APPLICATION OF THE HERO'S JOURNEY FRAMEWORK IN POPULAR FANTASY NOVELS FOR CHILDREN: INCREASING READING MOTIVATION AND SELF-REGULATION IN ELEMENTARY SCHOOLS

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What makes a popular story?

How to increase motivation for reading in schools?

Designing a popular story: content and archetypical patterns!

Introduction I
People like to tell and listen to stories from the beginning of civilisation, and from the very start of their individual life journeys. There are many reasons to consider an important question of what makes a good story. Writers may strive for popularity, publishers are interested in financial success and teachers need to motivate their students for reading. It is especially important to reach and shape the reading audience at the early, formative age, so literature for children is one of the most dynamic and most lucrative fields of the publishing industry.

Introduction II
In previous work we have considered the content of popular fantasy novels focusing on developmental fears, frustrations and their resolution through fantasies as most prominent content that drives reading motivation, popularity and consequently commercial success of children fantasy stories (Riman & Lončarić, 2015). In this analysis, we focus on the archetypes used in storyline framework.

Specific goal
Phantasy literature for children has received special attention for several reasons: it is a highly popular genre of children's literature and authors have almost absolute freedom in creating fantasy stories, yet, the most popular stories seem to closely follow strict patterns. Some of them are obvious and already well described, but some patterns are of subtler nature and emerge only when stories are analysed on different levels like individual books and complete sequels.

C.G. Jung: archetypes

Campbell: A Hero with a thousand faces (17 stages)

Volger: 12 stages of a hero's journey

This presentation considers popular fantasy novels for children in the context of Campbell's (1949) hero's journey framework of a narrative. The specific purpose of this analysis is to discover and understand factors that contribute to the popularity and reading motivation of fantasy novels with children as targeted audience/recipients of such stories.

Analysis of story patterns
Carl Gustave Jung provided us with ground breaking and fundamental analysis of archetypes that are formed through our cultural history and arguably have become integral part of human collective consciousness. Campbell has elaborated on the concept of archetypes describing them in relation to numerous mythological stories. He suggested archetypical story structure describing 17 stages through which archetypical hero progresses oh his or her way to liberation, victory and/or glory. Volger has further simplified Campbell's hero's journey framework describing 12 stages present in stories taken from popular culture. This 12 stages will be considered as storyline pattern that can be found in the most popular and commercially successful Harry Potter novel as an exemplar of this publishing niche targeting children and young adult audience.

12. RETURN WITH THE ELIXIR
11. THE RESURRECTION
1. THE ORDINARY WORLD
10. THE ROAD BACK
2. THE CALL TO ADVENTURE
9. THE REWARD
3. REFUSAL OF THE CALL
8. THE ORDEAL
4. MEETING WITH THE MENTOR
7. APPROACH
5. CROSSING THE THRESHOLD
6. TESTS, ALLIES AND ENEMIES

I. Harry Potter and the Philosopher's Stone (1997) — School year circle
II …Chamber of Secrets (1998) — School year circle
III …Prisoner of Azkaban (1999) — School year circle
IV …Goblet of Fire (2000) — School year circle
V …Order of the Phoenix (2003) — School year circle
VI …Half-Blood Prince (2005) — School year circle
VII …Deathly Hallows (2007) — School year circle

Adult / Father* — Child — circle — Growing up — life

Conclusion 1
The results of the content analysis indicate that characters and the storyline of the most popular fantasy novels for children follow closely stages, archetypical characters and their relations described in Campbell's hero's journey framework of narrative indicating important predictor of popularity of such stories.

Conclusion 2
Closer analysis of single stories in the context of the whole sequel reveals fractal structure as the archetype of hero's journey stages appear in every single Harry Potter book, and also in the sequel as whole. For example, the first book is relatively more focused on the "ordinary world" and last books are burdened with dominant motifs of death, resurrection, phoenix-like victory and rebirth from the ashes of the final conflict, bringing the hero back into the ordinary world thoroughly changed and transformed by the experience of an extraordinary journey.

Conclusion 3
Furthermore, circular – seasonal structure repeats in each story beginning in autumn, at the start of the school semester and ending with the last days of the school year and involuntary return to the much hated ordinary world, coming to terms with it only at the end of the series. This rhythm of seasonal changes is all too familiar to the intended young audience.

Conclusion 4
Finally, throughout all stories another important structure archetype emerges: growing up. This makes the story closely related to children's experience of the challenges of growing up from childhood through puberty to young adolescence. With these elements masterfully put in place, children will be more motivated to read stories that follow such framework. This has important educational reflections indicating that use of such archetypical patterns can increase children's self-regulation of reading activities, and promote reading culture and competence.

	Example from the „…the Philosopher's Stone"	Exemplary novels		Example from the „…the Philosopher's Stone"	Exemplary novels
1.	THE ORDINARY WORLD takes the significant part of the 1st novel describing Harry's most miserable life with Dursleys that have raised him since he was an infant. His life as a servant is to be contrasted with Hogwarts School of Witchcraft and Wizardry, where he is famous even at the very arrival.	Most prominent in 1st novel.	7.	APPROACH: prepare for the major challenge - Before reaching the Inmost Cave and the Supreme Ordeal – there are 3 more tests tailored for specific skills of Harry, Ron and Hermione: tests in the secret chambers under the school protecting the Philosopher's Stone and leading Harry to the final fight with Voldemort.	Most prominent in the 5th novel when Harry Potter and his friends are fighting without the help of professors since Dumbeldor is replaced as the headmaster due to problems with ministry of magic. In the 6th novel Voldemort power is increasing and Harry is learning about Voldemor through looking at the memories of those who had direct contact with him.
2.	THE CALL TO ADVENTURE: Harry Potter begins receiving invitations to attend Hogwarts School of Witchcraft & Wizardry, and is eventually visited by a giant, Hagrid, who informs Harry that he's really a wizard, and will soon be attending Hogwarts.	Most prominent in 1st novel, but these elements are entangled thought the beginnings of other novels.	8.	THE ORDEAL: The Supreme Ordeal is about the hero facing his biggest fear – and also facing death. Professor Quirrell is revealed as the adversary, with a creepy Voldemort under his turban. Voldemort is Harry's ultimate enemy and Harry is almost killed in the final conflict.	In the 4th novel for the first time Harry fights materialized Voldemort, who is gaining more power and an army of followers. In 5th novel Bellatrx Lestrange kills Sirius Black, a father-like figure for Harry, the closest friend of his parents' who was watching over him as a good father.
3.	REFUSAL OF THE CALL: Harry refuses because he believes Hagrid made a mistake and he cannot be a wizard. The Dursleys are most actively stopping Harry to pursue his destiny as a wizard.	Most prominent in 1st novel.	9.	THE REWARD: At the end of term school banquet Gryfindor wins first place by the extra points that Dumbledore awards for Ron, Hermione's and Harry's actions. Final victory is provided by unexpected hero: Neville, for having the courage to stand up to his friends.	Most prominent in 7th novel. Harry wins the final victory over Voldemort and over himself in order to be fully transformed and resurrected as a hero who has control over life and death.
4.	MEETING WITH THE MENTOR. For the first part of Harry potter sequel Hagrid is Harry's mentor. In later novels Dumbledore will share the role of mentor with other characters that will help Harry to master new skills and overcome different challenges.	Different characters in different novels: 1st Hagrid; 2nd Dumbledore; 3rd Remus Lupin; 4th & 5th Sirius Black.	10.	THE ROAD BACK: The stage of 'The Road Back' is symbolized by the Hogwarts Express getting ready to depart for the real world.	Most prominent in 7th novel. The unexpected hero – Nevill again ensures victory over the dark forces by killing the snake. Harry realizes that his own life will have to be sacrificed and filled with love for his friends, he willingly gives his life so that they may live.
5.	CROSSING THE THRESHOLD: Harry's crossing starts in Diagon Alley with Ollivader's test at the Wand shop, and ends when he boards the train to Hogwarts.	Most prominent in 1st novel, but also present in the 6th novel when, to Harry's dismay, Professor Snape kills Dumbledore and he resolves that he will not return to Hogwarts, but instead sets off to destroy the remaining fragments of Voldemort's soul.	11.	THE RESURRECTION: Harry wakes up in the hospital after almost fatal conflict with professor Quirrell and Voldemort.	Most prominent in 7th novel. In after life he meets Dumbledore, and Dumbledore answers many of his questions, helping him for the last time on his way back to life, his friends and victory.
6.	TESTS, ALLIES AND ENEMIES: On his first travel by train to Hogwards he meets his allies loyal to the end of the series: Ron and Hermione. His equally persistent enemies are Malfoy and Voldemort. His first tests include: fighting troll; Quidditch game and passing by the guardian dog.	Throughout the series, Harry is constantly tested.	12.	RETURN WITH THE ELIXIR: Gryffindor wins the house cup. Harry returns to Dorsey's for summer holidays strengthen with his newly discovered identity, skills and heroic victory. He comes back with the sense of belonging, at least to the magical world that he has to leave temporarily, until next school year.	Most prominent in 7th novel. At the end of his journey he understands more than he ever has about love, life, and sacrifice. He gained most important knowledge about himself, returns to life in reality and finds a way to make peace between two worlds that he inhabits. In the prologue he has a family and sends his children to Hogwarts School of Witchcraft and Wizardry, opening a new circle, making introduction to next sequel.*

Notes and references * Harry Potter and the Cursed Child: two-part West End stage play written by Jack Thorne based on an original new story by Jack Thorne, J.K. Rowling and John Tiffany. The rehearsal script, not a novelisation of the play, was released on 31 July 2016 and became the eighth story set in the www.pottermore.com.
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