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Characters Through Time

A thesis submitted in partial satisfaction
of the requirements of the University Honors Program
of Loyola Marymount University

by

Alyssa Venezia

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Stephen Shepherd, Advisor

Adaptations have become increasingly common in pop culture, allowing popular books to translate their stories into film, television, art, and music. Yet adaptation is not new to literature; authors have been inspired and guided by others' works for centuries, and such influence has led to the publication of great texts. T. S. Eliot once wrote that we "often find that not only the best, but the most individual parts of [an author's] work may be those in which the dead poets, his ancestors, assert their immortality most vigorously" (Eliot 37). While originality is supposed the ultimate measure of an author's work, it is actually one's ability to conform with novelty that makes a work great, as "no artist of any art has his complete meaning alone" (Eliot 37). The novel conformity of literature has seen growth with the rise of children's literature, a marginalized genre that "only within the last [forty] years ... established itself within academics" and "is at the stage that feminist criticism was ten to fifteen years" previously (Zipes 73), (Clark 4). Children's literature is adult literature, but "the writer must take into account many more audiences and censorship ... [and find] a narrative voice or images to which children might respond" (Zipes 44). In children's literature, authors are free to present classic tales in age-appropriate settings that strengthen children's understanding of the original text once they are mature enough to access it, thus "children's literature provides an ideal laboratory for re-thinking ... literature" (Clark 27). Through their juvenile interactions with similar characters and plots, children are able to unearth the more complex facets of the original texts as they get older. Thus, young, modern readers are receiving a good introduction to classic literature through adaptations because the authors present the most important lessons in a more familiar form befitting a child's imaginative mind.

By focusing on character adaptations, one comes to understand how authors of children's books are able to adapt classic literature into age-appropriate texts that retain the merits of the

original. One cannot value the new characters alone; we “must set [the adaptation], for contrast and comparison, among the dead” (Eliot 37). Thus, at least two characters shall be considered at all times: one (or two) from a classic work and one from a children’s novel. Similarly, one cannot only judge a children’s book by the original text, but must consider “a comparison in which two things are measured by each other” as “the past should be altered by the present as much as the present is directed by the past” (Eliot 38, 37). In comparing both characters to each other, one gains an understanding of how the adapted character allows young readers to understand the original character as well as how later reading the original character will forever influence the reading of the adapted character. Thus, one character becomes tied to the other, which allows children’s literature to achieve the same status as “adult” books, which easily “become children’s books, [when] they have some of the particular things child readers may want” (Smith 104).

Five sets of characters shall be analyzed to demonstrate the success of the adaptations presented in children’s literature. In the first, Sir Bedivere from Sir Thomas Malory’s *Le Morte Darthur* and Bennacio from *The Extraordinary Adventures of Alfred Kropp* by Rick Yancey show how children conscious of an adaptation can access the original character immediately. In the second, the two Cinnas in William Shakespeare’s *The Tragedy of Julius Caesar* and Cinna from Suzanne Collin’s *The Hunger Games* series demonstrate how simplifying a character gives young readers access to important lessons from the original text. The third character set compares Pygmalion from Ovid’s *Metamorphoses* to Geppetto in *The Adventures of Pinocchio* by Carlo Collodi to reveal how interacting with an impoverished character aids children in their understanding of a complex character later. In the fourth, King Hrothgar from the *Beowulf* tradition and King Hrothgar from Christopher Paolini’s *The Inheritance Cycle* present an

adaptation in which readers are unaware that they are interacting with a classic character in a new setting, allowing the adaptation to become the classic. The final character set analyzes Queen Hermione from Shakespeare's *The Winter's Tale* and Hermione Granger from J. K. Rowling's *Harry Potter* series to demonstrate how children, when unconscious of the adaptation, can understand a younger version of a classic character who might seem out of reach. Through these five adaptations, one recognizes that children's literature is a successful medium through which to introduce young readers to more complex characters and improve their comprehension of classic literature, done by linking the original work to a text they understood in their youth and applying critical-reading skills "to both high and popular culture" (Wallace 97).

Sir Bedivere and Bennacio

In Sir Thomas Malory's version of the King Arthur legend, *Le Morte Darthur*, Sir Bedivere is the only knight left standing to defend his king after the battle with Mordred, after which King Arthur dies. Similarly, Bennacio is the only knight remaining after the descendants of the Knights of the Round Table fight Mogart, an evil knight who wants Excalibur for himself, in Rick Yancey's *The Extraordinary Adventures of Alfred Kropp*. Since Malory's work is written in prose, the "adapter ... may make the most of Malory's own pungent way of telling the story" (Smith 89). Hence, Bennacio becomes Yancey's version of Sir Bedivere, but with an interesting twist: he is not only an adaptation of the original character, he is his descendant. Thus, Bennacio is aware of his counterpart, and his consciousness of their inextricable link influences his actions in the children's book. By adapting a character into the bloodline of a legendary knight, Yancey allows young readers to recognize that their beloved Bennacio is inspired by another character, bringing the original literature to their fingertips.

Yancey is able to make Bennacio an accessible adaptation of Bedivere through the modern boy's fantasy world of riches, weapons, fast cars, pretty girls, and violence. Bedivere, as a Knight of the Round Table, goes on quests in the name of King Arthur, such as when he is sent to remove Sir Lucius from Arthur's land, telling him "in haste to remeve oute of [Arthur's] londys ... [or] dresse his batayle" (Malory 125-6). Similarly, Bennacio went on adventures whenever he was not needed to guard Excalibur, his duty as a modern Knight of the Round Table (in Yancey's novel, the sword was never returned to the Lady of the Lake; instead, it is guarded by the descendants of knights as they await its new master). Excalibur is King Arthur's sword, given to him by the Lady of the Lake, and its name means "cut from steel" (Snyder 82). As a knight, Bennacio is "sworn to protect the weak and defend the innocent," leading to adventures outside of "the protection of the Holy Sword" (Yancey 157). Though he never says much about them, it is clear that Bennacio was assigned to his journeys by Bernard Samson, the descendant of Lancelot and leader of the modern knights until his death in the beginning of the novel. Thus, both men were able to please their leaders while partaking in tasks meant to challenge their knighthood and make them stronger.

Both knights use medieval weaponry despite the centuries of technology that separate them. As a fifth or sixth century figure, Sir Bedivere would have been trained to use swords, bows, and arrows. Historically, he would also be able to ride and fight from a horse's back, though Malory gives no specific details of Bedivere's fighting abilities in his work. Despite access to 21st century weaponry, Bennacio and his fellow knights were trained to fight with the medieval weapons of their ancestors. In fact, Bennacio states his preference for a sword or bow and arrow over a gun, saying that "guns are far more barbaric than swords. There is no elegance to a firearm" (Yancey 166). Despite their preference for medieval weapons, the modern knights

opt for modern transportation in their quests, allowing Bennacio to drive elite cars like Ferraris throughout the novel. Nevertheless, he also demonstrates his capability of riding a horse when he “exploded from the woods astride a huge white horse,” once again connecting himself to his ancestor and reminding readers that he is not unique in his abilities (Yancey 152).

Bedivere and Bennacio are also similar in their status as the last knight standing. Bedivere serves King Arthur in his final battle against Mordred and carries Arthur “to a lytyll chapell nat farre frome the see” when it is clear that everyone else on the battlefield is dead or dying (Malory 686). As Arthur’s last knight, he is tasked to “throw [Arthur’s] swerde in that water, and com agayne and telle [Arthur] what [he] syeste there” (Malory 687). However, Bedivere fails to do as Arthur bids, hiding the sword twice because he feels that if he “throw[s] thys ryche swerde in the water, thereof shall never com good, but harme and losse” and that it would be a “synne and shame to throw away that noble swerde” (Malory 687). Arthur’s last plea inspires him to do as he was told, and Bedivere is surprised when “there cam an arme and an honde above the watir, and toke hit and cleyght hit, and shoke hit thryse and braundysshed, and than vanysshed with the swerde into the watir” (Malory 687). Bedivere then brings Arthur to the lake, where he is taken on a barge with “many fayre ladyes in hit” who will take care of him as he dies (Malory 687). In Bennacio’s storyline, his ancestor failed to return the sword to the lake, compelling the knights’ descendants to protect the sword. Bennacio feels shame as a descendent of Bedivere because “he chose to keep [Excalibur] ... [and from his] love [for Arthur maintained] the belief that one day another master would return for the Sword,” a sin for which Bennacio seeks to atone (Yancey 240). One night, Alfred Kropp, a bumbling boy and protagonist of the children’s book, is tricked into stealing the sword for the evil knight Mogart. In their quest to recover Excalibur, all of the modern knights are slain, save Bennacio. As the final Knight of

the Round Table, he sets out to complete Bedivere's task: to cast the sword "back into the waters from which it rose, thus removing any possibility of the Sword being used for ill" (Yancey 241). Furthermore, after Arthur's death in Malory's original, several knights come back into the story, including Sir Lancelot, to whom Bedivere tells everything. Likewise, Binnacio discovers that his fellow knight, Bernard Samson, had a son, Alfred Kropp, the very boy who stole the sword. Binnacio takes Alfred under his wing, allowing him to atone for his mistake and learn about Excalibur and the modern knights, who he eventually joins as the heir of Lancelot.

After recognizing that he is the lone survivor of Mordred's attack, Bedivere becomes a hermit. He dwelled "in a chapell besydes Glassyngbyry, and there was hys ermytage; and so [he] lyved in theyr prayers and fastynges and grete abstynance" for the remainder of his life (Malory 689). Like his predecessor, Binnacio displays religious beliefs. In a conversation about faith with Alfred, he notes that "angels do not require our consent in order to exist" (Yancey 148). Readers even encounter Binnacio in prayer through the eyes of Alfred, though the young boy is unable to capture anything past visuals. Though it seems odd, setting a "story in a quasi-medieval paracosm with only vaguely articulated religious beliefs" is common for children's literature, representing another way that authors make classic tales more age-appropriate (Stephens 45). Alfred sees Binnacio kneeling in a room in which

The light was off, but there was a glow in the room from two candles sitting on the small table pushed against the far wall. Propped up between the candles was a small painting in a gilded frame of a man in a white robe, kind of floating against a black background, with great white fluffy wings outstretched on either side, holding a sword in his right hand (Yancey 236).

It appears that Bennacio has modeled his life after Sir Bedivere, retaining his knightly qualities as a warrior and believer while also attempting to improve on his ancestor's flaws by devoting himself to the protection of Excalibur. Thus, Bennacio helps readers understand the original character while reminding them that they can learn more about him in Malory's text.

Bedivere pledges to live the rest of his life in the hermitage, leading readers to assume that he dies peacefully of old age. Bennacio, however, sacrifices himself in a battle with Mogart in order to help Alfred recover Excalibur. In a striking difference from the ancestor he modelled his life after, Bennacio allows the antagonist to overcome him as he "raised his head and brought his arms straight out from his sides," offering himself (Yancey 262). Bennacio was a skilled warrior, capable of defeating multiple armed men on motorcycles with only a bow and arrow. He knew that he could not defeat Mogart because "there was no winning against the Sword," but decided to confront him anyway (Yancey 262). By sacrificing his life to save Excalibur from being used for harm, Bennacio donated more to the cause of the Round Table than Bedivere. Furthermore, Bennacio is often represented as a strong warrior; the only fight he ever loses is the sacrificial one with Mogart. Yet Bedivere is more often quoted as a fallen knight in battle. In the few battles in which he plays a main role in Malory's work, Bedivere is "smote doune" or "full sore wounded" every time (Spisak 518), (Malory 685). In the battle against Lucius, Lancelot must aid "Sir Lovel to rescue the wounded Bedivere ... and avenge the hurts of Bedivere," suggesting that he is not the best knight in battle (Dichmann 886). It seems quite miraculous that he is Arthur's final knight given all of his blunders, but the difference goes to show that Bennacio's consciousness of his ancestor encouraged him to be a better knight.

While it is never clear who Bedivere's descendants were (allowing Yancey the leeway he needed for the basis of his children's book), it is known that Bedivere had a brother, Sir Lucan.

Sir Lucan was a warrior like his brother. He also survives the battle with Mordred and “helps Bedivere to carry the wounded King away, but the weight causes him to collapse and die of his own wounds” (Lacy 332). Bennacio does not have any siblings, and the Knights of the Round Table were largely dying out before the battle with Mogart because their vows of secrecy rarely allowed them to reproduce. Yet, when a young girl named Natalia shows up unexpectedly and begs Bennacio to save himself or “soon [he] too will fall and [she] will be alone,” Bennacio reveals that she is his daughter (Yancey 188, 210). Little is known about Natalia, but her existence marks a difference between Bennacio and Bedivere, whose personal life is nonexistent in Malory’s work.

Through Bennacio, Yancey explores the consequences of adapting a character who is conscious of his unoriginality; Bennacio is aware of every detail of Bedivere’s life and uses them to influence his own decisions. Because the two are inextricably linked through literature, Bennacio’s actions are influenced by Bedivere’s, allowing him to become a better warrior and protect Excalibur as Bedivere did before him. Readers’ awareness of the adaptation encourages them to encounter and judge Bedivere for themselves, a wise decision given his altered history in Bennacio’s world. By referencing Malory’s story, Yancey allows children to recognize that they are participating in a larger literary legend when reading *The Extraordinary Adventures of Alfred Kropp*; it also prepares them to read the original text and understand the complexities of Bedivere’s character that are not included in the child-friendly adaptation. By reading both characters, children gain a better understanding of Bedivere through Bennacio because they learn to recognize both his successes and failures, and they comprehend why Bennacio possessed his knightly qualities by becoming more familiar with the traditions of Bedivere’s time; one character cannot exist outside the influence of the other because of the success of the adaptation.

The Three Cinnas

The name Cinna is marred by misidentification thanks to the infamous account of Julius Caesar's assassination provided by William Shakespeare, in which the poet Cinna is mistaken for the conspirator Cinna and murdered. Thus, it is only fitting that Suzanne Collins should end the confusion by merging the two original figures to create the rebellious fashion designer Cinna in *The Hunger Games*. By combining the conspirator and the poet, Collins concisely represents the importance of art and politics in her Cinna, who is also more developed than Shakespeare's two minor characters, lending a depth to the figure that children would not have attained elsewhere. The original characters from *The Tragedy of Julius Caesar* will henceforth be distinguished as conspirator Cinna and poet Cinna, while Collins' modern adaptation will be identified as stylist Cinna. The simplification of two characters into one allowed Collins to take the key lessons readers learn from conspirator Cinna and poet Cinna and present them to children with a clarity Shakespeare's play lacks for modern readers, making "Shakespeare accessible and popular" through her "retelling ... of Shakespeare's text for children" (Stephens 255). Thus, readers come to understand why conspirator Cinna and poet Cinna are necessary characters in the original work as well as how stylist Cinna takes cues from each in his political and artistic stances.

In order to understand how Collins' interpretation of two classic figures affects young readers, it is helpful to analyze the similarities and differences between the Cinnas. All three Cinnas live in similar societies that lend them fame, be it positive or negative. Conspirator Cinna and poet Cinna are citizens of Rome in Shakespeare's play; at the time of Julius Caesar's rule, Rome was known for its wealth and leisure, which led to the gladiator battles held in the Coliseum in later years. Meanwhile, stylist Cinna is a citizen of the Capitol; in Collins' post-apocalyptic world, the Capitol is the ruling center of Panem and is served by 12 districts

specializing in different fields, such as coal mining and agriculture. Thus, it is rife with wealth and leisure, culminating in the ultimate entertainment for the Capitol: the Hunger Games. In the Hunger Games, “each of the twelve districts must provide one girl and one boy, called tributes,” ages 12 to 18, to fight to the death to reinforce the knowledge that the Capitol is more powerful than the districts (Collins, *Hunger* 18).

Both Rome and the Capitol are ruled by men who are essentially dictators, and thus both nations are set up for political strife, in which all three Cinnas participate and find fame, though not always positively. Conspirator Cinna is famous in Rome for his political position and his part in the murder of Julius Caesar, which he proudly proclaims to citizens less-than-pleased with the event: “Liberty! Freedom! Tyranny is dead! Run hence, proclaim, cry it about the streets” (Shakespeare, *Tragedy* III.i.78-79). Poet Cinna is famous for his “bad verses” in Rome, and becomes caught up in a rebellion when mistaken for the conspirator Cinna (Shakespeare, *Tragedy* III.iii.30). Stylist Cinna becomes a famous fashion designer in the Capitol when he transforms Katniss Everdeen, one of the children fighting in the Hunger Games, into “the girl who was on fire” and the mockingjay in the days she is paraded around the Capitol before the battle begins, essentially making her an enviable opponent and the “symbol of resistance” against President Snow (Collins, *Hunger* 67), (Collins, *Catching* 150). (A mockingjay is a mix of a mockingbird and a jabberjay, a “genetically altered [animal] weapon ... that had the ability to memorize and repeat whole human conversations” developed during the first rebellion; it is “a whole new species that could replicate both bird whistles and human melodies” and is thus a symbol of the Capitol’s failure (Collins, *Hunger* 42-43).) Everyone in the Capitol wants to wear Cinna’s next design because he “became an overnight star with his costumes for [Katniss] in the Games,” but they are unaware of the political undertones of the clothing in the districts (Collins,

Catching 170). Furthermore, the similarities between the two centers of power are reinforced by Collins' novel, in which the citizens of the Capitol bear Roman names such as Caesar, Plutarch, Octavius, Flavius, and Portia, further suggesting that the Capitol is based on the ancient civilization Shakespeare used as his setting. Valerie Frankel also points out that the Capitol is obsessed with "Bread and Circuses," which "was a Roman concept, for the Capitol itself is a mirror of Rome, the founder of Western civilization's gluttony" (Frankel 55). Thus, all three Cinna are accustomed to wealthy, entertainment-driven societies in which they are well known, though stylist Cinna seems to be popular and the originals rather disliked. Hence, Collins' adaptation makes the character of Cinna more approachable and respectable.

Stylist Cinna contains traits of each original Cinna, signifying that Collins merged the two to create her character. This combination allows readers to understand the importance of both art and politics that Shakespeare emphasizes through one being rather than two. Conspirator Cinna and stylist Cinna align on mostly political fronts. Conspirator Cinna is a bit of a lackey who goes along with Cassius' plans to murder Julius Caesar, as evidenced by his minor role in Shakespeare's play and short, inconsequential lines such as "no, by no means" (Shakespeare, *Tragedy* II.i.143). He does, however, participate in the conspiring at Brutus' house (though offers no original ideas) and is active in the murder of Caesar, showing his small but necessary contribution to political change in Rome. Stylist Cinna has to keep his political role in the uprising a secret in order to affect change in the Capitol through his clothing, which would not have been popular if wealthy citizens knew that it was meant to incite rebellion. He also plays a minor role in Collins' novel, but becomes more central once his participation in the rebellion is revealed and readers realize that he created the symbol that allowed the 12 districts to unify and fight the Capitol since "Katniss is transformed into the physical embodiment of the Resistance

entirely through Cinna's styling" (Montz 145). Without stylist Cinna, political change would not have been possible because the people would have no common goal and identity; the rebels are "emboldened by Cinna's example" to flaunt the mockingjay symbol of resistance and fight (Collins, *Catching* 267). Thus, Collins created a conspirator much like Shakespeare's original.

Collins, however, did not stop there. She also made stylist Cinna into an artist, much like the poet Cinna from *The Tragedy of Julius Caesar*. Poet Cinna is mistaken for conspirator Cinna after Caesar's murder. Though he tries to reason with the angry crowd and declares "I am Cinna the poet, I am Cinna the poet," the plebeians murder him to avenge their leader, not believing that poet Cinna is innocent of any crime because "it is no matter [that he's not conspirator Cinna], his name's Cinna" (Shakespeare, *Tragedy* III.iii.29, 33). As Thomas Pughe notes, there is a "fatal imbalance of reason and imagination in the discourse" before poet Cinna's murder, which may have been prevented if the plebeians listened to poet Cinna's entreaties and did not conceive that he must be evil because of his name (Pughe 317). Only a character in this short scene, "Cinna appears from nowhere and vanishes into it," evoking the reader's sympathy when he dies because it "serves as an echo to Caesar's" murder (Griffin 302), (Holland 441). In the end, poet Cinna sparks his own murder with words, the instrument of his artistic craft. On the other hand, stylist Cinna is correctly identified as a rebel by the Capitol's president, and he is marked for death. He has no chance to defend himself from the Peacekeepers, essentially the Capitol military, who come to arrest him just before Katniss enters her second Hunger Games arena, and who "keep hitting him with metal-studded gloves, opening gashes on his face and body ... and drag Cinna's limp body from the room" (Collins, *Catching* 262-263). Stylist Cinna may be guilty of a crime, but instead of being quietly led away, he is beaten to death in a scene tainted with confusion, as President "Snow uses Cinna's body as a spectacle of power to invoke

terror in Katniss” (Koenig 45). Therefore, stylist Cinna triggers his murder with fabric, the tool of his trade.

By combining the two original characters into one, Collins created many identifiable differences between the Cinnas. She also developed stylist Cinna much more than Shakespeare developed either conspirator Cinna or poet Cinna, allowing him to have more of an impact on the larger story and young readers than those he is modeled after. Conspirator Cinna commits the coldblooded murder of Julius Caesar and boasts about it, attracting attention to himself with his proclamation that “Tyranny is dead!” (Shakespeare, *Tragedy* III.i.78). Yet, he is able to avoid the angry mobs and pass out of the play unnoticed but alive. Poet Cinna does no wrong, but becomes the victim of a brutal murder merely because he shares a name with the wrong person. Stylist Cinna does not hurt anyone, nor does he brag about or even hint at his role in inciting rebellion, yet is caught and cruelly murdered without any chance of defense, judicial or physical. Thus, conspirator Cinna commits a crime and escapes without consequence, poet Cinna is falsely accused and convicted of a crime, and stylist Cinna realizes the effects of his claim that he “always channel[s] [his] emotions into [his] work. That way [he doesn’t] hurt anyone but [himself]” (Collins, *Catching* 205). By incorporating violence and confusion into stylist Cinna’s murder scene, Collins introduces children to the idea that violence quickly becomes inexplicable and uncontrollable, a key theme surrounding Shakespeare’s Cinnas.

Though all three Cinnas come from similar societies, Rome is clearly realistic while the Capitol is fantastical. Conspirator Cinna and poet Cinna are based on real Romans, and their roles in Shakespeare’s play are influenced by real events. Meanwhile, Collins creates a post-apocalyptic world for her character, allowing things to befall stylist Cinna that would be inconceivable in reality. Furthermore, Shakespeare’s original characters are often portrayed as

worrisome. Conspirator Cinna questions the validity and plausibility of the plot to murder Caesar, noting that Cassius must “win the noble Brutus to [their] party,” and worries about his role in it during “a fearful night” (Shakespeare, *Tragedy* I.iii.141, 137). Poet Cinna rightfully worries about going to Caesar’s funeral because he has “no will to wander forth of doors, yet something leads [him] forth” (Shakespeare, *Tragedy* III.iii.3-4). Meanwhile, stylist Cinna is completely confident in his role as rebel and fashion designer, acting as necessary without concern for the consequences that eventually catch up with him, making Katniss fear that “he has hurt himself beyond repair” (Collins, *Catching* 254). By developing stylist Cinna more thoroughly than Shakespeare detailed either original Cinna, Collins allows the character to attain a depth and importance that was previously missing from the figure.

Rather than allowing “one symbol (the name Cinna) [to have] two referents (Cinna the poet and Cinna the conspirator)” and confuse young readers, Collins crafts only one Cinna and through him introduces children to two important qualities: artistry and political activism (Levang 77). Her adaptation of Shakespeare’s characters “perform a key role in the transmission of the culture’s central values and assumptions to children” and overall promotes the “popularization, canonization, and cultural transmission” of the classic play (Stephens 256). Overall, the combination succeeds because each original Cinna is equally represented in stylist Cinna, who accurately introduces the Shakespearean figures to young readers who would not otherwise recognize the importance of the political and artistic qualities of conspirator Cinna and poet Cinna because of their minor roles in the play. Young readers will never be able to separate the fates of conspirator Cinna and poet Cinna after reading about stylist Cinna, nor will they be able to blame Cinna’s death on his policy or art, as both are equally necessary to his character. By merging two characters into one, Collins is able to more succinctly indicate to children the

significance of art and politics in literature while also providing more depth to characters that have long fascinated readers of *The Tragedy of Julius Caesar*.

Pygmalion and Geppetto

Many modern children are introduced to the character of Geppetto through the popular Disney film, but it is in the original children's book *The Adventures of Pinocchio* by Carlo Collodi that the majority of Geppetto's characteristics come to light. In the book, it is easy to perceive how Collodi was influenced by Ovid's Pygmalion when he crafted his wood carver, and since Ovid's *Metamorphoses* "is succinct and quotable and lends itself to illustration," it seemed destined to be adapted into a children's book (Stephens 69). By reinventing the Pygmalion storyline, Collodi also remolded the sculptor to create a more accessible character who encourages children to achieve their goals through hard work. By placing Geppetto in an impoverished life and forcing him to work with materials familiar to children, Collodi makes the character understandable; thus, when children are mature enough to read the original story, they recognize Pygmalion's dedication to his task underneath the privilege and wealth that would distract unfamiliar readers. Through his simplified adaptation, Collodi connects children to Geppetto who connects them to Pygmalion, who in turn becomes less complex through the qualities he shares with the wood carver.

Pygmalion's story spawned many later works where inanimate figures come to life. Yet, many of these adaptations do not present a Pygmalion character to craft these statues. Collodi's children's book employs both the storyline and character of Pygmalion in a new setting for a new audience. Geppetto is a wood carver who, after a life of poverty, believes that carving "a fine wooden puppet, a wonderful puppet, that would be able to dance and fence and do somersaults,"

and touring the world with it will allow him to earn his bread and wine (Collodi 4). As he carves the wood, he dubs the puppet his son and names him Pinocchio. Similarly, Pygmalion is dissatisfied with the women in his society, believing them all to be impure, and so he “carved his snow-white ivory with marvelous triumphant artistry and gave it perfect shape, more beautiful than ever woman born” to attain what he desires (Ovid 232). Pygmalion longs to take his statue, who is never named, as his wife, making him the original creator of an inanimate family. Furthermore, he often drapes her in expensive ornaments, a “version of how votaries behaved toward statues of gods,” though she is a mortal woman (Hersey 94). Thus, another way that Collodi impoverished Pygmalion to create a more accessible character was by having Geppetto carve wood, as “working ivory was in many ways similar to working wood,” but less affordable (Salzman-Mitchell 296). Geppetto could not lavishly decorate Pinocchio either, making his son’s cap out of a crust of bread instead of expensive fabric.

Geppetto and Pygmalion are not only able to sculpt their loved ones, they are able to witness their resurrections. Pygmalion offers sacrifices on Venus’ day and prays “‘O Gods, if all things you can grant, my bride shall be’—he dared not say my ivory girl—‘the living likeness of my ivory girl’” (Ovid 233). Venus hears his pleas and decides to animate his statue so that Pygmalion can marry his ideal woman. She comes to life at his touch, and he is finally able to interact with her. Nine months later, they have a daughter named Paphos, making Pygmalion a husband and father. Thus, Pygmalion not only crafted an ideal wife, he shaped his whole family. Geppetto does not craft a wife, but a son, desiring “to have a child by himself, without feminine intervention” (Apostolides 76). Geppetto calls Pinocchio his son even though he is a puppet rather than a real boy, caring for him and teaching him as if he was a human child, instructing him that “in this world, even children have to get used to eating anything and not having fads,

because you never know what might happen to you” (Collodi 20). When Pinocchio leaves, all Geppetto wants is to have his son back, so he searches for him everywhere, even getting “the idea of sailing away in a boat to look for him beyond the sea” (Collodi 82). When they are finally reunited and Pinocchio follows his father’s guidance, the blue fairy decides to transform him into a real boy so that Geppetto may have the son he desired, “because when naughty children become good, they have the power to bring about a happy transformation at home for all their family” (Collodi 169). Geppetto, therefore, carves his family out of wood and, like Pygmalion, becomes a father.

While neither character expresses a desire to be a father prior to being presented with his child, Pygmalion does intend to carve his statue into an ideal woman since he “long lacked the companionship of married love” (Ovid 232). It seems as if he anticipates finding a wife through carving his ivory woman even before “his masterwork fired him with love” (Ovid 232). Geppetto, however, whittles a puppet out of wood in order to make a living. While carving the puppet, “he is reciprocally made—in some sense reciprocally fathered—by it,” though he does not recognize it (Zamir 390). Geppetto has no intention of creating a being he loves when he settles down to carve and doesn’t show any compassion for Pinocchio until his “heart was touched” looking at “his Pinocchio lying on the floor and really without any feet,” finally coming into his role as a father (Collodi 18). Furthermore, Pygmalion’s statue is perfect, embodying everything he ever desired in a wife. Yet Pinocchio is far from the perfect child, giving Geppetto ample trouble before finally changing his ways to save his father’s life. Geppetto must teach Pinocchio the ways of the world and the proper practices of boys when he comes to life, but Pygmalion’s statue enters as a seemingly flawless being. He never suffers any hardship with his statue; in fact, she never even utters a word, appearing as a woman shaped entirely by another when she at last

“raised her eyes to his and saw the world and him” (Ovid 234). By having no intentions to create the perfect child, Geppetto is able to experience childrearing while Pygmalion never has the chance to grow in his relationship since it began in perfection. By giving Geppetto a child that has to be raised rather than a wife that is already matured, Collodi adapts Pygmalion into a modern man more recognizable to young readers than the ancient sculptor.

In raising an inanimate being to life, both Pygmalion and Geppetto fall victim to the Pygmalion effect. The Pygmalion effect is a phenomenon whereby one person’s high expectations for another inclines the other to raise behaviors to fulfill the expectations; it is a self-fulfilling prophecy. By seeking a better life for himself, Geppetto rises to his own expectations to create a wonderful puppet. However, Pinocchio must also reach Geppetto’s high standards in order to realize his father’s goals. By expecting Pinocchio to be a good boy and help earn money, Geppetto encourages his son to grow psychologically and attain the perfection Geppetto intended for him. Thus, Geppetto is able to earn his bread and wine by applying the Pygmalion effect to himself and his puppet-son. Pygmalion, as the namesake of the effect, also experiences it. Pygmalion has high standards for any woman who seeks to be his wife. By seeking a better spouse for himself, Pygmalion is able to craft the perfect statue, who in turn attains his desired values. By expecting more from his wife, who is introduced as the ultimate woman, Pygmalion realizes the ideal marriage.

Pygmalion seems to lead a life of leisure in comparison to Geppetto. Patricia Salzman-Mitchell points out that ivory, “since very early times a sign of luxury,” is extremely expensive (297). Also, Pygmalion does not sculpt his life-sized woman “out of only one piece of ivory ... he must carve several pieces and put them together” (Salzman-Mitchell 294). That Pygmalion is able to take the time to carve many smaller pieces of ivory and then compile them to create his

woman, let alone afford the “more erotic and warmer material” over marble, suggests that he is a wealthier character (Salzman-Mitchell 297). On the other hand, Collodi repeatedly associates Geppetto with poverty. He gets the wood he uses to shape his puppet for free from maestro Cherry who cannot use it because it “had given him such a fright” by talking to him as he tried to shape it into a table leg (Collodi 5). Furthermore, Geppetto’s purpose in making a puppet is to earn enough money to eat every night, as he has been “literally unable to carve out a decent living” despite his industriousness (Cashdan 198). He also lives “in a basement room lit by a skylight under the front steps” with simple furniture and sells his only coat to buy Pinocchio a school book so that he might learn (Collodi 6). Geppetto has to make many sacrifices financially to shape his puppet son. Though, in an interesting nod to the original Pygmalion story, when Pinocchio becomes a real boy, the blue fairy gives him “a little ivory purse” full of gold, allowing Geppetto to finally attain the wealth of his counterpart through his trade (Collodi 168). Thus, while Pygmalion is creating art and improving his life with love when sculpting his ideal woman, Geppetto is creating a livelihood when he begins carving his puppet.

Geppetto is truly a Pygmalion figure in a Pygmalion story, shaping an inanimate figure and witnessing it come to life through supernatural intervention. Yet, he is much more accessible, as his station in life more accurately represents the average modern family. He also lends his character to teaching children how to properly behave for their parents, allowing his rather minor role to have a larger impact on readers than Pygmalion’s. Thus, Collodi creates a more understandable Pygmalion figure in his piece because Geppetto readily displays the hard work and patience required to bring Pinocchio to life and love him. By having Pygmalion’s latent dedication to his work as Geppetto’s main quality, Collodi makes the character more age-appropriate and encourages children to work hard to attain wealth; thus, when children encounter

the original Pygmalion, they recognize that the character's wealth does not discourage him from hard work. Thus, Pygmalion and Geppetto become inextricably connected as characters who demonstrate how hard work leads to and maintains wealth and personal happiness.

The Two Hrothgars

Modern fantasy novels contain many aspects of the *Beowulf* tradition: a renowned hero, a suppressed people, an all powerful villain, and a barren landscape that serves as a punishing battlefield. It comes as no surprise that the minor characters in *Beowulf* are also adapted to roles in these children's books. One such example is the Danish King Hrothgar, who appears in dwarf form in *The Inheritance Cycle* by Christopher Paolini, especially the first two books: *Eragon* and *Eldest*. The modern adaptation of Hrothgar by Paolini allows children to interact with a character startlingly similar to the original while retaining the familiarity of an imaginative storyline that makes the character friendlier to young readers. However, young readers are unconscious of the adaptation of Hrothgar and are unaware of the interaction with a classic character until they happen upon *Beowulf* at an older age. When readers do mature enough to encounter the original Hrothgar, they will be able to recognize that the character in their childhood books was only adapted to a new setting, retaining nearly all of the defining characteristics of the original king, as *Beowulf* is "a work which ... manages to become a children's book without major alterations or without any at all" (Smith 95). In order to distinguish the two characters, the *Beowulf* original shall be called Danish Hrothgar and the modern adaptation Dwarfish Hrothgar.

Both Hrothgars are respected as good kings by their citizens, who find "no fault with their own dear lord" (*Beowulf* 16). The kings each fought many battles to prove their might and were always generous with their people, sharing their wealth to improve the lives of all. Danish

Hrothgar was given “glory in battle, so that his retainers gladly obeyed him and their company grew into a great band of warriors,” justifying his reign (*Beowulf* 4). Dwarfish Hrothgar is described as wise and able to see “keenly into the minds of men,” whom he accepts into his kingdom as they flee Galbatorix, their evil king (Paolini, *Eragon* 440). Both also built great kingdoms. Danish Hrothgar saw to the construction of the great mead hall Heorot for his people while Dwarfish Hrothgar inherited and further improved a kingdom slowly chiseled from within the mountains of Alagaësia, the fantastical setting of Paolini’s novels. In Heorot, Danish Hrothgar sought to “give to young and old all that God had given him” and provided a feast, rings, and treasure to his men after it was built (*Beowulf* 4). Similarly, Dwarfish Hrothgar’s kingdom is so large that “it is possible to walk from one end of the mountain range to the other without ever setting foot on the surface,” allowing the dwarves he rules to live anywhere they like and remain protected (Paolini, *Eragon* 424).

Unfortunately, each kingdom is plagued for years by an undefeatable villain. Heorot is terrorized by the monster Grendel, who is dismayed by the new hall and who snatches Danish Hrothgar’s subjects in retaliation. Grendel “was relentless,” ambushing warriors young and old and maintaining “constant war” against Danish Hrothgar (*Beowulf* 6). Meanwhile, the mountain kingdom of Dwarfish Hrothgar was frequently attacked by dragons during the time of the Forsworn, and the constant fear that they might return to decimate the dwarves drove Dwarfish Hrothgar’s subjects underground forever. The Forsworn were 13 dragon riders and their dragons who “joined Galbatorix out of desire for power and revenge against perceived wrongs,” and they killed every good dragon and rider before installing Galbatorix as the mad king of Alagaësia (Paolini, *Eragon* 34). Fortunately, both kingdoms are visited by a hero who has the power to overcome the villain that neither Hrothgar can defeat alone. Danish Hrothgar, too old to fight the

monster himself, accepts help from Beowulf, noting that “never before, since [he] could raise hand and shield, has [he] entrusted to any man the great hall of the Danes, except now to [Beowulf]” (*Beowulf* 13). Beowulf is able to defeat both Grendel and his mother, ridding the hall of its enemy and allowing the Danish people to enjoy their mead hall as originally intended. Thankful for Beowulf’s help, Danish Hrothgar treats him like a son and awards him richly. Dwarfish Hrothgar also accepts help from powerful heroes: Eragon, a dragon rider, and Saphira, his dragon. Rather than destroying the dwarf kingdom like the last generation of dragons, Eragon and Saphira defend it and gain allies in the battle against the last evil dragon rider, Galbatorix. Dwarfish Hrothgar is glad to accept their help and fights alongside them despite his advanced age in the battle under Farthen Dûr, one of his mountains (Paolini, *Eragon* 475). His kingdom secured once more, Dwarfish Hrothgar thanks Eragon by gifting him armor and adopting him into his clan as a son, making him eligible for the dwarfish throne should he ever desire it. Thus far, Dwarfish Hrothgar has only differed from his inspiration in physical stature, which lends itself to the more fantastical setting of Paolini’s children’s series, displaying how little the adaptation needs to change to make Danish Hrothgar understandable to children.

In their displays of thanks to the heroes that freed their respective kingdoms from terror, both Hrothgars prove their generosity. Danish Hrothgar and Dwarfish Hrothgar present Beowulf, Eragon, and Saphira with many warrior-suited gifts as thanks for defeating their respective terrorizers, and as an “act of symbolic politics” (Anderson 214). After confirming the death of the monster, Danish Hrothgar awards Beowulf with “a decorated battle-banner – a helmet and mail-shirt: [and] many saw the glorious, costly sword borne before the warrior” (*Beowulf* 19). He also includes eight horses with gold bridles, one of which has his personal war-saddle; the saddled horse “is the only gift that Beowulf kept for himself when he returned to Geatland”

(Anderson 214). Since he also defeated Grendel's mother and secured the safety of Heorot, Beowulf is presented with even more expensive gifts later in the feast, namely "two arm-ornaments, a mail-shirt and rings, [and] the largest of necklaces" (*Beowulf* 22). It is as if Beowulf's "generous heroism almost overreaches Hrothgar's capacity to reciprocate it" given the many ornate gifts he receives and the way Danish Hrothgar treats him like a son (Stephens 98). Dwarfish Hrothgar awards Eragon and Saphira with similar gifts after they win the battle under Farthen Dûr, cementing their image as heroes. Before the battle began, Hrothgar provided Saphira with dragon armor and outfitted Eragon with "a stiff shirt of leather-backed mail, ... a gold-and-silver helm, ... [and] a broad shield emblazoned with an oak tree," which he allows them to keep to show his gratitude for their success (Paolini, *Eragon* 474). However, the helm is re-presented with Dwarfish Hrothgar's clan crest "as a symbol of the friendship he bears for [Eragon and] ... an offer to adopt [him] ... as a member of his own family" (Paolini, *Eldest* 78). Thus, in addition to the long list of gifts presented to the warriors, Danish Hrothgar and Dwarfish Hrothgar welcome them into their royal family. Each Hrothgar has his nephew as his heir, so the treatment of Beowulf and Eragon as sons upsets many subjects, who do not want to see the line of succession befuddled. Fortunately, neither Beowulf nor Eragon ever attempt to ascend their respective Hrothgars' thrones, allowing the nephews Hrothulf and Orik to rule once their uncles die as originally intended, but the extent of the adoptions marks key differences in the two characters that will be developed later.

Though both kings are described as being very old, Danish Hrothgar is a human while Dwarfish Hrothgar is a dwarf in a fantastical realm where life expectancies and inheritance rights are vastly different. Danish Hrothgar has been on his throne for 62 years, pushing the bounds of modern life expectancy as an 8th century character since "he is at least seventy at the time of

Beowulf's arrival" (Rothausser 106). He is no longer physically capable of battle, which prompts his aforementioned decision to accept Beowulf as the protector of his hall. His age also makes the issue of succession a prominent question in the storyline. Danish Hrothgar is closer to death when he begins treating Beowulf like a son, making his nephew and children wonder if their long-standing claim to the throne is about to be overturned. Danish Hrothgar has two sons, a daughter (whom he marries to a foreign royal to help appease a rift), and a nephew; the nephew, Hrothulf, is next in line to the throne since he "appears to be significantly more mature ... and clearly enjoys a higher place at the court" than Danish Hrothgar's supposedly underage sons (Cooke 178). If Danish Hrothgar had actually accepted Beowulf as his son, his heroic ventures to save Heorot could have positioned him as the next king despite lacking a blood relation. Sensing that Beowulf's adoption could "damage her sons' chances of succession," Danish Hrothgar's wife "attempts to remind Hrothgar that he has duties to his kin ... and offers a man of closer kinship, Hrothulf" as the best successor to protect her sons (Drout 202). Yet, Danish Hrothgar does not truly adopt Beowulf into his family, placating his family's nerves.

Unlike Danish Hrothgar, Dwarfish Hrothgar formally adopts Eragon as his son, giving him "full rights as clan member" despite his existence as a human (Paolini, *Eldest* 79). Dwarfish Hrothgar has no children of his own, but adopted his orphaned nephew, Orik; after the adoption of Eragon, the two share the rights of inheritance. However, kingship is elected rather than inherited, so neither Eragon nor Orik has a right to Dwarfish Hrothgar's throne upon his death. In Paolini's novel, the dwarves elect their king from among the 13 clan chiefs, who are also elected. Neither Orik nor Eragon have a right to the throne as Dwarfish Hrothgar's adoptive sons, though the lineage certainly helps Orik succeed his father-uncle in the end. Like his counterpart, Dwarfish Hrothgar is an old king, "even by [dwarf] reckoning," (his life expectancy is much

longer than a human's) (Paolini, *Eragon* 442). His dwarfish longevity has lent wisdom while still retaining his physical mobility, allowing him to fight alongside Eragon and Saphira to defend his kingdom, a feat Danish Hrothgar was incapable of. Yet, it is Dwarfish Hrothgar who dies in the course of his story, not Danish Hrothgar. As he marches into his second battle alongside Eragon and Saphira, this time to help defeat Galbatorix, Dwarfish Hrothgar is killed from a distance by another dragon rider, who uses magic rather than physical weapons to make "Hrothgar [clutch] his heart and [topple] to the ground" (Paolini, *Eldest* 639). Dwarfish Hrothgar's subjects are dismayed by the loss of their king, especially since it came in such a cowardly form on the side of his opponent, and they immediately fall into mourning. Meanwhile, Danish Hrothgar's death is never related in *Beowulf* (though his wife, Wealhtheow, "touches twice upon the possible death of her lord" as she calls on her nephew to protect her sons), displaying a stark difference between the fates of the two old kings (Mizuno 385). With death as the only major difference between the two characters, Paolini's adaptation leads children to understand the consequences of war, which occur much more frequently in Danish Hrothgar's story.

Paolini modeled his character on the *Beowulf* original in many details, adopting the name as well as the honor and generosity of Danish Hrothgar. He interpreted the character to fit into his storyline in such a way as to keep him recognizable, introducing children to a figure they would not otherwise understand at a young age. For the children's adaptation, Paolini "picked out the astonished and greathearted deeds and the magical wonders and . . . cut out elements that appear inappropriate for children" from *Beowulf* (Smith 88). Thus, Dwarfish Hrothgar is only a slight adaptation of Danish Hrothgar; he is meant to invoke the characteristics and storyline of the original and introduce children to the classic *Beowulf* story in a more approachable setting, though they likely will not realize it upon first reading the fantasy novels.

The Two Hermiones

Mention the name Hermione today and most people will think that you mean to speak of Hermione Granger from the universally popular *Harry Potter* series by J. K. Rowling. However, many do not know that Hermione is based on a character of the same name from William Shakespeare's *The Winter's Tale*. By rewriting the character, Rowling introduced new concepts, but also relied upon many of the details given to the figure by Shakespeare, thus adding depth to Hermione in some places while losing it in others. To understand how adapting the character of Hermione may have affected young readers not previously introduced to the Shakespearean queen, one must recognize the fundamental similarities and differences between the two Hermiones (henceforth distinguished as Queen Hermione for the original Shakespearean feminist and Hermione Granger for the contemporary *Harry Potter* heroine). This analysis reveals how young readers are introduced to classic literary figures, such as Queen Hermione, through more juvenile versions, like Hermione Granger, that preserve the merits of the original even when readers are unconscious of the adaptation.

The similarities between Queen Hermione and Hermione Granger far outweigh their differences, allowing the characters to be near copies on the surface but possess different depths of feminism in their most defining characteristics. Perhaps the most important similarity between the Hermiones is their intelligence. Queen Hermione speaks eloquently, was educated as a member of the royal family, and has virtues enough to study law and thus defend herself in a trial against her husband, King Leontes, where she “contradicts [her] accusation, and the testimony . . . comes from [herself]” (Shakespeare, *Winter's* III.ii.23-25). Her intelligence, while not discussed outright, reveals itself in her controlled language, knowledge of the law, and effusion on women's rights. Queen Hermione's logic is strong enough to defeat her husband's, but his

madness clouds his recognition of her cleverness, allowing Leontes to employ “reason, language, and tyranny to eradicate Hermione and replace her with an abstraction whose ‘actions’ are his ‘dreams’ (III.ii.80)” (Neely 327). Hermione Granger is also incredibly intelligent, but, unlike her namesake, her knowledge is discussed almost ceaselessly throughout the seven-novel series. In addition to her constantly being associated with books and the library, one boy notes that she is “Hermione Granger – always top in everything;” Ron realizes that she understands “loads more than [he] do[es];” and she is called “the cleverest witch of [her] age” by one professor (Rowling, *Chamber* 93), (Rowling, *Chamber* 255), (Rowling, *Prisoner* 346). Hermione Granger’s defining characteristic is often the only one recognized by others, who seem to forget that she is in Gryffindor house because she possesses something more than intelligence: bravery, a characteristic more clearly seen in Queen Hermione due to her defense of herself and her children. Hermione Granger is also skilled in logic, as she is able to best a test in which magical abilities lend no advantage, as “a lot of the greatest wizards haven’t got an ounce of logic” (Rowling, *Sorcerer’s* 285). Thus we have two characters whose intelligence runs deep, but only one is recognized for it, namely Hermione Granger.

There are many other similarities between the characters, despite their 300-year separation. Both are besmirched by men unreasonably. Queen Hermione is accused of being an adulteress by her husband although she is a true wife, noting that she has been “as chaste, as true, as [she is] now unhappy” (Shakespeare, *Winter’s* III.ii.34-35). Hermione Granger is called a “filthy little Mudblood” by another student at Hogwarts, a school of magic, because she is “Muggle-born,” meaning her parents do not possess any magical capabilities despite giving birth to a witch (Rowling, *Chamber* 112, 115). Queen Hermione’s defamation is deeper and more impactful than Hermione Granger’s. Furthermore, both women also know quite a bit about law,

despite having no formal education in the subject. Queen Hermione's knowledge of the law is evidenced by her defense of herself during a trial to decide upon her faithfulness, where she accuses Leontes of using "rigor and not law" in her case (Shakespeare, *Winter's* III.ii.114).

Analogously, Hermione Granger's ability to discern the Minister of Magic's actions, prompting him to ask if she was "planning to follow a career in Magical Law" displays her knowledge of law (Rowling, *Deathly* 123).

Another compelling parallel is that time seems to morph around the women. In *The Winter's Tale*, time moves at an alarming pace for a play, allowing 16 years to pass simply because Queen Hermione is presumed dead during the period. In *Harry Potter and the Prisoner of Azkaban*, the third novel in the series, Hermione Granger possesses a time turner, which she has "been turning ... back so [she] could do hours over again" and take multiple lessons that she would otherwise have to choose between, essentially allowing her to add hours to the day without affecting any of her peers' schedules (Rowling, *Prisoner* 396). Another minor similarity is that both women are failed by the occult. Queen Hermione's fate rests in the hands of the oracle of Apollo, whose insight into her innocence, while correct, is the thing that ultimately leads to her demise. Although the oracle says that "'Hermione is chaste, Polixenes blameless ... Leontes a jealous tyrant, his innocent babe truly begotten,'" Leontes believes the message false and causes Hermione to "swoon" and be pronounced dead (Shakespeare, *Winter's* III.ii.132-134,147). Hermione Granger, who excels in every course offered at Hogwarts, is unsuccessful in Divination because rationality and "books can take you only so far in this field," giving her her first experience with failure (Rowling, *Prisoner* 103). Furthermore, both characters become mothers to two children: a boy and girl. Queen Hermione has a son, Mamillius, and then a daughter, Perdita, with her husband. Hermione Granger has a daughter, Rose, and then a son,

Hugo, with Ron Weasley. Both daughters take after their mothers, especially in intellectual pursuits. While the last few minor characteristics do not fully define either character, the issue of motherhood is more apparent in the character of Queen Hermione.

A more significant connection is that both are represented as statuesque figures that are revived. Queen Hermione, in the final act of the play, is introduced by Paulina as a newly formed statue, completed so recently that it is still wet, accounting for 16 years of aging since her “death,” as “Hermione was not so much wrinkled, nothing so aged as [her statue] seems” (Shakespeare, *Winter’s V.iii.27-28*). Upon the approach of her daughter, Queen Hermione is reanimated and steps off of her platform and into life, shocking the king and others who genuinely thought her dead, “making her appearance . . . all the more startling for those assembled around her” (Benson 9). In *Harry Potter and the Chamber of Secrets*, Hermione Granger is petrified when she indirectly looks into the eyes of a basilisk, a monstrous snake whose glance can kill. She is eventually revived with a potion made by two women, Madam Pomfrey and Professor Sprout, and escapes her statuesque form to rejoin the living. Essentially, both Hermiones are revived by women. Due to their absences from life for so long a period, both characters are missed and mourned by others, such as Leontes, who believed that he had killed his wife with his false accusations, and Harry and Ron, who thought that they would never be able to save Hermione Granger because she was the smartest of their trio (she does, in fact, indirectly save herself by leaving the boys a clue). This leads to another similarity: both Hermiones find themselves in the middle of a male friendship, in which they incite jealousy when one man misunderstands the relationship. Queen Hermione finds herself placed in between her husband, King Leontes, and his childhood friend, King Polixenes, when Leontes accuses her of being pregnant with his friend’s child instead of his own, a monstrous claim driven entirely by

jealousy and delusion because of the way Queen Hermione speaks to Polixenes. She asserts that “for Polixenes ... [she] do[es] confess [she] lov’d him as in honor he requir’d,” but no more (Shakespeare, *Winter’s* III.ii.61-63). Hermione Granger is best friends with both Harry Potter and Ronald Weasley, but in later novels it becomes clear that Ron is in love with her and makes her an object of jealousy whenever another boy shows any inclination towards her. He even believes that Harry and Hermione love each other, which Harry had to clarify by declaring that “[he] love[s] her like a sister ... it’s always been like that” (Rowling, *Deathly* 378). Both Leontes and Ron are quite wrong in their jealous claims for their respective Hermione, as the women never falter in their love for the men. Both characters are deeply defined by these characteristics, although the statuesque form is more life threatening to Hermione Granger, while the love triangle threatens Queen Hermione’s life. One can see how Rowling retains all of the defining characters of Queen Hermione in her adaptation, but pulls them into a more age-appropriate conflict, allowing Hermione Granger to introduce children to complex characteristics in an approachable setting.

Finally, it seems fit to discuss the imprisonment of each character and her promotion of the welfare of others. Queen Hermione is imprisoned while pregnant after Leontes accuses her of bearing another man’s child. However, she is innocent and uses the trial to promote the rights of other women in the hope that none will land in the same situation she faces, insisting that “innocence shall make false accusation blush, and tyranny tremble at patience” (Shakespeare, *Winter’s* III.ii.30-32). Queen Hermione suffers greatly in her imprisonment, even giving birth behind bars, but is eventually able to see some feminism in her kingdom upon the return of her daughter, who comes to possess powers denied to her mother. Hermione Granger is likewise imprisoned in Malfoy Manor in *Harry Potter and the Deathly Hallows* because she is on the

then-losing side of a wizard war. While in Malfoy Manor, she is tortured because she is a “Mudblood,” but is saved by a house elf, Dobby. Hermione Granger had previously sought to promote the situation of house elves, who are essentially slaves in the wizarding world, through a society called S.P.E.W., or “the Society for the Promotion of Elfish Welfare” because “Stop the Outrageous Abuse of Our Fellow Magical Creatures and Campaign for a Change in Their Legal Status” would not fit on her badge (Rowling, *Goblet* 224). Rivka Temim Kellner even argues that, since “enslaved house elves of the ‘Harry Potter’ series should be seen as indirect and perhaps unintentional representations of unemancipated and unempowered women of the past,” Hermione is discreetly promoting women’s rights as well (Kellner 367). Her efforts to free another belittled race in the magical world led to her rescue. Thus, both Hermiones sought to help others rise in society despite being subservient themselves; each is deeply affected by the welfare of others.

The two characters also have notable differences, which shows just how much Rowling reimagined the character of Hermione for her new role. One clear difference is the age of the characters. Queen Hermione is an adult, old enough to be married and bear children, though her exact age is never given. Meanwhile, Hermione Granger is represented from the age of 11 to the age of 17 over the course of the *Harry Potter* series, with a slight insight into her life at 36 years old in an epilogue. Clearly the characters possess different levels of maturity and have different priorities in life. Queen Hermione also deals with more mature issues than her younger counterpart, which is evidenced by the level of feminism expressed by each character. Queen Hermione has to assert her authority as a woman, defend the rights of her sex, and guard other women from the injustices of patriarchy. She eventually so surpasses the land of man that she has to be reintroduced through the ultimate object of idolization: a statue. When reanimated, her

attentions are only for women, snubbing her husband the king, as seen by her first and last words upon awakening, “you gods, look down and from your sacred vials pour your graces upon my daughter’s head!” (Shakespeare, *Winter’s* V.iii.121-123). Meanwhile, Hermione Granger only defends her sex or questions her subservience on few occasions. One of the rare examples is when she asserts that she is “always the one who ends up sorting out of the food, because [she’s] a *girl*, [she] suppose[s]” when she, Harry, and Ron are on the run (Rowling, *Deathly* 293). Melanie Cordova notes that “Hermione’s suspicion that she is providing for [Ron and Harry] because of her gender paints a picture of Hermione as a reluctant caretaker,” essentially a woman forced into a motherly role she does not desire amid the more heroic positions available during the adventure to save the wizarding world from evil (Cordova 24). However, aside from this objection, Hermione Granger seems completely satisfied with the station of her sex, opting to pursue the plight of house elves over that of witches.

The two Hermiones also lead very different lifestyles and come from opposing backgrounds. Queen Hermione is the daughter of a king, the wife of another king, the mother of future rulers, and a queen in her own right. Despite the play’s setting in Sicilia at an unknown, but clearly more ancient, time and the fact that Shakespeare wrote it in the 1600s, Queen Hermione possesses a rare feminine power and authority. Her story is also set in a more realistic world, where injustices were committed and kings abused their power. On the other hand, Hermione Granger is the lowest-born witch in the magical realm, as neither of her parents possess any magical capabilities. Though commonly and respectfully called a muggle-born witch, Hermione Granger also faces derogatory remarks about her background, such as being called a “Mudblood” because her parents are muggle dentists. She has to prove her status as a witch by being the top of her class and showing that having “pure” magical blood is no

indication of magical ability, as evidenced by the fact that “they haven’t invented a spell our Hermione can’t do” while some pure blood students “can hardly stand a cauldron the right way up” (Rowling, *Chamber* 116). Furthermore, she is clearly a character in a fantastical world where magic is a not-uncommon occurrence, although Rowling made the “muggle” part of the world realistic and contemporary. Finally, another significant difference between the characters is who they regard as powerful beings. Queen Hermione would have respected and worshipped pagan gods, the only beings with enough power to save her from Leontes’ accusations. Meanwhile, Hermione Granger was of the class of dominant beings through her magical capabilities, as wizards were the most powerful force in her world. The differences highlighted by the adaptation allow Hermione Granger to exist in a child’s world, dealing with individual problems more often than societal injustices; however, the slight insights into the larger issues of the wizarding world prepare readers for the more mature problems addressed by Queen Hermione.

Although Queen Hermione is adapted into Hermione Granger by Rowling, many of the original characteristics and important plot points were preserved. Hermione Granger merely lent a new, younger figure to make the character more accessible. Her differences from Queen Hermione also offered a new depth to a character who had not been modernized for over 300 years. Furthermore, children’s literature such as the *Harry Potter* series has been praised “for turning children into active readers,” helping them attain the reading skills necessary to understand classic texts (Andersen 8). Thus, young readers who have never been introduced to the Shakespearean Hermione are receiving a respectable insight into the character through the *Harry Potter* series while also learning important notions about contemporary issues, such as class discrimination and masked slavery. This character analysis shows that young, modern readers are being well introduced to the classical character through Rowling, as the important

lessons and empowering characteristics of Queen Hermione are retained. Thus, Rowling's adaptation functions as a device by which to make an elusive, now mostly unheard of, character more understandable to modern audiences.

Concluding Remarks

Through the analysis of the five character sets, one can see that adaptations for children take the best qualities of a classic work and present them in a more age-appropriate setting to help young readers attain the critical reading skills necessary for more mature texts. Thus, these books "introduce children to, as they assist them with, the task of thinking" (Brown 354). By familiarizing themselves with simpler characters through literature more "playful and experimental ... and therefore ... more *for* children" than classic texts, young readers are able to recognize deeper, more complex issues in the original characters (Jones 293). Furthermore, "children's literature today is evolving towards complexity and sophistication on all narrative levels," allowing the adaptation and the original characters to become equally valued and inextricably linked, one forever influencing the reading of the other (Nikolajeva 207). Bedivere and Bennacio can be compared openly by any reader of Yancey's book; conspirator Cinna and poet Cinna lend their most important characteristics to stylist Cinna to create a simpler representation of the significance of art and politics in society; Geppetto presents an impoverished Pygmalion figure who allows children to more readily realize why they must work hard to achieve their goals; Danish Hrothgar and Dwarfish Hrothgar demonstrate how simply placing a character in a more imaginative setting can make him more approachable; and Queen Hermione becomes accessible to children through her younger counterpart in Hermione Granger. Since "intertextual studies show that children's literature is more complex than was earlier

believed,” the adapted characters are able to succinctly represent the best of a classic character and interest children in reading texts that they would otherwise be unable or unwilling to understand (Nikolajeva 156). Further studies on children’s literature may reveal the motive for these adaptations as praise or criticism, but for now it is clear that they are done with the intent to interest children in, and prepare them for, reading the literature of previous generations. Thus, young, modern readers are being introduced to classic characters in an age-appropriate setting that will influence their reading and understanding of the original characters when they are old enough to access the classic literature through these children’s literature adaptations.

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