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allusions ranging from the obvious to the obscure. \"Fluffy,\" the vicious three-headed dog in Harry Potter and the
Sorcerer's Stone, is clearly a repackaging of Cerberus, the hellhound of Greek and Roman mythology. But the
significance of Rowling's quotation from Aeschylus at the front of Harry Potter and the Deathly Hallows is a matter of
speculation. Her use of classical material is often presented with irony and humor. This extensive analysis of the
Harry Potter series examines Rowling's wide range of allusion to classical characters and themes and her varied use of
classical languages. Chapters discuss Harry and Narcissus, Dumbledore's many classical predecessors, Lord Voldemort's
likeness to mythical figures, and magic in Harry Potter and classical antiquity—among many topics.",
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somewhat simplistic masculinity associated with genres like the epic, romance and classic adventure story. The collection's three sections address broad issues related to genre, Harry Potter's development as the central heroic character and the question of who qualifies as a hero in the Harry Potter series. Among the topics are Harry Potter as both epic and postmodern hero, the series as a modern-day example of psychomachia, the series' indebtedness to the Gothic tradition, Harry's development in the first six film adaptations, Harry Potter and the idea of the English gentleman, Hermione Granger's explicitly female version of heroism, adult role models in Harry Potter, and the complex depictions of heroism exhibited by the series' minor characters. Together, the essays suggest that the Harry Potter novels rely on established generic, moral and popular codes to develop new and genuine ways of expressing what a globalized world has applauded as ethically exemplary models of heroism based on responsibility, courage, humility and kindness."

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