sold over three hundred million copies (*BBCnews.com*, 2006). This is not just a book for children, as adults and youth have also embraced this series. Preorders for these books have been requested in extraordinary amounts and bookstores have sold out of copies in mere hours. Films and spin-offs of the books have generated much press and commercial success.

Harry Potter is a young boy orphaned at an early age and sent to live with his aunt and uncle. Upon his eleventh birthday, Harry discovers several things-the cause of his parents death, that he has magical powers, and that he is going to attend a school for witchcraft and wizardry. The story starts out in the ordinary world of England, but soon becomes something more magical (Rowling, 1998).

En route to the school, he meets Ron Weasley and Hermione Granger. These two become his best friends and are with Harry through many adventures. Professor Dumbledore, the headmaster, is Harry's advisor, mentor and father figure. He strives to keep Harry safe while letting him explore his environment. Harry's archenemy is the one

who killed his parents and left Harry with a lightning bolt scar on his forehead; Voldemort is a wizard who went bad and is considered to be the cause of many dark times. Harry searches to find a way to defeat Voldemort while finding out who he is and where he belongs in the magical and non-magical worlds (Rowling, 1998).

A journey of self-discovery by heroes is seen in many stories for youth and adults. Frodo Baggins must find a way in himself to be able to destroy the One Ring in Tolkein's (1991) *Lord of the Ring* series, Taryn must prove his worth as a man and as a warrior in order to become high king in Alexander's (1999) *Pyrdain* series, and Will Stanton needs to discover what it is about himself that causes extraordinary things to occur in Cooper's (1994), *Dark is Rising* series. The series of books about Harry Potter fit in this category. Sharon Black (2003) discusses the appeal of Harry Potter to multiple ages of readers. She identifies the connection by stating, "through the unreality of Harry's magical world, children learn to deal with the reality of family, friends and school" (p. 242). Black describes several aspects of fantasy and heroes. The child-hero is one who begins in anonymity and is often in a lowly or even dangerous position. A guide or a helper gives aid to the child who is then taken to a special place, be it a school or a castle. There talents are discovered which gives the child the ability to gain acclaim and recognition (p. 242).

Black describes Harry Potter as a "set of modern symbols for the processes and truths that have been represented by hero and journey symbols thought the ages" (p. 245). Rights and wrongs, evil and good in these fantasy stories, show children and adults that heroes can prevail even when faced with the darkest and most oppressive times. Readers can be empowered through the shared unreal truths and the mythical heroes found in

fantasy (Black, p. 244). This seems to demonstrate that all ages can connect to the fantasy of the Harry Potter books because there is something to believe in, that good can triumph over evil and that there is always a way to get through and survive.

There are many aspects of Harry Potter that real children can relate to; becoming an orphan, the need to fit in with others, the desire to be loved and respected, and the uncertainty facing us as we grow and mature. According to Black, at the same time, we are able to be part of a magical world in which a wand can produce spells, we can conjure up fantastic figures and go back and forth in time as needed (p. 246).

Problem Statement

The Harry Potter books may follow patterns of literature established by the legendary stories surrounding King Arthur.

Purpose

The purpose of this study was to attempt to predict if Harry Potter is a re-creation of King Arthur and if the ending of the Potter stories will parallel that of King Arthur.

Research Questions

Is there a relationship in the literature; themes, characters, setting and plot of Harry Potter that can be traced back to the Arthurian Legend? Will Harry Potter's life end in a similar way to that of King Arthur?

Definitions

Heroic-exhibiting or marked by courage and daring, impressive in size, power (Merriam-Webster Dictionary Online, 2006)

extent or effect, (Merriam-Webster Dictionary Online, 2006)

Fantasy-imaginative fiction featuring especially strange settings and characters

(Flynn, 1995)

Genre-a category of literary composition characterized by a particular style

(Merriam-Webster Dictionary Online, 2006)

Sub-genre-a secondary or sub-division of a genre (Merriam-Webster Dictionary Online, 2006)

Magic-an extraordinary power or influence seemingly from a supernatural source

(Merriam-Webster Dictionary Online, 2006) *Arthurian Legend*-stories written about King Arthur, his companions and exploits,

(Dixon-Kennedy, 1998).

Theme-a subject or topic of discourse or of artistic representation (Merriam-Webster Dictionary Online, 2006)

Plot-the plan or main story of a literary work (Merriam-Webster Dictionary Online, 2006)

Setting-the time, place and circumstances in which something occurs or develops (Merriam-Webster Dictionary Online, 2006)

Archetypal- universal element of meaning (Safford, 1983)

Significance

The significance of this study is to help children understand literature so they can build on patterns previously written. In this way, students can anticipate and interact with stories that have a familiar feel to them. An understanding of the patterns in literature gives students a structure in which to conduct literary conversations. With a common basis found in much of literature, this gives a starting point or a framework for children for further discussion.

The stories of Harry Potter seem to have their basis in the stories of the Arthurian Legend. The limitations of this research include the vast number of varied stories of King Arthur and the few stories of Harry Potter with which to compare. This assumption is that most stories of King Arthur are similar in nature and have basic amounts of information that is equivalent in all of them. This research investigated to see if there is a parallel between the two heroic characters and the stories written about them.

Chapter 2

Review of Related Literature

If Harry Potter is a re-creation of King Arthur, then there will be a parallel in their stories. The Arthur stories are told over centuries, they are not always the same, and there is no standard Arthurian Legend. Numerous websites, books, epic poems, movies, music, college courses, societies and book clubs are devoted to enlightenment about King Arthur. An abundant number of research tools detail his adventures, his lifestyle, his marriage, his chivalry and his legacy. In determining which areas to research, the focus became literary analysis of patterns, application in children's literature, and patterns beyond literature.

Literary Analysis of Patterns

One of the most useful methods of literary analysis is the identification and comparison of patterns. Patterns may involve characters, plots, symbols, settings and themes. Boyer (1992) researched plot patterns found in literature. He identified how three patterns found in myths or mythological stories can be used. The first is that the patterns are the prototype of something real; the second is the patterns can be used in the sense of ideal models; and the third is that the pattern transcends particular circumstances because it goes straight to the essential point. These patterns are important because "once identified, there are almost no literary myths that cannot be decoded unambiguously at any given place or time" (p. 116).

Patterns as a prototype for something real is a representative framework for what is occurring. This is demonstrated in the primordial or fundamental battle at the origin of mythical stories (p. 111). A battle occurring between the conquering army and the farmer

trying to save his land is an example of the battle. The farmer then may go on to become a warrior in battling the army threatening the country but the battle at the beginning is what set him off on his path. The innocent who is unaware of his heritage, the wise mentor who helps the hero along, the malevolent being who attempts to thwart the success of the hero are all figures that can be seen in myths and are constantly able to be recreated to fit within the framework of other stories.

The second pattern of ideal model is demonstrated in the actions of the hero. The hero or warrior gains his status by his deeds. There are more qualities to admire than to despise in him (Boyer, 199, p. 112). He may be the “first hero, not in the sense of being the original one, but in the sense of being superior to all others.” (p. 113). This means that the hero represents an ideal image of the distinctiveness in character the author is looking for. Christ is the verifiable image of perfection, while Hitler is identified as the opposite, as the devil or the oppressor (p. 114).

The last pattern is one that is metaphysical. It is the absolute, perfect image that “transcends particular circumstances because it goes straight to the essential point” (p. 114). This ideal literary world is exemplified by the divine “Creator that makes them move from that universe to the physical universe, where they are incarnated in people and concrete objects” (p. 114). This gives the people and objects a link to the Creator as a way to demonstrate nobility and dignity. It gives justification for existence.

These three patterns give us a way to compare the frameworks of many literary works. We are able to identify with the literature of the past while working them into our own present works and then project them into tomorrow’s literature. It is a way in which we can still maintain a connection with the past and the future.

While Boyer studied the way plot patterns work in literature, Crawford (2002) investigated characters and plot patterns specifically found in epic fantasy of adolescent literature. She compared the history of patterns according to Northrop Frye, Carl Jung and Joseph Campbell. Frye maintained that patterns “unify meaning – they cut across the realm of experience to the very core and relate on a broader, less definable level” (p. 23). Frye sees parallels from seasonal cycles to life cycles to forms of literature. Jung “teaches the readers the general characteristics of patterns...then interprets them according to their basic meanings “ (p. 23). Campbell researched the hero and defined life itself as an overall pattern (p. 28). Crawford then goes on to talk more specifically about life cycles of patterns. Every story follows a pattern and every life is a story (p. 23). We can then see patterns and cycles in our own lives as well as the stories we read. Rite of passage is one such pattern in literature and life. It includes, separation from family or society, preparation or mentoring from an elder, transition and welcoming back to the family or society.

Frye saw parallels from season’s cycles to life cycles to forms of literature. The phases are romance, comedy, tragedy and satire (p. 16). Spring is the birth phase; summer is the time of comedy and is associated with marriage; autumn is the death phase and can be the sacrificial time or the isolation time; winter is the defeat of the hero and return of chaos and is time of satire (p. 16).

Life cycle, according to Jung, is more abstract. In this cycle the main events “take place within the psyche instead of in the physical world” (p. 27). The individual looks to self and first must come to a self-realization. This means to select the identity of the self instead of keeping to the social image that may be considered popular at the time. Next

comes the individuation versus individualism. “Individuation allows for all variety within the self to be accepted; individualism means focusing on one peculiarity to stand out” (p. 27). Individualism means that the individual leans to work and accept his own demons and pettiness. He begins to look at the greater good of the world and looks to be a part of a functioning, conscious society (p. 28). Other parts of Jung’s cycle include; good and evil aspects and the ability to differentiate between them and the ability to look at family influence to find a source of himself (p. 28).

Crawford (2002) also informed us of a third version of the life cycle, Joseph Campbell’s Hero Cycle. According to Campbell, “in modern society, the hero cycle is contained within the unconsciousness” (p. 28). This cycle, while fantastic, can also be applied to the lives of the reader. The Hero Cycle is divided into three parts, *Departure*, *Initiation* and *Return*. *Departure* is the call to the adventure, an event that occurs typically at the beginning of the story (p. 29). This departure from family and friends begins the journey.

The main part of the story is the journey to *Initiation* (p. 29). This is where *the Road of Trials* occurs, where the physical obstacles must be overcome to achieve adulthood (p. 29). It is the first step of the initiation and can help to find acceptance of self. Next is the *Meeting with the Goddess*, where the obstacles have been overcome and the hero has proved worthiness. The Goddess “encompasses opposites within herself-creator/nurturer, giving birth and destroyer” (p. 30). Once the hero accepts the Goddess and her nature, he becomes king.

The next step is the *Letting go of the ego*, known here as the atonement with the *Father* (p. 31). The *Father* tests the hero for worthiness and maturity, both physical and

social. Successful trials grant the hero a boon and self-realization. Finally comes the *Return*. The Hero will decide if he wishes to return back to his own world or move on to the next one.

Crawford (2002) then describes the end of the *Return*. At the end, the hero crosses the *Return Threshold* and comes back from the mystical land to the human life and his own self (p. 32). The hero typically then keeps the object he set out originally to get or is able to use it for the good of the community he is returning to.

The three cycles of life all have the stages that come full circle and have common aspects to them. They have patterns that are recognizable in the stories that contain them. Crawford concludes “that pattern in most fairy tales involves the reconstitution of home on a new plane and this accounts for the power of appeal to both children and adults” (p. 32).

Evans (2003) examined the patterns found in Harry Potter in order to determine if the patterns found in the main characters of the series may account for the popularity and appeal of the series. Evans describes the patterns as, “subconscious images or fundamental patterns that often guide a person’s life” (p. 8). He goes on to say no single list of patterns exists; that by combining and comparing lists, it is possible to gain a more complete identification of the individual patterns of the main characters (p. 8). Evans looks at lists of archetypal identities investigated by several researchers. These lists identified male images, female images, heroes and heroines and a combination of them. Evans used a combination of the images researched to create his areas of study. The individual patterns of the main characters include; *Patriarch, Wild Man, Best Friend, Bad*

Boy, Hero and *Warrior*. Each pattern has its particular goal, fear, problem, response and virtue.

Evans goes on to describe the main characters in the Harry Potter series. Professor Dumbledore is the *Patriarch* who guides the students, and particularly Harry, in their daily lives. The *Patriarch*, as Evans (2003) says, “embodies emotional stability, sturdiness, firm correction, worldly wisdom, constructive criticism, morals and ethical principles, and also a sense of fun and play” (p. 9). He cites examples from the series that give evidence of these characteristics in Dumbledore. Dumbledore is there to comfort Harry when he is hurt, to guide the students about dangers outside the school, and to discuss the flavor of jellybeans. This confirms for Evans that Dumbledore is indeed a typical *Patriarch*.

Hagrid is the *Wild Man*. According to Evans, the *Wild Man* is typically “male and symbolizes the drive for freedom” (p. 13). This figure also represents “primordial connection with nature, often in a spiritual sense.” (p. 13). Hagrid seems to embody this as he is very close to his animals and nature in general. This is demonstrated when he hatches a dragon to raise. He has a clear sense of what he feels is right and does not want to upset the balance of things. When Hagrid knows he cannot keep a dragon and must release it into the wild, he does this albeit reluctantly.

Ron is the *Best Friend*. The *Best Friend* is described as “fundamentally decent, kind and responsible” (p. 15). Other attributes of the best friend are being a team player, being ready to lend a hand and be present, and being supportive and tolerant. Sometime the best friend is “too compliant or unassertive....the goal is one of belonging” (p. 15). Ron represents this by being a good team player and ready to be of assistance to Harry

whenever needed. Even when he needs to sacrifice himself in order for Harry to go on, he does this without a question. This is the symbol of the *Best Friend*.

Draco Malfoy is the *Bad Boy* who is cocky and volatile. According to Evans, the *Bad Boy* “struts into every room...he can be cool, wild, moody...bitter, pessimistic, and volatile” (2003, p. 17). Draco seeks to be the one who is in power, who bests other, and who is seen as the leader in his schoolhouse. He taunts the other kids, he swaggers and feels he is above other stations, and that he deserves the best of everything. He is at odds many times with Harry and his friends.

Harry is the Hero and the *Warrior*. This is a multi-layered pattern. The *Hero* “strives to prove one’s worth through courage, focus and allegiance....winning in the service of others...rises to the challenge” (p. 20). As stated by Evans, Harry strives to prove his worth (p, 21). He is not interested in winning to be powerful but to be in a fight for good and for those he cares for. He is loyal to his friends and fights Voldemort to protect others, especially for those in the school at that time.

Evans discussed patterns to show that one reason for the popularity of Harry Potter is that these patterns resonate with people and shows patterns in their own lives. Championing the underdog, performing at one’s peak, addressing major social problems, or making an impact on others can be identifying features one can see in oneself. This can transform lives or to touch other lives according to Evans. He states, “preaching, talking and writing seldom change people’s lives, but encounter with authentic stories and persons of courage, loyalty and compassion-have the power to transform lives” (p. 24). The Harry Potter books can leave children with the possibility that they can indeed do some wonderful things.

Application in Children's Literature

While there have been many studies in adult literature, the conclusions of Crawford indicated that this kind of analysis of patterns used in adult literature can also be applied to children's literature as she demonstrated in several studies. Northrop Frye also believed that the application of pattern theory was applicable to children's literature. Sloan (1972) used Frye's theories to research the structural principles of literature. She examined patterns found in literature of all ages. These patterns include, "characters, images, themes, story shapes, events and symbols" (p. 28). Sloan found that other orders of patterns show up in literature. These are present in the recognition of the characters, the shape and themes of the stories, and by the occurrence of the quests embarked upon. These patterns occur repetitively not only in literature, but in films, comics, advertisements, speeches, and music (p. 28). They are used to express, "who we are, where we are going and how we should live." (p. 29).

Sloan showed that when we read specific categories of books, we expect certain things to occur. For example, in detective stories certain elements are present- a crime, someone to solve it, and a criminal who is apprehended (p. 29). While each story is different, there are recurrent patterns in the stories that bring recognition.

Sloan went on to discuss literary patterns from mythology. The myth is "the spoken part of a ritual, the story that the ritual enacts" (p. 29). The rituals seemed to follow the same pattern of death and resurrection of a god/king. The god/king person fights and wins a battle, is given a triumphal process, is enthroned in a ceremony to ensure the destiny of the people for the oncoming year and a sacred marriage (p. 29).

Analogies and metaphors are used to help associate what is going on in a myth to what could actually occur in real life. Gods were given human qualities in order to identify with them and in doing so find our place in the world around us. Mythologies in the earlier form compared the rise and fall of the sun to the birth and death of the seasons in the cycle of nature. This was seen in the birth, marriage and resurrection and then in the death, metamorphosis or sacrifice.

First Sloan discussed the plot. "The hero's quest involves a dialectical or philosophical way at looking at life, reflecting at one limit what man most desires and at the other what he most hates and fears" (p. 30). The quest is a continuous journey for identity. The two elements, the cycle of nature and the representation of a heaven and hell, make up much of literature (p. 33).

The characters of myth are at varying levels according to Sloan. First came the divine members, those who are superior to men and nature. Next are the heroes who are superior to other men and who are often closer to the gods and live in a world where they are seemingly impervious to ordinary laws. Then comes royalty-kings, queens, and noblemen who are superior to other men, but not to the environment. Next is the hero who is similar to us with similar powers. The lowest level is the anti-hero who is inferior in power to ordinary men (p. 34).

Sloan next discussed the cyclical and dialectical imagery. Cyclical imagery is based on natural cycles while dialectical images present contrasting worlds (p. 35). Cyclical journeys are those in which the hero returns back to where he began after completing the quest. An example of this would be when the hero returns back to his home after fighting the dragon and winning the hand of the rescued maiden.

Sloan described imagery of stories of literature. Sky images (stars and lightning) come down from heaven and up from demonic worlds (p. 37). Human images are those of mankind that are good (p. 37). In the demonic world the human images are disorder and ruthlessness (p. 38). Animal imagery in the innocent world (the lamb) reflects devotion and loyalty, peace and love, in demonic worlds (the snake); it is sin, tyranny, and death (p. 38). Vegetable imagery is innocence (olive branch) and evidenced with paradise (p. 38). Demonic worlds are lacking in vegetation (desert), and are representative of harsh, bleak settings (p. 38). Water imagery is representative of growth or fertility (springs) or in demonic worlds (typhoon) of death (p. 39).

These mythological stories were used to teach the reader of positive social and moral ideals of society. This continues to portray romantic and comedic visions of life, where hope and optimism prevail. The patterns of imagery and plots give us “a structural framework within which all literary works will be found to have a place.” (p. 41). We can then look at literature as a whole instead of unrelated entities with no commonalities that we can relate to.

While Sloan studied the structural principles of literature, Safford (1981) investigated whether Northrup Frye’s cyclical model of literary analysis would identify commonalities in theme and plot in contemporary fantasy written for children from 1945-1975. She created a content analysis chart based on Frye’s theories and used it as the basis for her study of 40 books.

The analysis showed commonalities in the nature of the hero, the hero’s companions, symbols and the double quest of the search for identity and a search object.

Each book was analyzed in these areas to determine what patterns existed in contemporary fantasy books.

The area of plot Safford focused on was the structure of the quest. In high fantasy the quest is multi-layered (p. 170). The first level is a quest for an object or to complete an objective and also involves a journey. A quest for identity is another level of the quest. According to Safford, “the hero of high fantasy conducts the object quest while simultaneously seeing his own identity” (p. 171). Each quest proceeds through three stages: the lost object and lost identity, the search for object and identity, and the finding of object and identity.

In terms of character, Safford looked at heroes in texts and found “uniformity in the degree of displacement from myth” (p. 173). In each instance, the hero has limited magic powers or high levels of courage, but is not invincible (p. 171). The hero, in fulfillment of his quest, uses talismans or special weapons. Excalibur was the magic sword used for magical protection (Dixon-Kennedy, 1998).

The hero is able to do many things alone, but continues on with the support of a supernatural ally, as Gandalf was to Frodo in *The Lord of the Rings* trilogy. Gandalf was able to change identities as needed, helped Frodo by working magic to see what his enemies were doing, and communicated with various creatures in aid of the quest (Tolkien, 1957).

The companions, with the hero, were allies in the quest and some had magical abilities of their own. Safford also found that the hero typically had a special animal companion who could communicate with the hero. Taran, in the *Pyrdain* series by Alexander (1999), was able to communicate with the animal companions who searched

for the missing magic pig. He was rooted in the land around him and was protective of it. This close association with nature was evident in each hero-character in the Safford study.

Safford then went on to investigate the dialectic and cyclical symbols of high fantasy. Dialectic is shown in the “theme of the struggle between good and evil for man’s destiny and for the rule of nature” (p. 172) and cyclical symbols are identified as “symbols of night and day, seasons of the year and stages of human life” (p. 173).

Dialectic symbols have two sides of the uses of nature, controlled use is for the good and misuse is a sign of evil (p. 172). This is shown to heighten the tension of the plot. This is evident in its use for evil when the White Witch kept Narnia in perpetual winter in order to retain her rule in *The Lion, the Witch, and the Wardrobe* by C.S. Lewis.

Cyclical symbols assist in the shaping of the resolution of the quest (p. 175). This is the circle where we see the characters pass from childhood to adulthood, the king is coronated, the prince gets married and the enemy is vanquished. It is shown as the culmination of adolescence and an entrance into adulthood. The search for identity is a culminating event and typical of the quest.

Safford concluded that the quest story fits in the romantic pattern of the hero and story. She states “children’s high fantasy is a romantic fiction peopled by a magical hero with magical supporting characters” (p. 176). The commonalities of the books in the study show that the use of patterns helps to identify characteristics of literature. This can support recognition of the plot, characters, themes, and setting of high-fantasy.

While Safford studied the symbols in contemporary fantasy, Antczak (1985) explored symbols used in science fiction written for children by British and American

authors. She looked at children's books to determine if common patterns of symbols could be established. Symbols are used to get an emotional or intellectual response or may result in an action from the reader. "It is the nature of symbols to call forth a response from the reader" (p. 38). This was looked at in order to show the parallels of everyday existence with literature both in past and future time frames. These symbols contribute to the understanding of the story and identification with characters by the reader.

Antczak also used Frye and Jung's theories in discussing symbol clusters. These were represented in the opposition of good and evil (or comedy and tragedy) in symbols. These were grouped into five categories: human, animal, vegetable, mineral and unformed worlds (Frye, 1963, p. 19). The symbols speak to the language of the genre and era while making it possible for variations of the same symbol. This enables the author to look at the symbols of traditional literature and compare it with science fiction.

The first symbol Antczak investigated was the human/machine cluster. It is a symbiosis in which humans respect and maintain the machines, which, in turn, work to sustain human life in comic manifestations of the symbols (p. 46). In tragic version, the relationship deteriorates into one of misuse and fear of the products of technology. She broke this down further into robots, surveillance mechanisms, nuclear devastation and fear of technology.

Robots are a common image found in science fiction (p. 50). Robots can be seen in children's books in increasing more complex roles. In the simple form, they can be manifested as a house servant and become progressively more complex as a protector of

humans, a machine capable of surgery and finally culminating in an android, which has more human characteristics (p. 51).

Surveillance mechanisms can be seen as a threat to human life (p. 51). An example of this would be a surveillance camera used to spy on humans or bugs in order to eavesdrop on conversations. Surveillance mechanisms can serve as a “symbol of domination and control” (p. 52).

Nuclear devastation, or the threat of it, is part of the tragic aspect of man versus machine (p. 52). A nuclear war can evoke strong emotions with the thought of total devastation of the land and its’ peoples. This threat of nuclear devastation can lead to a fear of technology.

Fear of technology is a fear of any object or thing mechanical (p. 53). This fear can be manifested in two ways. One is fear of technology due to ignorance about its potential. The second way is to develop a fear because of tragedies that have happened due to technological misuses.

Next Antczak discussed power symbol cluster. These are exceptional abilities possessed by characters such as telepathy and psychokinesis (p. 55). They can be used for the good of human race. They can also be used to cause pain and to gain control. Such powers can also be seen in aliens or humanoids. Aliens are beings from another world that have human qualities such as “intellect, reason, emotion and creativity” (p. 57). Benevolent aliens can blend in with human to gain knowledge of their lives or befriend others. More malevolent aliens can attempt to take over the world or have hostile intentions towards mankind.

Another symbol Antczak examined was the world/universe federation symbol, “in which individuals form and maintain cooperative groups or governments” (p. 60). This can be seen in clan, tribe or villages traditionally. In science fiction, it can be manifest world cooperation or a federation. It is on a much larger scale than previously seen. The world or universal group or government can be used to keep peace, to find solutions to problems and to work for the greater good of all. The other side can be seen as a power trying to establish dominance over others for destructive purposes (p. 64).

Animal life symbols can be divided into two forms, alien animals or animal mutants (p. 67). On the comedic side, alien animals can be a bouncing ball that has language ability, can be a fuzball that can morph into other shapes, or even a reptile that is a helpmate to man (p. 69). On the tragic side, it can be seemingly harmless objects that cause fear and violence or spread disease. The animal mutants are typically the result of experimentation or evolution (p. 72). Dolphins that gain the ability to talk and guide ships in dangerous waters are an example of a positive experiment. Large animals that are used to destroy land and people are examples of a negative experiment.

Flora forms, mineral world, and water make up the last three cluster symbols. As in most symbols, these three can be used for the betterment of mankind or not. Flora indicate vegetation that maybe native to other planets or have unusual qualities. Mineral images can be seen as talismans of power, or of the actual foundations on which countries or planets are founded (p. 78). Water symbols is part of an unformed world (p. 79). This can be revealed as a fountain, pool, lake, sea, whirlpool or river.

Antczak concluded her research by suggesting that “through an understanding of the symbol structure, the reader can come to an appreciation of the ever-renewable story

of the hero on the quest told in terms that touch the past, define the present, and hint at the future” (p. 80). Readers are able to recognize a fundamental pattern and springboard from what they already know into a new, imaginative world. The patterns can also be extended away from literature into other creative works.

Patterns Beyond Literature

Hauser (1977) went outside of literature in the study of the parallels of Star Trek and the Arthurian Cycle. She compared the characters, the quest, the purpose and the objects of the two stories. Her assumption was that the comparison of the Arthurian Legend with the story of Star Trek would “provide a ready-made introduction to literature that is already known” (p. 147).

While first pointing out that Star Trek stories are fantasy, Hauser went on to explain that the situations in Star Trek are rooted in human reality (p. 145). She looked first at the plots. The plots are “undeniably a quest” (p. 145). Each crewmember grew in the episodes “in accordance with the quest pattern” (p. 145). The characters have accepted their vulnerability to unknown forces and are willing to die if necessary in pursuit of the quest (p. 145).

Hauser compared the crew of the Enterprise with those of the Round Table. This offers many characters with their own goals and ideas, but who work for the overall greater good. In Arthur’s world, knights had to perform good deeds and follow the rules of chivalry in order to become a knight. Similarly in Star Trek, the crewmembers must take an oath of respect for other cultures and also prove themselves in an apprenticeship (p. 146).

The status of women is important in both arenas, Hauser wrote. In Arthur's court, the ladies are revered as inspirations to high deeds. In the Starfleet, the women are accepted as equals (p. 146). Also evidenced in both Star Trek and Arthur stories is the respect and friendship between those on the same quest. Those who make up the Knights of the Round Table are from all over the kingdoms. Those who make up the crew of the Starfleet are from all over the galaxy. They are, however, loyal to the leader and the ideals they are following.

Finally Hauser compared the themes that are present in Star Trek and Arthurian Legend. Both involve "mystic objects, magicians and miracles" (p. 146). There is confrontation between the heroes and the unknown, tests of the warrior against something outside his own experience and also supernatural elements. In short, Hauser believed that this modern version of the heroic story is one in which "a body of heroes from all over the known world, representing the noblest values of their civilizations, deliberately imperil their lives in search of new horizons" (p. 147). Hauser surmised that the themes, characters development, plot structure, conflicts, literary allusions and symbolism of Star Trek are similar enough to the Arthurian stories for readers to relate readily to the stories presented (p. 147). This demonstrates a true universality between two pieces of literature from very different times.

Aronstein (1995) compared the themes and plots of the Indiana Jones film trilogy to the Arthurian romances. Her assumption was that this sort of analysis opens the contemporary story's thematic implications. First analyzing the Arthurian legend, Aronstein pointed out the interdependence of the main character to his community of friends. This was to define the ideal knight and the "ideal court as the place in which

those knights gather” (p. 5). The purposes of these knights is ultimately to seek the Grail and follow the ways of God in an ideal way. The Round Table establishes Arthur and the knights of equal importance and responsibility. All must participate in Arthur’s order, “not just for personal glory, but also for the sake of keeping the forces of chaos at bay” (p. 6). The knights are to “retain the chivalric subject”, this being to follow the codes of knighthood. Learning to fight properly, rescues maidens in distress, and to send defeated enemies to Arthur are all part of the ‘codes’ of knighthood.

Aronstein went on to analyze the Indiana Jones themes and plots and demonstrates clearly the parallels to those of the Arthurian history. First the films depend on the use of familiar plots and storylines. In fact, each of the films seems to rework key episodes in the overall Grail narrative. Aronstein points out the following plot structure of the Arthurian romance:

hero established at court > challenge to court’s or hero’s authority > hero leaves court > hero defeats enemies and either kills them or sends them to court, usually rescuing a maiden and abolishing an evil custom along the way > hero returns to court in triumph (generally with a bride) for a triumphal feast and/or coronation.
(Aronstein, p. 8)

This plot structure can then be repeated in subsequent episodes.

Aronstein feels the first two movies in the trilogy take the lead character, Indiana Jones, from an individual mercenary (an individual knight) to a representative of a larger assembly (a court). The last film, she asserts, finally brings Indiana to the culmination of his adventure, the Holy Grail. The movies follow the themes listed below:

The Temple of Doom=Hero’s encounter with the Otherworldly Wasteland

Raiders of the Lost Ark=The Imprisoned Maiden motif

The Last Crusade=The Quest for the Holy Grail.

The first film Aronstein discussed was actually the second in the trilogy, *The Temple of Doom*, as it is the first film chronologically. In this film, Indiana is a “knight without a court, whose services are for sale” (p. 9). He is dangerous and not kept in rein by any code of chivalry. It takes place in 1935 in a third world country. Indiana Jones has an anything goes attitude and does things only for his own benefit. He is betrayed by those employing him and left abandoned in a plane ready to crash. The plane ends up landing in a third world county. In the course of his actions, Indiana ends up saving the children in this country from slavery. This decision “marks the beginning of Indiana’s slow conversion from mercenary to proper knight” (p. 11). Indiana Jones ends up putting the needs of the children ahead of his own goals of fortune and glory. This film gives us the background of Indiana and shows us the characteristics he is beginning to show of being a true knight.

The next film chronologically in the trilogy is *Raiders of the Lost Ark*. In this film shows the continued growth of Indiana Jones into a chivalric knight. This comes into play when he is faced with Marian, who is looking for the Ark of the Covenant. Eventually Marian is kidnapped and Indiana must go to rescue her. The rescue of a maiden is a typical plot of the Arthurian legend. Once Indiana learns this, he abandon’s all other quests and runs to her rescue. While he stumbles along the way, he eventually realizes that in order to save Marian, he needs to give up the quest for his own fortune.

The final chapter of the Indiana Jones trilogy is *The Last Crusade*. This is a dual-purpose quest for Indiana Jones. He is searching for the Grail and also learning about his

own identity by interactions with his father. For Indiana's father, the Grail is the quest for spiritual enlightenment; for Indiana it is the search for truth (p. 19). This search converts "Indiana Jones into a spiritual subject, a subject who learns to read the quest around him in the light of a search for truth" (p. 20). Indiana must learn to follow the advice of his father and accept the power of the grail in order to save his father. In doing so, Indiana leads the fight for good against the Nazis. He discovers his destiny in the end.

Aronstein demonstrated that this trilogy follows the pattern of King Arthur in its patterns and plots (p. 29). The fight of good versus evil, the search for self-identity, and the need to follow the codes of knighthood in order to succeed are all present in the Indiana Jones trilogy. Also seen is the search for the holy object that will ensure the continuity of mankind and bring about peace and happiness.

Frye wrote that literary patterns derive from natural cycles, thus could be recognized in human life as well as literature (1963, p. 29). Gareth (1983) demonstrated how this might work with a comparison of King Arthur with a very contemporary figure, President John F. Kennedy. The comparison to Arthur stretches across a broad series of works, including politics. Gareth stated, "in the United States, political and ethical evaluations of recent American presidents appears to be indebted to Arthurian mythology" (p. 5). Indeed, Kennedy's court was called the second Camelot and included his version of Guinevere, his wife Jackie. He also had a nemesis in Richard Nixon, whom Gareth calls the anti-Arthur.

Gareth then compared kingship with presidency. A good king proves himself, in Arthur's case, by being the only man to free a sword from a stone. A good president proves himself by freeing his people from other tyranny, from an unsafe situation or by

providing leadership in times of turmoil. The heroes of King Arthur's time conducted noble rescues while villains do not (p. 6). According to Garet, history would seem to consider Kennedy as a good king while Nixon would be considered a bad king.

Garet further clarified Kennedy and Nixon in their good and bad king roles. Kennedy was the good king who died tragically young. He was thought of "bodily in a spiritual sort of way; we think of him on his sailboat or playing football" (p. 7). This was ironic considering his very bad back and his continued bad health. Kennedy was a high-born leader who was a great inspiration to others. He was "not immune to failure or deception...but was generally just and committed to public good" (p. 6). He was killed while in office, but his ideals seem to live on.

Nixon was the bad king who lived. He was "raised by his Quaker mother, but his spirituality was imprisoned in his clumsy body" (p. 7). He was a low-born leader who was seen as "thoroughly deceptive and committed to his private interest" (p. 7). He later resigned from office in disgrace.

Garet went on to discuss the mythical dimensions of both Kennedy/Arthur and Nixon/anti-Arthur. This would be the battle of good versus evil, beauty versus ugliness, spirituality versus unspirituality (p. 7). The good kings seem to die before their time and are seen as potentially able to return in times of need. Bad kings live longer and once they die, they do not return.

Garet concluded that in looking back at the reign of King Arthur, we can see parallels in the legacy of Kennedy. "The expansion of possibilities brought about by the myth enables us to conceive of a mediation of the simplistic polarity" (p. 7). Kennedy

had the charisma and the excitement of the masses, as did Arthur. Both obtained the loyalty of their people and for the ideals they worked to achieve.

Summary

We can see many patterns in stories, in the characters, symbols, settings, settings, themes and plots. Boyer (1992), Crawford (2002) and Evans (2003) demonstrated that literary analysis of literature could show emergent patterns. Boyer (1992) showed that patterns can give a framework of literary works linking the mythical past and the present. Crawford (2002) that patterns can appeal to both adults and humans in her study of life cycles. She showed the growth of the characters, especially the hero during the life cycle. Evans (2003) found that patterns found in literature can resonate with real life and therefore increase the popularity of the literature. Patterns of the characters in the literature included friends, mentors, supporters, antagonists and protectors.

Sloan (1972), Safford (1981) and Antzcak (1985) carried the research to children's literature. Sloan (1971) studied patterns in mythology in order to provide a structural framework in literature. Safford (1981) investigated the themes and plots in contemporary fantasy in children's books to show the characteristics of literature. One theme included loss of identity and tests to prove identity. Antzcak (1985) examined patterns of symbols found in science fiction written for children.

Hauser (1977), Aronstein (1995) and Garret (1983) demonstrated that patterns could be found outside of literature especially in the patterns of good versus evil or the hero versus the enemy. Hauser (1977) showed commonalities in King Arthur and Star Trek while Aronstein (1995) found parallels in King Arthur and the Indiana Jones trilogy.

Garet (1983) found patterns outside of literature in comparing King Arthur with President John F. Kennedy.

Both the Harry Potter series and the Arthurian Stories take the reader to realms of imagined places. There are connections the reader can make to aspects of both stories. There is the struggle for good versus evil in both. We see mistakes that Harry and Arthur both make and how those mistakes affect themselves and those around them. We see the friendships and bonds made and how both Harry and Arthur struggle to find their place in the world. This is something many people can relate to. This research attempted to further demonstrate the parallels of Harry Potter and King Arthur and show us the connections they have.

Chapter 3

Methodology

If Harry Potter is a retelling of King Arthur, then there will be parallels in their patterns of stories. One way to discover the parallels was to conduct a content analysis of the two stories. Content analysis is a research tool used to “determine the presence of certain words or concepts within texts or sets of text” (Stemler, 2001). This analysis can find trends or patterns in documents. Content analysis can be used to visually see the concepts used for comparison by means of a chart. Content analysis enabled the researcher to evaluate the stories of King Arthur and Harry Potter to determine if a parallel between the two exists. Bekkedal (1973) used content analysis in researching realistic children’s literature. The method of content analysis was used for this study because content analysis is concerned with "what is said" in the literature being analyzed (p. 6).

The story of King Arthur is a legend used by mankind that has been told and retold in many versions. How do we decide which stories to use? This paper used *The Story of King Arthur and His Knights*, (2005), *The Knights of the Round Table* (2005), and *The Quest for the Holy Grail and the Death of Arthur* (2005) compiled by Howard Pyle. These books were chosen because they encompasses the life of King Arthur in a series of collected stories, derived from earlier works, in a format easy to read by young adults. The first book also contains a more detailed account regarding the early part of Arthur’s life prior to his marriage to Guinevere allowing the researcher more subject matter for comparison. The latter two books give additional information on the rest of Arthur’s life and his companions.

According to Frye (1963) “The human cycle of birth, childhood and youth, growth and maturity, age, death and rebirth is the source of all literature” (p. 29). This concept helped determine which patterns in the two stories can be compared. If Harry Potter follows Harry from beginning awareness through his cultural education up until he would consider marrying, then the researcher will follow King Arthur up until his marriage to Guinevere. The human circle of infant, child, youth to the loss of innocence or up until marriage will be compared between Arthur and Harry.

Procedures

The researcher created an archetypal chart to map the themes, characters, setting and plots of the Harry Potter series and the King Arthur series. A copy of the chart is in Appendix A. In order to test the validity of the chart, the researcher tested it against another contemporary fantasy series with an Arthurian background. The series chosen for the test of the instrument was Susan Cooper’s, *Dark is Rising*. If elements were not productive or if not applicable, then revisions to the chart were made.

The researcher then pre-read the Arthurian compilation to arrive at a sense of the series. In a second reading, the researcher charted the series. The researcher then reread the Harry Potter series to chart the books. The first six books of the series are currently published and were used. Using the completed charts, the researcher then analyzed the data found to see if a parallel between Harry Potter and King Arthur indeed exists. The researcher then attempted to predict the ending of the Harry Potter books based on the ending of the King Arthur’s series.

Chapter 4

Data Analysis

This paper analyzed patterns of literature established in the stories of King Arthur and the Harry Potter books to determine the relationship between the two. The characteristics of the hero, characters, themes, setting and plot were compared between King Arthur and Harry Potter series. The data analysis was performed by implementing an archetypal chart to evaluate the characteristics found in the two series. A copy of the chart identifying the characteristics found in King Arthur books is Appendix B. A copy of the chart identifying the characteristics found in Harry Potter books is Appendix C. The charts examined the hero, supporting characters, other characters, setting, themes and plots found in King Arthur and Harry Potter stories.

Hero

The characteristics of the hero and supporting characters are easily traced in the two stories. Arthur demonstrated heroic qualities in many ways. He worked on the side of good and he put the interests of his subjects before his own self-interest. Arthur did this by his establishment of the Round Table for knights of valor and worth (Pyle, 2005, p. 133). Knights were required to follow the code of conduct of knighthood; to be courageous, to defend the helpless, to stand up to the defense of others, and to be true in friendship and faith (p. 143). Arthur's quest was two-fold: one was to unite the kingdom of Britain under one banner and bring peace to the land (p. 80); the second was to recover the Holy Grail, the cup used by Jesus at the last supper and used to collect his blood and sweat (p. 111). This quest sent the majority of the Knights of the Round Table around the

countryside in order to seek this relic. While Arthur was not perfect and did make mistakes, he did these things for the safety and wellbeing of his people (p. 141).

Harry also demonstrated heroic qualities. Harry learned early that there was something different about him; he was the boy who lived (Rowling, 1997, p. 17). Like Arthur, Harry went to the aid of those who needed him; his friends, family or anyone else in need (p. 176). He still continued onward in his pursuits, even when he was scared, as when he went to the spiders to get them to help Hagrid (p. 322). While involved in a task in the *Goblet of Fire*, Harry saved both his friend Ron and the sister of another champion because he couldn't leave her behind (p. 502). Since he arrived at Hogwarts, Harry spent much time in the pursuit against the dark arts and their evil way. His two quests were to discover what happened to his parents and to defeat the evil wizard who murdered them (p. 547).

The hero has two items associated with him. One is a magical tool and the second is a magical protection. Arthur and Harry both had a magical device that they used for their protection and in their struggles. In *King Arthur*, Arthur received a sword from the Lady of the Lake (Pyle, 2005, p. 70). This sword, Excalibur, replaced the sword pulled out of the stone after it was broken in battle. Excalibur was of great workmanship; made with pure gold and set with jewels (p. 69). Excalibur, could cut a feather or a bar of iron in half equally well, and was able to strike fear in the hearts of enemies with its shining light (p. 76). This sword Arthur carried in most of his battles and was with him until the end of his days.

In *Harry Potter*, Harry had his wand. The maker of the wand, Ollivander, told Harry that the wand chooses the wizard (Rowling, 1997, p. 82). When Harry touched the

wand, he felt warmth in his fingers that seemed to show the wand chose him (p. 85). With it Harry was able to duel with nasty wizards (p. 192,); to summon objects like a broom, a book or other objects needed (p. 353); and to stop other spells or cast spells of his own (p. 360). When Harry's wand connected with the wand that killed his parents, it enabled Harry to see his parents' ghostly forms (p. 663). Harry was able to use his wand for protection, as when he used it to summon a patronus, a shield between him and what is after him. Both Arthur and Harry's magic tools helped them in their efforts and they only used them in times of need, not in a trivial manner.

The second item associated with the hero is an item of magical protection. For Arthur the protection was in the form of a scabbard that came with Excalibur, also given by the Lake of the Lake (Pyle, 2005, p. 70). As long as Arthur wore the scabbard, he would "suffer no wound in battle nor suffer a single drop of blood" (p. 75). This protection from bodily harm is why Merlin told Arthur the scabbard was worth much more than Excalibur (p. 70). Arthur kept this scabbard with him until it was taken from him by treacherous means (p. 195).

Harry's protection item was his cloak of invisibility, a cloak that gives Harry total invisibility while wearing it. He was given this on Christmas, when it was passed to him from his father through Dumbledore (Rowling, 1997, p. 201). Harry was able to wear the cloak and get to areas in Hogwarts without being seen; to witness events without others knowing he was there (p. 545), and to gather information, such as when he used it to sneak into the restricted library to find out about the sorcerer's stone (p. 213). Harry used the cloak several times to visit Hagrid with Ron and Hermione and in doing so prevented them from getting into trouble. Harry used it to stay hidden when Dumbledore was killed

and was kept safe when the dark ones did not know he was there and could not hurt him (p. 545).

Both Arthur and Harry demonstrated why they were considered heroes. Both had magical tools they used in times of need and used them in the fight for the greater good of people. Their intentions were to help others who were in need and to be the best humans they could. Both had items of magical protection that were uncommon and came to Arthur and Harry through their mentors.

Supporting Characters

Mentors are supporting characters that had an influence on the hero. The mentor serves as a guide and protector and is often seen as a wiser, older person who dispenses advice to assist the hero in his endeavors. Both mentors for Arthur and Harry fit this description. The mentor for Arthur was Merlin. Merlin first foretold the coming of King Arthur long before Arthur was born (Pyle, 2005, p. 6). Merlin often guided Arthur in his decisions and assisted him in getting his sword, Excalibur (p. 68). Merlin was able to foretell the future (p. 6), to change his appearance (p. 35) and to use magic when needed, as when he remade a sword causing it to float upon the water to await until the appointed time when it would reach the right knight (p. 75). Merlin gave advice and aid to Arthur in order for him to become the High King of Britain (p. 19). It was Merlin who caused the first sword to be in the stone and who protected Arthur since birth (p. 5). Merlin suggested who deserved to become a knight, which kings were trustworthy and even what road to take on a journey (p. 29). Merlin was there for the earlier part of Arthur's reign, but through treachery, he departed from Arthur's court earlier than Arthur wanted (p. 174).

Professor Albus Dumbledore was Harry Potter's mentor. Dumbledore was older, with a flowing hair and beard (Rowling, 1997, p. 102), and was the headmaster of Hogwarts, even being a part of the Order of Merlin (p. 51). He was there to protect Harry when he was hurt, to guide him in his decisions in daily life, and to aid him when needed. Dumbledore was able to magically hide items like the sorcerer's stone in the mirror of desire (p. 300), was able to show Harry scenes from the past in his pensieve (p. 597), and was able to guide Harry and Hermione into going back into time with the time-turner to save two innocent lives (p. 393). Dumbledore even sent his phoenix to heal Harry's wounds when hurt by the dark lord (p. 322). Dumbledore, like Merlin, through treachery leaves Harry before Harry is ready (p. 602).

Both Merlin and Dumbledore were able to assist Arthur and Harry to accomplish their destinies. From the time of Arthur's birth, Merlin had looked out for him, periodically gave him advice, gave him magical objects in which to complete his goals and win battles, and to foretell what would happen in Arthur's life. Dumbledore looked out for Harry from the time of his infancy. He protected Harry, showed him magical objects used to complete his goals, periodically advised him in his trials and was there to explain what happened in the past and what the future may hold.

Arthur and Harry both came to rely on their best friends in their quest for the future. Lancelot and Guinevere became Arthur's best friends. Lancelot, son of King Ban of Benwick (Pyle, 2005, p. 23), was knighted by Arthur (p. 13). He was seen as the most perfect knight in the world and would "exceed all other men in beauty and in strength and in knightly grace" (p. 143). Lancelot would seek to bring glory to Arthur's court with good deeds and chivalrous manner (p. 23). Arthur trusted Lancelot to bring his future

bride to court and to follow through on the tasks he gave him (p. 136). Lancelot had one of the first visions of the Holy Grail and would take part in the search for it (p. 111). Guinevere, of Cameliard, first came to Arthur as he was wounded and he saw her as the most beautiful woman (p. 62). She brought the Round Table to Arthur as part of her betrothal (p. 133). Guinevere sat with Arthur in court and would assist him in his struggle for good (p. 141).

Harry met both of his best friends on his way to school the first year. Ron and Hermione were both in the same grade as Harry. Ron helped to explain to Harry what the magical world was like (Rowling, 1997, p. 98). He was there to listen to Harry and to encourage him. Even when they were fighting, Ron still tried to help Harry by letting him know about the dragons in the first task (p. 326). Hermione became friends with Ron and Harry after they all battled the troll together their first year (p. 178). She was very competent in her magic spells (p. 166) and helped Harry to save two lives with the time-turner device. Ron and Hermione helped Harry to get the sorcerer's stone (p. 275), to figure out the tasks in the tournament (p. 487) and both were there to help Harry get to the battles with Voldemort (p. 697). Harry knew he could count on both of them when he needed them.

Arthur and Harry both had a defender in their corner besides their best friends. Arthur had Bedivere. Bedivere was a knight of the Round Table (Pyle, 2005, p. 142). He was near Arthur in most of his battles, especially the Battle of Dover (p. 303). This was the battle in which Arthur was sorely wounded. Arthur asked Bedivere to return Excalibur to the Lady of the Lake (p. 251). At first, he did not want to do this, but

eventually followed the wishes of Arthur in throwing it into the lake. This allowed Arthur to leave knowing the sword was back where it started.

Hagrid was a defender of Harry. Hagrid was a very large man and it was he who first came to Harry to let him know about magic (Rowling, 1997, p. 46). Hagrid told Harry what happened to his parents and prepared him to go to school (p. 59). Hagrid often openly defended Harry, even to Dumbledore, when others thought Harry opened the secret chamber (p. 208). Hagrid was frequently concerned for Harry's health and looked out for Harry, Ron and Hermione.

While Arthur and Harry had defenders, they also had antagonists. Arthur had a very difficult time with King Lot, especially at the beginning of his reign. Lot was very bitter that he was not able to get out the sword and become high king (p. 36). He didn't believe in Arthur's parentage and refused to accept him at first. Lot convinced other kings to wage war against Arthur (p. 39). Even though he was married to Arthur's half-sister, he continued to prove frustrating and difficult for Arthur (p. 39). Until his death, Lot was often scheming for ways to gain Arthur's crown.

Harry's continual conflict was with Draco Malfoy. When Harry first met Malfoy, he was denigrating other families the he felt were not at the same station as the Malfoys (Rowling, 1997, p. 77). Malfoy persistently made fun of Harry and his friends. He laughed at Harry, hoped that Hermione would get hurt (p. 267), and tried to get Hagrid fired (p. 124). Malfoy seemed to stand for everything Harry was against, superiority, selfishness and only looking out for oneself. Malfoy worked with the dark ones and was part of the reason Dumbledore was killed (p. 552).

While both Arthur and Harry both grew up with guardians, their experiences were very different. Arthur, in infancy, was given to Sir Ector by Merlin to foster (Pyle, 2005, p. 6). This was away from court and in a more isolated setting. Ector did not know what Arthur's heritage was, but brought Arthur up as his own along side his son Kay. Ector continued to support Arthur and kept him safe (p. 35).

The Dursley's were Harry's guardians. His uncle Vernon and Aunt Petunia did not approve of magic (Rowling, 1997, p. 53) and wanted things as normal as possible (p. 1). Most of the time they did not acknowledge that Harry existed and put their own son, Dudley ahead of Harry at all times (p. 6). Harry was treated very badly by them but he did discover that because he went to the Dursley's at least once a year, he was protected somewhat from Voldemort (p. 737). Overall, the Dursley's were always happy to see Harry depart and wished for things to be as normal as possible.

Arthur and Harry both grew up with guardians, not aware of what their identities really were. They had wise mentors who guided them and advised them during their adventures. Both had a male and female for a best friend and who could be counted on. Their defenders were different in appearance but who similarly fought for their protection and safety. Their antagonists were both jealous Arthur and Harry's power and success and tried to circumvent them in their struggles. Both could count on friends to help support them in their endeavors.

Others

While the main characters are essential to the plot in fantasy, other characters and their actions can also impact the story. The main character's actions were similar in the two stories. Both Arthur and Harry were given to their guardians by their mentors. Merlin

took Arthur at birth and gave him to Ector after Arthur's father, Uther died (Pyle, 2005) p. 6). Merlin foretold that after King Uther's death, the country would be in turmoil and he feared for Arthur's safety (p. 35). In this way, Merlin gave Arthur a foundation for his future without endangering his life or having expectations of royalty to influence his decisions (p. 7). Few people knew Arthur existed or where he went and this would protect him.

Dumbledore also took Harry in his infancy and left him at the door of the Dursley's (Rowling, 1997, p. 15). He did this for Harry's protection after the wizard tried to kill Harry (p. 13). Dumbledore wanted Harry to grow up as normal as possible without being the famous boy who lived. Harry was protected because very few people knew where Harry was (p. 13).

Arthur and Harry both competed for the girl of their choice. Arthur fell in love with Guinevere and saved her from the Duke who wanted to force her into marriage (p. 99). With Arthur's courage and devotion, he won Guinevere's hand and she agreed to marry Arthur (p. 132). Guinevere and Lancelot become friends and he became her champion (p. 23). Guinevere admired qualities in both Arthur and Lancelot and loved them both. It was a struggle she endured from the time she met Arthur until she died (p. 251).

Harry competed for Cho's affection as well. Cedric became the Hogwarts' champion and invited Cho to the Tournament dance (Rowling, 1999, p. 279). Harry asked Cho to the dance not knowing she was going with Cedric (p. 397). Harry dreamt several times of Cho (p. 192) and would stare at her from across the room. Even after Cedric died in the tournament, his memory seemed to confuse Cho and she felt guilty for

liking both Cedric and Harry (p. 405). Eventually Harry and Cho stopped dating, as it proved too difficult to overcome the past (p. 496).

Arthur and Harry both were given to their guardians by their mentors. This was done for protection and so they would grow up in obscurity not knowing how famous they would be. Both had competed for their girl of choice from males they genuinely liked. Few knew where either Arthur or Harry lived nor what they were.

Setting

The setting of the plot helps to establish background and the environment of the story. Arthur and Harry grew up away from the environments they would normally have lived in. Arthur was orphaned at a young age and raised by guardians (Pyle, 2005, p. 6). He did not suspect that Ector was not his father and Kay his brother (p. 29). Arthur was raised away from the court in obscurity and lived what seemed to him a normal life (p. 28). He became a squire for his brother Kay and assisted his brother who became a knight (p. 15). Since his father and brother were knights, Arthur went with them to participate in a tournament held in London (p. 11). This gets Arthur in place to discover his identity.

Once Arthur became King, he established a court at Camelot and brought about the Knights of the Round Table. (p. 134). Arthur learned about being part of a court there and gained knowledge about ruling his kingdom (p. 138). His father and his brother would remain a part of his life and his court (p. 30).

Harry was orphaned at a young age and raised by his guardians, his aunt and uncle (p. 18). Harry lived in a non-magical world and did not know that a magical world even existed (p. 29). Harry's guardians lived away from London in a remote area, and he

did not know the truth about his parents' deaths and was oblivious to things that happened around him. His guardians tried to keep his identity from him (p. 29).

Eventually, Harry wanted to go to London to get the items he needed for school and to board the train that would take him there (p. 89). He learned that a magical world existed beneath the actual London and that he could be a part of it (p. 68). Harry was educated at Hogwarts School for Witchcraft and Wizardry (p. 105). There were four different houses that made up the school and for once, Harry felt as if he belonged (p. 114).

Arthur and Harry both grew up away from London and the court/school where they would learn. They grew up in environments that were not the ones their parents would have brought them into. Both needed to go to London to find out more about what they were and where they needed to go.

Themes

Arthur and Harry both dealt with the loss of their identities. Arthur was orphaned and raised by his guardians and very few knew he existed (p. 28). Arthur found out who he was when he was in his adolescence (p. 12). The test that proved that Arthur was really the king was the sword in the stone. In the courtyard of a church in London, Merlin had placed a sword in an anvil made of iron and marble and placed it on a stone (p. 8). The true king would be the one who could pull the sword out of the stone (p. 26). Arthur retrieved the sword for his brother Kay and was able to easily take it in and out of the stone (p. 8). Once he found out who he really was, Arthur was devastated because that meant Ector and Kay were not really his father and brother (p. 29).

The rest of the kingdom learned about Arthur when on Christmas Day Arthur alone was able to pull the sword out of the stone (p. 31). This was after many kings and noblemen were not able to perform this feat (p. 35). Arthur did this on many occasions before the people cried out for their king, Arthur (p. 38). Merlin came and informed the kingdom that indeed Arthur was the lawful king and that his father was the previous King, Uther (p. 35). This gave Arthur the information about his parents and his past.

Harry found out about his identity in a slightly different way. Harry was orphaned at a young age as well when his parents were killed and he was taken away from a magic world and given to the Dursley's (p. 12). He lived in a cupboard under the stairs and was treated as a servant. Harry did not have birthday celebrations and he thought his 11th birthday would be the same (p. 45).

He found out about his identity when a letter arrived for him. The letter was an invitation to attend Hogwarts School (p. 34). Even though his guardians tried to keep it from him, Hagrid eventually tracked Harry down and told him he was a wizard (p. 51). In addition, his parents were wizards and were killed by an evil wizard (p. 56). Harry's test to prove he was a wizard occurred most often when he was scared or angry (p. 58). He was able to do magic, as when he made the glass between his cousin and the snake disappear (p. 28) and when he ended up on the school roof trying to hide from bullies (p. 25). Harry finally understood why he was different and why the non-magical world of the Dursley's did not feel like home to him.

Arthur and Harry both had a loss of identity. Arthur thought he knew who his parents were. He did not know that his father was a king and that he had died. He also had several half siblings. He proved his identity by pulling a sword out of a stone, like

magic. Arthur became a king like his father. Harry also thought he knew how his parents died. He proved his identity by doing magic. He became a wizard just like his parents.

Plot

While themes of heroes, characters, themes, and setting drive the plot, two other aspects of plot movement, Hero versus Enemy and Growth of Hero, also guide the plot in fantasy. Arthur battled his enemy Morgan Le Fay for most of his reign. She was his half-sister but was jealous of his power (Pyle, 2005, p. 194). Morgan felt that Arthur should have picked her son as a Knight of the Round Table (p. 154). When he didn't she vowed revenge for not putting her son and family ahead of baser born knights. Morgan eventually took Arthur's sword and scabbard and gave them to another knight Accolon (p. 182). She tricked Accolon into fighting with Arthur and wounded him badly (p. 183). Once the deception was discovered, Morgan fled and took the scabbard with her (p. 195). She tossed it into the lake and deprived Arthur of his magical protection that would save him in battle. Even after she was banished from court, she continued to plot revenge on Arthur (p. 194). Morgan induced Nimue to take Merlin and entomb him underground and no longer allowed him to aid Arthur (p. 175). Later she kidnapped Lancelot to spite Arthur and tried to entice Lancelot to do her bidding and hurt Arthur (p. 36). She was unsuccessful in this but continued plotting against Arthur with her son Mordred, who would eventually end up killing Arthur (p. 238).

Arthur grew into his role as a king and hero. He went into various battles on behalf of those who were weaker or unable to fight (p. 39). Arthur established the Round Table and the code of conduct for knights charging them to work for the betterment of others, to keep their love and faith intact and to help those in need (p. 135). He learned

the importance of uniting the kingdom and allowing peace to reign when he could provide it (p. 80). Arthur put interests of others ahead of his own, was a merciful ruler, and believed in chivalry.

Harry had an enemy since he was an infant. Harry survived when Voldemort attacked him and came out physically with only a scar on his forehead (Rowling, 1997, p. 85). Voldemort was an evil wizard who was unmerciful to those he was against as well as any who displeased him (p. 298). He went after Harry quite often and tried to kill him many times, as part of Quirrell (p. 287), as Tom Riddle (p. 320), and with help of Wormtail (p.664). Voldemort's goal was to destroy Harry and regain his stature and power, no matter what the cost to life or freedom (p. 545).

Harry grew into his role as hero as well. He learned about magic and being a wizard in his years at Hogwarts. Harry grew during his struggle with the sorcerer's stone, the secret chamber, the tournament tasks, and his battles with Voldemort. This caused him to learn to take action (p. 427). He had to learn not only to protect himself (p. 427), but to look out for others as well (p. 325). Harry tried to ensure others were on the same playing field and that no one had an unfair advantage. This was demonstrated when he found out what the first task was during the tournament. He knew that others had access to the information and he ensured that Cedric knew as well (p. 332). Even though he was not fond of his cousin Dudley, he still saved him from the dementors (p. 22). Harry learned to admit when he was wrong and asked for help when he needed it.

Arthur and Harry both had friends and supporters to help in their battles. Both had similar backgrounds into which they were born and raised. Arthur and Harry both performed magical feats of pulling a sword out of an object, a stone and a hat

respectively. Both had to learn to defend themselves, to make the right decisions, to fight for the greater good, and to look out for those who needed them.

Finale

The final research question involves the possibility of predicting the end of the Harry Potter series based on the ending of the King Arthur series. The end of King Arthur has already been established. Mordred became an enemy of Arthur after Arthur's marriage to Guinevere. Mordred tried to take Guinevere away from Arthur by deception (Pyle, 1991, p, 221). He set many knights against each other with lies and falsehoods (p. 135) and he tried to distance Arthur from his friends and supporters (p. 139). Mordred and Arthur killed each other in a final battle between them (p. 238). Arthur thereby destroyed the evil he helped set into the world (p. 238). It was said that Arthur was taken to the island of Avalon where he will remain (p. 240) until Britain was at its greatest need and needed Arthur to return. The end of Harry Potter would need to result in a similar way if the pattern would remain true to King Arthur.

Conclusion

The results of the analysis were completed in two charts showing the characteristics found in the stories of King Arthur and Harry Potter. Once each chart was completed, the researcher compared them to see if there were similarities in the patterns found. The patterns of heroes, characters, themes, settings and plots did demonstrate a relationship between the two.

Chapter 5

Summary, Conclusions and Recommendations

Summary

The purpose of this study was to look at literary patterns in the Arthurian Legend and the Harry Potter series to determine if similarities exist between the two.

The following research questions guided this study:

1. Is there a relationship in the literature; themes, characters, setting and plot of Harry Potter that can be traced back to the Arthurian Legend?
2. Will Harry Potter's life end in a similar way to that of King Arthur?

In this final chapter, the summary, conclusions and recommendations will be discussed.

The focus of this content analysis was an archetypal chart to map the themes, characters, setting and plots of the Harry Potter series and the King Arthur series. The researcher used two series for comparison to test the patterns of literature for similarities. The books used were *The Round Table Series* by Howard Pyle. These books, listed chronologically according to the story, include: *The Story of King Arthur and His Knights* (2005), *The Story of the Champions of the Round Table* (1992), *The Story of Lancelot and His Companions* (1991) and *The Story of the Grail and the Passing of Arthur* (1991).

The Harry Potter books are also a series of books. Six books out of the planned seven books have been published. Those books, used in this research include: *Harry Potter and the Sorcerer's Stone* (1998), *Harry Potter and the Chamber of Secrets* (1999), *Harry Potter and the Prisoner of Azkaban* (1999), *Harry Potter and the Goblet of Fire*

(2000), *Harry Potter and the Order of the Phoenix* (2003) and *Harry Potter and the Half-Blood Prince* (2005).

The series were analyzed to determine if elements were present in the texts of the stories and confirmed a pattern found in both stories. The patterns of Harry Potter are similar to those found in the Arthurian Legend stories.

Conclusions

The first research question asked if there was a relationship in the literature; themes, characters, setting and plot of Harry Potter that can be traced back to the Arthurian Legend thereby determining if King Arthur stories form a precedent for stories that come afterwards in literature. The patterns found in the King Arthur and Harry Potter stories showed that the similarities of the two stories were abundant. The resemblances in the stories of Arthur and Harry could not be dismissed. The theme of both figures beginnings showed us two orphans who did not know their real identity until they had reached adolescence. Arthur was raised by guardians; he used magical elements in his struggles; and he had the help of a wise mentor and loyal friends. In the stories of Harry Potter, he had this same accounting of his life. With the support of Dumbledore and his loyal friends, Harry was able to overcome his bleak beginning and was able to become a wizard who helped fight the evil wizard who threatened everyone.

Essential aspects that were parallels in the stories came in the mentors of Arthur and Harry. Dumbledore is a counterpart to Merlin. Both were older, wiser wizards who looked out for their charges from infancy. Both used magic to help accomplish their goals and to help Arthur and Harry. They had the ability to see what was needed in the future to ensure that Arthur and Harry were there to fulfill their destinies. Merlin disappeared

before Arthur was able to complete his quests and Dumbledore was killed before Harry's final battle. The mentors hoped to instill information, promote confidence and cultivate the skills that their charges needed to succeed even after they were gone.

The setting of London is a concurrent part of the stories. Both Arthur and Harry grew up outside of London, came to London to perform the test to prove their identities and both spent most of their time in a magical areas, Camelot and Hogwarts.

Plots of fantasy are frequently fights between good and evil. The fights between Arthur and Morgan/Mordred and between Harry and Voldemort fit this pattern. Morgan and Mordred were chiefly concerned about their own interests. Voldemort wanted to have dominion over all and did not care who he hurt or killed in the process. Arthur put the interest of his people ahead of his own and looked out for his subjects. Harry thought of his friends and worked to ensure that Voldemort would not win and cause misery for all.

Finale of Harry

The final question asked if Harry Potter's life would end the same way Arthur's life ended. Dumbledore told Harry that eventually he and Voldemort would have to fight until the death (Rowling, 2003, p. 724). If we continued the pattern of what happened to Arthur, Harry and Voldemort would reach a final battle. Harry would attempt to rid the world of Voldemort and his evils permanently. During this final battle, Harry and Voldemort would kill each other.

Recommendations for Further Study

Several recommendations can be made for further research in the area of literary patterns. The patterns of imagery and plots give us "a structural framework within which

all literary works will be found to have a place” (Sloan, 1972, p. 41). The content analysis chart can be used to study different works of literature. This chart can be used with myths, folktales, and legends and compare those works with the Arthurian Legend.

It is also recommended that the characters, themes, setting and plots of other science fantasy books, such as those by Tolkein, Cooper, Lewis and Alexander, be compared with the patterns found in the Arthurian Legend. The quest motif or loss of identity can be used in a more focused study of aspects found in this research. These themes can be broadened to include literary works of children, youth or adult books and may go beyond literature can include television and films. This can be researched in areas such as Disney’s children’s movies. Several movies show the loss of a parent or parents.

Once the Harry Potter series is finished, a comprehensive review of the patterns can be compared to those of the Arthurian Legend. The finale of the Harry Potter series will determine if the ending of Harry Potter is comparable to the ending of King Arthur.

Inquiries into literary patterns such as this add to our understanding of literature. The past guides the present and influences future literary works. In this way, children can relate to the previous works they have read and use this as a foundation for what may come.

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**Appendix A
Content Analysis Chart**

	<u>King Arthur</u>	<u>Harry Potter</u>
Hero		
Magic Weapon		
Magical Protection		
Supporting Characters		
Mentor		
Best Friends (male/female)		
Defender		
Antagonist		
Guardians		
Others		
Who Gave Child to Guardians		
Competition for Girl of Choice		
Themes		
Loss of Identity		
Age discovered identity		
Test to prove identity		
Setting		
Where Raised		
Where Goes		
Education Location		
Plot		
Hero versus Enemy (Good vs. Evil)		
Growth of Character		
Conclusion		

Appendix B

Content Analysis Chart-King Arthur

<u>King Arthur</u>	<i>The Story of King Arthur and His Knights</i> Howard Pyle, 2005	<i>The Story of the Champions of the Round Table</i> Howard Pyle, 1992	<i>The Story of Lancelot and His Companions</i> Howard Pyle, 1991	<i>The Story of the Grail and the Passing of Arthur</i> Howard Pyle, 1991
<u>Hero</u>	Arthur, put interest of subjects before self (p.40), quest for Grail (p. 29), following code of conduct-round table (p. 133-135, 143) uniting kingdom (p. 80), struggles for good (p. 41). Only use magical weapons if needed (p.75-76)			Vision of Grail, Lancelot (p. 111)
Magical Tool	Excalibur, shown by Merlin (p.68), was given by Lady of the Lake (p.70-71), able to cut iron and feathers easily, bright light (p.76)			Excalibur returned (p.251)
Magical Protection	Scabbard, given by Lady of Lake as well (p.70) wearer not able to be injured (p.75), no blood spilt (p.75), lost in treachery (p.195-196)			
<u>Supporting Characters</u>				
Mentor	Merlin, guide (p.52), advisor (p.39), foreteller of future (p.5, 29), uses magic to help Arthur (p.84), protection (p.53), leaves Arthur early (p.174)			
Best Friends (male/female)	Lancelot-greatest knight (p.143), Guinevere-of Cameliard (.62), beautiful (p.138)	Lancelot, most perfect knight (p.13), made knight by Arthur (p.20), son of King Ban of Benwich (p.22), winning glory (p.23)		
Defender	Bedievare, knight of Round Table (p.142) always with Arthur-Battle of Dover (p.303)			Returned Excalibur for Arthur (p.251).
Antagonist	King Lot, bitter at not being able to pull sword (p.36), didn't believe Arthur's parentage (p.37), waged war against Arthur (p.39)			
Guardians	Sir Ector, away from court given to him by Merlin (p.6) didn't know Arthur's heritage (p.27)			

Others				
Gave Child to Others	Mentor, Merlin takes child at birth for safety after Uther died (p.6), protecting him from others (p.35), foundation for the future (p.7)			
Competitor for Girl	Arthur vs. Lancelot, Arthur falls in love (p.64,83), saves her from Duke (p.99), wins Guinevere's hand (p.132), Guinevere sees Arthur first time (p.64)	Friendship of Lancelot and Guinevere (p.23), Lancelot serves Guinevere (p.38)	Lancelot rescues Guinevere (p.14-15), Guinevere jealous of Elaine (p.302)	
Setting				
Where Raised	w/Ector away from Court, safety, to learn lessons without knowing who he really was as Kay's squire (p.15), thought guardians were real family			
Where Goes	London to pull sword out of stone (p.13)			
Education Location	Camelot-established Round Table (p.134), royal castle (p.138)			
Themes				
Loss of Identity	Orphaned, raised by guardians, away from court and without knowledge of anyone but a few (p.28), loses father and brother when become king (p.29)			
When discovered identity	Adolescence (p.12), squire (p.14), told by Merlin (p.29)			
Test to prove Identity	Pulling sword out of stone, anvil or iron and marble (p.8), multiple times pulling out and putting back, proving over and over his kingship (p.35-36, 38).			
Plot				
Hero versus Enemy	Arthur vs. Morgan Le Fay, Morgan felt slighted for her son (p.154-155, 160), scabbard/sword treachery (p.188,195), tricked Accolon with sorcery (p.183), revenge on Arthur (p.194)	Morgan Le Fay – kidnaps Lancelot to spite Arthur (p.36)		
Growth of Hero	Vrious battles, (p. 39), put interest of realm ahead of			

	own, doesn't rush out into battles, tries to be merciful			
<u>Conclusion</u>	Return at greatest need (p.157)			Died after battle w/Mordred (p.238), taken to Avalon by queens (p.250)

Appendix C
Content Analysis Chart-Harry Potter

Harry Potter	<i>Harry Potter and the Sorcerer's Stone</i> J.K. Rowling, 1997	<i>Harry Potter and the Chamber of Secrets</i> J.K. Rowley, 1999	<i>Harry Potter and the Prisoner of Azkaban</i> J.K. Rowley, 1999	<i>Harry Potter and the Goblet of Fire</i> J.K. Rowley, 2000	<i>Harry Potter and the Order of the Phoenix</i> J.K. Rowley, 2003	<i>Harry Potter and the Half-Blood Prince</i> J.K. Rowley, 2005
Hero						
Magical Tool	Harry aids those who need him (p.176 troll), struggles on the side of good, scar like lightening on forehead (p.15)	Goes into spider area to try to help Hagrid (p.277), pulls sword out of object	Helps save Buckbeak and Sirius (p.415)	Rescues Ron and Fleur's sister from underwater task (p.502)	Keeps the prophecy away from Voldemort, helps establish DA (p.347)	Gives up Ginny so she can't be used against him (p.602), saves Ron's life (p.373), saves Ginny (p.590)
Magical Protection	Magic wand chooses wizard (p. 82, 85), brother to wand that hurt Harry (p. 85), only use when need (p. 176)	Duel with Malfoy (p. 192) get diary back (p. 239), stops memory charm (p. 298)	Blows up aunt (p. 29), uses it to form Patronus (p. 411) disarms Snape (p. 361)	Summoning spell (p. 353) wand connects w/Voldemort-sees parents (p. 663)	Used to save others as well (p. 22)	save Dumbledore and self (p. 538)
Supporting Characters						
Mentor	Dumbledore, (p. 102), older (p. 8) gives answers (p. 298), gives magical tools (p. 299), protector (p. 297), order of Merlin, (p. 105)	Phoenix, rises from the ashes (p. 207), tears of healing (p. 322), sword for protection (p. 315)	Tells Harry and Hermione how to save lives (p. 595)	Shows Harry the past in pensieve (p. 597)	Listens to Harry's visions (p. 414) duels Voldemort in Ministry of Magic (p. 719), comforts Harry (p. 727), keeps safe (737)	Gives Harry extra lessons (p. 79), dies and leaves Harry (p. 552)
Best friends (male/female)	Ron-met on train (p.98), Hermione-friend (p.178), both help get stone (p.275-287)	Ron rescues Harry (p.25), Hermione great at spells (p.116)	Hermione-time-turner (p.395), Ron protects Harry (p.267)	Help Harry figure out the clues to task (p.487)	Both are w/Harry in battle against Voldemort (p.697)	Tell Harry they will be there whatever happens (p.607)
Defender	Hagrid, big man (p.46), no magic (p.59), defends Harry	Defends friends (p.115), defend Harry (p.208)	Gets the friends together again (p.274)	Shows Harry the first task (p.326)	Keeps visit to him secret (p.389), concerned about Harry's health (p.752)	
Antagonists	Meets Malfoy at Diagon Alley (p. 77) and train (p. 108), laughs at Harry (p. 143), causes Harry to fly (148)	Calls name (p. 112), wands at ready (p. 191), polyjuice potion (p. 222), talks about dying (p. 267), whines (p. 50)	Tries to get Hagrid fired (p.124), taunts Harry (p.185)	Makes badges (p.298), attack each other (p.299)	Acts better than others, makes comments (p.321), makes fun of Hagrid (p.393)	Immobilizes Harry (p.147), works for Voldemort & a part of Dumbledore's death (p.552)
Guardians	Dursleys do not	Did not			Keeps Harry	

	approve of magic (p.53), want normal (p.1), large man, thing woman (p.1), sister of Harry's mother (p.2)	acknowledge Harry lived in house (p.6)			safe (p.737)	
Others						
Gave child to others	Mentor (p.12), door of Dursleys (p.15-16), for protection (p.13)					
Competitor for girl	Harry vs. Cedric		Cedric Hogwarts champion (p. 270), dream of Cho (p.192), dance (p.397), devastated	Confusion for Cho (p.405)	Cho and Harry stop dating (p.496)	
Setting						
Where raised	Orphaned, raised by aunt and uncle (p. 18, 88), non-magical world, didn't know about parents (p. 29-30)					
Where goes	London to get train to Hogwarts, (p. 89-90), get ready for school (p. 65, 67, 68)					
Education location	Hogwarts-school of witchcraft and wizardry (p. 105), four different houses (p. 114)	Castle (p.3)				
Themes						
Loss of Identity	Parents killed, taken away from Magic (p. 12), live in cupboard (p. 21), no celebrations (p. 45)					
When discovered identity	11th birthday (p. 45), learned about parents (p. 54-56), invitation to school (p. 34, 40, 51)					
Test to prove identity	Able to do magic was not aware (p. 58), roof of school (p. 25), snake exhibit (p. 28)					

<u>Plot</u>						
Hero vs. Enemy	Harry vs. Voldemort, Voldemort gave scar on forehead (p. 85), unmerciful (p. 298), fights w/Quirrell (p. 287).	Fights w/Harry as Tom Riddle (p. 320)	Voldemort's spies on Harry w/Wormtail (p. 374)	Fights in cemetery (p. 664), sees parents, Cedric	Tricks Harry into coming to Ministry, has minion kill Sirius (p. 710)	Voldemort's people hurt several people & Dumbledore (p. 545)
Growth of Hero	Years in school, sorcerer's stone, chamber of secret, saving lives	Saves Ginny, helps Ron and Lockhart (p. 325)	Learns to help protect self (p. 427)	Tells Cedric about the first task (p.332), tells Cedric won (p. 634), brings him back (p. 670)	Saves Dudley from Dementors (p. 22)	Admits when wrong (p. 401)
<u>Conclusion for Book 7</u>	Died fighting Voldemort in attempt to rid world of him permanently.	Order of the phoenix, p. 724				