

Running head: HARRY POTTER

Harry Potter and the Development of the Post-heroic Leader

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Abstract

This qualitative narrative analysis explored how popular culture figures are able to model leadership. The research focused on J.K. Rowling's *Harry Potter* series and examines the skills, qualities, and experiences that contribute to the development of Harry's leadership abilities. Juxtaposing the books with classical hero myth and transformational leadership theory, the research discovered how Harry transcends the label of 'hero' to become a 'post-heroic' transformational leader. This analysis was predicated on the recent discourse which supports the blending of humanities scholarship with social sciences research, thus providing increased depth and diversity to leadership studies.

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Statement of the Problem

Contemporary leadership theories are shifting paradigms about exemplary leadership from individual leaders who create change through ‘heroic’ individual actions to a model that incorporates shared or distributed leadership through the transformational efforts of the ‘post-heroic’ leader. The post-heroic leader releases the intrinsic motivation of followers to achieve goals, and thus, changes the power dynamic of the group and enables the group to achieve more than expected (Northouse, 2007). As Tucker and Russell (2004) note, “leaders must experience personal transformation within themselves before they can truly help to transform other people” (p. 104). Therefore, a journey *within* must occur prior to embarking on a collective or shared journey. Correspondingly, leadership is not a place but a process (Kouzes & Posner, 1995), and leadership development becomes a journey with clear signposts, but no ultimate destination.

Historically, leadership has been modeled through mythic heroes both real (e.g. Abraham Lincoln, Jack Welch) and imaginary (e.g. Odysseus, Clark Kent/Superman). For contemporary audiences, particularly the millennial generation born in the 1980s and 1990s, Harry Potter emerges as a strong example of a mythic hero. J.K. Rowling’s *Harry Potter* series is, in essence, a modern retelling of the classic hero myth. Like mythic heroes, Harry undertakes a journey wherein he acquires skills, experiences, and knowledge that enable him to defeat the threats to his community. However, through gaining self-knowledge and overcoming obstacles, Harry is able to develop his leadership capabilities and emerge as an example of a character that transcends the model of mythic hero to become a post-heroic transformational leader.

Outside of the numerous authors who expeditiously label Harry Potter as a hero, several scholars have referred to his classical heroic characteristics and journey (Natov, 2001; Pharr, 2002; LaCoss, 2002; Kern, 2003; Black, 2003; Morris, 2004; Pugh & Wallace, 2006). Grimes

(2002) wrote an extensive analysis on the correlations of the first four *Harry Potter* books and hero myth archetypes. These authors point to virtuous heroic qualities such as courage, determination, resourcefulness, instinctive goodness, empathy, responsibility, and acting for the greater good. Acknowledging that these authors examined Harry's heroic qualities without benefit of the series' completion, consideration was almost exclusively given to Harry as an individual hero, neglecting the formation of relationships and the series of events that precede Harry's ability to become a transformational leader. Behr (2005) correctly identifies "transformation [as] the key and the core" (p. 128) of the stories, but her analysis primarily relates to narrative function, relegating Harry's personal transformations to maturation.

In contrast, this analysis examined the evolution of the character from individual hero to transformational leader and reflects upon how popular culture can be useful in organizational development. As Rowling's books surpassed mere popularity to become a global phenomenon of shared experience via the written word, an analysis of the works is particularly appropriate as millions of young people who have read the stories are of an age to enter young adulthood and the workplace. Understanding how the character of Harry Potter develops and models leadership can improve the ability of leaders to cultivate the leadership potential of the next generation. Placed within the frameworks of leadership theory and hero myth, the analysis provides a deeper understanding of the process of leadership development and how literary figures model post-heroic leadership in entertaining and significant ways.

Survey of Current Learning

Children's Literature

Literature has traditionally played a role in the development of collective behaviors that socialize individuals. Stories are used as a rhetorical means to convince or instruct the audience

(Feldman & Skoldberg, 2002). Children's literature, in particular, is seen as a method of socializing young people to the common culture of norms, rituals, social boundaries, innovations, and creating social cohesion through shared literary experiences (Kidd, 2007). As Chappell (2008) notes, children's literature can also help the child reader to deconstruct the ambiguities of the adult world and allow for reconstruction of institutions in meaningful ways to the child while leaving these institutions intact and upholding the status quo. More to the point, children's fantasy and folk literature is seen as a positive metaphor for human experiences (Gooderham, 1995; Thomas, 2003; Ciaccio, 2009; Taub & Servaty-Seib, 2009), which allows readers to actively participate in the message without the constraints of space (Djupedal, 1993), while reinforcing cultural norms.

The *Harry Potter* books are commonly associated with fantasy literature, but are actually a fusion of genres incorporating fantasy, the English boarding school story, detective fiction, sports story, adventure, hero myth, melodrama, and series fiction (Alton, 2009). Detractors condemn the traditional, conventional and unoriginal plots, while ignoring the artistic *bricolage* of creating new stories out of recovered bits and pieces of old stories (Petrina, 2006). Westman (2007) agrees that critics "fail to account for the complexities of character, narrative point of view, and theme threaded through her [Rowling] fictional world" (p. 145). As Nikolajeva (2009) observes, the *Harry Potter* series both complies and deviates from the conventions of children's literature and genre fiction. For example, Rowling presents literary subgenres in new ways by offering a co-educational English boarding school and creating a series that cannot be adequately experienced out of order, unlike *Nancy Drew* or *Scooby-Doo* where the characters do not age – or even change clothes. By writing within the conventions of literary subgenres and

simultaneously deviating from the model, Rowling modifies and modernizes her stories (Steege, 2002).

Literary scholars are more apt to assign the *Harry Potter* books to the literature of *bildungsroman* or ‘coming of age’ novel where the protagonist is helped to reach his or her (but usually *his*) potential and destiny by unseen higher forces (Heilman, 2009; Appelbaum, 2009; Bousquet, 2009). This is not to suggest that the protagonist must develop and mature through a linear process. As Bousquet (2009) points out, an element of melodrama exists in many of these stories allowing the protagonist to come into his or her destiny through revelation instead of personal development or physical effort. However, ascribing the *Harry Potter* books to coming of age stories may be too simplistic. By characterizing the maturation of the protagonist as chronological and intrinsically natural, as opposed to a process of development that requires the efforts of the individual as well as others known and unknown, the traditional purpose of children’s literature characters to be instructive role models seems diminished.

Hero Myth

Rowling reaches beyond the *bildungsroman* motifs by incorporating classic, as opposed to romantic, hero myth into her books. Similar to children’s literature but tracing back to the earliest human storytelling, myths provide the symbols and structures that constitute a common culture (Nylund, 2007). Gehmann (2003) considers traditional myths to gain their meaning and authority from being rooted in the origins of culture, whereas modern myths are seen as self-referential and linked to concepts of human progress. As noted by mythologist Joseph Campbell in his seminal work *The Hero with a Thousand Faces* (1949), the hero myth is an elemental story of humankind that crosses cultural boundaries in space and time. These stories are identified through archetypes of characters and events within the structure of a journey. The hero journey

is a process of development for the individual. Self-knowledge and overcoming internal and external obstacles are key elements. Rarely is there a *deus ex machina* resolution to the story, although a revelation of knowledge may occur. The hero cannot be passive and allow others to manipulate and order outcomes, but is an active participant in obtaining the goal. Indeed, the hero must prevail based on his or her acquired knowledge and tools, and almost invariably confronts the final obstacle alone. Through the journey, the hero develops a greater sense of personal power. In addition, feelings of responsibility grow as the hero fights to protect and serve his or her community.

As Napierkowski (2005) observes, “some of the most fundamental lessons of literature address the concepts of leadership and responsibility in society” (p. 504). Indeed, Natov (2001) views the *Harry Potter* series as chronicling “the process of the child’s movement from the initial consciousness of himself as the central character in his story... to a sense of his own power and responsibility to a larger community” (p. 311). Unlike traditional romantic heroes in children’s literature, mythic heroes are not obedient to strictures and passively wait for deliverance from a higher power. Chappell (2008) argues that the qualities of a post-modern childhood such as ambiguity, complexity, agency, and resistance cause the conventional story binary of good/evil and passive heroism to be inadequate and poses Harry Potter as a post-modern hero capable of instructing and role modeling to contemporary readers. In contrast, Mendlesohn (2002) also notes the narrative evolution of the books from fairy tale to fantasy to something more closely aligned with hero myth, but is critical in her perception of Harry as passive.

The model of the hero journey is quite specific, but hero myths do incorporate variations such as isolating or enlarging an element, stringing a series of cycles into a single story, fusing

elements together, or ignoring certain elements that may no longer provide meaning to the audience (Campbell, 1949). Campbell's model is effectively distilled into a twelve-step pattern by Vogler (1998) as described in Appendix A. The stages include: the Ordinary World; Call to Adventure; Refusal of the Call; Meeting with the Mentor; Crossing the First Threshold; Tests, Allies, and Enemies; Approach to the Inmost Cave; Ordeal; Reward; The Road Back; Resurrection; and Return with the Elixir. Although the pattern can have infinite refinements, at the core of the journey are the hero's values, which are exemplified through heroic symbols, such as healing potions, magic swords that can defeat dragons, and treasures (Vogler, 1998). These symbols represent the hero's understanding and commitment to the universal longings for healing, peace, and prosperity.

In addition to specific events in the hero journey, Campbell explores the common characters, symbols, and relationships within myth in terms of archetypes formulated by psychologist Carl Jung. Jung considered these personality archetypes as part of the collective unconscious and Campbell observed that the function of these archetypes enables the shared experience of storytelling (Vogler, 1998). The most common archetypes include the Hero, the Mentor, the Shadow, the Trickster, and the Threshold Guardian, although there are many others, each typifying an aspect of human personality and relate to the Hero through helping or hindering the hero's efforts. These characters should not be seen as static or singular. The archetypes are *functions* of the story, and these functions can be performed by different characters at different moments in the story.

Mentors are essential to hero myth and warrant individual attention for the function they serve. The western concept of 'mentor' begins with Homer's *Odyssey*, where Athena, the Greek goddess of war and domestic arts, takes form as an old man, named Mentor, to protect and guide

Telemachus, the son of Odysseus. Campbell (1949) describes the mentor archetype in hero myth as a “benign, protecting power of destiny” (p.71). Mentors represent the higher self; the aspect of personality that is wise, noble, and contains one’s utmost aspirations (Vogler, 1998).

Although many contemporary stories depict mentors who are unwilling and flawed, the foremost mentor archetype embodies virtuous characteristics that are transmitted to the hero to prepare him or her for the hero journey and the resultant Ordeal. The basic function of mentors is to “provide heroes with motivation, inspiration, guidance, training, and gifts for the journey” (Vogler, 1998, p. 56). Mentors can be absent at the stage of the Ordeal for various reasons, including death or capriciousness, but mythic structures establish that the mentor has provided the hero with the tools, knowledge, and skills he or she needs to defeat or overcome the obstacle, even though the hero may be initially unaware of possessing what is required.

Upon their return, heroes are perceived as leaders within their communities and cultures as a result of the hero journey they have undertaken. Thus, hero myths are an effective means of granting authority to leadership attempts and are needed to justify existing institutions and cultural norms, while supporting particular kinds of change (Douglas, Burtis, & Pond-Burtis, 2001). As Natov (2001) notes, the hero is caught in a paradoxical struggle of maintaining tradition while challenging norms in order to create change. By creating change, the hero overcomes obstacles and achieves goals within traditional structures. Heroes are not agents of revolution bent on overthrowing societal constructs, but discover new ways of bringing order to the current structure and create new paradigms for stabilization and renewal.

Transformational Leadership

As change agents, transformational leaders share qualities with mythic heroes. This type of leadership mirrors the hero journey, as it is a process of personal and organizational

development related to meeting challenges and enabling change. Fletcher (2004) views transformational leadership as dynamic, multidimensional, collective and an “emergent process more than an achieved state” (p. 649). Transformational leaders are concerned with the collective good, have a strong moral compass, inspire and motivate others to accomplish more than is expected, and typically emerge during times of great stress (Northouse, 2007). Ligon, Hunter, and Mumford (2008) note that “outstanding leaders generally emerge when a social system is experiencing a crisis or a set of events creating turbulence and placing institutions at risk” (p. 313). The challenge for leaders during times of crisis is similar to that of the hero, in that the achievement of goals may require transformative changes that provide innovative means for renewed stabilization.

A key characteristic of transformational leadership is the bond of trust, credibility, and shared values between the leader and followers that develops over time and eventually blurs the line between traditional notions of leader/follower power structures. This obscuring of conventional roles and responsibilities leads to the understanding of transformational leadership as ‘post-heroic’. This bond can be developed through the post-heroic traits of empathy, community, vulnerability and skills of inquiry and collaboration (Fletcher, 2004). These traits are in opposition to heroic traits such as individualism, need for control, assertiveness, and the skills of advocacy and domination (Fletcher, 2004). As the traits imply, the post-heroic leader requires an emotional skills set that is based on relational skills and emotional intelligence qualities such as self-awareness, empathy, vulnerability, and an openness to learn from others (Fletcher, 2004). Significantly, post-heroic leaders must be able to practice their influence in a power dynamic that is more fluid than structured, reaching a relational configuration that shifts from ‘power over’ to ‘power with’ (Fletcher, 2004).

Research Question

In consideration of the immense popularity of the *Harry Potter* series and the impact of literary and popular culture figures to model behaviors and provide socialization, this research analyzed the process of leadership development through the character of Harry Potter. This analysis investigated the particular qualities, skills, and experiences that help Harry Potter develop his leadership capabilities. Specifically, it addressed the research question: What qualities, skills, and experiences help Harry Potter become a transformational leader?

In positing the hero myth in relationship to transformational leadership, similar themes are discovered, such as mentors, the development of ethical and moral values, self-awareness, and the challenge to power structures. A significant dissimilarity is the empowerment of others in achieving goals.¹

Based on the above themes, specific guiding questions were:

- What is the role and impact of mentors on leadership development?
- What events impact the ethical and moral development of Harry?
- What are the crucial events in developing Harry's self-awareness?
- How does Harry empower others?
- How does Harry challenge power structures and how does this develop his leadership capabilities?
- What is the definitive leadership style that Harry develops?

¹ In general, classical hero myths do not have a variant that involves the hero developing skills and confidence in others in order to overcome challenges or allowing others to make decisions, offer help, or formulate strategies.

Research Methods

The seven *Harry Potter* books by J.K. Rowling were used for this narrative analysis.² Each novel was carefully read and passages related to the themes from hero myth and transformational leadership theory were coded and analyzed. Importantly, passages that described the opposite quality or an event that infers a failure to develop progressively were also coded and analyzed.

Once coded, the passages were collated into tables according to theme to discover if Harry was able to attain the skills and qualities necessary for leadership. Margin notes and initial impressions about the passages were also included in the tables. The attainment of skills and qualities was organized chronologically to determine if there was a progressive development in his leadership capabilities. As transformational leadership theory suggests, qualities such as self-awareness and ethical and moral development should precede the ability to empower others or challenge power structures in order to create change. Further, passages that indicated a negation of capabilities were quantified and placed in context with their corresponding events to determine if there was a significant impact upon the ability of the character to develop progressively.

Finally, the data were examined for the personal power and leadership elements that Harry demonstrates per leadership theories as described by Northouse (2007). These data were analyzed to determine if post-heroic transformational leadership is the definitive leadership style that Harry demonstrates. The plot (utilizing the series as a whole cycle) and the thematic leadership data were considered in relation to the stages of the hero journey to discover if

² The book versions used were those published in the United States, which contain language differences from the manuscripts published in the United Kingdom. Furthermore, the film adaptations were not consulted, since the films contain revisions and interpretations of the material and themes by various screenwriters, directors, actors, and designers that are not consistently faithful to Rowling's work.

Harry's leadership development followed strict mythic narratives, combined heroic and post-heroic traits, or aligned with a development process of transformational leadership exclusively.

Research Limitations

This research is inherently limited by being based on the researcher's personal interpretation of the material. However, this is a fundamental aspect of qualitative narrative analysis and should not be considered without merit. Through the personal lens of qualitative research, diverse insights and meaning can be gained to further scholarship and prompt robust discussions.

A second limitation is the narrow structural framework of the analysis in terms of the scope of leadership skills examined. Heroic leadership and transformational leadership are comprised of many distinguishing characteristics. This analysis required a select focus on those elements that are fundamental to transformational leadership, rather than all elements. By focusing on key elements, this research provides greater depth in the exploration of leadership principles.

Finally, this research has the potential to be dismissed as pop culture fluff. However, there is a growing body of scholarship on *Harry Potter* from diverse perspectives, which suggests that the books have had a substantial impact on the research community, particularly as a means through which to explore scientific topics and themes from a shared literary foundation. Further, leadership educators, theorists and organizational development practitioners are increasingly exploring mass media, popular culture, and other areas of humanities scholarship as a means to understand how media and culture impact organizations and leaders (Gray & Callahan, 2008; Hancock, 2008; Sudbrack & Trombley, 2007; Goodsell, 2006; Hatcher, 2006; Williams, 2006). Moreover, entire issues of *Leadership Quarterly* and *Organization* have been

devoted to leadership and organization research viewed through the lens of the humanities and popular culture. As Cuilla (2008) wrote in an editorial preface for *Leadership Quarterly*, “the view of leadership from the humanities may not show us scientific truths, but for the most part it aspires to verisimilitude” (p. 393).

Ethical Considerations

Due to the nature of narrative analysis, there are no ethical considerations to be taken into account.

A Brief Introduction to the *Harry Potter* Series

Rowling’s *Harry Potter* series depicts seven consecutive years in the life of Harry Potter, beginning at age eleven. When Harry was a year old, his wizard parents, James and Lily, were murdered by the evil Lord Voldemort. Voldemort’s objective was to kill Harry, but his magical curse backfired and left him without a corporeal form and only a lightning bolt-shaped scar on Harry’s forehead. Albus Dumbledore, Headmaster of Hogwarts School and leading opponent to Voldemort, secretly takes Harry to be raised by Vernon and Petunia Dursley, Harry’s maternal aunt and uncle. The Dursleys neglect and abuse Harry, while doting on their own son, Dudley. Rubeus Hagrid, Hogwarts School gamekeeper and half-giant, delivers to Harry a letter of acceptance from Hogwarts, a boarding school for wizards and witches. Out of fear and revulsion, the Dursleys have concealed Harry’s lineage, so Hagrid must inform Harry he is a wizard. Harry also discovers that he is famous in the wizarding community for having survived Voldemort’s attack when hundreds of others could not.

At Hogwarts, Harry develops strong friendships with Ron Weasley and Hermione Granger. Ron comes from a large wizarding family with meager resources. Hermione’s parents are commonly referred to as *muggles*, a name applied to non-magical persons. Other students that figure prominently include Neville Longbottom, an insecure boy cared for by his

grandmother after Voldemort caused his parents to go insane, and Draco Malfoy, a leading antagonist to Harry from an aristocratic family.

The faculty of Hogwarts includes, Headmaster Albus Dumbledore; Minerva McGonagall, who teaches Transfiguration; Severus Snape, who teaches Potions, but longs to teach Defense Against the Dark Arts; and a stream of Defense Against the Dark Arts teachers, including Professor Quirrell, who is possessed by Lord Voldemort; and Remus Lupin, a werewolf who was a schoolmate of Harry's parents, Sirius Black, and Snape. Other principal adult characters include, Arthur and Molly Weasley, who provide a loving family example for Harry; Sirius Black, Harry's godfather, who was wrongly imprisoned for mass murder; Dolores Umbridge, an Undersecretary in the Ministry of Magic; and Lord Voldemort, also known as Tom Riddle, a very powerful, but ethereal, wizard who uses dark magic to regain his physical form and aspires to seize political control of the wizard world and subjugate the mundane world. See Appendix B for a list of *dramatis personae* mentioned in this research.

As the story progresses, Harry discovers his prophetic destiny is to fight Lord Voldemort and only one of them will be allowed to survive the battle. Over the seven school years represented, Harry develops his skills and abilities as a wizard and leader, when he is repeatedly tested in prelude to the Ordeal of destroying Lord Voldemort.

Results

The Role and Impact of Mentors

Mentors hold positional power and are virtuous, wise, and emotionally connected to the protégé in a reciprocal relationship that matures over time (Johnson, 2003). They provide protection, guidance, gifts, and training which develop the abilities of the hero (Vogler, 1998). Importantly, the hero cannot truly develop his or her abilities and be victorious until the mentor

is no longer present (Campbell, 1949).

The Mentor in the *Harry Potter* series is personified by Albus Dumbledore. Dumbledore occupies positional power as the headmaster of Hogwarts School and holds referent power by being highly respected in the wizarding community. Dumbledore's referent power appears to be supported by his virtuous qualities. He is characterized as noble by Professor McGonagall for choosing not to wield 'darker' powers (*Harry Potter and the Sorcerer's Stone* [Stone], 1997). Dumbledore maintains this integrity throughout the series by refusing to compromise his principles and upholding magical laws (*Harry Potter and the Order of the Phoenix* [Phoenix], 2003). Dumbledore essentially functions to establish the core construct of the series by advocating the virtue of selfless love. As Dumbledore explains to Harry, "If there is one thing Voldemort cannot understand, it is love" (Stone, 1997, p. 299). Love is described as being an "old magic," and Dumbledore tells Harry, "You are protected by your ability to love! ... The only protection that can possibly work against the lure of power like Voldemort's!" (*Harry Potter and the Half-Blood Prince* [Prince], 2005, p. 510).

Protection is a key responsibility for mentors (Vogler, 1998). In *Stone* (1997), Dumbledore rescues Harry from Professor Quirrell. In *Harry Potter and the Prisoner of Azkaban* (*Azkaban*) (1999), Harry is attacked by ghoulish soul-destroying *dementors* during a *Quidditch*³ match and Dumbledore angrily repels them. In the tradition of *bildungsroman* literature, Harry discovers unknown others have been following Dumbledore's instructions to guard and protect him. In *Phoenix* (2003), a neighbor, Mrs. Figg, is acting for Dumbledore by keeping an eye on Harry over the summer. And most dramatically, Harry receives protection throughout his school years from Professor Snape whom he despises. In despair over the death of Lily Potter, Snape

³ Quidditch is a sport played by seven-member teams on broomsticks. The game could be considered the wizarding world equivalent of soccer in the mundane world.

swore an oath to Dumbledore to protect her son, and this protection ranges from counter-cursing the Voldemort-possessed Quirrell in *Stone* to providing a bogus truth serum in *Phoenix* to acting as a double-agent and infiltrating Voldemort's inner circle.

Other means by which the Mentor protects and helps the Hero are tools, gifts or talismans (Vogler, 1998). A key talisman is the invisibility cloak that belonged to Harry's father, which Dumbledore has kept safe and gives to Harry in *Stone*. Harry receives other tools during the course of his journey from Dumbledore and others.⁴ Importantly, when Harry disregards or neglects to use a tool, such as the sneakoscope (*Harry Potter and the Goblet of Fire* [*Goblet*], 2000) and Sirius' mirror (*Phoenix*, 2003) there are life-threatening consequences for him and others.

Mentors must also provide knowledge and skills training (Vogler, 1998). Dumbledore shares extensive information with Harry, such as the memory journeys in the *pensieve*⁵, which give Harry a first-hand account of past events (*Phoenix*, 2003). While Dumbledore is forthright in discussing difficult issues, as a matter of principle, he does conceal knowledge from Harry, saying, "I shall answer your questions unless I have a very good reason not to" (*Stone*, 1997, p. 298). Harry immediately asks why Voldemort wants to kill him and Dumbledore replies, "Alas, the first thing you ask me, I cannot tell you...when you are ready, you will know" (*Stone*, 1997, p. 299). Dumbledore's unwillingness to speak the full truth creates complications throughout the series. For additional skills training, Dumbledore insists Harry be tutored by Professor Snape (*Prince*, 2005), and provides training himself by including Harry on a mission to find a locket

⁴ Harry's talismans include: a wand; a Marauder's Map, which shows the whereabouts of everyone inside Hogwarts School; a *sneakoscope* that can detect danger; a broomstick for playing Quidditch; *gillyweed* to breathe under water; a used potions book; the sword of Godric Gryffindor; and a mirror for communicating with Sirius Black.

⁵ A *pensieve* is a magical basin of water into which memories can be placed. Viewers can then enter through the basin into the environment of the memory without being seen or heard. This is similar to the memory journeys Ebenezer Scrooge takes with the ghosts in Dickens' *A Christmas Carol*.

that once belonged to Voldemort (*Prince*, 2005).

An additional series of clandestine trainings is provided by Remus Lupin in *Azkaban* (1999). Lupin teaches Harry how to produce a *patronus* charm, which requires concentration on a happy memory and is the only method to dispel dementors. The ability to produce a patronus charm has significant value throughout the series. Lupin's lessons are outside regular school hours and it appears that he does this as a favor to the son of a dead friend. Lupin functions as the mentor in this instance, as he provides training, self-knowledge, and a tool based on an emotional connection with Harry that is reciprocated. This mentor distinction for Lupin can be made because while many professors provide Harry with guidance, knowledge, training, and other elements of his educational and adolescent growth, the strength of the emotional connection and reciprocal relationship is not developed to the point where it exceeds the teacher/pupil stage to become an authentic mentoring relationship.

A final role for the mentor is to provide guidance in developing the hero's abilities (Vogler, 1998). Dumbledore primarily displays a supportive, as opposed to directive, approach. Harry senses Dumbledore's method early in their relationship. He tells Ron and Hermione: "I think he [Dumbledore] sort of wanted to give me a chance. [...] instead of stopping us, he just taught us enough to help" (*Stone*, 1997, p. 302). In retrospect, Harry sums up Dumbledore's guidance efforts to Ron and Hermione: "Dumbledore usually let me find out stuff for myself. He let me try my strength; take risks" (*Hallows*, 2007, p. 433).

Indeed, the relationship of Dumbledore and Harry is marked by Dumbledore's ability to allow Harry to take reasonable risks, which is a leading competency for mentors and implies a significant level of trust. Harry quickly learns to trust and respect Dumbledore, reinforcing the emotional connection that is critical to the mentor relationship. Equally, Dumbledore is capable

of respecting Harry, particularly after Harry's confrontation with Voldemort in *Goblet* (2000), when he tells Harry: "You have shouldered a grown wizard's burden, and found yourself equal to it" (p. 699). Their mutual trust and respect is particularly tested in *Prince* (2005), when Dumbledore insists Harry help him drink a potion, which stirs horrible personal memories and nearly causes his death, in order to gain one of Voldemort's horcruxes.⁶ The events of *Prince* (2005) appear to alter their relationship to the degree that Harry progresses from apprentice to become Dumbledore's colleague in the quest to undermine Voldemort.

Even though Harry and Dumbledore are able to create an emotionally connected relationship, it is not free from conflict. Mentor relationships contain what Johnson (2003) describes as a *positivity bias*; an assumption that the relationships are free of conflict or relational difficulties. Yet, mentorships are no different than any other human relationship and fall along a changeable continuum (Johnson, 2003). For Harry and Dumbledore, the conflict and separation is rather drawn out over the events contained in the last three books. In the aftermath of Sirius' death, Harry angrily wrecks Dumbledore's office and insists he no longer wants to be a part of defeating Voldemort (*Phoenix*, 2003). Again, Harry is furious in *Prince* when Dumbledore refuses to tell him why he trusts Snape or discuss Harry's suspicions about Draco Malfoy. Even after Dumbledore's death, conflict surfaces as Harry questions Dumbledore's integrity and values after learning details of his mentor's early life and through resentment at Dumbledore not providing Harry, Ron and Hermione with more information about their quest (*Hallows*, 2007).

Dumbledore ultimately provides Harry with a strong model of leadership based on values and actions. Harry observes and experiences Dumbledore's leadership abilities in demonstrating empathy and encouragement to coax Hagrid back to his teaching duties (*Goblet*, 2000), speaking

⁶ A horcrux is a vessel, such as a locket or book, which contains a part of Voldemort's soul and ensures he will never die because his soul is divided and located in several places.

hard truths when he addresses the students of Hogwarts on the circumstances surrounding the death of Cedric Diggory (*Goblet*, 2000), challenging the Ministry of Magic (*Phoenix*, 2003), advocating respect and dignity for all people and magical creatures (*Prince*, 2005), and his unwavering vision to protect the students and defeat Voldemort even at the cost of his own life.

The impact of Dumbledore's leadership model is clearly evident as, terrified and alone, Harry is about to face Voldemort with no expectation that he will survive the encounter and summons his memory of Dumbledore to get him through: "But he pulled himself together again: This was crucial, he must be like Dumbledore, keep a cool head, make sure there were backups, others to carry on" (*Hallows*, 2007, p. 696).

Ethical and Moral Development

The moral center of the *Harry Potter* series is succinctly expressed by Dumbledore: "It is our choices, Harry, that show us what we truly are, far more than our abilities" (*Harry Potter and the Chamber of Secrets* [*Chamber*], 1998, p. 333). Indeed, the series fully depicts Harry's struggle and advancement in making ethical choices and the consequences each choice brings. Particularly in *Azkaban* and the introduction of the dementors, which figure prominently throughout the series, the story makes a case that Harry's ethical development is a battle for his soul. The philosophical approach is one of *utilitarianism*, doing the greatest good for the greatest number by basing choices on potential positive or negative outcomes (Johnson, 2007). In fact, Rowling allows Aberforth, to describe his brother Dumbledore's choices as being "for the greater good" (*Hallows*, 2007, p. 566). Still the choice to do something or nothing is always at the heart of Harry's growth. Even as late in the story as *Prince*, Dumbledore reminds Harry that his destiny is not fixed by a prophecy because he is "free to choose his own way" (*Prince*, 2005, p. 513). Furthermore, in *Hallows*, Harry feels bitter and becomes indecisive about his next

actions. Hermione tells him to disregard what others say and he ruminates, “There it was again: Choose what to believe” (*Hallows*, 2007, p. 185).

The choices Harry must make develop his ethical character in terms of personal integrity, empathy for others, and accepting responsibility for the consequences of his actions, the competencies necessary for the development of a transformational leader (Kouzes & Posner, 1995). Not surprisingly, the baseline of Harry’s personal integrity is immature and characterized by dishonesty in his dealings with the Dursleys (*Stone*, 1997), Hogwarts caretaker, Argus Filch (*Chamber*, 1998), and Neville Longbottom (*Azkaban*, 1999). However, by *Goblet* (2000) and *Phoenix* (2003), Harry’s dishonesty changes from protecting himself from punishment to protecting the feelings of others with whom he has built close relationships, such as the house elf, Dobby, and Hagrid. The issue of Harry’s integrity is effectively resolved in *Phoenix* during his sadistic detentions with Umbridge, where he is required to write the line “I will not tell lies,” which magically and painfully appears on the back of his hand, not the paper, and produces an indelible scar. From this point forward in the story, he rarely lies again except to refrain from hurting someone’s feelings or shield them from unpleasant information.

Harry’s personal integrity is primarily explored and challenged in *Azkaban* (1999). The power of choice is most significantly demonstrated at the revelation of Peter Pettigrew being responsible for betraying the location of Harry’s parents and causing the muggle deaths for which Sirius Black was imprisoned. Initially, Harry is under the impression that Black was responsible for his parents’ death and struggles with his vengeful desire to kill Black. Harry follows Black off the school grounds with the ill-formed intention of killing him. However, Pettigrew is revealed and confesses. Black and Lupin prepare to kill him themselves, when Harry stops them. He explains: “I’m not doing this for you [Pettigrew]. I’m doing it because – I

don't reckon my dad would've wanted [Black and Lupin] to become killers – just for you” (*Azkaban*, 1999, p. 375). This moment bridges the gap from making choices and seeking resolutions that only serve his personal needs and desires and progresses Harry to the next stage of development that considers how choices have consequences and implications for others.

Scrutiny of Harry’s empathy is problematic due to inconsistencies. It appears that Harry’s development in terms of empathy is not linear, but fluctuates over the years. Harry’s empathy begins as loyal friendship, particularly to Hermione and Ron, as when Harry rejects Malfoy’s bigoted comments about “making friends with the wrong sort” (*Stone*, 1997, p. 109). As Harry’s relationship with Hermione deepens, he develops the emotional capacity for a certain level of empathy. In *Chamber* (1998), muggle-born wizards and witches are being attacked and Harry makes the ethical choice to stop it, even if it puts him at risk, because of his friendship with Hermione. However, Harry is not consistent, or even active, in displaying empathy when his emotional connection is distant. As the novels expand on the theme of racism, by depicting a wizard culture that is a veritable caste system for wizards, magical creatures (e.g. house elves, werewolves, centaurs, goblins, giants) and muggles, Harry is noticeably silent as Hermione and Ron repeatedly argue the nature and fundamental rights of all creatures (*Goblet*, 2000; *Prince*, 2005). Only when Harry has a specific relationship with someone can he seem to find his moral fiber. Such is the case when he underhandedly devises a means for Dobby to receive a piece of clothing from his master, Lucius Malfoy, thereby gaining Dobby his freedom (*Chamber*, 1997). But his relationship with the house elf, Kreacher, is not close, and though Harry eventually becomes his master and has the power to free Kreacher, he does not. Another example is when he speaks to Lupin, a werewolf: “But you are a normal person,” said Harry fiercely. “You’ve just got a – a problem” (*Prince*, 2003, p. 335). However, this sentiment is not applied to werewolves

in general. Harry edges closer to feelings of empathy when he pities Neville after learning Neville's parents are still alive, but insane (*Goblet*, 2000), and when he pities Draco's debasement and manipulation by Voldemort (*Prince*, 2005).

Though displays of empathy appear to be inconsistent, clarity does exist in Harry's ethical development, advanced through the importance of moral actions and taking responsibility for choices and actions. This stage becomes apparent in *Goblet* (2000), as Harry exhibits a sense of fair play when he tells Cedric Diggory the first task of the Triwizard Tournament will include dragons and proceeds through to insisting that the two of them grab the prize together.⁷ Harry also releases Fleur's sister in the second task of the tournament so she will not drown, even though it means he may lose the competition (*Goblet*, 2000). In the opening of *Phoenix* (2003), Harry saves Dudley, the cousin he vehemently dislikes, from an attack by dementors immediately after Dudley tries to beat him, and in full knowledge that using his patronus charm is unlawful since he is underage.

Perhaps the most critical moment for Harry in shaping his ethical development and understanding the consequences of his actions is when he and Malfoy wand duel in *Prince* (2005). Harry uses a spell he does not understand, but read about in a book, which causes Malfoy to bleed profusely and nearly die. Ron and Hermione are horrified by what he did. Harry explains to them, "I wish I hadn't done it [...] You know I wouldn't have used a spell like that, not even on Malfoy" (*Prince*, 2005, p. 530). Unlike Harry's previous desire to kill Black, this encounter with the capability to cause death unnerves Harry. Indeed, he realizes that this action is contrary to his ethics and he separates himself from murdering behaviors even when, as Lupin asserts, he should fight back. "I won't blast people out of my way just because they're there," said

⁷ However, this choice has disastrous consequences as the prize cup is spelled to transport them to Voldemort, who has Cedric killed.

Harry. "That's Voldemort's job" (*Hallows*, 2007, 71). This attitude also has its antecedents in Sirius' lesson to Harry about Umbridge: "the world isn't split into good people and Death Eaters⁸" (*Phoenix*, 2003, p. 302).

In summary, Harry's ethical development moves from personal protection, to defending friends and then others, to experiencing the negative consequences of choices, to establishing the ethical rules by which he will conduct himself. It is a certainty that Harry develops a fully empathetic character, as he places himself in a position to battle Voldemort at the cost of his life for the sake of all others in the community in the final Ordeal of the story; however, linear progression in his development of empathy remains inconclusive.

Development of Self-awareness

As with empathy, self-awareness is a critical competency for leaders. The ability to understand personal emotions and allow them to direct decision-making, coupled with a realistic understanding of capabilities and self-confidence, displays an advanced ability to lead (Goleman, 1998). Mythic heroes often follow their 'gut instincts' in decision-making and, armed with the mentor's gifts and special talents, become confident in their ability to succeed.

For Harry, the journey to self-awareness begins with a search for identity. As an orphan, a typical circumstance for romantic heroes, Harry feels estranged from his environment. With the pronouncement by Hagrid that he is a wizard, just like his parents, Harry seeks connections to his true identity. Through gazing in the Mirror of Erised, Harry discovers his greatest desire is to have a family and a sense of belonging (*Stone*, 1997). Hogwarts School and the Weasley family are useful substitutes, but Harry continues to fixate on his parents for years. Eventually, Harry discovers his father was not as honorable as he had imagined (*Phoenix*, 2003). Indeed, as Sirius goads Harry to take a risk like his father would have, Harry decides to follow his own

⁸ Death Eaters are the name for wizards and witches who are the followers of Voldemort.

internal compass and, thus, develops his identity as separate from his father (*Phoenix*, 2003). In classic hero myth, the separation from the father is a critical step in the hero's development (Campbell, 1949).

Placement in the world is, however, only one aspect of Harry's identity. Dumbledore explains that Lord Voldemort may have inadvertently left a part of himself in Harry when the killing curse backfired (*Chamber*, 1998). They are inextricably linked and this bond is manifested through Harry's headaches, the burning of his scar, and visions. In order to fully realize his identity, Harry must acquire self-awareness and acknowledge his bond with Lord Voldemort. This process encompasses the majority of the story and shapes the Ordeal. The duality of Harry's character is introduced in *Stone*, when the first year students are sorted into the school's houses based on fundamental character traits. The magical Sorting Hat hesitates and suggests Slytherin House, but Harry pleads for Gryffindor House and the Sorting Hat agrees that either house will do for Harry.⁹ Understanding that he contains the propensity for evil develops Harry's self-awareness and propels him to reflect on his decisions and make ethical choices by rejecting the darker aspects of his character. Moreover, the struggle to overcome baser instincts gains Harry experience that others do not have and creates an opportunity to model behaviors and empower others.

The process of being realistic about his own capabilities and gaining confidence is complicated by the fame Harry has gained from surviving Voldemort's attack. Professor McGonagall predicts his fame at the outset, when she exclaims to Dumbledore: "He'll be famous – a legend – [...] every child in our world will know his name!" (*Stone*, 1997, p. 13). But Harry complains to Hagrid: "Everyone thinks I'm special... but I don't know anything about magic at

⁹ Each house has distinct characteristics with Gryffindor House accepting students who are brave and resourceful, while Slytherin House takes students who are ambitious and morally equivocal.

all. How can they expect great things?” (Stone, 1997, p. 86). However, the ensuing major tests in each school year (retrieving the sorcerer’s stone (Stone, 1997); killing the basilisk (Chamber, 1998); repelling dementors (Azkaban, 1999); competing in the Triwizard Tournament and dueling with Voldemort (Goblet, 2000); breaking into the Ministry of Magic and preventing Voldemort from possessing him by using the power of love (Phoenix, 2003); and accompanying Dumbledore in the quest for a horcrux (Prince, 2005)) not only solidify Harry’s fame, but develop his capabilities. Even so, Harry comes to despise “being the person who was stared at and talked about all the time” (Phoenix, 2005, p. 217).

The development of Harry’s self-confidence is more problematic. His confidence does not manifest as calm and assured, as much as it is depicted by a brash need to quickly take action under dire circumstances. He seems to instinctively understand he can make a difference, but disregards the consequences or is unsure he and his followers will prevail. Other characters attempt to build his confidence, as when Dumbledore tells him “you have uncommon skill and power” (Prince, 2005, p. 509), though Harry objects and Dumbledore must remind him of his capacity to love which can defeat Voldemort. Harry’s self-confidence, then, appears to be revealed in the willingness to take risks and meet the challenges that face him. Furthermore, as the tests increase in difficulty and the stakes are raised, an argument could be made that Harry’s confidence is also repeatedly tested and for him to feel inadequate or nervous prior to a new confrontation and worry about what will happen next is reasonable. The essential point is that Harry does not shy away from the risks or challenges because of his personal emotions, but acknowledges them in his decision-making.

Empowerment of Others

Empowerment, the ability of a leader to “enable others to take ownership of and responsibility for their group’s success” (Kouzes & Posner, 1995, p. 181), is a critical ingredient in transformational leadership, as the emphasis for this style of leadership is on intrinsic motivation and the development of followers (Northouse, 2007). Crucial to remember is the fact that the empowerment of others is not an element typically found in classic hero myths. More often, *individual* effort in the service of others exemplifies the hero’s journey.

Though Harry Potter is the central focus of the story, early evidence demonstrates that Harry does not accomplish goals solely through individual heroic efforts. Success is clearly a team effort, even though students and adults in the wizarding world seem to give Harry the full credit and fame for the tests he has endured. Harry, Hermione, and Ron are all involved in some way in meeting the challenges of each test. Their friendship is cemented by trouncing the mountain troll, and they evolve into a team through overcoming the obstacles to retrieve the sorcerer’s stone (Stone, 1997). The talents of each team member are used, as Ron plays wizard chess, Hermione must solve logic riddles, and Harry flies a broomstick and resists the temptation of the stone. They continue this dynamic throughout the series: Ron offers knowledge and skills from growing up in the wizard culture; Hermione offers knowledge and skills from academic abilities and magical talents; and Harry demonstrates the willingness to physically confront obstacles and not succumb to the darker facets of his character. Vital to their ability to function as a team is their open communication. They persistently share their worries, theories, knowledge, and emotions with each other. In fact, when communication is stifled, as in *Goblet*, *Phoenix*, and *Hallows*, conflicts surface and the trio can no longer effectively function until they verbalize and resolve their differences.

Communication is a key element for empowering others, but must work in tandem with actions. Harry displays specific empowering behaviors by telling Neville he is “worth twelve of Malfoy” (*Stone*, 1997, p. 218) and praising Ron’s Quidditch skills (*Phoenix*, 2005). Because of his guilt over Cedric Diggory’s death, Harry secretly gives Fred and George Weasley¹⁰ his tournament winnings to open a joke shop, since he believes in their entrepreneurial abilities and wants them to become successful. However, Harry’s ability to empower others is primarily illustrated through the formation of Dumbledore’s Army.¹¹ In *Phoenix* (2003), the school curriculum is revised by Umbridge to remove practical application of Defense Against the Dark Arts training. In response to a need to defend themselves against Voldemort and his Death Eaters, a small group of students want to learn defensive skills on their own. Ron and Hermione want Harry to teach everyone what he learned from his previous experiences, but he is reluctant and shouts at them:

“[B]ut all that stuff was luck - I didn't know what I was doing half the time, I didn't plan any of it, I just did whatever I could think of, and I nearly always had help-[...] I didn't get through any of that because I was brilliant at Defense Against the Dark Arts, I got through it all because - because help came at the right time, or because I guessed right - but I just blundered through it all, I didn't have a clue what I was doing [...] You don't know what it's like! [...] The whole time you know there's nothing between you and dying except your own - your own brain or guts or whatever - you can't think straight when you know you're about a second from

¹⁰ Fred and George Weasley essentially function as the Tricksters in the story.

¹¹ Mention needs to be made that the formation and organization of Dumbledore’s Army is primarily the undertaking of Hermione and not Harry. Indeed, a growing body of research examines gender issues in the *Harry Potter* series, particularly the role Hermione plays and the lack of recognition she and other females receive in this male-dominated literature genre.

being murdered, or tortured, or watching your friends die" (*Phoenix*, 2003, pp. 327-328).

This speech is not a humble denial of his ability; Harry is truly frightened and concerned about the consequences of having his peers confront the forces of Voldemort. Hermione must then empower Harry. She tells him: "This...this is exactly why we need you... We need to know what it's r-really like... facing him... facing V-Voldemort" (*Phoenix*, 2005, p. 328).

Harry acquiesces and begins clandestine lessons with them for learning counter-curses, patronus charms, and other methods of defending themselves against attack. Harry designs the lessons so that the students are paired and learn from each other, as opposed to Harry simply demonstrating. Other students bring knowledge to the group that Harry does not possess, such as certain jinxes. Harry displays remarkable behavior in lightly correcting his peers and encouraging them even when they are obviously unskilled or struggling to master a spell.

Empowerment is also reciprocal. Dumbledore's Army has made Harry feel "as though he were carrying some kind of talisman inside his chest [...] a glowing secret that supported him through Umbridge's classes" (*Phoenix*, 2005, p. 397). Interestingly, Rowling describes Dumbledore's Army as a *talisman* for Harry, which is neither knowledge nor an object, but a group of people, and as talismans are used by the hero to overcome obstacles, Dumbledore's Army simultaneously adheres to and alters hero myth.

In spite of everything Dumbledore's Army learns, Harry has grave doubts about the capacity of his peers for fighting. Yet, the students have found their personal strength and integrity, created an environment of trust and teamwork, believe in the vision of Dumbledore and Harry to defeat Voldemort, and understand that they are not powerless to achieve that vision.

Empowerment has taken hold and Harry is subsequently unable to deny his peers the opportunity to be involved.

Notably, transformational leaders are not obliged to act alone. Empowering leadership relies on delegation and distribution of responsibilities. In *Hallows*, the horcruxes, containing pieces of Voldemort's soul, are not destroyed by Harry alone and appears to be another example of departure from true hero myth narratives. The destruction of the horcruxes is shared: Harry destroys the diary (*Chamber*, 1998); Dumbledore destroys the ring (*Prince*, 2005); and in *Hallows*, the locket is destroyed by Ron at Harry's insistence, the cup by Hermione at the urging of Ron and Harry, the crown in a fire set by Crabbe, and the snake by Neville. Harry is the final piece of Voldemort's soul, and, reverting to hero myth narratives, is killed by Voldemort during the Ordeal, is Resurrected, and defeats Voldemort with Draco's wand.

Challenge to Power

Empowered individuals can become agents of change by questioning the status quo and striving to create an environment that brings vision into reality (Kouzes & Posner, 2005).

Challenging power is a hallmark of hero myth and a strategic competency for leaders. Heroes slay dragons. Leaders wrestle organizational entrenchment.

Empowerment for the students of Hogwarts leads to challenging the power structure of the school, which has been usurped by the Ministry of Magic (*Phoenix*, 2003) and then the minions of Voldemort (*Hallows*, 2007) and "resist the practice of power over their bodies and minds" (Chappelle, 2008, p. 282). Consequently, *Harry Potter* illustrates the paradox of children being both "victims and agents" during adolescence (Van Praagh, 2005). However, the students are not alone in resisting politically powerful forces, which is atypical for a story in an educational setting (Helfenbein, 2008). The faculty of Hogwarts, parents, disaffected members

of the government, and the reconvened Order of the Phoenix also work for change. Yet adult efforts within Hogwarts are subtle, within legal boundaries, and take form as undetectable support of the resisting students and passive aggression towards Umbridge, Snape, and the Callows. Challenging power in *Harry Potter* is not a revolution, though Neville does characterize it as such (*Hallows*, 2007). In effect, it is bringing order to chaos.

For Harry, the process of challenging power begins as child resistance. Harry is defiant to his uncle and aunt, sneaks out of the dormitory at night, and as McGonagall says: “break[s] a hundred school rules” (*Chamber*, 1998, p. 328). Importantly, there are punishments for breaking rules and Harry frequently serves detentions, culminating in the detention with Umbridge that scars his hand (*Phoenix*, 2003). Indeed, as a literary convention, Harry, Ron, and Hermione repeatedly flaunt school rules in their efforts to overcome the obstacles of each year’s Test.

But breaking rules is not at the core of challenging power in *Harry Potter*. Harry verbally challenges governmental authority as a result of the Ministry’s denial of Voldemort’s return. When his outbursts of the truth to Cornelius Fudge (*Azkaban*, 1999; *Goblet*, 2000; *Phoenix*, 2003), Umbridge (*Phoenix*, 2003), and Rufus Scrimgeour (*Prince*, 2005; *Hallows*, 2007) are denied and his warnings go unheeded, Harry is compelled to act. Importantly, he acts in collaboration with the students of Dumbledore’s Army to break into the Ministry of Magic to liberate Sirius from Voldemort and as a result, Fudge acknowledges that Voldemort has returned and reinstates Dumbledore at Hogwarts (*Phoenix*, 2003). Harry is once again reluctant to have others be a part of his plan to find Sirius. Neville demonstrates his newfound empowerment and challenges Harry by questioning his virtue and purpose as a leader of Dumbledore’s Army: “It was all supposed to be about fighting You-Know-Who [Voldemort], wasn't it? And this is the

first chance we've had to do something real - or was that all just a game or something?"

(*Phoenix*, 2005, p. 762).

It is truly no game in *Hallows*, as the forces of Voldemort have quietly conducted a coup of the government by murdering Scrimgeour and replacing him with a man who is under a spell to do Voldemort's bidding. Wizards and witches who are not 'purebloods' are in hiding from government agents to escape imprisonment and death. People are uncertain who their friends are and who may be an informant to the government. Harry, Ron and Hermione do not return to school, but search for the horcruxes in order to destroy them and bring down Voldemort. As a consequence of Dumbledore's death, Snape has been installed as the Headmaster of Hogwarts and Voldemort has sent several members of his Death Eaters, notably the Callows, to enforce discipline and inculcate the students in racist government propaganda.

This chaotic environment is where Harry's efforts to empower his peers culminate and the decisive challenges to power occur. As Harry, Ron, and Hermione return to Hogwarts in search of the final horcruxes, they are met by a battered and gashed Neville Longbottom. Neville has been beaten by the Callows for disobedience and a "smart mouth," but Neville is undaunted and tells them "it helps when people stand up to them, it gives everyone hope. I used to notice when you did it, Harry" (*Hallows*, 2007, p. 574). Along with Neville, there are several students who are in hiding within the school and carried out guerrilla attacks on the school administration until one of the students was tortured by the Callows. Faculty members, such as McGonagall and Flitwick, are still in their posts, but are just as fearful as other adults about the consequences of open criticism of the school administration and government, as criticism could adversely affect the students.

As members of Dumbledore's Army and the Order of the Phoenix begin to arrive at

Hogwarts in answer to the news that Harry has returned to the school, it becomes apparent that the penultimate challenge to power will occur at Hogwarts. The “Battle of Hogwarts” (*Hallows*, 2007) brings together the forces of Voldemort and the opposing alliance of wizards and magical creatures in a clash for the structure and values of wizarding culture. Underage wizards and witches, along with those who prefer not to fight, are taken away from the school for their own safety. The battle rages as Harry, Ron and Hermione search for the horcruxes. Voldemort’s forces are overwhelming and Voldemort is confident he has been victorious.

The story then reverts to hero myth, as the ultimate challenge to power is the confrontation between Harry and Voldemort – between good and evil. The narrative follows strict mythic elements in that Harry dies in the Ordeal, meets Dumbledore in the ‘limbo’ of a surreal King’s Cross Station and receives the Reward of reconciling an emotional conflict, takes the Road Back by making the choice to return and face Voldemort, and endures Resurrection with a second life-or-death moment against Voldemort where Harry prevails. Harry’s Elixir is the end of his headaches caused by his duality with Voldemort, not to mention crossing the threshold into adulthood.

Power and Leadership

Just as the mentoring relationship, ethics, self-awareness, empowerment, and challenges to power are processes for Harry, his leadership style is also a process of development. At the beginning of Harry’s journey, he possesses referent power by surviving Voldemort’s attack (*Stone*, 1997), and his referent power continues due to succeeding in each year’s test, until modified to positional power. Harry first holds positional power as the elected leader of Dumbledore’s Army and, as mentioned above, develops into a leader who empowers others.

Harry also holds positional power in *Prince* when he is named Quidditch captain for Gryffindor House. This experience teaches Harry many fine lessons in aspects of leadership. As team member Katie Bell tells Harry when he does not see the need to have her tryout for the team: “You mustn't start off like that. [...] Good teams have been ruined before because Captains just kept playing the old faces, or letting in their friends” (*Prince*, 2005, p. 176). Harry puts Ron on the team, but Ron’s nerves get the best of him and he does not perform very well.¹² Harry tries several tactics to increase Ron’s performance level, including encouragement to boost his confidence and anger to provoke defiance, but none of the strategies work. Harry attempts to encourage his entire team after a terrible practice, but they can sense his disingenuousness. When Ron is hospitalized and Ernie McLaggen replaces him, Harry becomes frustrated as McLaggen criticizes the other players and tries to run the practices, resulting in Harry repeatedly asserting his authority as Captain (*Prince*, 2005). Interestingly, while the team may not be competent, they function well as a team, so the introduction of a new player who is not socialized into their group disrupts the balance. Harry understands this and tells Ron he will not keep McLaggen on his team no matter how well he plays (*Prince*, 2005).

The final book of the series, *Hallows*, strengthens Harry’s personal transformation as a leader. Harry determines not to go back to school in order to continue Dumbledore’s quest to find the horcruxes. He is adamant about his goal and becomes focused on the eventual defeat of Voldemort and the Death Eaters. However, there are significant ambiguities that Harry, Ron and Hermione must manage. Harry listens to Ron and Hermione voice their differences, but Harry

had made his choice [...] to continue the winding, dangerous path indicated for him by Albus Dumbledore, to accept that he had not been told everything he wanted to know, but simply to trust. He had no desire to doubt again; he did not

¹² Ron had the best tryout for the team, although he was unknowingly “helped” by Hermione’s magical talents.

want to hear anything that would deflect him from his purpose. (*Hallows*, 2007, p. 563).

While there is a fine line between being focused on attaining a goal and being inflexible, it appears that Harry has developed the leadership skills to determine that the time for discussion is over and the time for action has arrived.

Harry does act and others willingly follow him. The path is not straight or smooth, and near the end of his journey, Harry finds himself with Dumbledore in the surreal limbo of a train station. Dumbledore examines the differences between them, when he says:

...I had proven, as a very young man, that power was my weakness and my temptation. It is a curious thing, Harry, but perhaps those who are best suited to power are those who have never sought it. Those who, like you, have leadership thrust upon them, and take up the mantle because they must, and find to their own surprise that they wear it well (*Hallows*, 2007, p. 718).

The consequence of leadership being thrust upon Harry and how he handles the needs of others is exemplified in the aftermath of the Battle of Hogwarts. The Great Hall is filled with people celebrating their victory and mourning the dead. Harry would like to simply find a place to himself, but:

They wanted him there with them, their leader and symbol, their saviour and their guide, and that he had not slept, that he craved the company of only a few of them, seemed to occur to no one. He must speak to the bereaved, clasp their hands, witness their tears, receive their thanks, hear the news now creeping in from every quarter... (*Hallows*, 2007, p. 744).

Analysis and Discussion

The results of this narrative research suggest that the experiences of Harry Potter's journey make possible the attainment of the necessary skills and qualities that develop into Harry's transformational leadership style. The narrative fuses stages of hero myth, children's literature functions, and aspects of leadership development. As evidenced in the previous sections of this paper, Harry shares many qualities that are commonly associated with classic or romantic heroes, such as being an orphan and outsider, concern for the well-being and protection of community, ethical and moral virtues, and facing dangers through Tests and the Ordeal. The distinguishing factor leading to the development of Harry as a post-heroic transformational leader is his actions in collaboration with others, unlike classic heroes who typically act alone.

The collaborative team concept is established early in the story between Harry, Ron and Hermione. The significant events that firmly substantiate Harry as a transformational leader occur when he holds positional power, since his behavior as a positional leader depicts his leadership qualities. As the Captain of the Quidditch team and the elected leader of Dumbledore's Army, Harry bears leadership responsibilities and serves as the catalyst for empowering his peers. Particularly with Dumbledore's Army, which is formed during a time of upheaval at Hogwarts, Harry exhibits the qualities of a transformational leader through respecting the intrinsic motivations of his peers and agreeing to the formation of the group, building magical skills through peer learning, encouraging his peers to achieve more than would be expected from a group of teenage wizards and witches, and functioning as a role model. In addition, Harry displays transformational leadership qualities during the Battle of Hogwarts in *Hallows*, as he and his peers are enacting change that challenges authority to bring order from chaos and a renewed stability to the community.

However, Harry cannot develop into a post-heroic leader without the experiences that form his ethical character, sense of self and relational skills. In terms of these skills, Harry's formation as a leader is indebted to his experiences with the mentorship of Dumbledore. Dumbledore provides Harry with an ethical center, an overarching vision and goal, and understanding of self. Dumbledore models virtue, communication, tolerance, empathy, challenging authority, empowerment, and supportive guidance. Harry's emotional and relational skills are built through Dumbledore's advocacy of ethical choices as the determinant of self and the power of self-less love. Their reciprocal emotional relationship, developed over time and characterized by trust and respect, supports the concepts that successful mentorships create self-actualization (Talley, 2008) and transform the protégé from apprentice to colleague (Johnson, 2003). Indeed, as McDade (2005) argues, mentoring relationships model leadership and can directly lead to the development of leadership qualities in the pupil.

Transformational leaders appear during difficult times (Northouse, 2007) or when their social system experiences a crisis (Ligon et al., 2008), suggesting that overcoming obstacles and meeting challenges is a key factor in developing the skills that define transformational leadership. Harry develops the qualities and skills of leadership through the experiential process of being tested and overcoming obstacles each school year. The tests escalate in difficulty and ambiguity, as well as the magnitude of the consequences, until Harry must face the real likelihood of his own death in service to his community. In the course of these tests, Harry develops his moral compass and gains the qualities of integrity, trust, determination, courage, empathy, truthfulness, fairness, and self-awareness. Harry uses his self-awareness not simply to identify himself, but also to acknowledge his fears and anxieties and use them to inform his decision-making. Other post-heroic skills that are developed through his experiences include

collaboration, communication, learning from others, sharing responsibility, and empowering others. Primarily, Harry develops these skills in his relationships with Ron and Hermione, though Dumbledore, Neville, Lupin, and the student members of Dumbledore's Army are also key players. The virtuous qualities that Harry develops are repeatedly subject to challenge through interactions with others, as well as the annual Tests. This research suggests Harry would be unable to progress into a transformational leader without the challenges that expand his emotional and relational skills.

Experiential learning is a process that can be characterized by blunders and confusion. Harry's process of development suggests the reasonableness of stops and starts, backslides, and qualities or skills that lag in improvement while other qualities mature. The important aspect is to learn from experience and understand misjudgments may nevertheless occur and failure is still possible. Harry demonstrates that he learns from his experiences, and is undoubtedly aware that failure is very real and consequential as he repeatedly voices caution and concern, if not outright rejection, when his peers insist on being a part of the solution. In this way, Harry attempts to help others and take a leadership role before his personal transformation is complete. Harry's premature efforts, primarily to warn others away and try to solve the problem singularly as a means of protecting others, can be clumsy and cause mistrust and resentment, which in turn creates the conflict necessary to all compelling stories. Harry maintains a reluctance to include others nearly to the end of the story, even though he has repeatedly benefited from and sought the help and advice of others.

In *Hallows*, Harry completes his personal transformation and at last seems to forego his futile preoccupation with protecting others and accepts that others can and will be of benefit in the attainment of destroying Voldemort. This is a key piece of knowledge and self-awareness

that Harry must recognize in order to make the leap in his personal transformation. More importantly, Harry discovers as a part of his personal transformation that others *must* be allowed to make their own choices and present solutions to problems, even if they choose to put themselves in dire circumstances, and even if this causes Harry anxiety. This discovery elevates Harry's character from a 'protector hero' to a leader working within a power sharing structure. As personal transformation must be achieved prior to transforming others (Tucker & Russell, 2004), once this internal change occurs, rapid progress is made since Harry may concentrate on his personal contribution to achieving the goal, acknowledging that others are doing the same.

Upon analysis, the transformative process at the core of the story (Behr, 2005) exemplifies a grounded understanding of the complexity of self, relationships, and power in terms of developing leadership capabilities and qualities. This complexity confounds the development process of Harry's leadership style, resulting in a non-linear progression. Even so, leadership theory, as a whole, does not suggest a preference for a linear or hierarchical progression of leadership style development, although contemporary theorists point to transformational leadership as currently preeminent and especially creditable. Fletcher's (2004) description of transformational leadership as a process and not a status that can be attained and held is well-matched to the character of Harry Potter as evidenced by the fluctuating assimilation of leadership qualities and skills. Indeed, in the epilogue of *Hallows* there is no suggestion that Harry has continued a leadership role in his community, although his fame is still evident.

Harry's leadership development becomes particularly instructive as his reactions to challenges and decision-making skills are uneven. Imperfect or 'flawed' role models have the potential to be perceived more sympathetically and allow imitation to be considered possible since perfection is not a constraint. Moreover, the failures and missteps demonstrate the

importance of experiential learning, forming alternative tactics in reaching goals, and maintaining the commitment to a vision. Shortcomings aside, the virtues of ethical choices and self-less love in combination with collaboration never vary in the story, thus creating a foundation from which Harry can begin his journey at Hogwarts as a hero, but finish as a leader.

Conclusion

This research serves as a foundational study to explore the development of leadership qualities in Harry Potter. Further research is suggested to determine if readers of the novels view Harry as a leader, and if so, whether or not they consider him to possess heroic or post-heroic qualities. How readers perceive the character will influence the way in which Harry can be used as an example of a transformational leader. Furthermore, a lengthier analysis of the relationship between Harry and Dumbledore could provide deeper understanding of the importance of mentorships, specifically considering popular culture role models that defy Johnson's (2003) description of positivity bias, but are nevertheless successful.

Recognizing Harry Potter as a post-heroic leader can be valuable to both educators and organizational leaders. Readers of the stories may be attracted to emulating Harry's qualities, as well as those of other major characters, as a consequence of the function of children's literature.¹³ Unfortunately, Harry is primarily discussed in terms of heroic qualities and not properly seen as a character that develops into a leader within a shared power structure. Correctly identifying the post-heroic characteristics of Harry Potter can assist educators and organizational leaders in presenting Harry as a contemporary role model for building shared leadership opportunities and development programs within an organization. In addition, the negative emotions that Harry experiences, such as fear, reluctance, resentment, and anger can be

¹³ At the height of the books popularity, there was a popular catchphrase "What would Harry do?" which echoes a Christian phrase "What would Jesus do?" This is clearly an indication that readers were associating Harry Potter with a character worthy of admiration, if not also imitation.

instructive to validate emotional responses to situations and navigating relationships. The positive emotions and qualities, such as determination, courage, inquisitiveness, making moral and ethical choices, respect, and listening to others serve the same purposes. Furthermore, the immense popularity of the novels creates a shared experience and opportunity for group discussions on issues of ethics, self-awareness, resistance and agency, death, ambition, decision-making, teamwork, leadership and more through the experiences of Harry and his peers.

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Appendix A: Stages of the Hero Journey

| Stage | Description |
|------------------------------|---|
| Ordinary World | The hero is shown in the mundane world to depict contrast with journey's environment |
| Call to Adventure | The hero is presented with a challenge, opportunity, problem, or adventure |
| Refusal of the Call | The hero's fear causes reluctance |
| Meeting with the Mentor | Although the mentor may already be established, this stage requires the mentor to prepare the hero for the unknown |
| Crossing the First Threshold | Hero commits to adventure and accepts facing the consequences |
| Tests, Allies, Enemies | Hero encounters new challenges, meets others who help or hinder, and learns the rules of the extraordinary world |
| Approach to the Inmost Cave | Hero prepares to confront danger or death; typically in an underground environment and without assistance of the Mentor |
| Ordeal | The critical life-or-death moment for the hero where obtaining goals are in jeopardy |
| Reward | The hero survives death and takes possession of tangible object, gains |

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| | knowledge, or reconciles emotional conflict |
| The Road Back | Marks decision to return to Ordinary World and face consequences of Ordeal; often being pursued; realization more tests ahead |
| Resurrection | Often a second life-or-death moment where the Enemy is finally defeated and the hero is 'reborn' with new insights enabling return |
| Return with the Elixir | The hero returns with the object, knowledge gained, or emotional insight |

Adapted from "The Writer's Journey: Mythic Structure for Writers" by C. Vogler, 1998.

Appendix B: Dramatis Personae

Students:

| | |
|-----------------------|---|
| Harry Potter | Protagonist of the series, an orphaned wizard who is prophesied to defeat the evil Lord Voldemort |
| Ron Weasley | Harry's best friend, youngest son of a large "pureblood" wizarding family of limited means |
| Hermione Granger | Harry's best friend, very gifted in magic skills and academics, from a non-magical family |
| Draco Malfoy | Primary antagonist to Harry, from an aristocratic and wealthy "pureblood" wizarding family |
| Neville Longbottom | An insecure boy cared for by his overbearing grandmother after Voldemort caused his parents to go insane |
| Crabbe & Goyle | Draco's followers, described as stupid and gluttonous |
| Fred & George Weasley | Ron's older twin brothers, poor students who use every opportunity to play pranks and subvert rules, function as Tricksters in the series |
| Cedric Diggory | A student contestant in the TriWizard Tournament who is considered brave and talented, is murdered by Voldemort's Death Eaters in <i>Goblet</i> |
| Ernie MacLaggen | Quidditch team member, fills in as Keeper when Ron is hospitalized, is not well socialized to the team |
| Katie Bell | Gryffindor House Quidditch team member, gives Harry |

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| | good advice on being a Captain |
| Fleur's sister | Sister of a foreign student contestant in the TriWizard Tournament that Harry saves from the merpeople |
| Adults: | |
| Albus Dumbledore | Headmaster of Hogwarts and Harry's mentor |
| Minerva McGonagall | Transfiguration teacher, head of Gryffindor House |
| Severus Snape | Potions teacher, head of Slytherin House, antagonist to Harry, but secretly Harry's protector |
| Arthur & Molly Weasley | Parents of large family, serve as role models to Harry |
| Sirius Black | Harry's godfather and school friend of his parents, wrongly accused of mass murder and imprisoned |
| Remus Lupin | School friend of Harry's parents, one time Defense Against the Dark Arts teacher, werewolf |
| Mrs. Figg | A <i>squib</i> (non-magical child of wizard parents) who watches over Harry when he is with the Dursleys |
| Cornelius Fudge | Minister of Magic who repeatedly denies the return of Voldemort |
| Rufus Scrimgeour | Succeeds Fudge as Minister of Magic and harasses Harry for information about Dumbledore |
| Dolores Umbridge | Undersecretary at the Ministry of Magic who becomes functional head of Hogwarts and pursues policies of censorship, torture, privacy invasion, among other harsh tactics to subjugate Hogwarts students |

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|---|---|
| Lucius Malfoy | Father of Draco and leading supporter of Voldemort |
| James & Lily Potter | Harry's parents who were killed by Voldemort |
| Peter Pettigrew | School friend of James Potter, Black, and Lupin, has been disguised as Ron's rat since Voldemort's disappearance, is responsible for betraying James and Lily to Voldemort and allowing Black to take the blame for the muggle deaths |
| Lord Voldemort aka Tom Riddle | Powerful wizard obsessed with immortality and gaining power of the wizarding world in order to also overtake the muggle world by whatever means necessary |
| Aberforth Dumbledore | Dumbledore's brother |
| Rubeus Hagrid | Hogwarts gamekeeper and friend of Harry, Ron and Hermione, half-giant |
| Godric Gryffindor, Salazar Slytherin, Edna Hufflepuff, Rowena Ravenclaw | Founding members of Hogwarts School, each 'house' is named for one of them and students are sorted into the houses based on qualities prized by each founding member |
| Vernon, Petunia, & Dudley Dursley | Uncle, aunt, and cousin of Harry, lives with them until accepted to Hogwarts, depicted as intolerant and foolish |
| Argus Filch | Hogwarts caretaker, distrusts all students, <i>squib</i> |
| Alecto Callows & Amycus Callows | Siblings who are Death Eaters and "teachers" at Hogwarts, employ unethical means of disciplining students |

| | |
|--------------------|---|
| Flitwick | Charms professor |
| Death Eaters | Followers of Voldemort |
| Quirrell | Defense Against the Dark Arts professor in <i>Stone</i> , is parasitically possessed by the ethereal Voldemort |
| Magical Creatures: | |
| Dobby | Malfoy family house elf who tries to keep Harry from returning to school, is unintentionally freed |
| Kreacher | Black family house elf who is willed to Harry upon Sirius' death, dislikes all non-pureblood wizards and those who support them |
| The Dementors | Ghoulisn prison guards of Azkaban prison, they destroy prisoners by leeching out their souls and taking away all happy memories |
