ARTHURIAN LEGENDS AND THEIR INFLUENCE OVER MEDIEVAL CULTURE AND HERITAGE

Ananda MAJUMDAR

University of Alberta, anandamajumdar2@gmail.com, https://orcid.org/0000-0003-3045-0056

ABSTRACT

During the discussion of Arthurian legends, names like Monmouth, Malory, and Chretien de Troyes (Cristian, 2023) always come first in scholarly thinking. In this context, King Arthur was a far more universal legend in the Middle Ages. The Arthurian legends raise copies of fairy tales, brave knights, magic, legendary beasts, and the masterpieces of medieval kings. In this context, novels and stories are those images where the basis of legends has been focused. Literacy is authentic; therefore, it is one of the many pathways through which Arthurian wisdom became well-linked. Literature is the main form of the expression of Arthurian knowledge. Arthur was first mentioned in early poems, such as the 'Y Goddodin and early chronicles' (Cristian, 2023). After that, he has been noted in fiction, immersed in history and legends. Therefore, two versions of legendary kings have appeared. The first is a warrior king of the post-roman period, in the early fifth century CE, and the second is King Arthur, a classical hero of medievalism. He is an entity that incorporates medieval significance and the images of the medieval kings. The paper aims to discuss the medieval King Arthur and his stories throughout many books written by many authors, such as Nennius of the 9th century and his text Historia Brittonnum. The article aims to express those legends who evaluated medieval times throughout their activities as a part of the social and cultural values of medievalism. The methodology has been conducted through documentary analysis and a qualitative approach. The feature question is, how was the period of early middle age, and how did King Arthur contribute to becoming a classic hero of the era?

Keywords: Arthurian Legends, Medieval Culture, Medieval Heritage

Figure 1: King Arthur is the "Matter of England"

INTRODUCTION

Arthurian culture and tradition had been established by Arthurian literature, which is a part of the chronicle feature of the medieval era. The Arthurian literature was established in France and England through the [1]'Celtic' tradition (Barron, 2020). Arthurian traditions have mainly been written in the Celtic language in Welsh and are rarely found in Irish. Irish Arthurian tales have been illustrated by a praise poem written by Gofraidh Fionn O Dalaigh (Barron, 2020), 'The Quest of the Holy Grail' of the 15th century as an incomplete script. Other literate scripts like 'The Story of the Crop-eared Dog' (Barron, 2020) and 'The Story of the Eagle-Boy' (Barron, 2020) have illustrated Arthurian tradition. However, those are not earlier indigenous Irish traditions of Arthurian tradition, but later accretion. A cultural and linguistic continuum has been found in Scottish Gaelic tradition with Irish combination in the 17th century. However, it still needed to become a popular Arthurian tradition in Scotland during the Middle Ages in terms of literature illustrated through the tradition of King Arthur. [2]Brythonic countries like Wales, Cornwall, and Britany had a more profound respect for Arthurian tradition than a Gaelic culture, especially the influence observed in Cornwall and Britanny, whose language and tradition are closer to Arthurian tradition than the tradition of Wales. [3]Romance in medieval culture has been suggested to be fantasy, love, and escapism. In this context, medieval Arthurian Romance is specific historically and culturally. Romantic relations between France and England must be realized based on differences in medieval northern Europe's geographical and cultural conditions from those of the 20th century and based on both nation and literature. The territories of France in the 12th and 13th centuries do not correspond to its modern boundaries, and the French language did not have a homogenous court culture on the continent. Languages like English, French, Latin, and Anglo-Norman served the varying cultural needs of insular societies. The consequences of 12th century Britain were jeopardized through the spread of Britain from the Celtic lands of Wales and Britanny to Appear in France rather than English, which was the political and linguistic sides of the British images. Medieval Romance has been illustrated as dynastic, chivalric, and folk romance as a chronicle context of Arthurian legend.
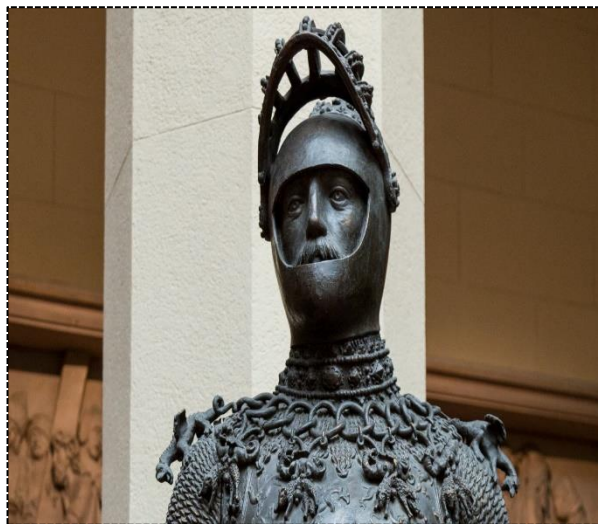
The empire of Arthur provides an endless adventure through the dynastic significance that flourishes as a romance of dynamism. The dominant figure is Lancelot (Barron, 2020), whose knightly qualities had been promoted by Guinevere's love, which encouraged him to be supreme in

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[1] The Arthurian Legend in Medieval Engrlish Life and Literature. The Celtic tradition. Paragraph 1st. pp. 1
[2] The Arthurian Legend in Medieval English Life and Literature. The Celtic tradition. Paragraph 2nd. pp.1
[3] The Arthurian Legend in Medieval English Life and Literature. The Romance Tradition. Paragraph 1st. pp. 59

chivalric achievement. [4]Knights of the Horseman (Barron, 2020) are chivalry defined by bravery, generosity, honour, and courtly manner. Even though knights were for the war as warlords characterized in the medieval period, they were also accompanied by other knights at court, which was chivalry romance. The romances in chivalry also recommend the definition of the heroism of the knights, such as the Romance of Gawain[5] and the English Corpus. English romances also expressed [6]folk tales, which have been illustrated as folk romance throughout history and the adventures of the knights of medievalism. The Heroism of the Gawain is a folk romance artistically illustrated by English literature, even though in French literature, it is linguistically scattered through many narratives and idioms. In English literature, art has not been a boundary to express the stories of the heroes of the medieval era. They were folk heroes. In Arthurian Legends, Gawain was a folk hero due to his chronic involvement in folk-take themes.

LITERATURE REVIEW

In Arthurian Myths, there are several heroes of love and Romance through their heroism and war-related activities. This is how Arthurian legends have been constructed through love and heroism, war, and final destiny. Hero, along with King Arthur, was an example of the chronic studies of the medieval days. [7]The love stories of Tristan and Isolde have been illustrated as one of the most celebrated Celtic legends in Arthurian Myths through roots from medieval England and Ireland. [8]Tristan is a prince through maternal relations whose parents died when he was young; therefore, he was raised by Gorvenal to be gifted as a swordsman or a musician and became a harp player. On the other side, Isolde is a princess of Ireland, the king's daughter, who is beautiful, fair-haired, and admired. Tristan fell in love with Isolde through a historical incident; he was on his way to dying but was alive by the cure of the princess. Therefore, the love between Tristan and Isolde is one of the best themes of the chivalric Romance of the Arthurian legends through which heroism and love are profound, such as Tristan's wins against the giant and kills him and later being wounded in the battle and then alive through love and passion of cure. The love in this legend is adult and

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[4] The Arthurian Legend in Medieval English Life and Literature. Chivalric Romance. Paragraph 1st. pp.113
[5] The Arthurian Legend in Medieval English Life and Literature. Chivalric Romance. Paragraph 4th. pp. 114.
[6] The Arthurian Legend in Medieval English Life and Literature. Folk Romance. Paragraph 1st. pp. 197.
[7] A Summary and Analysis of the Tristan and Isolde Myth. Paragraph1st.
[8] A Summary and Analysis of the Tristan and Isolde Myth. Tristan and Isolde myth: plot summary. Paragraph 1st.

forbidden, a doomed love which has also been compared with the love of Lancelot and Guinevere in the myth of King Arthur. Tristan was supposed to be the enemy of Isolde as he killed her uncle, but the plot of the affairs here is a portion of a magical device that symbolizes the quality. [9]The quality of Romance is based on actual affairs, a passionate love. Therefore, terms like love and poison have been reflected here as the terms of mythical literature. This mythical title expresses that a true affair can defeat anything and clear the mindedness of even the enemy. The fairy tale of Tristan and Isolde plotted into double through poison, through the first poison incident in which Tristan met with Isolde, and the second poisonous incident helped Isolde meet with Tristan, though it was too late. This fairy tale literature has been reflected little extraordinarily compared to other fairy tales of the Arthurian legends. The plot of fairy tales is mainly divided into three characters, incidents, or stories. However, the story of Tristan and Isolde is reflected in two plots: his first meeting with Isolde using the first poison, and the second poison helps Isolde to meet Tristan at the very end moment. The written version of the story was found in the Anglo-Norman language in 1150 (Tearle,) which was destroyed, but a clear written version was discovered in the French language in the 12th century. In the early 13th century, Gottfried von Strassburg, a German writer, wrote Tristan by describing Tristan as one of the knights of the Round Table of the Arthurian cycle. Arthurian legends have been illustrated by various writers, scholars, and histories for the gloriousness of literal thinking and its creaming from the medieval centuries throughout fairy tales, passion of Romance, war of heroism and thus legitimate the cycle of King Arthur as one of the prominent medieval legends. It has also been found that such tales have been illustrated without written proof of the portion, as earlier stories are almost destroyed due to unwritten plots. Therefore, legitimacy is questioned when something is illustrated verbally. Hence, conflicts have also been found in Arthurian legends like the other medieval, mythical stories, even though many school thoughts have emerged as fictional legends throughout their arguments that there was no such a person as Arthur, the magical king of English and Welsh, or English folklore.

METHODOLOGY

The paper has been assumed through subordinate sources of data. Subordinate sources of data include academic articles, websites, etc. The description of sources has taken the method of writing the essay, reading, gathering in-depth insights on topics, exploring ideas, summarizing, interpreting,

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[9] A Summary and Analysis of the Tristan and Isolde Myth. Tristan and Isolde myth: analysis. Paragraph 4th.

and mainly expressing in words (documentary analysis through qualitative approach). This topic explains extensive medieval-era literature through fairy tales, passionate love and Romance, heroism, and the war of the King Arthurian Legends, one of the greatest myths of chronic studies. The paper thus illustrates the glimpses of the mythical literature through its literary glimpses throughout the classism of medievalism and its socio-cultural mirror as a unique structure of the medieval social images and characterization, sometimes said court culture. Thus, the paper illustrates various heroes, knights, and the

glory of King Arthur and his kingdom through a cultural-linguistic phenomenon. Though the literature is old and influenced by medievalism, the narration has been simplified and extended to realize the medieval culture and heritage throughout the social stories. These have been proven to be fictional or factual myths based on the novel. King Arthurian myths, in this context, give glimpses of extraordinary themes. The paper also illustrates the concept of magic, which has been imagined through the beautification of literal attachment, such as an associate of love, true love, sensitivity and a sensational story through enjoyment and grief. A socio-cultural stigma of medievalism has been based on the braveness of the knights, dynasties, and mighty kings, such as Arthur and the legends of the era and their activities in the century. Therefore, prosperous literature has been beautified through many narratives of the stores of kingship, like affairs between the knight Lancelot and Guinevere, King Arther as the ideal king, and later also maintained a romantic period through love, Romance and passion that has combined heroism with romanticism. Finally, the rule of Camelot destroyed everything, and literature became a glorious part of history, as were the myths of King Arthur.

DISCUSSION

King Arthur[10] of Great Britain was a leader of the post-Roman Britons in the battle against Anglo-Saxon invaders of Britain in the late fifth to early sixth centuries. Whether he was a portrayed figure or a fictional character is not a factor but a myth of medievalism as the central figure of medieval England. Therefore, the character of [11]King Arther is a matter of England. The Arthurian character

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[10] King Arthur. Wikipedia, the free encyclopedia. King Arthur. Paragraph 2nd.
[11] King Arthur. Wikipedia, the free encyclopedia. King Arthur. Paragraph 3rd.

has been developed in early Welsh poetic sources as the mythology of the Welsh, which has characterized Arthur as a warrior figure for the protection of England from supernatural monsters and enemies or as a magical figure of folklore with an annotation of the Welsh otherworld, called Annwn. The literature of King Arthur is not only mythology; it is a personification of literal glimpses, a theatre, a film, and a character of a television series in the modern world. No citizen has ever ignored him, but he has always been the subject of discussion and debate in the scholarly world. Arthur's character came first through the [12]'History of the Kings of Britain.' Arthur has been illustrated from Welsh and Breton sources, characterized as a [13]'pre-Galfridian tradition' rather than a single text. The first narrative of Arthur's life is described as a 'Geoffrey of Monmouth.'[14] The Arthurian novelty had spread in continental Europe, especially in France, beyond the boundaries of England in the 12th and 13th centuries through another narrative as 'Arthurian romance' through which many affairs as a true love came out in the name of Lancelot and Guinevere, Percival, Galahad, Gawain, Tristan, and Isolde. Arthurian legends have been illustrated through five Arthurian romances between 1170 and 1190 as a courtly love throughout Arthurian court beyond the feelings of the heroic world of the Welsh, and Galfridian Arthur, as well as Yvain[15] as the supernatural character and adventure. The character of King Arthur has been ruled as a supreme figure in the pre-Galfridian materials and Geoffrey of Monmouth, while in Romance tradition, other characters have been prioritized rather than the king himself as a sideline of the Romance tradition. Throughout the discussion, King Arthur's characterization has also been changed in different scenarios. In pre-Galfridian tradition, Geoffrey's history expressed the king as the ferocious king throughout the killing of monsters and witches, thus controlling the entire empire. In contrast, in the [16]tradition of Romance, the king is illustrated as a lazy who has done nothing but exist with Romance and love for a moral affair and self-satisfaction of entertainment and beauty. Therefore, the English tradition of the Arthurian model has illustrated the king as the protector of the Empire of England. At the same time, King Arthur was a secondary character in French romanticism. [17]In

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[12] King Arthur. Wikipedia, the free encyclopedia. Medieval literary tradition. Paragraph 1st.
[13] King Arthur. Wikipedia, the free encyclopedia. Pre-Galfridian Tradition. Paragraph 1st.
[14] King Arthur. Wikipedia, the free encyclopedia. Geoffrey of Monmouth. Paragraph 1st.
[15] King Arthur. Wikipedia, the free encyclopedia. Romance Traditions. Paragraph 2nd.
[16] King Arthur. Wikipedia, the free encyclopedia. Romance Traditions. Paragraph 2nd.
[17] King Arthur. Wikipedia, the free encyclopedia. Post-medieval literature. Paragraph 1st.

the post-medieval era, especially during the Renaissance, the character of King Arthur was not recognized due to its explorational dynamism. It has been said to be fiction or nothing but an imaginable tale. However, writers from medieval times, especially from France, were very interested in knowing the legendary king of England, Arthur, his adventures with knights, and his romantic nature through his knight Sir Lancelot and his queen Guinnevere. Arthurian legends also mentioned his death and the kingdom's destruction as a part of social and cultural images. It is one of the most famous and influential literary analyses in the Western world, where his adventures and the Knights of the Round Table have been positively discussed beyond the thinking of imagery images. There was no question about literacy even though it has many critiques by various historians and writers. It is, therefore, a famous tale in the minds of the masses of the Western world. [18]King Arthur and the Knights of the Round Table has never existed. They have existed as figures of legend. Someone

might have been recognized as Arcturus in England's past; if someone called Arcturus, he was probably a Romano-British leader or a military general campaigning against the [19]Marauding Saxon hordes in the 5th century AD. In that period, no such term or evidence of knights-in-armour existed. Horse riders did not even use stirrups until much later. Therefore, they could not have worn and fought in armour. Thus, the court of Camelot, as Arthur's court, has no evidence as an original court. Hence, King Arthur and his knights have been recognized as fantasy and incredibly wonderful characters of early European literature. One of those creative minds of great literature was Sir Thomas Malory.[20] During the 9th year of the English King Edward 4th reign, his story of [21]'Le Morte d'Arthur' was completed, which is the definitive of the Arthurian

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[18] Arthurian Legends. The Legend of King Artur-Fact or Fiction? Paragraph 1st.
[19] Arthurian Legends. The Legend of King Artur-Fact or Fiction? Paragraph 1st.
[20] Arthurian Legends. Sir Thomas Malory and Le Morte d'Arthur. Paragraph 1st.
[21] Arthurian Legends. Sir Thomas Malory and Le Morte d'Arthur. Paragraph 1st.

epic, as a source of the present-day Arthurian legends for the discussion of the 21st century as a glory of the medieval literal theme. [22]Romance has been spectacular literature of the Arthurian myths, defined through poetry and prose from medieval France and England. Like courtly love and chivalry, Romance is a myth of Romance in Arthurian legends. Courtly Love is a spectacular French-oriented romance in Arthurian legends, while Sir Gawain and the Green Knight is the most popular English Romance in Arthurian legends (Lombardi, 2017). The Romance is mythical through a challenge by a magical creature, a "Green Knight" (Lombardi, 2017). To a noble knight, it seems like an impossible task. The Gawain poets show courage, skill, and chivalric courtesy in overcoming their foes. "In Treachery of Troy" (Lombardi, 2017), there is an exchange of blows with an axe and the exchange of the winnings. This scene reflects loyalty and courage throughout the Gawain-Poet. These are the scenes that reflect folklore and Romance for the accomplishment of reflectors, etc., when Sir Gawain was becoming famous through his poet of the Arthurian myths, Sir Thomas Malory (Lombardi, 2017) and his "Morte D'Arthur" (Lombardi, 2017) was also getting importance in the 15th centuries medieval intellectual society, as a romance culture. Feudalism was in full swing in that period, whereas Gawain's story had more realistic treatment. In the later period, as a continuation of the Arthurian Romance, Sir Thoman Malory showed little different sights by demonstrating the transition that the literature

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made at the end of the medieval period into the Renaissance. Even though there was a continuation of the chivalric code, Sir Thomas Malory was the first English writer to make prose a sensitive instrument of English poetry. He composed, translated, and adapted Arthurian materials as the most

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[22] Arthurian Romance. Sir Gawain and the Green Knight. Paragraph 1st.

complete treatment of the story. [23]Malory, whereas earlier Gawain's story, had a more realistic treatment cycle, and the instruments were taken from the "French Arthurian Prose Cycle" (Lombardi, 2017) as well as "Alliterative Morte d'Arthur" and the "Stanzaic Morte." Malory unscrambled the tale's threads into his reflection by citing those sources. Arthur has been shown as weak due to his variability and the knights' strength, and he could not control them later. In this contrast, Arthur's ethics fall prey to the situation that he is angry and unable to see that the people of his kingdom love him, but always a betrayal scene. In the [24]"Morte d' Arthur," the observation has been that the Wasteland of characters cluster together at Camelot. The literature ends with Camelot falling into its spiritual Wasteland, where Guenevere will flee with lover Lancelot; Arthur will leave Camelot to fight with Launcelot, leaving the door open for his son Mordred to take over -evocative of the biblical King David and his son Absalom. In contrast, Arthur and his son Mordred will die, leaving Camelot in turmoil. No love, courage, faithfulness, or worthiness can save the kingdom of Camelot. Not enough knights, including King Arthur, were sufficient to save Camelot. Guinevere died in a nunnery, and Launcelot died six months later (Lombardi, 2017). After the Arthurian Romance, Malory's [25]"Idylls of the King" tale reflects a new society in the Middle Ages. In the 19th century, the insurgence of Medievalist practices showed through the issues of society, such as industrialization, poverty, and the marginalization of many people. [26]The medieval period presents chivalrous masculinity, while a great deal of expectation tempers Tennyson's Victorian approach that the [27]ideal manhood can be achieved. In the era, society had changed by denying pastoral practices and many other changes through a dark manifestation of ideologies. Tennyson's version of the events showed the depth of Camelot and imagination. The events show the birth of King Arthur, the building of the Camelot, the building of the Round Table, its existence, the fall, and the final passing of the king. Therefore,

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[23] Arthurian Romance. Sir Thomas Malory: Morte D'Arthur. Paragraph 2nd.
[24] Arthurian Romance. Sir Thomas Malory: Morte D'Arthur. Paragraph 4th.
[25] Arthurian Romance. Sir Thomas Malory: Morte D'Arthur. Paragraph 5th.
[26] Arthurian Romance. Sir Thomas Malory: Morte D'Arthur. Paragraph 6th.
[27] Arthurian Romance. Sir Thomas Malory: Morte D'Arthur. Paragraph 6th.

the Legends of King Arthur reflects the rise and fall of a civilization in a scope writing about love, heroism, and conflict, all concerning a nation.

CONCLUSION

Arthurian tales have been presented in many vibrations from the 14th and 15th century Medieval literature to the Victorian period. [28]The controversy of "Sir Gawain and the Green Knights" (Lombardi, 2017) had been expressed by Sir Malory and Tennyson. It has been said that [29]Gawain has been expressed through much idealism against the chaos and magic to bring order back to Camelot. Because of the representation of more Celtic ideals, Gawain becomes a mean and angry background focusing on negativism or evil characters. Because of this more ideological approach, Gawain prevents the king from reconciling with Lancelot. King Arthur was changing due to his inability to unite the kingdom due to many romantic approaches and uncontrollable things within his round table and knights. His wife Guinevere would love his knight Lancelot, one of the changes due to his inability to unite the kingdom. Because of the dynastic love and passion, it is more difficult for the king to control the other, while his family is scattered due to many attractions of romance and love affairs. The character of Guenevere as the queen was more human through her changes and the representation of idealism later. Tennyson allowed the king to forgive Guinevere. Therefore, writers expressed the entire scenario of King Arthur, which has shown the approaches of the literature, whether humanistic or highly ideal. The feature question is, how was the period of early middle age, and how did King Arthur contribute to becoming a classic hero of the era? The medieval period was highly ideal, classical, intellectual, and cruel. Due to the dynasties, the era was maintained by dynastic law instead of any democracy. There were no official terms for democracy, though the kings knew those words like democracy—democracy made by the wishes of the king and queen of the medieval lands. Therefore, the medieval era was fun but with extreme harshness. The literature, though, expressed differences in terms of Arthurian Lengends, but it reflected the stance of literature of the Arthurian Lengends. Arthurian Legends is the most famous European culture through the character of King Arthur, who contributed to protecting England harshly from many monsters and witches. It also created folklore and the myths of the English environment and thus made literature.

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[28] Arthurian Romance. Tightening the Knot. Paragraph 2nd.
[29] Arthurian Romance. Tightening the Knot. Paragraph 2nd.

The contribution of King Arthur in many areas has been reflected in his [30]historical Arthur. Historic Arthur has been expressed through Celtic tradition. Romance has been a spectacular part of the Arthurian tradition that started in northern France's Celtic lands. The French connection began after the Norman conquest when Henry 2nd (Wood, 2011) married Elenor of Aquitaine. [31]The two worlds of French and English literature intermingled, and poets and troubadours became a tale of chivalric Romance from a political fable. Chretien de Troyes[32] was one of the writers of Arthurian Legends who was probably the most excellent writer of the medieval era about Arthurian romances that had been turned from courtly romances (Wood, 2011) into a spiritual quest. Another Arthurian legend, "Mysterious Holy Grail," is one of the best works of literature, first appearing in Chretien's unfinished poem "Story of the Grail."

King Arthur becomes more [33]political throughout the writing of Geoffery of Monmouth. Young Prince Arthur did not live to be crowned king, but in 1509, his younger brother became [34]Henry 8th. [35]According to Geoffery of Monmouth and Thomas Malory, he was shown as a latter-day Arthur, a Christian emperor and the head of the new British empire as one more European glory (Wood, 2011). King Arthur became popular literature in the Victorian era due to many social changes and the Industrial Revolution in England. Therefore, the contribution of King Arthur is seen through the glimpses of literature that many French and English writers have written. As a myth, King Arthur saved England with his significant contribution, and the Camelot became more powerful. Hence, the contribution is enough to protect a country like England. Today's England exists because of the King Arthur of Great Britain and Wales. Arthurian legends have been globalized. [36]In terms of American concepts in modern days, Arthurian fiction has been acknowledged in today's popular

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[30] King Arthur. 'Once and Future King'. Historic Arthur. Paragraph 1st.
[31] King Arthur. 'Once and Future King'. Holy Grail. Paragraph 1st.
[32] King Arthur. 'Once and Future King'. Holy Grail. Paragraph 2nd.
[33] King Arthur. Arthur becomes political. Paragraph 3rd.
[34] King Arthur. Arthur becomes political. Paragraph 3rd.
[35] King Arthur. Arthur becomes political—paragraph 3rd.
[36] The Evolution of The Legend of King Arthur. Modern Days. Paragraph 1st. P.47.

American features, such as creating female characters in children's books as a fictional story, etc. (Starpoli, 2014, p.47). It has been taken as a fantasy as well as a lost innocence. In this modern world, things have changed, especially in the American context. Therefore, nostalgia works in American activities when considering the Arthurian kingdom throughout its period. However, it differs from the English sense of work and thinking about Arthurian Mythology. Arthurs's utopian society has changed in many ways. [37]First, it was regarded as a place for nurturing chivalric love between honourable men and primarily respectful women based on faith, passion, and novelty (Starpoli, 2014, p.48). Later, the Arthurian world was changed into patriarchy, in which men had improved strong bonds with other men and fought to protect their lands and community. Finally, the Arthurian world is considered a peaceful settlement, democracy and selflessness (Starpoli, 2014, p.49). The series [38]Harry Potter appealed to J.K. Rowling as a similar fantasy of the Arthurian world to her audience, which has been much appreciated and received in the United States and England as an English fantasy. Therefore, Arthurian Legends in the 21st century work as a magical wizarding world. Arthurian literature is still being developed even today but much less as film. Arthurian Legends, therefore, is not Harry Potter but medieval literature, which is still curious in the Western world for more invention in the sense of how this literature can be emphasized as a more cultural concern to modern society.

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[37] The Evolution of The Legend of King Arthur. Modern Days. Paragraph 1st. P.49.
[38] The Evolution of The Legend of King Arthur. Modern Days, Paragraph 2nd, P. 50-51.

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