
The Hero's Journey: A Comparative Study of Ancient and Modern Narratives

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Abstract

This is an exploration of how language constructs heroism in both ancient and modern stories through linguistic interpretation of the heroic path. With a discursive analysis that draws on Joseph Campbell's monomyth model, the paper draws a line between the image of Achilles in the Iliad and the character of Harry Potter across the Harry Potter genre. It highlights the importance of dialogue, stylistic elements, tonality, and lexical choices in elucidating the trials. These compasses of morals, religion, and change guided the protagonists across various historical periods. It has been found that ancient heroism is described through sublime, honourable conversations and predetermined motivations; contemporary heroism is described through introspective language, moral deliberations, and issues of social and cultural interaction. Achilles' diction focuses on honour, pleasure, and credibility, whereas Harry Potter's dialogue presupposes deliberations on moral issues, relationships, and personal development. Despite these differences, both heroes follow similar narrative patterns involving trials, moral quandaries, and developmental stages, thereby maintaining a sense of the ubiquity of the hero adventure. This study has a place in textual linguistics, as it explains the emergence of heroic identity in dialectic patterns rather than in isolated action. It focuses on how communicative techniques evolve across cultures without neglecting the classical structures of storytelling. Also, the paper highlights the importance of discourse in recontextualising traditional heroes in contemporary society and in shaping their ethical structures.

Keywords: Hero's Journey; Character Development; Moral Accountability; Identity Formation; Modified Narrative Analysis

1. INTRODUCTION

The hero's narrative is one of the most studied forms of narration in world literature. From the world of epic poetry to modern fiction, heroes undergo a series of trials that include challenges, misfortunes, and major changes. **Propp (1968)** also outlines how storytelling has been characterised by repetitive functional roles and actions that organise the heroic journey. He states that characters execute certain narrative functions that drive the plot. The applicability of this theoretical construct to the current investigation stems from its ability to illuminate how different heroes, Achilles and Harry Potter, perform similar heroic roles despite their differing historical periods. According to **Campbell (1949)**, heroic stories across cultures share a common structural feature: the monomyth, or the heroic journey. It is a paradigm in which heroes usually pass through the stages of departure, initiation, and return in their development and conflict, and come to a new

understanding of the world around them and of themselves. According to Campbell, these narrative structures indicate common psychological experiences and symbolic depictions in development that cut across cultural and time lines. The monomyth provides a strong framework for comparative studies of heroes across the ancient and modern worlds by examining the language and structural forms that define heroism in various societies. A hero undergoes an initiation process that enables him to know his past, present, and future as a hero. In the process, he overcomes his weaknesses, develops strengths, and builds a tangible sense of purpose (Shang, 2018). The distinguishing characteristic of the hero journey is the transformation in consciousness the protagonist undergoes, marked by changes in thoughts, beliefs, and self-conceptualisations about the world (Turner, 2025). Although the literature has considered heroic characterisation in numerous research studies, few have analysed how language creates heroism through communication, descriptive techniques, and stylistic devices. Given that chronicles are also subject to grammatical structures, a rhetorical analysis offers profound insight into how the hero's identity is created across different epochs and heritages. The current paper compares Achilles in Homer's *The Iliad* with Harry Potter in J.K. Rowling's *Harry Potter* series to explore linguistic differences between the classic and modern narratives in how they depict struggle and in their use of morality and core values. The research paper aims to address gaps in earlier linguistic research on heroic epics by focusing more on interactional patterns than on single thematic content. The study is inspired by the desire to trace the historical development of the language from the principled epic dialogue to the illustrative modern dialogue, while maintaining the constructive heroic narration. Eventually, this question drives a subtle analysis of the critical narration that defines the rhetorical formulation and social construction of heroism.

1.1 Background of the Study

The image of the hero has been one of the main things that storytelling traditions across cultures and eras have scrutinised as a prism through which societies have questioned ideals, good, and humanity. Within the corpus of ancient Greek literature, especially in Homer's *Iliad*, the concept of heroism is closely associated with moral behaviour, fighting skills, fate, and the pursuit of group recognition. As the main hero, Achilles embodies the ideal warrior spirit, where identity is defined by fame, social recognition, and victory in battle. In their turn, modern retellings like the *Harry Potter* series by J.K. Rowling reshape the company of heroes through ethical thought, emotional growth, sacrifice, and character development. Nagy (1999) clarifies that heroism in the epic corpus of antiquity corresponds very closely to honour, glory (*kleos*), and fame within the community, and that a character like Achilles maintains himself amid the accretion of reputation and military superiority. This view strengthens the discussion of Achilles's linguistic expressions, which relate to an honour-oriented, predetermined perspective on heroism in the current paper. Whited (2002) insists that it is indeed a reinterpretation of canonical myth that places value on moral agency and personal development rather than inherited prestige, which aligns with our thesis that a hero is choice-based and ethically rooted in modern and postmodern times.

In this classic work, Campbell's *The Hero with a Thousand Faces* (1949), he elaborates that, regardless of cultural differences, the heroic discourse follows a global structural pattern of departure, initiation, and reintegration. However, the narrative's general structure remains constant, while the discursive structure of heroes changes radically over time. That is why this exploration is driven by a twofold need: to question not only the structural similarities between the heroes of the first and modern epochs, but also to examine the differences in their identities caused by linguistic and discursive practices. As explained by Simpson (2004), artistic devices are used to create viewpoint and position in narrative discourse; therefore, they form the basis of the language analysis of both Achilles's and Harry's speeches. These devices include the modes, representations, and value judgments.

1.2 Scope and Significance of the Study

This paper focuses on the linguistic and narrative analysis of selected dialogues in Homer's Achilles,

comparing them with those in the Harry Potter series. Instead of attempting an incomplete study of the respective corpora, it actively narrows its focus to the speeches that shed light on the conflict, the change, and the heroic decision-making processes. The importance of the project lies in its attempt to bring literary studies and linguistic approaches together by examining how the concept of heroism is realised through lexical choice, syntactic structure, word arrangement, and the display of emotion. The exploration of the development of heroic discourse proceeds by comparing an ancient epic hero to a contemporary fictional hero, in which a reputation-oriented fatalism has taken a highly individualistic stance.

Thus, the piece is valuable to the fields of comparative literature and discourse analysis, as it reveals cultural values that shape linguistic representation and further elaborates on the interactions between narrative construction and societal norms.

1.3 Statement of Problem

The heroic journey has been an extensively explored topic in the literature; however, the contemporary discourse is imbalanced, focusing too much on narrative structure and overly detailed linguistic evaluation of heroism. The available literature emphasises dramaturgic patterns while paying little attention to the diachronic lexical strategies that delineate the hero archetype. The linguistic aspect of a heroically constructed discourse is therefore still underexplored, and researchers are more interested in schematic patterns of representation than in the verbal markers that signify the element of heroism over time. The comparative analysis, which is in two modes, i.e., nascent and modern embodiments of the hero, is highly circumscribed. Though many researchers have identified the thematic invariances of courage, struggle, and transformation in epic tales and contemporary fantasies, they are generally based on semiotic or thematic categories rather than on systematic linguistic studies. The linguistically limited cross-temporal investigation means that the deprivation of the expression and enforcement of the cultural particularity of heroic identity is incomplete.

1.4 Aim and Objectives of the Study

The current research aims to fill this scholarly gap by examining the linguistic expression of cultural diversity in the portrayal of heroism in the Homeric epics and the Harry Potter series. Through an analysis of the discursive mechanisms behind the living characters in the Iliad and Harry Potter, this paper seeks to shed light on how language serves as a channel through which cultural content manifests, with valour, conflict, and transformation varying across historical time and genre.

The key Objectives of this study are to

- I. Compare the linguistic construction of the concept of heroism in the past and in modern times, and shed light on the presence and change involved in the heroes' talk.
- II. To question willful passages based on the character figures of Achilles and the modern figure Harry Potter, to identify what similarities and differences they have toward their definitions of courage, destiny, responsibility, and metamorphosis.
- III. To explain how the diction that these characters use not only mirrors the shifting cultural mores but, at the same time, supports the stable structural pattern of the hero's voyage.

1.5 Research Questions

- I. How does the Hero journey linguistically exist in both the ancient and the modern narrative systems?
- II. What are the salient similarities and differences in discourse patterns that Achilles and Harry Potter use to define heroism, struggle, and moral responsibility?
- III. How does language help to construct heroic identity and recreate character in modern and ancient literature?

1.6 Limitations and Delimitation of the Study

In this work, the scope of investigation is very specific: the comparison of two icons is presented to facilitate

a more detailed linguistic analysis. The choice of one modern cultural hero and one ancient mythological hero allows for negotiation of the precise delimitation of the research while taking into consideration the full range of early and contemporary heroes that fall outside the two discussed cases. As a result, the project narrows to an edited list of quotations by each hero, thus allowing it to examine, in a stringent sense, the linguistic peculiarities of the chosen passages without, to its detriment, confusing itself with a broader scope of heroic narratives.

2. LITERATURE REVIEW

To fill a gap in comparative linguistic studies of heroism, the current paper builds on existing research by examining how discursive practices establish heroic identity across antiquity and modern narratives. Joseph Campbell coined the term "monomyth," commonly known as the Hero's Journey. He argues that heroic stories across cultures share a common, universal structure.

Campbell (1949) describes the heroic journey as a journey occurring in three major phases: *Departure*, where the hero becomes disconnected from the everyday world; *Initiation*, where the hero has to go through challenges, and a transformation occurs; and *Return*, where the hero returns but with new pieces of knowledge or power that can benefit the greater good. The theoretical approach employed by Campbell is based on comparative mythology and Jungian archetypal theory, which postulate that the hero's journey represents a universal pattern of psychological maturation. This paradigm has been widely used to explain convergences in heroic metamorphosis both in ancient epics and modern stories.

An archetypal hero also undergoes ordeals during a mythical journey to attain the heroic goal, thereby entering the realm of adventure. By overcoming these challenges, the narrative offers help not only through the hero's inner faculties but also through a range of external forces, both natural and supernatural. Nature can also help heroes in Greek and Persian mythological traditions to be considered an independent source of power that can bring a change (**Gerdabi & Biographie, 2015**).

The hero journey is an archetypal narrative framework that charts the transformation of a hero who must face obstacles, hardships, and self-development. During this journey, the main character faces both internal and external challenges, fights monsters, grapples with moral dilemmas, and ultimately undergoes a significant transformation (Palagimlan, Tagud, and San, 2024).

According to **Booker (2004)**, the archetypal narrative structure concerns the ethical and psychological transformation of the central character. In its ideal form, this story describes the hero's journey from a state of selfishness or ignorance to self-knowledge and self-sacrifice. Therefore, the actual solution of the story does not consist just in the outer victory but in the inner one of the hero.

Gilligan and Dilts (2009) present the heroic journey as the channel for both coming to life and starting to move, a start that life leads one to and that the self offers. This vocation is not necessarily easy; in fact, one need not be a mainstream hero to be one.

Beggan (2016) suggests that the heroic journey moves beyond the traditional tripartite stages, lapses, and transformations, and introduces the fourth stage -inspiration. Developing Campbell's theory, Beggan stresses that change involves not only such an external achievement but the fundamental reformation of self, which often takes the form of the destruction of the old self and the creation of a new one. The hero's revenge is not an easy reintegration into society, but an inspirational one that motivates others to embark on similar life-changing journeys. It is this deepened understanding of the monomyth that sheds some light on how Achilles in the Iliad and Harry in the Potterfield of the present day fantasy come through the process of identity reformation through suffering, trial, and symbolic death to emerge as new men in a renewed state who can inspire others to become like them.

The heroic self-representation can also occur when a person faces personal danger, stress, and challenge, either within themselves or through close relationships with others. These may take the form of the self-as-saviour, the self-as-conqueror, or heroic identification (**Allison, Geothals, Marrinan, Parker, Spyrou, and**

Stein, 2019).

According to **McAdams (2013)**, the present-day identity is formed by a narrative self-informed sense, through which moral contemplation occurs. Fowler (1996) argues that language shapes character identity and the ideological meaning of the literary works. These are the views that support the linguistic analysis used in the current study, which questions the use of lexical choice and modality in heroic discourse.

According to **Slotkin (1992)**, heroism is constructed within society, which reflects what a society values about itself and its historical issues. He states that the different epochs produce different types of heroes in accordance with ideological needs. This idea supports the current research's argument that ancient heroism emphasises glorificational focus, whereas modern heroism emphasises ethical decision-making and personal responsibility for action.

2.1 Recent Studies

Recent research on the Hero journey has challenged its presence in ancient epics and modern fiction, and has placed much emphasis on the similarities in construction across various cultural contexts (**Segal, 1999; Volger, 2007**). Contemporary texts, such as speculative fantasy and adolescent literature, have been subjected to the Campbell paradigm, with emphasis at the expense of modern narrative practice. In addition, some researchers have approached the concept of heroism psychologically and archetypally, documenting identity shifts and the growth of altruism. On the other hand, plot structure rather than linguistic subtlety predominates in most works.

2.2 Research Gaps

It is a common theme in scholarly literature to discuss the hero's journey. Nevertheless, such studies do not usually conduct a thorough comparison of historical archetypal heroes with contemporary ones. Besides, some studies prioritize dialogue and the hero's tone, aiming to trace the development of heroism throughout history. Our empirical investigation attempts to fill this gap by contrasting the books on Achilles in Homer's *The Iliad* and Harry Potter in J.K. Rowling's eponymous series, and analysing their textual interactions to shed light on how the concept of a hero has transformed in antiquity and in our day.

2.3 Theoretical Framework

The current research applies a three-part theoretical framework.

1. The monomyth theory by Joseph Campbell provides the narrative framework for the stages of inclusion in heroic stories: the call to action, investigation, metamorphosis, and repatriation. This model allows for a systematic comparative study of old and modern heroes.
2. The theory of Jungian archetypes is incorporated into the framework, which describes common character types such as hero, mentor, shadow, and gatekeeper. These archetypes shed light on the identification of dramatic roles and symbolic thinking in stories.
3. The study will include discourse analysis and stylistics, examining how language constructs heroic identity through microanalysis of dialogue sequences, lexical selection, stylistic application, emotional expression, and the narrator's persona.

In all these analyses, we can examine not only brave acts but also how heroes in the story express struggle, ethical commitments, and faith through linguistic choices. This interconnectedness situates the study within the framework of narrative analysis and aligns with a culturally sensitive compilation of heroic discourse that spans time.

2.4 Conceptual Framework

The work, based on the Monomyth theory proposed by Joseph Campbell, provides a conceptual framework for the study, explaining the ubiquity of the hero's journey and integrating language as an instrument of

identity creation. By connecting the history of change to the activities of language, it seeks to question how the space for the creation and transmission of heroism is shaped and propagated within a continuum of cultural practices.

2.5 Analytical Framework

This paper's analytical approach relies on a critical qualitative analysis of dialogues selected to depict two great heroes: Achilles, a hero of Homer's Iliad, and Harry Potter, the main character of J. K. Rowling's eponymous series. The project carefully examines the formatting of each character's communication in critical situations in the story, with particular concern for the role of the narrative embedded in such communicative interactions, whether in conflictual situations, moments of critical decision-making, or dramatic personality transformations. Moreover, the study involves a subtle linguistic analysis of lexicon, tonal variation, syntax, and the expression of emotion. The framework also asks how the dialogue conveys each hero's fundamental values, inspirational forces, and ethical dilemmas, thereby providing a space for comparative understanding. Through this methodological and comparative approach, the study reveals overlaps and distinctions between ancient heroic discourse and contemporary conceptualisations of heroism, ultimately concluding that the changing linguistic shapes of the phenomenon mirror the dynamic concept of the hero in the literary tradition and its definitions.

3. RESEARCH METHODOLOGY

The qualitative discourse analysis method provides a timely and sound answer to the research problem by analysing the linguistic features and narrative frames that determine the heroic identity in a few works.

The paper relates to specific lines of Achilles in the Homeric Iliad and to Harry Potter in the self-titled series. These stories have been selected because they reflect both the initial and modern discourses of heroism, making the hero's journey timely throughout the period. To collect data, it was necessary to choose dialogues that include instances of conflict, ethical problems, self-identity formation, and changes in both heroes. Ten conversations in the Iliad and ten in the Harry Potter series were identified and included in a sample for linguistic analysis.

The analytical process involved three steps.

1. The dialogues were categorized into narrative effect, dispute, indication, judgment, and change.
2. The methods of analyzing language were addressed systematically, including diction, style, syntax, grammar, and emotive phrases.
3. By comparing ancient and modern discourses on heroes, similarities and differences were noted.

This study falls within the interpretivist paradigm, in which meaning is constructed through linguistic and cultural responses rather than being absolute. The main objective of the research is to shed light on the formation of heroic identity over time and the subsequent cultural changes.

3.1 Target Population and Sampling

The group of this work consists of the oldest and the modern heroic tales. Another sampling approach was purposive, as it was used to isolate Achilles from the Iliad and Harry Potter from the Harry Potter series, with particular focus on the dialogues that illustrate dispute, development, and heroic judgment.

3.2 Data Collection Procedure

The current investigation's data were obtained through intensive, close textual analysis of carefully selected dialogues drawn from Homer's Iliad and the Harry Potter corpus. Special attention was paid to passages that reflect moments of conflict, ethical decisions, and expressions of intent and affect. These texts were selected because they are defining points in the heroes' plots. In addition to the main corpus, secondary literature has

been taken to support the theoretical framework of the investigation. This source comprised peer-reviewed articles on heroic rhetoric and Joseph Campbell's monomyth framework, as described in *The Hero with a Thousand Faces*. These sources were used to inform the interpretation of the chosen passages within the theoretical perspectives.

4. DATA ANALYSIS

4.1 Harry Potter's Heroic Dialogues

The analysis of Harry Potter's heroic dialogues is given as:

Dialogue 1:

"I've spent my whole life being treated like I don't matter.

But here, I finally feel like I'm someone."

Analysis:

The current case can be reduced to a tussle over identity, a look at Harry's discarded childhood, and a journey of self-identification. His inner decision shifts him from an invisible viewer to an accepted ego, thereby triggering his metamorphosis from a suppressed child to a would-be hero. What is important is the fundamental shift from social marginalization to self-identity. The shift toward the self, the lexicon of which we will use subsequently, is the shift toward the act of social expulsion, which is prepared in advance by the lexicon, which announces the larger thematic shift. The adverbial placement of the word finally emphasises the gradual curve of change and the gratification that comes with it. The rhetoric, which mostly presents itself through the first-person of focus, creates a high level of self-consciousness, thereby portraying a modern paradigm of heroism based on identity creation rather than birthright. In the rhetoric, the use of the first-person perspective serves as a delicate journey of self-consciousness that subtly supports the concept of heroism as a self-made identity. This is in contrast to the standard paradigm of heroes of antiquity, who start with already developed honour; by contrast, Harry has to develop his own heroism through a complex sequence of emotional belonging.

Dialogue 2:

"I didn't choose this fight

But I won't back away from it."

Analysis:

Here, the conflict is externally foisted, but it is resolved internally. The dilemma is contradictory in the first clause, which stresses a passive attitude toward the situation, and the modal auxiliary conveys no moral courage or fighting spirit. The brevity of the words conveys firmness and clarity of purpose. Here, there is a move towards being an unwilling participant to an active challenger. Harry is an achieved hero, not due to ambition, but rather to a sense of duty, unlike the earliest heroes of the epics, who sought honour through action.

Dialogue 3:

"If standing up makes me a target, then so be it.

I won't stay silent while others suffer."

Analysis:

This discussion depicts an ethical controversy and a rational choice. The conditional clause is used to systematically compare expected outcomes, whereas the phrase 'so be it' indicates acceptance of risk. The rejection, expressed in the word 'won't,' is used to develop resistance, which, in this case, strengthens ethics. The lexical difference between "silent" and "suffer" implies heroism, since our community requires a social duty. Transformation is evident when Harry becomes a survivor and then a leader. In contrast to archetypal heroes who exercise their power through physical feats, Harry exercises his heroism through his voice and stance.

Dialogue 4:

“I don’t care what fate expects of me.
What matters is what I decide to do.”

Analysis:

This scene highlights the classical dilemma of fate and free will. The semantic flattening of the word fate serves as a critique of predestination, and the verb decide foregrounds the concept of agency. The use of parallel construction emphasises the focus on choice as a locus of power. The change is seen when Harry develops into an active prophetic object into a sovereign moral agent. The choice emphasizes the modern story, which insists on self-determination.

Dialogue 5:

“I know what this means.
If this is the end, then I accept it.”

Analysis:

This dialogue is the end phase of transformational change, at which point the conflict reaches an existential level of consciousness. The tone is pleasantly declarative, emphasizing emotional intelligence over impulsive courage. The conditional clause expresses rational acquiescence rather than an emotional response. Wordplay: The use of the word "accept" stresses voluntary sacrifice, thus serving as the culmination of the heroic arc. There is no attention-seeking Harry, and considerable contemplation of his courage is portrayed as being deep. Unlike the first heroes, who seek eternal glory, Harry's heroism is characterized by security, self-sacrifice, and integrity.

Dialogue 6:

“I might have some of his abilities, but that doesn’t mean I’m like him.
It’s my choices that show who I really am.”

Analysis:

The conversation clarifies the inner moral dilemma Harry faces, driven by the fear of being seen as someone like Voldemort. The contradiction between the inherent elements and the framework of the moral self-construction generates the tension. The foreground semantically significant word choices anticipate the agency as the foundation of change. Thus, in this sentence, Harry is oscillating between existential uncertainty and moral clarity, and he rationalises heroism as an active choice that replaces biological similarity. In opposition to archetypal heroes who have a predetermined fate by virtue of their lineage, Harry defines himself through a personal statement of values.

Dialogue 7:

“I was afraid before, and I hated myself for it.
Now I know that facing fear is what makes someone brave.”

Analysis:

This conversation throws light on psychological development rather than confrontation. The past tense was present tense, changing form to the present tense. Now I know it is an ontological maturation and forging of a better self. The lexical opposition between the terms "afraid" and "bravery" resignifies bravery as a tolerant mode rather than the absence of fear. The thoughtful disposition reflects an all-around self-assessment, symbolising full developmental maturation. The change is so internal, as it outlines a reactive child becoming an ethical warrior. Harry is not an archetypal epic hero who poses as a brave warrior through action statements, but his heroism is expressed through emotional strength.

Dialogue 8:

“They want us to feel powerless and divided.
But we’re stronger when we stand together.”

Analysis:

In this conversation, a social and ideological conflict is revealed rather than a personal enmity. This change

of pronoun (they) to we creates a sense of identity and develops a heroism of togetherness. The contrastive conjunction 'but' indicates resistance to persecution. The lexical opposition between the terms "powerless" and "stronger" depicts a shift from victimhood to unity. The lack of authority is evident when Harry becomes the leader, using impulsive language rather than commanding. In contrast to the previous heroes, who compete on their own missions for personal glory, Harry's conversation highlights teamwork and collective effort.

4.2 Analysis of Achilles' Heroic Dialogues

The analysis of Achilles' heroic dialogues is given as:

Dialogue 1:

"You may be king, but you have no right to strip me of my honor.

Why should I spill my blood for a leader who shames his own warrior?"

Analysis:

It is the vehement pronunciation of the words "king, honor, and shame" that shows the society, the nature of which is based on the hierarchical stratification and development of personal reputation. The rhetorical question he poses questions the existing asymmetries of power and thus prefigures the concept of inherent individual value in the civic domain. However, in contrast to the moral scrutiny so characteristic of modern heroic archetypes, Achilles turns his inquiry to the parameters of social standing and respect. This means that his heroic status is not easily appreciated or even measured in the normal realms of popular recognition and self-evaluation.

Dialogue 2:

"I will not fight for you while my honor lies in the dust.

Let the Trojans see what happens when Achilles withdraws."

Analysis:

It is in the context of the dialogue that one sees the creation of a heroic identity, necessarily connected to the battlefield. The visual metaphor of honor in the dust ends up inverting the traditionally valorific meaning of the word, but it is actually a secret ridicule of humiliation. The very fact of his retreat serves both as a kind of protest and the unquestionable demonstration of strength. From a linguistic perspective, an unapologetic declarative attitude conveys a sense of superiority even without any literal action. As opposed to Harry, who risks wrong by moving on when it is ethically unclear, Achilles proclaims his heroism by refusing to do it.

Dialogue 3:

"I could not save the one I loved most.

Now my only path is vengeance, even if it leads me to my own death."

Analysis:

This discussion maps the change that occurs through grief. The code of loyalty, which is warlike, is revealed through the emotional transformation of fondness to revenge. The acceptance of death as a condition fosters resignation to a predetermined future. Vengeance instead of clemency is used to rebuild the identity of Achilles. Whereas the grief of Harry is enhanced because of compassion, the grief of Achilles is rather a chemical that stimulates his temper.

Dialogue 4:

"There can be no peace between us now.

Only one of us will leave this field alive."

Analysis:

The totalitarian tenor explains the zero-sum quality of the epics' content. The lexical field representing life and death is used to highlight veridical certitude. Achilles views war as a tool of destiny, neglecting arrangements for arbitration. Competitiveness and dominance are, therefore, what frame his heroism. The discourse of heroism today is often driven by disparity, as temptations rise above destruction.

Dialogue 5:

“You begged for mercy, but mercy has no place in this war.

Your death will answer for my friend.”

Analysis:

This speech serves as a prime example of the sharp ethical paradigm of the nascent stages of war: the notion of justice is intertwined with retributive vengeance, and empathy is largely rejected. The constant appeal to the loss of oneself, as in the sentence, my friend, is used to present the argument in the parameters of faithfulness and military ethics. The moral considerations that Achilles makes are described as simple and punitive. Conversely, today, the heroic stories often justify cruelty as a form of defence rather than revenge.

Dialogue 6:

“I, too, have known a father’s sorrow.

Even the strongest warriors must bow before grief.”

Analysis:

This specific interlude calmly dissipates Achilles's enormous temper, thereby throwing light on an emerging communal humanity. Martial cadence to desolation is the rhetorical shift that eloquently shows the level of emotive nuance. The change is only temporal on the one hand, although it is substantive. As opposed to the older orations, which were usually mediated by affective delight, this speech anticipates the omnipresence of human suffering. It also foreshadows sadness, though without redefining the warrior's very essence.

Dialogue 7:

“My mother has told me I stand between two destinies:

A brief life crowned with glory, or long years without renown.”

Analysis:

This is where Achilles states the defining ideology on the premises of nascent heroism. Mortality as a path of meaning using honor as an intermediary is the dichotomous tension of brief life and glory. High pitch is used to pre-empt the greatness of the epic. Fate is portrayed as unchangeable rather than changeable. In contrast to the modern heroes in which agency is prehistoric, Achilles calculates life in the name of the immortal.

Dialogue 8:

“Let these contests honor the one who fought beside me.

His memory will drive me to achieve greater deeds.”

Analysis:

This conversation reflects how change can be found through reminiscence rather than vengeance. Instead of resorting to direct violence, Achilles channels his sorrow into a ritualistic system that reinforces a sense of dominance. The terms in which this lexical field is used include honour, memory, and deeds, which consequently depict a sequence of heroic ethos rather than pure rage. The futuristic statement 'will drive me' is a good illustration of an inspirational story influenced by loyalty. The register is linguistically controlled and formal, a product of a broadly matured warrior code. Unlike the modern heroic discourses, which are concerned with protection and an obligation to act ethically, Achilles experiences a conscious reassertion of classic heroism.

4.3 Comparative Linguistic Analytical Summary

An elemental linguistic analysis of the dialogues under discussion indicates notable differences between the images of Achilles and Harry Potter as symbols of ancient and modern heroic paradigms. The elevation, purposefulness, and solidity with which Achilles gives speech are based on an unshaken belief and a goal controlled by fate, thus positioning heroism as a subject of general honour and supremacy in the field of battle. By contrast, Harry's statements are reflective, emotionally assertive, and grounded in personal choice; his sustained use of modal auxiliaries and first-person reflection evokes responsibility, moral agency, and struggle. Though Achilles undergoes a transition from sadness to revenge in a world of destiny, Harry's

journey is defined by moral judgments and mental growth. In crises, both heroes use decisive, resolute language, which conveys devotion and courage. This collation shows that, despite the hero's structural arc being basically similar, the linguistic construction of heroism has shifted away from integrity-motivated fatalism toward choice-motivated moral consciousness.

5. CONCLUSION

This exploration shows that, despite the ubiquity of the hero's journey framework, the linguistic conventions that frame heroism have changed significantly over the centuries. By examining the ancient epic of Achilles and the modern tale of Harry Potter, the paper clarifies how the two heroes handle conflict, change, and choice in line with Joseph Campbell's monomyth model. However, the language that accompanies Achilles emphasises grandeur, fate, and social admiration, whereas Harry's words convey personal control, moral obligation, and emotional maturity. According to the comparative analysis, then, the earliest ideas of heroism were predetermined, reputation-focused, and ethically absolute. Thus, the archetype of narration remains the same. However, the linguistic expression of heroism is constantly changing in many respects, shaped by shifting social norms and historical contexts.

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