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The Use of Mythological Allusions in J. K. Rowling's *Harry Potter and the Philosopher's Stone*

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Dedication

To my mother and father

To my sister and brothers

To my husband

To my parents-in-law

And to my children Adem and Sara

Acknowledgments

Abstract

When it was first released as a children's book, *Harry Potter and the Philosopher's Stone* was unexpectedly appreciated by adults as well. It is regarded as a popular piece of literature built upon the notions of myths, symbols and history. These references range from explicit to implicit ones, and they are believed to be the reason behind the novel's widespread success. Many critics have commented on J.K. Rowling's frequent use of mythological allusions, but the issue is often tackled briefly. Hence, the aim of this study is to investigate the abundance of these allusions in her *Harry Potter and the Philosopher's Stone* through identifying and classifying them and after that interpreting their role in the work as a whole. This research work is descriptive and analytical, and it adopts the Archetypal Approach. Archetypal or Mythological Criticism focuses on the interpretation of a literary text through the analysis of the repetitive myths and archetypes which are supposed to contribute to the understanding and appreciation of the work. The present study demonstrates that Rowling frequently uses characters, creatures and adventures that are equivalent to others from Greek and Roman mythologies. Therefore, *Harry Potter and the Philosopher's Stone* is considered as a modernised version of ancient myths.

Key-words: myth, allusion, archetype, Archetypal Criticism.

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General Introduction

General Introduction

Harry Potter is a series of <u>fantasy novels</u> written by the British author <u>J. K. Rowling</u>. In June 1997, the first novel of the series, *Harry Potter and the Philosopher's Stone*, was released in Britain to achieve astounding success. Trelease (2002) describes the advent of the *Harry Potter* books as "the biggest impact on publishing since the invention of the paperback'' (p. 2).

Although it was intended for children*, Harry Potter and the Philosopher's Stone* was surprisingly enjoyed by adults as well (Glenn, 2011). Brenda Bowen, the publisher of Simon and Schuster Children's Publishing, confirms this surprising information. She states that adults should read Rowling's novel which makes of reading children's books an enjoyable experience (ibid).

As a result of the widespread appreciation of Rowling's *Harry Potter and the Philosopher's Stone*, a number of popular books as well as scholarly volumes and articles have been produced to examine the novel from different perspectives, but as Rowling has been a student of Classics and French at Bachelor's level at the University of Exeter between 1982 and 1986, the main topic that is tackled is making connections between *Harry Potter* and classical predecessors (Spencer, 2015). Huey (2012) claims that today's readers are introduced to a world grounded in mythology that belongs to ancient Greeks. She also states that such classical allusions move Rowling's books to the realm of 'elegant literature'. Therefore, the various references to ancient myhts make of Rowling's work a new epic for the twenty-first century.

Many critics have commented on the fact that mythological allusions are abundant in the *Harry Potter* series, but the topic has not been treated extensively. It is whether discussed briefly or the light is only shed on specific themes (Spencer, 2015). For example, Whited (2002) studies some recurring elements from ancient times which are found in the novels: archetypal child heroes who are threatened by a father-figure or a malicious adult male enemy (Romulus and

Remus by a king; Harry by Voldemort); abandoned children who are rescued by animals or shepherds (Oedipus by a shepherd; Harry by Hagrid). Huey (2012), on the other hand, presents brief comments on the function of some of the magical beasts as the basilisk, centaur, hippogriff, phoenix and unicorn as well as she gives observations on other scholars' comments. Her aim is to give short but insightful information about the classical parallels.

This research work aims to identify and classify the different mythic elements or archetypal patterns that are employed in *Harry Potter and the Philosopher's Stone* such as characters, settings, symbols, plots or versions of the hero's quest. The present study seeks to explain how these elements contribute to the work as a whole.

In order to conduct this study, the following questions are raised:

- What are the different mythological references that Rowling uses in *Harry Potter and the Philosopher's Stone*?

- How do these mythological allusions contribute to the work as a whole?

This research is mainly descriptive and analytical and the critical approach that is followed is the Archetypal Criticism. Campbell (2004) states that Archetypal Criticism is a way to forseek the exceptional elements in certain literary works. Such elements mysteriously evoke enduring and universal reactions. This indicates that it is a form of criticism that provides interpretations to literary texts by focusing on repetitive myths and achetypes. The form and the content of the literary work are examined by myth critics in order to connect it to mythic archetypes which are supposed to contribute to the understanding and appreciation of the work. Thus, Archetypal or Mythological Criticism provides the reader with both knowledge about ancient myths as well as satisfaction while reading the literary piece .

In this research work, the form and the content of *Harry Potter and the Philosopher's Stone* are examined in order to connect it to mythic archetypes. First, we identify the allusion in the alluding text which is *Harry Potter and the Philosopher's Stone,* and then the evoked text is identified. The interaction of the the two texts results in a new interpretation of the alluding text.

The present dissertation has a threefold organisation. The first chapter is entitled "Allusion in Literature: Basic Concepts". It tackles the definition of literary allusion and similar terms such as intertextuality and echo, Ben-Porat's Model of literary allusion, the way of identifying allusions and allusive markers. The second chapter is entitled "Archetypal Criticism and Mythological Items in Modern Fantasy Literature". It deals with the background of Archetypal Criticism as well as its benefits and limitations and critiques. It also deals with some of the mythological elements that are common in modern fantasy literature such as victim hero, cruel goddess, seasons and storm goddess. The third chapter tackles the identification and interpretation of mythological allusions in *Harry Potter and the Philosopher's Stone* at the level of characters, creatures and events.

Harry Potter series are considered as modernised versions of ancient mythologies. They belong to modern fantasy literature, but contain numerous references to old myths which are supposed to discuss life models and help the readers understand the world they live in. The classical references employed in *Harry Potter and the Philosopher's Stone* range from explicit to implicit ones, and they are believed to be the reason behind the work's phenomenal success. Nevertheless, writers always discuss the topic briefly or comment just on a few elements related to ancient mythologies. Therefore, this study aims at analysing the different mythological allusions which Rowling uses in *Harry Potter and the Philosopher's Stone* and examining the fact that they are the main cause of its widespread success.

Chapter One

Allusion in Literature: Basic Concepts

Introduction

Harry Potter and the Philosopher's Stone is regarded as a modern fantasy novel that is built upon mythological allusions. Therefore, in this chapter, the light is shed on the literary device 'allusion'. First, basic concepts are discussed. The terms allusion, intertextuality and echo are defined and the relationship between them is explained. Second, Ben-Porat's Model of literary allusion is introduced. Then, the way in which an allusion is identified in a literary text is presented. Finally, because an allusion is not simply a matter of similarities of vocabulary of two texts, common allusive markers are discussed.

1.1 Allusion and Similar Terms

Literary theorists refer to the relationship created between texts by using different terminologies. Allusion, intertextuality and echo are the common terms used by scholars when one text evokes another.

1.1.1 Allusion

By definition, an allusion is an indirect reference in one text to another (Irwin, 2001). It is detected only by readers who are familiar with the text to which it alludes. This acquaintance of the referent text is called the 'competence' of the reader (McGuire, 2009). Therefore, literary allusion is a rhetorical device used by writers in order to attach new meanings to their works that can be recognised only by 'competent' readers (ibid). *The Oxford Dictionary of Allusions* defines allusion as "a covert, implied, or indirect reference" (p. 1). It is clear that allusion is a type of reference, but the fact that it must be covert, implied or indirect is quite controversial (Hylen, 2005).

In the 1970's, literary theorists argued about the definition of the term 'allusion' (Irwin, 2001). Instead of understanding an allusion as 'a tacit reference to another literary work', they

rather defined it as "a device for the simultaneous activation of two texts" (Ben-Porat, 1976, p. 107). Perri (1978) states that an allusion takes place when a specific part of the alluding text, which is called a 'marker', has a dual reference. It indicates something in the alluding text and also points towards another text. This interpretation of allusions is different from that of allusion as an indirect or 'tacit reference'.

Perri (1978) also claims that allusions can be open instead of being hidden to some degree. She contrasts the two approaches in the following way: "Imagine a character in a novel who says to her green-grocer, 'Please give me an autumnal, red, round, crunchy fruit.' She suppresses the general term 'apple,' but tacitly or indirectly refers to the object apple" (ibid, p. 292). Perri maintains that such an implicit reference is not an allusion. Rather, an allusion carries a former text to the context of the alluding text. Furthermore, she provides the example of a novel in which "Mary, having broken her mutual promise with her husband Mark not to eat between meals, slithered over to him an hour before lunch and, like Eve in Genesis offered him a bite of her apple" (ibid). The allusion here does not simply refer to Eve, but it also recalls features of her story in Genesis (ibid).

1.1.2 Intertextuality

The term 'intertextuality' has been borrowed and transformed many times since it was first coined by poststructuralist Julia Kristeva in 1966 (Hebel, 1989). Irwin (2004) states that intertextuality "has come to have almost as many meanings as users, from those faithful to Kristeva's original vision to those who simply use it as a stylish way of talking about allusion and influence" (p. 228). Intertextuality denotes the countless connections that a reader may make between a given text and other texts in order to find meaning. As it can refer to how an author borrows and transforms a former text in order to shape meanings. Therefore, intertextuality describes more generally the interaction between writers, their texts and other texts (ibid).

In both intertextuality and allusion, meaning is formed by the combination of texts. Intertextuality is referred to as a feature of texts. It is a process through which texts intersection, destabilization and transformation are illustrated (Hebel, 1989). However, allusion is a device of a text, a particular way to create relations with other texts. In other words, intertextuality occurs, and it is a condition of the world into which you are born; it is "something you do" (Hylen, 2005, p. 50).

In particular discussions of allusion, intertextuality is not only concerned with written texts (McGuire, 2009). Culture is deeply inserted within a text (ibid). Therefore, the latter is a cultural product that is the fruit of written and non-written materials. Perceiving texts in such a way, the reader is encouraged to understand an allusion as a means to interact with culture (Hylen, 2005). Thus, intertextuality enriches theoritical discussions of allusion in several ways.

Intertextuality maintains that a text has different meanings, not only one controlled by the author. A text consists of "multiple writings, drawn from many cultures and entering into mutual relations of dialogue, parody, contestation, but there is one place where this multiplicity is focused on and that place is the reader, not, as was hitherto said, the author" (Barthes, 1977, p.148). Hence, intertextuality sheds light on the reader's important participation to activate an allusion rather than the consciousness of the author

1.1.3 Echo

An allusion is generally referred to as being indirect or passing (Brogan, 1994). Therefore, readers may fail to observe it (ibid). In order to recognize an allusion, a reader passes through three distinct stages which are detecting the allusion, identifying the alluded text and finally providing a new interpretation of the alluding text (Ben-Porat, 1976). When no rhetorical device is intended, and common language is shared between two texts, it is possible to find an allusion

where it does not exist and, therefore, the intentionality of the text is misinterpreted. For Shaefer (1995), the echo allusion is as follows:

> often unintentional, which results from the use of stock language in common circulation. The author reflects or replicates ideas that can be found in previous literature, but he may be unaware of the background source, and he does not wittingly advert to the original. Because an echo is unintentional, its understanding does not require knowledge of a particular source. The interpreter who fails to distinguish between allusions which are intentional and echoes which are not can err in attributing what recalls a source by chance and what is a deliberate reference; this leads to misapprehension in the exegesis of a text. (p. 69)

Another useful distinction between allusions and echoes is provided by Sommer (1998) who refers to echoes as instances in which an item of a former text reappears in a later one but does not affect the interpretation of the alluding text. Therefore, knowing whether particular language is an echo or allusion is important to produce a correct interpretation of texts.

1.2 Ben-porat's Model of Literary Allusion

In 1976, Ziva Ben-Porat published her notable work, *The Poetics of Literary Allusion* in which she provides a new definition of literary allusion that distinguishes itself from allusion in general. Ben-Porat focuses more on the function and the structure of the allusion rather than on its nature of indirectness:

> The literary allusion is a device for the simultaneous activation of two texts. The activation is achieved through the manipulation of a special signal: a sign (simple or complex) in a given text characterised by an additional larger 'referent'. This referent is always an independent text. The simultaneous activation of the two texts thus connected results in the formation of intertextual patterns whose nature cannot be predetermined. (p. 107-108)

After defining the term 'literary allusion', Ben-Porat describes the procedure of this activation. She indicates that the literary allusion requires the activation of independent elements from the evoked text. Therefore, she introduces four distinct stages in the process of interpreting an allusion which are recognition of a marker in a given sign, identification of the evoked text,

modification of the initial local interpretation of the signal and finally the activation of the evoked text as a whole.

The first stage is the observation of the marking elements and signs in the alluding text which seem to be related to another text. The most apparent type of markers is a direct quotation. However, Ben-Porat states that the identification of an allusion does not depend on a formal quotation. Rather, a reshaped quotation or even a particular noun are examples of markers that can be recognised as belonging to another system.

The second stage is the identification of the evoked text. The reader in this stage recalls an earlier text. Nevertheless, there are instances in which the reader recognises the marked item without being able to identify the referent text. Ben-Porat (1976) claims that this recognition "may suffice for the completion of the third stage. This can happen when marker and marked are formally and semantically different" (p. 110). The function of the allusion does not require that the reader identifies a single source text.

The third stage is the modification of the primary interpretation of the alluding text. Modification occurs as a result of the difference between the alluding text and the evoked one at the level of context. Consequently, a new interpretation of the alluding text is provided: "the reader brings certain elements of the evoked text or the marked to bear on the alluding text, and these alter the reader's construal of meaning of the sign in the alluding text" (Sommer, 1998, p. 12).

The fourth stage is the activation of the evoked text as a whole so that it interacts with the alluding text. Sommer (1998) notes that "additional thematic patterns in the texts which initially had not seemed related now come into play, further enriching one's understanding not only of the sign containing the marker but the alluding text as a whole" (p. 13). Therefore, through the activation of the allusion, connections between the alluding text and the referent one go beyond

the marker and the marked. An allusion, then, is not a simple reference to an earlier text. It rather leads to an interaction between that text and the alluding one which results in a different interpretation of the alluding text.

1.3 Identifying Allusions

Ben-Porat identifies four stages in the process by which an allusion is interpreted, but these stages do not help the reader understand what counts as an allusion. Therefore, in this part Carmella Perri's analysis of different types of allusions is discussed and after that Richard Hay's criteria to test the presence of allusions within a text are tackled. Perri (1978) describes five types of allusion which help the reader think about the different ways in which a text may allude to another.

The first type is 'proper naming'. In this type of allusion, a quotation or a proper name is used as a direct reference to a source text. Nevertheless, a quotation is not always classified as an allusion, but it can function in this way. For Meyer (1968), the charm of a quotation manifests in its unique occurrence in the new environment to which it links itself closely, but at the same time it detaches itself from it by quotation marks. Thus, it allows a new entity to shine into the world of the novel. Moreover, a quotation should not be always overt, even a distorted quotation may help the reader recognise the evoked text (Hylen, 2005).

The second type of allusion is 'definite description'. It is considered as a broad type in a way that the allusion is correspondant with the evoked text in content or form. Perri (1978) states that it is an allusion that "may be condensed into a significant word, or it may inhere in the repetition of a well-known rhythmical phrasing, so that it is barely, yet always possibly, percetible to the audience" (p. 304). Therefore, the identification of the allusion depends on frequent suppositions about what would be regarded as percetible.

The third type of allusion is called 'paraphrase'. It is an extended category of 'definite description' in a way "in which an author does not tell another's story *per se*, but adopts it for his own characters" (Perri, 1978, p. 304). A paraphrase implies the repetition of a whole story from an earlier text or only some parts of it in the context of the alluding text such as including the actions of a particular character as a part of the narrative (Hylen, 2005).

Perri calls the fourth type of allusion 'self-echo'. This category implies the repetition of words or meanings in the same alluding text as it may be formed by rhyme, assonance and aliteration. Self-echo can be shaped by any of the previous types of allusion. The only difference is that the alluding text is itself the one evoked (Perri, 1978).

The last type of allusion, as described by Perri (1978), "echoes conventions of literature in order to evoke the attributes associated with them throughout literary history [...] the choice of a particular meter, style, genre, or even title, may remind us of traditional associations" (p. 305). For Perri, particular qualities of literary conventions can be evoked as allusions in other works, and they are likely concerned with expectations of a specific genre.

Perri's categories help the reader recognise the allusion, but they do not provide a way to evaluate whether the observed word or phrase is an allusion. Hays (1989), on the other hand, provides seven "criteria for testing claims about the presence and meaning of scriptural echoes" (p. 29-32). Hays presents seven questions that should be reaised in order to test whether one text alludes to another (ibid):

1. *Availability*: Was the source of the alleged allusion available to the author and/or the original reader?
2. *Volume*: How extensive is the explicit repetition of words or syntax (or other indicators)? How prominent is the material in the source text? How much rhetorical stress does the allusion receive in the alluding text?

    3. *Recurrence*: How often does the author cite or allude to the same scriptural passage?

    4. *Thematic Coherence*: How well does the alleged allusion fit into the argumet that the allusing text is developing?

    5. *Hitorical Plausibility*: Could the author have intended the alleged meaning effect? Would his readers have understood it?

    6. *Historical Interpretation*: Have others seen the same allusions?

    7. *Satisfaction*: Does the proposed reading make sense?

These criteria are regarded as a means that helps the reader discuss and assess perceived allusions. They are subjective judgments used to test whether an allusion is warranted (Hylen, 2005).

1.4 Allusive Markers

There are different categories of allusive markers which help the reader recognize the referent text. Konrad Shaefer and Jon Paulien introduce four distinct types of allusive markers which are quotations, stractural parallels, thematic parallels and verbal parallels (McGuire, 2009).

Quotations are generally considered as exact extracts of texts moved from one source to another (Hylen, 2005). This definition is seen as too restricted for the studies involving ancient texts (McGuire, 2009). The first reason is that texts are often translated across language barriers so that exact quotations are eliminated. Second, because of editing and transmission errors, texts are changed (ibid). Thus, quotations may be inexact because former versions may not be correctly represented by new copies. The third reason is that ancient writers are not as open as nowadays ones (ibid). Therefore, it is difficult to identify a source text or an author. A broader definition, provided within the field of ancient textual studies, is that a quotation is not necessarily an exact explicit statement:

> Quotation occurs when an author reproduces the words or formulation of a literary source which is traceable from his choice of words or of turns of phrase. This involves deliberate borrowing of significant and sufficient wording and phrasing "in a form which one would not have used them had it not been for a knowledge of their occurence in this particular form in another source." A quotation can be attested when there are collateral indicators pointing the interpreter to an original context. (Shaefer, 2008, p. 51)

Structural parallels occur when authors use earlier texts as models to write some passages of their works. Hence, language and themes are approximately used in the same order. Paulien (1988) states that "Structural parallels are the most easily proven to have been in the mind of the writer when he wrote down his visions" (p. 43). This kind of parallels can be observed in poetic structures and in narrative dialogue.

When the local and source texts lie under a common theme that lasts beyond the boundries of the context of the allusion, thematic parallels take place (McGuire, 2009). Furthermore, in the case of thematic parallels, significant verbal connections are to be identified as different form 'stock language' or themes which are common in particular genres of former literature (Shaefer, 1966). This distinguished connection evokes a desired response in the reader of the local text (ibid).

A verbal parallel entails that "at least two words of more than minor significance are parallel between a passage" (Paulien, 1988, p. 41). It is also argued that a verbal contact can be only observed in a unique single word. When considered along with other parallels, verbal parallels are successfuly classified as conscious allusions. However, in other instances when taken by themselves, they are reasonably identified as echo allusions (Mcguire, 2009).

Paulien (1988) claims that "the more criteria a particular proposed allusion fits, the more certain it is that the author consciously molded his passage with that particular literary context in mind" (p. 44). Therefore, when allusive markers are clearly observed in a text, it is obvious that these allusions are intended by the author.

Conclusion

Chapter one demonstrated how defining an allusion as a device for the simultaneous activation of two texts suggests different possibilities for reading literary texts. The reader's interpretation of the alluding text is reshaped because of the influence of some elements from the evoked text. Ben-Porat explains the stages that the reader goes through to reach the new interpretation. Perri introduces the reader to different types of allusion such as proper naming, paraphrase, definite description, self-echo and conventions of literature. These categories do not lead to the automatic identification of allusions. Availability, volume, recurrence, thematic coherence, historical plausibility, history of interpretation and satisfaction are criteria suggested by Hays in order to help the reader discuss what counts as an allusion.

Chapter Two

Archetypal Criticism and Mythological

Items in Modern Fantasy Literature

Chapter Two: Archetypal Criticism and Mythological Items in Modern Fantasy Literature

Introduction

This research work focuses on J. K. Rowling's drawing from the bank of timeless materials which belong to the era of the Greeks and Romans. Archetypal critics hold that literature is structured by such kind of materials which are called archetypes and defined as widespread, communal thought images, symbols, themes and stories (Das, 2005). These critics believe that the use of such universal archetypes is a part of the human and literary ancestry, but differ somewhat about where they come from and how they function (ibid). Archetypal criticism seeks to identify these mythic elements that give a work of literature its deeper resonance. In addition to giving an overview about archetypal criticism, this chapter demonstrates the connection between some prominent archetypes in modern fantasy literature and their counterparts in ancient mythologies.

2.1 Archetypal Criticism

Archetypal criticism spotlights the generic, recurring and conventional elements in literary works which cannot be referred to as matters of historical influence or tradition (Makaryk, 1993). Myth critics study every work of literature as a part of the whole of literature on the basis that archetypes, which are typical images, characters, narrative designs, themes and other literary phenomena, are present in all literature (ibid).

Universally, myths are perceived as an important side of human culture. On the other hand, modern folks consider myths as simple fables that tackle old forms of religion or primitive versions of science (Gillespie, 2010). Not only explaining how the natural world functions, myths also provide guidance on proper behaviour in a particular society as well as useful insights into getting through lifetime milestones such as birth, marriage and death. Campbell (1988) states that "myths deal with great human problems. I know when I come to one of these thresholds now. The myth tells me about it, how to respond to certain crises of disappointment or

delight or failure or success. The myths tell me where I am" (p. 115). Hence, myths are a set of symbols and metaphors which help people understand and cope with life conditions and that are mysteriously similar throughout peoples and ages (ibid).

Myth critics believe that most writers, consciously or unconsciously, draw from the bank of ancient myths which are supposed to add to the effectiveness of the literary work:

> Literature is one experience that can cause that shiver. When we become caught up in the atmosphere of a compelling book, say myth critics, it is because of the mythic elements in the texts, pluning us into the essential magic and mystery of life. (Gillespie, 2010, p. 115)

Sometimes called 'myth criticism', archetypal literary criticism owes its origin to James G. Frazer's *The Golden Bough*, and to the depth psychology of C.G. Jung (Das, 2005). This type of criticism emerged in the 1930s, 1940s and 1950s in the works of Maud Bodkin, Robert Graves, Joseph Campbell, G. Wilson Knight, Richard Chase, Francis Fergusson and Philip Wheelwright (ibid). However, it is Northrop Frye who gave a new direction to archetypal criticism in his famous book *Anatomy of Criticism* (ibid).

On the anthropological side, James Frazer's *The Golden Bough* investigates archetypal patterns of myth and ritual in the tales and ceremonies of various cultures. As a historian of classics and religion, Frazer was different from most anthropologists (Gillespie, 2010). Instead of traveling to other places for fieldwork, he learned about other cultures through reading and by sending questionnaires to missionaries working among primitive people (ibid). Although Frazer's conclusions about local myths are considered unreliable by some scholars, *The Golden Bough* is still regarded as a classic, the first significant work of comparative mythology (Makaryk, 1993).

Frazer (2009) noticed apparent resemblance in stories of different cultures that have never had contact. Thus, he concluded his work stating that the man's necessary needs are similar everywhere and at all times.

As a result of the widespread success of *The Golden Bough*, literary critics started to examine the presence of mythic elements in literary masterpieces (Gillespie, 2010). On the other hand, some prominent writers such as T. S. Eliot, James Joyce and William Butler Yeats started intentionaly incorporating mythic elements in their works (ibid).

On the psychological side, Carl Jung's work presented the basis for thinking about literature in mythic terms (Das, 2005). As a psychoanalyst and a philosopher, Jung was a disciple of Sigmund Freud before he tended into a different direction (Makaryk, 1993). Jung was interested in the health-giving potential of the unconscious whereas Freud focused on negative and neurotic behaviour (ibid). While the unconscious was seen by Freud as primarily a personal repository of each individual's repressed desires and emotions, it was regarded by Jung as having two strata (Gillespie, 2010). The first level is the shallower. It is individual and based on one's unique collection of personal experiences (ibid). Nevertheless, the second level is more universal and ancient layer. It is a memory from one's very old ancestors, a psychic inheritance common to the whole human race. This layer was called by Jung the 'collective unconscious'(ibid). He also used the old Greek word 'archetypal' to name this layer (Das, 2005). Such psychic archetypes are repetitive patterns of image, symbol, theme and story that help people make sense of their own lives (ibid).

After the anthropology of Frazer and the psychology of Jung had served as a substructure for archetypal criticism, a third scholar, Northrop Frye, built an approachable structure for teachers and students that provided a unified theory of literary criticism which would lead to a systematic imagination (Gillespie, 2010). Frye indicated that criticism cannot be systematic only

if "there is a quality in literature which enables it to be so" (Das, 2005, p. 306). He also added that "an archetype should be not only a unifying category of criticism, but itself a part of a total form" (ibid). For Frye, literature is grounded in primitive story formulas as he claimed that even the most innovative contemporary literary works revert to the same patterns and conventions found in old myths, legends, songs, rituals and folktales (ibid).

Readers often find in books they love archetypal geographies (edenic gardens or hellish wastelands), character types (heroes, villains, sidekicks and scapegoats), story aspects (journeys as rites of passage, monster slaying), or themes (good vs. evil; man vs. nature) that give literature its structural unity (Gillespie, 2010).

Archetypal criticism reached its peak between 1950 and 1970 mainly because of Frye's work which detached the literary archetype from its anthropological and psychological beginnings (Makaryk, 1993). According to Frye, literary critics do not need to be concerned with ultimate sources in primitive ritual or a primordial unconscious. They, rather, accept the fact that archetypes are present in literature no matter how they come to be there (ibid).

2.1.1 Benefits of Archetypal Criticism

Myth critics believe that archetypes attract a deep core in all people, and both the anthropological and the psychological aspects of archetypal criticism have a value (Gillespie, 2010).

Anthropologically, studying archetypal criticism strengthens the readers' knowledge of comparative mythology which is regarded by some scholars such as Joseph Campbell as a foundational information for any educated person (Gillespie, 2010). For Campbell (1988), this knowledge lets the readers recall the experiences and wishes they have in common with different

people in other places and times, and what is mysterious about the hero's journey is that it can go beyond all cultural and temporal barriers.

Psychologically, studying archetypal criticism offers a broad view of the readers' lives (Gillespie, 2010). Thus, readers imagine their own hardships and victories in the context of a personal heroic journey. Observing how mythic literary heroes struggle, fail, learn and experience all possible ways of happiness and sadness is a rehearsal for all what life may bring to human beings. In other words, studying the mythic roots of literature can be helpful in the eternal human quest to find out who we are (ibid).

Archetypal criticism provides readers with a new way to look at literature. It fosters a cross-cultural perception of a common mythic heritage as it offers new means for personal discovery. Literary archetypes readers think about their own lives in mythic terms and understand their own complex individual psyches.

Archetypal criticism shares some basic concerns with other literary theories (Makaryk, 1993). It evokes a close reading of texts themselves which is a basic principle of the New Criticism developed in the 1920s (ibid). Just like Leavisite evaluative criticism, archetypal criticism covers the popular and naive works as well as the complex sophisticated ones of the traditional canon (ibid). Archetypal criticism has much in common with structuralism primarily in the idea that language constructs human reality rather than reflects it (Gillespie, 2010). The recognition that the meaning of a text is not wholly controlled by the author but, rather, provided by the reader paved the way to reader-response criticism (ibid). Archetypal criticism is widely used in genre criticism and intertextual and comparative studies that imply the analysis of recurrent literary phenomena (ibid).

2.1.2 Limitations and Critiques of Archetypal Criticism

A common critique of archetypal criticism is that it does not provide much to do with a literary work (Makaryk, 1993). The only task of a myth critic is to identify the mythic elements in a literary piece which seems to be a limited activity (ibid). Besides, archetypal criticism is regarded as reductionist, interpreting all literature as a version of the heroic journey (Das, 2005). Literature is too varied to be limited to recurring characters, themes and events (Gillespie, 2010). One final limitation is the excessive emphasis on mythic elements that are believed to give the literary work its deep resonance (Makaryk, 1993). Archetypal criticism denies the aesthetic accomplishments, philosophical questions, historical implications and many other attractions in literature (Gillespie, 2010).

2.2 Mythological Elements in Modern Fantasy Literature

Many modern fantasy writers include in their works symbolic elements drawn from ancient mythology in order to bring to their audience stories that are similar to their real situation but extracted from different times and places. Such elements are either used according to their recognised interpretations or on the basis of mere fantasy as a product of the author's imagination (White, 1973). The most common mythic concepts that are used in modern literature are victim hero, cruel mother goddess, seasons and storm goddess (Bar, 2011).

2.2.1 Victim Hero

The concept of the hero has always been favourable since it was first founded in classical literature (Bar, 2011). By definition, a hero is a person who is willing to give up their well-being and even their life for the sake of others (Miles, 1999). That is to say, if there are no risky conditions, the savior is not considered as a hero (ibid). It is stated in *The Encyclopedia of World*

Mythology that "The end of heroes is often tragic and untimely" (Cotterell, 2004, p. 25). This is what directly makes of every hero a victim.

Cotterell (2004) maintains that the most famous victim hero of the Western world is the Greek Heracles whose name is derived from the name of the Mother Goddess Hera. Thus, the name Heracles means 'Glory of Hera'. The word 'hero' is said to be the masculine form of the feminine name 'Hera' (ibid).

According to the Greek tales related to Heracle, he is condemned to be all his life the victim of Hera who continuously oppresses him (Cotterell, 2004). After all his heroic deeds, Heracles gets terribly poisoned and burnt by his lover, Deianira, before being grabbed by the gods to become what is called "a demi-god" in heaven (ibid).

One of the well-known modern fantasy writers is Roger Zelazny who includes many mythological elements in his works (Bar, 2011). The heroes in his famous series *Amber* are the father and son Corwin and Merlin (ibid). Because of his claim to the throne of Amber, Corwin is continually oppressed by his brothers. Later, he gets jailed by the Queen of Chaos and disappears for a long time from earth. As a magical being in the British tradition, Merlin is also persecuted by the Queen of Chaos before he can rescue his father, Corwin. Finally, Merlin becomes a prince to the throne of Chaos after several heroic actions (White, 1973).

Bar (2011) gives another example of a victim hero which is Marion Zimmer Bradley's Lewis Alton, the very human hero of part of her series *Darkover*. As a literary hero, he has the characteristic of sacrificing his sanity and life in order to protect his planet and people from a deadly disaster. Lewis becomes a victim of an arch villain and gets severally tortured before he comes out triumphant by the powerful fire goddess Sharaa (ibid).

2.2.2 Cruel Mother Goddess

Cotterell (2004) states that many ancient mythologies use the 'Mother Goddess' as a main figure of whom the classical hero is the victim. The persecutor of Heracles, Hera, was cruel to her own son Hephaestus as well (ibid). Heracles was not Hera's son, but she considers him a threat, so she tries different ways to persecute him (ibid).

Although her behaviour is attributed to a woman possessed by an unnatural being, Lady Marceny, from Diana Wynne Jones' book *Sudden Wild Magic,* is a good example of a crual mother in modern fantasy literature (Bar, 2011). This cruel mother cuts her son in half presuming that she separates his body from his soul so that she makes him into two seperate persons who are opposite in character. By doing so, Lady Marceny thinks that she can keep one half, supposedly the body, under her absolute control, and sends the other one, which is the soul, to another universe to defend and take care of himself. Later, she tries to do the same with her grandson who is saved by his mother. Finally, Lady Marceny is caught, and the strange being is driven out of her body (White, 1973).

A similar example of a violent and cruel mother is dealt with in *His Dark Materials* by Philip Pullman. As a high ranking woman, Mrs Coulter abondons her only child Lyra in order to persue her career. Her purpose is to sacrifice children in order to realise her dream which is ruling the world (Bar, 2011).

2.2.3 Seasons

Cotterell (2004) claims that before the advancement of astronomy that established a four season year, ancient years were divided into only two or three seasons. Every season has its own characteristics and is responsible for a specific mode of life (Miles, 1999). Spring Equinox is regarded as an ancestral symbol of improvement and blossom. Summer Solstice refers to the

beginning of refreshing rains and revival in the Middle East and the time of heat and fruitfulness in the North. Autumn Equinox is the season of falling leaves in North and the beginning of refreshing rains and revival in the Middle East. Winter Solstice is seen as the season of death in the North and of growth and flourishing in the Middle East (ibid).

Cotterell (2004) also adds that according to Greek mythology, a group of three goddesses called Horae personified a cycle of birth, life and death as indicated by the three Greek seasons of spring, summer and autumn-winter. The worship of these goddesses was of high importance for practicing farmers.

Because people are no longer close to earth as they used to be, there is less awareness of the significance of the seasons (Bar, 2011). Modern farmers are no longer restricted by seasons in order to grow their products especially because of the genetic changes that have been introduced to the field of agriculture. However, the idea of seasons is still implied in modern fantasy which is regarder as the closest genre to ancient myths and rituals (White, 1973).

Bar (2011) claims that Robert Silverberg's *Winter's End* and *The Queen of Springtime* are a two-part series of books that are based on the change of seasons as it is cleraly expressed by their titles. In the first book, because of a meteors' attack, Earth moves into thousands of years of dark winter with minimal tools for survival. Hopelessly waiting for better days, people live underground just like plants in the dead season. She states that the book tackles the description of the last days of that period and the beginning of the end of winter (ibid). On the other hand, the second book describes the world's revival. People have come out, and the air has cleared from the meteor's debris. However, this time in which they are reborn is a period of strife where only a leader queen such as Queen Bee can take them into peace and prosperity which exists in Spring (ibid).

Another series of books that is entitled according to the seasons of the year is Margaret Weis and Tracey Hickman's *Dragonlance Chronicles* which includes *Dragons of Autumn Twilight, Dragons of Winter Night, Dragons of Spring Dawning* and *Dragons of Summer Flames* (Miles, 1999). It may be interesting to note that 'Winter Night' refers to the 'Norse Winter' which is characterised by a hidden sun. Nevertheless, 'Summer Flame' refers to the Middle Eastern summer which is hot and dry (ibid).

2.2.4 Storm Goddess

Cotterell (2004) states that one of th most remarkable manifestations of the character Mother Earth is in her stormy phase. Storms are not seasonal, they rather arrive according to the changes of weather. Because of their capricious nature, storms are refered to in Greek mythology as a vilent temper of gods (ibid). Thunder storm that is accompanied by rain , especially in winter, is attributed to male gods of fertility like Zeus and Baal. On the other hand, there are some female gods whose power and influence are depicted through their stormy manifestations (Miles, 1999).

An example of such goddesses is Mother Carey that is said to be a storm goddess of the British Isles whose role is to control the bad weather (Miles, 1999). Therefore, she is considered an important character in an island country where people depend on the sea to make their living. Mother Carey is a prominent character in some works of prominent British writers (Cotterell, 2004).

In her specific character as Storm Goddess, Mother Carey appears in Charles Kingsley's book *The Water Babies* (White, 1973). In this novel, the chimney sweep boy, Tom, transforms into a water baby. He seeks to save the soul of his cruel boss, so he decides to overcome his fear and goes to meet Mother Carey who is supposed to tell him what to do. Tom finds that she is an old woman surrounded by a flock of petrels which are called Mother Carey's chicken (Carruth,

2003). Kingsley describes the Storm Goddess by the same characteristics that she is described by in the Greek mythology.

A different example of the character Storm Goddess features in Robert Graves' book *Watch the North Wind Rise* (Cotterell, 2004). The narrator in this book is a poet who travels to the far future where everyone worships the Great Goddess (White, 1973). When he was walking carelessly in the modern days, he states, "It's embarassing to be one of Mother Carey's chickens, and portend storms" (ibid, p. 127). When hearing these words, his companion turns pale, slips from his horse and throws himself on the grass by the roadside where he lies as if dead. The narrator is surprised by this behaviour and wonders if it is because of mentioning Mother Carey. Later, it is explained to him that the name of this legendary character is sacred, and the one who pronounces it may be blown over the moon by the Great Goddess (ibid).

Bar (2011) claims that the victim hero, cruel mother goddess, seasons and storm goddess are the most prominent mythological elements used in modern fantasy literature. Other elements that appear in modern fantasy are witches, heavenly bodies and shape-shifting (White, 1973). Some critics analyse these mythic items psychologically as there are others who consider the social and historical background of their period (Bar, 2011).

Conclusion

For archetypal critics, the greatness in a literary work arises more often from the themes and images it shares with other texts. Therefore, when reading a work of literature, the form and content are analysed by the myth critic. The latter searches for the connection to mythic archetypes that reside in human psyches which, themselves, represent the inner spirit that gives the work its long-lasting appeal.

When examining a literary work, a myth critic asks these questions: what archetypal elements are used in this literary text? Does knowledge of these items add anything to the understanding of the work? How does the work contribute to the understanding of archetypes? And finally, does the work deconstruct or confound any archetypes?

Chapter Three

Identifying and Interpreting Mythological Allusions in *Harry Potter and the Philosopher's Stone*

Introduction

There are numerous thematic allusions to ancient mythologies in *Harry Potter and the Philosopher's Stone* which, if understood, add an extra dimension to the story, a deeper meaning to the reading. This chapter focuses on the archetypes from Greek and Roman mythologies that Rowling uses to color her writing starting with the major characters Harry Potter as a hero, Professor Dumbledore and Voldemort as wise old men, Hermione and Professor Minerva McGonagall. After that, the ways in which the dog Fluffy and the underground beneath Hogwarts are related to mythology are discussed. Finally, it addresses the philosopher's stone and the occurence of the magical numbers 'three' and 'seven'.

3.1 Harry Potter as a Hero

In the beginning of *Harry Potter and the Philosopher's Stone*, Harry is depicted as a famous infant. Later, in the world of sorcerers, he is regarded as a hero who is, at Hogwarts, provided with the knowledge and guidance that a wizard requires to fulfil his expectations. In this novel, Harry corresponds to Greek heroes, and the subject of *Philosopher's Stone* is equivalent to the description of 'myth' which implies that it is a tale about supernatural things, as in Greek myths of heroes, and continious to be told in tales ever after (Mattisson, 2010). The following analysis shows the ways in which Harry Potter is equivalent to Greek heroes.

Rowling introduces Harry's mother as a muggler, and his father as a wizard. By comparing wizard to god, Harry is similar to a hero from Greek mythology who is usually born of a human woman and a god (Goldhill, 1993). Greek heroes fight monsters (ibid), while Harry fights Voldemort who is equivalent to a monster. In Greek myths, the hero is worshiped by ordinary people (ibid). On the other hand, when Harry reaches Hogwarts, he finds that he is already well-known among the people there because of his first encounter with Voldemort. Voldemort tries to

kill Harry after killing his parents, but the young boy survives with a mark on his forhead caused by the magic spell. Therefore, Harry is famous for being 'the boy who survived'. According to these characteristics, Harry Potter is qualified to be called a hero in *Philosopher's Stone*.

Campbell (1988) comments on a hero from the Greek culture who is called Jason and considered as a model hero. He belongs to ancient Greek myths, but the circumstances in which he appears are similar to Harry's. Campbell summarises the traits of a model hero as "a hero ventures forth from the world of common day into a region of supernatural wonder; fabulous forces are there encountered and a decisive victory is won; the hero comes back from his mysterious adventure with the power to bestow boons on his fellow man" (ibid, p. 28). The description provided by Campbell is in accordance with Harry's life.

After Harry's parents are killed, he is brought to his relatives the Dursleys' who never tell him about his origins in order to keep him far from being abnormal. His life with them is boring, he does not know about his importance after having survived the meeting with Voldemort as he is not informed about his powers.This is considered as Harry's 'world of common day' (Mattisson, 2010). After that, Harry is sent to 'a region of supernatural wonder' (ibid) which is represented by Hogwarts in which strange things happen such as flying on a broomstick or talking to old wizard ghosts.

At Hogwarts, Harry learns to be a skillful wizard that can properly face evil forces which are regarded by Mattisson (2010) as the 'fabulous forces are there encountered'. Usually with the help of his friends, Harry wins every confrontation he has with Voldemort or other wicked forces which refers to 'A decisive victory is won' (ibid). Hence, he comes back triumphant and rescues people from deconstruction. Finally, Mattisson notes that the end of the quotation, "the hero comes back from his mysterious adventure with the power to bestow boons on his fellow man" (Campbell, 1988, p. 28), is accomplished in *Philosopher's Stone* and the following novels. Harry

overcomes evil forces, defeats Voldemort and, therefore, the world is protected. Accordingly, there are many hints in the novel which indicate that Harry is an equivalent to the Greek heroes.

Campbell (1988) claims that the journey of the archetype 'hero' goes through three passages which are separation, initiation and return. Throughout these phases, Harry's life experiences are similar to those of the Greek hero Jason.

Jason is secretly raised in the mountins which are refered to as separation (Willis, 1993). In the initiative stage, as an adult, he retrieves his kingdom, and he has to regain the Golden Skin as a mission (ibid). During the previous stage, Jason confronts many evil forces but returns victorious after having fulfilled the mission, and this represents the passage of return (ibid). When confronted by risky situations on his mission, Jason is saved by the goddess Hera, and also by Athena goddess of combat and Medea who is skillful in witchcraft (ibid).

Harry goes through the same passages that Jason goes through in his life although they belong to different times and cultures (Mattisson, 2010). Harry is not brought up in his original environment (separation). He is rather taken to the Dursleys' after his parents' death. At the age of eleven, Harry goes to Hogwarts where he learns to be a skilled wizard who can proficiently face wicked forces (initiation). Harry comes back as a winner (return), as he is protected by the strong wizard Dumbledore. In this novel, Harry often receives help from his friends Ron and Hermione. Ron, as a chess player, is equivalent to Athena who is skilled in strategy and tactical thinking. On the other hand, Hermione corresponds to Medea who is skilled in the art of witchcraft (ibid).

Furthermore, Harry Potter is regarded as the most prominent victim hero in modern fantasy literature (Bar, 2011). He performs more than one act of heroism in which he risks his life for the sake of his friends and mates while constantly being the victim of his persecuter Voldemort who

wants to kill him as he killed his parents. Therefore, *Harry Potter and the Philosopher's Stone* is considered as a modernised version of ancient tales about heroes.

3.2 Dumbledore and Voldemort as Wise Old Men

According to Jung (1973), the notion 'old man' represents 'the wise old man's archetype' and he states that "the magician and the wise old man are synonymous [...] he is an immortal demoniacal being [...] the illuminating, the teacher and the master" (ibid, p. 147). These characteristics are relevant to the character Professor Dumbledore in *Harry Potter and the Philosopher's Stone*. Dumbledore is a wise wizard, a master and illuminates Harry's life. He is very important for Harry. After the death of Harry's parents, Dumbledore takes care of him and protects him. When he joins Hogwarts, Harry is provided by support and advice by Professor Dumbledore. Because of having great experience in life, Dumbledore is depicted as a person to rely on when faced by problems.

Dumbledore, as 'the old man' has his counterpart in Greek mythology. He is described by Rowling as a very old man with long silvery hair and beard who wears a long cloak and robe and is the greatest wizard of modern times.This description is similar to that of Zeus, the greatest god in ancient Greece. He is described as an imposing man who has a beard and great wisdom (Willis, 1993).

Like other archetypes, the archetype 'the wise old man' has a positive and a negative aspect (Jung, 1973). While Dumbledore represents the positive aspect, Voldemort corresponds the evil side of the concept 'the old man'. Compared to Dumbledore, Voldemort is an undeadly and devilish being which stands for the negative aspect of the archetype 'the wise old man'. Voldemort is depicted as the "Master of Darkness" and refered to as "worse than worse" (*Philosopher's Stone*, p. 17).

Voldemort begins his life as any other wizard, but later he becomes, according to Hagrid, "as bad as you could go.Worse. Worse than worse" (*Philosopher's Stone*, p. 64). Other wizards and witches find Voldemort so frightening that they do not even dare to say his name out loud. He is called "You-Know-Who" (ibid, p. 102). The only one who is not afraid of him is Professor Dumbledore who is in his turn the only one that Voldemort fears. After trying to kill the infant Harry, Voldemort loses his strength and hence tries to obtain the philosopher's stone to get back his power in order to spread his dark magic. This description is equivalent to 'the wise old man's archetype' as an immortal demoniacal being stated by Jung (1973).

3.3 Hermione and Professor Minerva McGonagall

In its stereotyped version, the ancient archetype of 'womanhood' tackles women's silent appearance in the background performing beautiful and effective domestic duties in opposition to women's liberation which demands participation in society (Davidson, 1993). This archetype is represented by the character of Hermione in *Harry Potter and the Philosopher's Stone* (Mattisson, 2010). After becoming Harry's friend, she seeks to provide help in solving several assignments on the way to find the philosopher's stone. She is proud of her intelligence which she thinks allows her to play an active role in the confrontations with the evil forces that take place at Hogwarts and other places. Although Harry and Ron warn her of being expelled if caught, she remains determined and says "Not if I can help it [...] Flitwick told me [...] I got a hundered and twelve per cent on his exam. They're not throwing me out after that" (*Philosopher's Stone*, p. 292). Hermione has high self-esteem which is not all the time appreciated by Harry, Ron and other fellow pupils.

Hermione's behaviour is not often accepted by her friends (Mattisson, 2010). For example, when she leaves the compartment on the train where she is supposed to be with Harry and Ron, they become angry with her, and Ron comments that he does not want to be with her in the same

house. Hermione is strict and always tries to perform at the top of her peak which is interpreted as a need to compensate for the fact that she is not pure blood "Nobody in my family's magic at all" (*Philosopher's Stone*, p. 117). One way in which she tries to show her intelligence is when she says "[...] I've learnt all our set books off by heart, of course [...]" (ibid, p. 117). She seeks to be on equal footing with the pure-blooded. As the story continues, Hermione's brightness and hard work are appreciated by Harry and Ron.

As a reference to mythology, the name Hermione is the feminine form of Hermes who is the son of the Greek god Zeus in Greek mythology (Colbert, 2001). Hermes is the god of eloquence as he is the messenger of the gods. Hermione is compared to Hermes in Greek mythology because she is fluent as well, and she is the messenger of the good aspects of witchcraft as an art (Mattisson, 2010). More than once, Harry and Ron are saved by Hermione when she displays her magical knowledge such as when she saves them from the Devil's Snare using her wand and a magic spell. She never uses more magic than she can tackle efficiently which is an indication of her wisdom.

Moreover, the token of Hermes is the herald cane which is a symbol of wisdom and healing power (Davidson, 1993). An equivalent to Hermes' cane is Hermione's wand which is regarded as a power of healing. Besides this, Hermione's wisdom is depicted in the fact that she does not use more magic than she can manage. Though there are similarities between Hermione and Hermes, they do differ in one thing. Hermes guides the souls of the dead to the kingdom of the dead which is a task that Hermione does not do (Mattisson, 2010). Furthermore, there is another reference to Hermes in this novel. The owl which brings letters is named Hermes. In mythology, this bird is considered as a symbol of intelligence as it is the holy bird of goddess Athena (Colbert, 2001).

On the other hand, the Greek Athena is referred to by the character Professor Minerva McGonall (Mattisson, 2010), the teacher of Transfiguration at Hogwarts. As a wise woman, Professor McGonall observes Hermione's great devotion to become a skillful witch. Hence, the Professor provides Hermione with the appropriate education that can help her improve her skills and meanwhile allows her to help Harry in the confrontations with the evil forces and mainly Voldemort. By equiping Hermione with the Time Turner, which looks like an hourglass, Professor McGonall makes it possible for her to attend more lessons, acquire the art of witchcraft rapidly and help Harry in battles. Therefore, because of her tactical capacity to arrange for battles, Professor McGonagall is regarded as an equivalent to Athena who is the goddess of the orderly combat (Colbert, 2001).

3.4 The Dog Fluffy and the Underground Beneath Hogwarts

When Harry first arrives at Hogwarts, he is warned with the other pupils by the Headmaster Professor Dumbledore not to approach the third-floor corridor or they die an unpleasant death. This remark stimulates the pupils' curiosity to think about what is hidden in that corridor that they are not supposed to enter. Harry and his friends Ron and Hermione unintentionally find themselves in the prohibited corridor in front of a horrific dog, drooling from all three mouths, standing on a trapdoor as if guarding it. The pupils later discover that the dog's name is Fluffy and that it belongs to Hagrid who "bought him off a Greek chappie in the pub" (*Philosopher's Stone*, p. 209). The phrase 'Greek chappie' is a hint to Greek mythology (Mattisson, 2010).

The three-headed dog Fluffy is corresponding to Cerberus, a three-headed dog in Greek mythology (Mattisson, 2010). As a guard of the gates that lead to Hades, the kingdom of the dead in the underworld, Cerberus has to prevent living creatures from approaching the dead creatures down in the underworld which is the main task of Fluffy (Spencer, 2015). As there are

similarities between Fluffy and Cerberus, there are also differences. For example, Fluffy has a dog's tail, while Cerberus has a dragon as a tail (Highfield, 2003). The underworld protected by Cerberus is inhabited by dead people (ibid), whereas the underground beneath Hogwarts has no dead. Moreover, Cerberus is more dangerous than Fluffy because of his vomit, where, according to ancient myths, the savage plant Aconite grows (ibid). This plant is also referred to in *Harry Potter and the Philosopher's Stone* when Professor Snape informs the pupils about its toxic effect on humanbeings which leads to death.

Though connecting the dog Fluffy to its counterpart in Greek mythology, what is beneath the trapdoor at Hogwarts and how it can be related to Hades remains mysterious. After mentioning the Greek chappie, Hagrid tells the pupils that they have to "play him a bit o' music an' he'll go straight off ter sleep" (*Philosopher's Stone*, p. 287). The children can finally reach the trapdoor after figuring out how to calm the dog. They also know that what is hidden beneath it is the Philosopher's stone. When they make the dog fall asleep by playing a flute, they open the trapdoor where they find darkness and "no way of climbing down [...] no sign of the bottom" (ibid, p. 297). Harry, Ron and Hermione jump down into the darkness without knowing what they may face.

The Greek chappie is the salesman of Fluffy and the one who knows how to make it fall asleep. This salesman is equivalent to Orpheus from Greek mythology (Mattisson, 2010). Orpheus plays on his lyre to put Cerbus to sleep in order to be able to bring his wife back from Hades (Colbert, 2001). On the other hand, Harry and his friends have to go down into the underground in order to find the philosopher's stone. Then, the wife is compared to the philosopher's stone and the lyre is compared to the flute (Mattisson, 2010).

Hogwarts in this novel is compared to Hades which comes from Greek myths. After Harry, Ron and Hermione land deep beneath Hogwarts, they have to solve certain tasks in order to see

the stone. The children's skills are assessed to find out if they are worthy of taking the stone. If they fail to accomplish their missions, they may not be able to return to Hogwarts which is regarded as their devine land. These tasks are similar to being judged in Hades where the dead are judged by three gods to decide whether they are punished or sent to the sacred land of the dead (Goldhill, 1993).

3.5 The Philosopher's Stone and the Magical Numbers 'Three' and 'Seven'

In *Harry Potter and the Philosopher's Stone*, Voldemort longs for the philosopher's stone which he believes will grant him immortality. The concept of eternal life is present in today's society where famous people such as movie stars, musicians and models seek eternal youth, hence, this reference is well-known by adult readers (Mattisson, 2010). The word 'philosopher' is the ancient term for today's scientist, therefore, the choice of the title's words hints at the link between the novel and ancient mythology (Highfield, 2003). Nevertheless, in *Philosopher's Stone* Harry looks into the Mirror of Erised where he watches his reflection taking a blood-red stone from its pocket and putting it back and, then, "as it did so, Harry felt something heavy drop into his real pocket. Somehow [...] he'd got the stone" (*Philosopher's Stone*, p. 314). Hence, the Philosopher's stone in the novel has the shape of a real stone, whereas in ancient myths it is often indicated as an elixir that is given different names such as 'nectar of deathlessness' and 'drinkable gold' (Campbell, 2004).

Other references to ancient times are the numbers 'three' and 'seven' which are believed to be holy and mythical (Mattisson, 2010). The number 'three' is used several times in *Harry Potter and the Philosopher's Stone*. At the beginning of the confrontations with evil forces, the three friends Harry, Ron and Hermione fight together looking for the stone. The first creature they face is Fluffy, the three headed dog which stands in the third floor of the forbidden corridor. Moreover, there are three rings in the game Quidditch.

In mythology, 'three' is the number of divinity (Goldhill, 1993). For example, Zeus, Poseidon and Hades are three gods, and even brothers, who reign over three empires individually (ibid). The sum of the first odd number and the first even number is three which is interpreted in this novel as Harry is alone but later he encounters two friends at Hogwarts (Mattisson, 2010). As the chosen one, Harry is the one who meets and conquers Voldemort. On the other hand, Hermione is the leader in magic spells and logic, and Ron is the leader in playing chess. Number 'three' represents a totality: a beginning, middle and an end, and it is often used in expressions like 'all good things come in threes' (Highfield, 2003). It is also found in fairy tales where a major character makes three wishes or solves three tasks (ibid).

Another mythical number used in *Harry Potter and the Philosopher's Stone* is the number 'seven' (Mattisson, 2010). In the game Quidditch, there are seven players that fly high above the ground which represent the seven planets from ancient mythology. Furthermore, Harry and his friends have to solve seven tasks in order to find the Philosopher's stone. The seven obstacles they face are the three-headed dog, the Devil's snare, the flying keys, the huge Chessboard, the Troll, the seven bottles of potion and the Mirror of Erised. The previous tasks are made up by the six Professors Sprout, Flitwick, McGonagall, Quirrell, Snape and Dumbledore and even the gamekeeper Hagrid. These seven people represent 'the seven wise' from Greek mythology (ibid).

In order to overcome the seven obstacles, Harry, Ron and Hermione have to be intelligent, brave and mostly competent. The first three obstacles are easily solved by Harry and his friends. In the first task, which is provided by Hagrid, they have to pass the three-headed dog which guards the trapdoor that leads to the philosopher's stone through making him fall asleep by playing the flute. The second obstacle is provided by Professor Sprout, the teacher of Herbology. It is represented by the Devil's Snare which must be killed by light and warmth. This obstacle

requires a charm and the use of the wand which is Hermione's speciality. The flying keys which look like 'jewel-bright birds' appear in the third task, and they are manufactured by Professor Flitwick, the Charms teacher. The available broomsticks should be used in order to pass this task where Harry finds it easy to catch the right key.

The next four tasks require more concentration and ingenuity from Harry and his friends. Professor McGonagall, the teacher of Tansfiguration, is the producer of the huge Chessboard which appears in the fourth obstacle. This time, Ron takes the lead because he is the best chess player. He guides Harry and Hermione and other chessmen through the game until they reach the next door where he sacrifices himself for his friends in order to achieve the Philosopher's stone. In the fifth obstacle, Professor Quirrell, the teacher of Defense Against the Dark Arts, constructs a Troll which is bigger than the one they have met before. The Potion teacher, Professor Snape, supplies the sixth task in which Harry and Hermione have to indentify two unpoisonous bottles from seven bottles of potion. Since Hermione is smart and logical, she can find out the solution. The Mirror of Erised, provided by Professor Dumbledore, is the seventh and last obstacle. This task is for Harry to solve alone in order to reach the philosopher's stone. When all the obstacles are overcome, Harry, Rone and Hermione deserve to return to the divine land of Hogwarts with the Philosopher's stone. Finally, by solving the final task finding the stone, Harry is equivalent to Greek heroes (Mattisson,2010).

Conclusion

Chapter three tried to analyse the claim that characters, creatures and events in Rowling's *Harry Potter and the Philosopher's Stone* are not purely fictional, but they are, rather, references to Greek and Roman mythologies. These references begin with Harry, the protagonist, who is considered as an equivalent to Greek heroes. Then, the self-confident Hermione and Professor McGonagall represent the ancient archetype of womanhood as they relate to other characters

from ancient mythology. The good Professor Dumbledore and the evil Lord Voldemort represent the archetype of 'the wise old man'. Moreover, the three-headed dog, Fluffy, and the underground beneath Hogwarts are explicit references to Greek mythology. Finally, the numbers 'three' and 'seven' appear several times in the novel, and they are regarded as mythical numbers.

Many critics believe that the connection between the novel and ancient myths is the reason behind its worldwide success. Children enjoy the novel because of the fantasy world at Hogwarts, while adults enjoy the mythological references which add a profound significance to the work as a whole.

General Conclusion

It is evident to many critics that J. K. Rowling's *Harry Potter and the Philosopher's Stone* includes numerous allusions to characters, creatures and events from the Greek and Roman mythologies. These allusions are regarded as one of the prominent reasons behind the novel's astounding success. Therefore, this research work focused on investigating the application of such resources through identifying these allusions as well as assessing their contribution to the novel. In order to conduct this dissertation, some basic concepts concerned with the rhetorical device literary allusion and archetypal criticism were tackled before identifying and interpreting the mythological allusions in *Harry Potter and the Philosopher's Stone*.

When literary allusions are used by authors, new meanings and interpretations from differents sources are attatched to their texts. Ben-Porat's definition of literary allusion as a simultaneous activation of two texts indicates a new way to read *Harry Potter* as a modern version of ancient myths. When reading *Harry Potter and the Philosopher's Stone*, the reader should be aware of the different types of allusion because it is not only indicated by proper naming. Other types of allusion can be definite description, paraphrase, self-echo, or conventions of literature. Being aware of the types of allusion does not directly lead to the identification of allusion. Rather, there are other elements which ease the task such as being well-acquainted with the source text. On the other hand, Hays introduces seven evaluative criteria that help the reader discuss what is regarded as an allusion.

Since many critics claim that *Harry Potter and the Philosopher's Stone* is built upon mythological allusions, the critical approach that was adopted in this dissertation was archetypal criticism. For archetypal critics, ancient myths are consciously or unconsciously included in most of the literary works. Hence, literature is structured by mythic elements which are called archetypes and seen as a part of the human and literary ancestry. Literary archetypes are considered as representatives of human lives that help in understanding the individuals' complex

psyches. The job of archetypal criticism is to identify such materials which are supposed to add to the effectiveness of the literary work.

This research work demonstrated that *Harry Potter and the Philosopher's Stone* has what is required to be considered as a modern epic. It is not only about the description of myth as a tale about supernatural things such as heroic Greek myths, but also about the role of ancient myths which lies in providing guidance to young people. Therefore, creative writers are inspired by the unchanging models that the ancient world offers, and they tend to mythologise their message which makes it possible for the new public to learn about classical characters, themes and adventures.

Rowling draws frequently from the pool of ancient mythologies in order to add colour, atmosphere, mood and power to her stories. She uses characters, creatures and adventures which are equivalent to others from Greek and Roman myths. For example, in *Philosopher's Stone*, the hero in the novel, Harry, is regarded as a correspondent to Greek heroes. The good Professor Dumbledore and the evil Lord Voldemort represent 'the old man' ancient archetype. Harry's friend Hermione and Professor Minerva McGonagall are equivalent to Greek goddesses. The philosopher's stone and the horrific threeheaded dog as well as the exciting hindrances to be overcome in the underground beneath Hogwarts have their counterparts in Greek and Roman myths.

An interesting analysis in future research might be done from a psychological perspective. The Professor Dumbledore and the Lord Voldemort cannot be only regarded as two old men personifying the good and evil types of mankind. They may be, rather, looked at as a fabrication of the struggle between the good and evil feelings in Harry's mind.

Many critics claim that it is impossible to read *Harry Potter* without some awareness of the classical tradition there, but young people have difficulties in seeing such references because

they no longer read about ancient myths. Hence, Rowling's *Harry Potter and the Philosopher's Stone* and its sequels came to replace ancient myths by providing guidance as well as action and supernatural events. Critics also indicate that when readers do not recognise the contribution of such timeless materials to the novel, they cannot fully appreciate Rowling's artistry and intention behind the work.

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Résumé

Lorsqu'il a été publié pour la première fois en tant que livre pour enfants, *Harry Potter et la Pierre Philosophale* a également été appréciés des adultes. Il est considéré comme une littérature populaire fondée sur les notions de mythes, de symboles et d'histoire. Ces références vont d'explicites à implicites et elles sont considérées être le motif du succès répandu du roman. De nombreux critiques ont commenté l'utilisation excessive par J. K. Rowling des allusions mythologiques, mais la question est souvent abordée brièvement. Par conséquent, l'objectif de cette étude est d'étudier l'abondance de ces allusions dans son *Harry Potter et la pierre philosophale* en les identifiant et les classant et après cela, est d'interpréter leur rôle dans l'ensemble du travail. Ce travail de recherche est descriptif et analytique et il adopte l'approche archétype. La critique archétype ou mythologique se concentre sur l'interprétation d'un texte littéraire à l'aide de l'analyse des mythes répétitifs et des archétypes, susceptibles de contribuer à la compréhension et à l'appréciation du travail. Le présent travail de recherche tente d'analyser les différentes allusions mythologiques dans le domaine, des créatures et des événements.

Mots clefs: allusion, myth, archétype, l'approche archétype.

ملخص

عندما صدرت لأول مرة ككتاب للأطفال، شهدت رواية هاري بوتر وحجر الفيلسوف إعجابا لم يكن متوقعا من قبل البالغين أيضا. إنها عبارة عن قطعة شعبية من الأدب مبنية على مراجع من الأساطير والتاريخ. وتتراوح هذه المراجع من صريحة إلى ضمنية، ويعتقد أنها السبب في نجاح الرواية على نطاق واسع. وقد علق العديد من النقاد على استخدام ج. ك. رولينج المفرط للإشارات الضمنية للأساطير و الروايات الخيالية، ولكن غالبا ما يتم تناول هذه المسألة باختصار. ولذلك فإن الهدف من هذه الدراسة هو التحقيق في وفرة هذه الأساطير في هاري بوتر و حجر الفيلسوف من خلال تحديد وتصنيف ثم تفسير دورها في العمل ككل. هذا العمل عبارة عن بحث وصفي وتحليلي ويعتمد النقد الأصلي أو الأسطوري. يركز النقد الأسطوري على تفسير نص أدبي من خلال تحليل الأساطير والنماذج المتكررة التي من المفترض أن تساهم في فهم وتقدير العمل. يحاول البحث الحالي تحليل مختلف المراجع الأسطورية على مستوى الشخصيات والمخلوقات والأحداث.

الكلمات المفتاحية: الأساطير، الإشارات الضمنية، النماذج، النقد الأسطوري.