This handout is an introduction to archetypes for student use only. It includes the concept of the hero and the hero's journey. It is not to be quoted, paraphrased, or cited in any essays or research papers as it is derived from numerous sources. Primarily, it is based on the unit created by Cindy S Adams (Vestavia Hills High School; Vestavia Hills, AL). Also included is information assembled by Christina Ricciardi (Marjory Stoneman Douglas High School; Parkland, FL) on dreams and the hero myth and "Seven Major Archetypes" (source unknown). Throughout this guide, there are references to Joseph Campbell, Carl Jung, Northrup Frye, and Carol Pearson. It is their work and ideas that should be further researched and examined by students; they are proper and credible sources for citation purposes. I take responsibility for assembling, summarizing, and editing the numerous materials available. If I have omitted or failed to properly credit any sources, please advise me, and I will attempt to correct such errors in subsequent revisions.

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SIGN — A sign primarily signifies an object, like an abbreviation, trademark, or product name; signs carry meaning based on common usage and society’s intent. Example: a penny = 1¢.

SYMBOL — "a term, name, or even a picture that may be familiar in daily life, yet that possesses specific connotations in addition to its conventional and obvious meaning" (Jung).
- More than apparent meaning—an inherent multiplicity of meanings
- A larger "unconscious" aspect
- Can be analyzed, but cannot be fully explained
- Example: a penny = good luck (make a wish)

ARCHETYPE — an original model after which other similar things are patterned; from the Greek word *arkhetupos* meaning "exemplary."
- *(in literature):* an image, story-pattern, or character type that recurs frequently and evokes strong, often unconscious, associations in the reader. For example, the wicked witch, the enchanted prince, the sleeping beauty, and the fairy godmother are widely dispersed throughout folk literature and appear in slightly different forms in poetry, drama, and novels.
- *(alternative definition):* a term that accepts Carl Jung’s idea of recurring patterns of situation, character, or symbol existing universally and instinctively in the collective unconscious of man.

Background on Dreams

Historically most of the world’s cultures believed that dreams came from an outside source, as in visitations from the gods and that dreams carried messages from the gods. Many cultures look at dreams for information about:

a. insight into our present lives
b. predictions of our future

In the 19C, scientists began a serious study of dreams. The most famous of these were Sigmund Freud (father of psychoanalysis) and Carl Jung.

1899 - Freud wrote "Interpretation of Dreams."
Freud believed that by studying the dreams of his patients he could determine the causes of neuroses in the unconscious mind.
- Ego = the conscious mind
- Id = the unconscious mind

When we sleep our egos relax control; dreams are the wish fulfillments of our repressed desires.
(See further analysis of Jung and Freud below)

Modern Dream Research:

- Researchers say that consciousness consists of 3 distinct levels
- Waking -dreamless sleep -dreaming sleep
Sleep Deprivation -leads to daytime irritability, fatigue, memory loss, and poor concentration.

Why do we forget our dreams?

a. the way in which we wake up - we wake up safe in our bed, not suddenly, and so we emerge gradually from sleep.
b. we sleep too much, dreamless sleep smothers the memories
c. the cluttered, distracted and undisciplined nature of our minds inhibits dreams. d. it’s too painful to remember our dreams, so we forget as a defense mechanism to protect our conscious minds. (Dream Amnesia)

Carl Jung — spent his whole career studying dreams. He believed that the process of maturation (the process of growing up) was revealed to us in our dreams and that our unconscious mind "speaks" to us in the form of dreams. These dreams have their own language; they speak to us in symbols. The symbols are filtered through our dreams and come from our unconscious mind.

- theorized that we are dreaming all the time - it's only the distractions of waking life that leave us unaware of the fact
- believed that dreams are vital to our well-being and incorporate myths, legends, and religious teachings in them.
- our unconscious mind acts almost as another person inside us, a "second personality" within.
- Dreams contain certain basic patterns that contain messages carried from our unconscious mind to our conscious mind.
  - each symbol in a dream is called a motif; these symbols or motifs have two meanings:
    1. a personal meaning for the dreamer
    2. a collective meaning; for example: you dream about your grandmother, she has a personal meaning because she’s your grandmother, but she also has a collective meaning because she symbolizes a wise old person (a guardian figure).
    3. these collective meanings are called archetypes; they are the common themes that show up in every culture of the world.
    4. archetypes appear and reappear in world myths, legends, and themes in literature as well as our dreams.
    5. archetypes are stored in the collective unconscious that is the part of the mind that retains and transmits the common psychological inheritance of mankind. We study them because we can learn from them.
    6. most classify archetypes into three basic types:
       a. situation
       b. symbolic, and
       c. characters
    7. others contend there are seven major archetypes; Carol Pearson claims that there are twelve major archetypes for the hero alone (See Below).

Personal Unconscious vs. Collective Unconscious

Freud vs. Jung

Freud: personal experiences that have been forgotten or repressed, yet linger in the personal unconscious mind and motivate, shape, or control much of our behavior

Jung: a collection of the experiences and memories of humanity as a race; somehow the experiences of mankind are embedded into the minds of all men and women; a mixture of the experiences of humanity and of archetypes of basic themes and motifs; often referred to today as "genetic memory" or "racial memory."

Jung believed the basic foundation of the collective unconscious is the archetype, a universal theme/symbol/situation that runs constant in the minds of mankind. The archetype is an unconscious pattern that has developed through the ages. The archetype influences the way people think, as they repeatedly use the same ideas as previous generations, only in different surroundings and different situations. The archetypes present themselves in man’s endeavors of art, mythology, literature, and dreams.
CHARACTERISTICS OF ARCHETYPES

1. They are not individual, but the part we share with all humanity.

2. They are the inherited part of being human which connects us to our past

3. They are universal. From the Roman gladiator to the astronaut, they remain the same.

4. Their appearance in diverse cultures cannot be explained as many cultures are so separated by geography and time.

5. Archetypes are recurrent, appearing in slightly altered forms to take present day situations and relate them to the past to find meaning in a contemporary world.

THREE BASIC TYPES OF ARCHETYPES

- SITUATION
- SYMBOLIC
- CHARACTER

Situation Archetypes

1. THE QUEST—This motif describes the search for someone or some talisman which, when found and brought back, will restore fertility to a wasted land, and the desolation of which is mirrored by a leader’s illness and disability. Jessie L. Seston’s From Ritual to Romance traces one facet of this archetype through the quests of Gawain, Perceival, and Galahad for the Holy Grail. (e.g. The Lion King, Excalibur, Idylls of the King.)

2. THE TASK—To save the kingdom, to win the fair lady, to identify himself so that he may reassume his rightful position, the hero must perform some nearly superhuman deed. NOT THE SAME AS THE QUEST—A FUNCTION OF THE ULTIMATE GOAL, THE RESTORATION OF FERTILITY. (Arthur pulls Excalibur from the stone, Beowulf slays Grendel, Frodo must arrive at Rivendell.)

3. THE INITIATION—This archetype usually takes the form of an initiation into adult life. The adolescent comes into his/her maturity with new awareness and problems along with new hope for the community. This awakening is often the climax of the story. (Growing Up: Huckleberry Finn, Stephen Dedalus, King Arthur, the hobbits.)

4. THE JOURNEY—The journey sends the hero in search for some truth or information necessary to restore fertility to the kingdom. Usually the hero descends into a real of psychological hell and is forced to discover the blackest truths, quite often concerning his faults. Once the hero is at this lowest point, he must accept personal responsibility to return to the world of the living. A second use of this pattern is the depiction of a limited number of travelers on a sea voyage, bus ride or any other trip for the purpose of isolating them and using them as microcosm of society. (e.g. The Odyssey, The Canterbury Tales, The Aeneid, The Fellowship of the Rings.)
5. THE FALL—This archetype describes a descent from a higher to a lower state of being. The experience involves a defilement and/or loss of innocence and bliss. The fall is often accompanied by expulsion from a kind of paradise as penalty for disobedience and moral transgression. (Adam and Eve, Lancelot and Guinevere, Paradise Lost, etc.)

6. DEATH AND REBIRTH—The most common of all situation archetypes, this motif grows out of the parallel between the cycle of nature and the cycle of life. Thus, morning and springtime represent birth, youth, or rebirth; evening and winter suggest old age or death.

7. NATURE VS MECHANISTIC WORLD—Nature is good while technology and society are often evil. (e.g. Walden, The Terminator, A Connecticut Yankee in King Arthur’s Court)

8. BATTLE BETWEEN GOOD AND EVIL—Obviously, the battle between two primal forces. Mankind shows eternal optimism in the continual portrayal of good triumphing over evil despite great odds. (e.g. The forces of Sauron and those of Middle Earth in The Lord of the Rings, Satan and God in Paradise Lost, any western, most cartoons.)

9. THE UNHEALABLE WOUND—This wound is either physical or psychological and cannot be healed fully. This wound also indicates a loss of innocence. These wounds always ache and often drive the sufferer to desperate measures. (e.g. Frodo’s shoulder, Lancelot’s madness, Ahab’s wooden leg)

10. THE RITUAL—The actual ceremonies the initiate experiences that will mark his rite of passage into another state. The importance of ritual rites cannot be over stressed as they provide clear sign posts for the character’s role in society as well as our own position in this world. (e.g. weddings, baptisms, coronations)

11. THE MAGIC WEAPON—The magic weapon symbolizes the extraordinary quality of the hero because no one else can wield the weapon or use it to its full potential. It is usually given by a mentor figure (Excalibur, Odysseus’s bow, Samson’s hair)

Symbolic Archetypes

<table>
<thead>
<tr>
<th>Light vs. Darkness</th>
<th>Light usually suggests hope, renewal, or intellectual illumination; darkness implies the unknown, ignorance, or despair</th>
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<tbody>
<tr>
<td></td>
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<tr>
<td>Water vs. Desert</td>
<td>Because water is necessary to life and growth, it commonly appears as a birth or rebirth symbol. Water is used in baptismal services, which solemnizes spiritual births. Similarly, the appearance of rain in a work of literature can suggest a character’s spiritual birth. (e.g. The Wasteland, the sea and river images in The Odyssey.)</td>
</tr>
<tr>
<td>Heaven vs. Hells</td>
<td>Man has traditionally associated parts of the universe not accessible to him with the dwelling places of the primordial forces that govern his world. The skies and mountaintops house his gods; the bowels of the earth contain the diabolic forces that inhabit the universe. (Paradise Lost, The Divine Comedy)</td>
</tr>
<tr>
<td>Innate Wisdom vs. Educated Stupidity</td>
<td>Some characters exhibit wisdom and understanding of situations instinctively as opposed to those supposedly in charge. Loyal retainers often exhibit this wisdom as they accompany them on the journey. (e.g. Sam from The Lord of the Rings, Alfred the Butler to Batman)</td>
</tr>
<tr>
<td>Haven vs. Wilderness</td>
<td>Places of safety contrast sharply against the dangerous wilderness. Heroes are often sheltered for a time to regain health and resources. (e.g. the Batcave, Camelot, Rivendell, the Crystal Cave)</td>
</tr>
<tr>
<td>Supernatural Intervention</td>
<td>The gods intervene on the side of the hero or sometimes against him. (e.g. The Odyssey, The Lord of the Rings, The Bible)</td>
</tr>
<tr>
<td>Fire vs. Ice</td>
<td>Fire represents knowledge, light, life, and rebirth while ice like desert represents ignorance, darkness, sterility, death (e.g. the phoenix, Dante’s The Inferno)</td>
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</tbody>
</table>

It should be noted that the primitive mind tends not to make fine discriminations but thinks rather in terms of polarities. Thus, when archetypes appear in a work of literature, they usually evoke their primordial opposites. Good is in conflict with evil; birth symbols are juxtaposed with death images; depictions of heaven are countered by descriptions of hell; for every Penelope, there is usually a Circe to balance the archetypal scales.

**Character Archetypes**

**THE HERO:** this archetype is so well defined that the life of the protagonist can be clearly divided into a series of well-marked adventures that strongly suggest a ritualistic pattern. Lord Raglan writes that traditionally the hero’s mother is a virgin, the circumstances of this concept are unusual, and at birth some attempt is made to kill him. He is however, spirited away and reared by foster parents. We know almost nothing of his childhood, but upon reaching manhood he returns to his future kingdom. After a victory over the king or a wild beast, he marries a princess, becomes king, reigns uneventfully, but later loses favor with the gods. He is then driven from the city after which he meets a mysterious death, often at the top of a hill. His body is not buried, but nevertheless, he has one of the more holy sepulchers. Characters who exemplify this archetype to a greater or lesser extent are Oedipus, Theseus Romulus, Perseus, Jason, Dionysus, Joseph, Moses, Eljah, Jesus Christ, Arthur, Siegfried, Robin Hood, Beowulf, and Frodo. **Father-Son Conflict:** tension often results from separation during childhood or from an external source when the individuals meet as men and where the mentor often has a higher place in the affections of the hero than the natural parent. (e.g. Arthur and Uther, Romeo and Lord Montague)
Mentors: these individuals serve as teachers or counselors to the initiates. Sometimes they work as role models and often serve as father or mother figure. (e.g. Merlin, Gandalf to Frodo, Obi Wan to Luke). Mentor-Pupil relationship: mentor teaches by examples the skills necessary to survive the quest.

The Initiates: these are the young heroes who, prior to their quest, must endure some training and ceremony. They are usually innocent and often wear white (e.g. Arthur, Daniel in The Karate Kid, Princess Leia, Luke Skywalker).

Young Man from the Provinces: this hero is spirited away as a young man and raised by strangers. He later returns to his home and heritage where he is a stranger who can see new problems and new solutions (e.g. Tarzan, Arthur, Dorothy from The Wizard of Oz, Mr. Spock).

Loyal Retainers: these individuals are somewhat like servants who are heroic themselves. Their duty is to protect the hero and reflect the nobility of the hero. (Sam in The Lord of the Rings, Watson to Sherlock Holmes).

Hunting Group of Companions: loyal companions willing to face any number of perils in order to be together. (e.g. Robin Hood and his Merry Men, the Knights of the Round Table).

Friendly Beast: this shows that nature is on the side of the hero. (e.g. Toto, Lassie, Trigger).

The Evil Figure with the Ultimately Good Heart: A redeemable devil figure saved by the nobility or love of the hero. (e.g. Green Knight, Scrooge, any romance novel hero).

Devil Figure: Evil incarnate, this character offers worldly goods, fame, or knowledge to the protagonist in exchange for possession of the soul (e.g. Satan, Lucifer, Hitler, Mephistopheles).
**The Scapegoat:** an animal or more usually a human whose death in a public ceremony expiates some taint or sin that has been visited upon a community. The death often makes him a more powerful force in the society then when they lived. (e.g. Oedipus, the Jews and the minority that can be blamed for the ills of the times)

**The Outcast** a figure who is banished from a social group for some crime (real or imagined) against his fellow man. The outcast is usually destined to become a wanderer from place to place. (e.g. some cowboys, Cain, the Ancient Mariner)

**The Creature of Nightmare:** a monster usually summoned from the deepest, darkest part of the human psyche to threaten the lives of the hero/heroine. Often it is a perversion or desecration of the human body. (e.g. werewolves, vampires, huge snakes, Frankenstein)

**Earthmother:**
symbolic of fruition, abundance, and fertility, this character traditionally offers spiritual and emotional nourishment to those with whom she comes in contact. Often depicted in earth colors with a large chest and hips symbolic of her childbearing capabilities. (e.g. Mother Nature, Mammy in Gone with the Wind)

**Temptress:** characterized by sensuous beauty, this woman is one to whom the hero is physically attracted and who ultimately brings about his downfall (e.g. Delilah, Guinevere)

**Platonic Ideal:** this woman is a source of inspiration and a spiritual ideal, for whom the protagonist or author has an intellectual rather than a physical attraction (e.g. Dante’s Beatrice)

**Unfaithful Wife:** a woman married to a man she sees as dull or distant and is attracted to a more virile or interesting man. (e.g. Guinevere, Madame Bovary, Anna Karenina)
Star-Crossed Lovers:
these two characters are engaged in a love affair that is fated to end tragically for one or both due to the disapproval of the society, friends, or family or some tragic situation

Damsel in Distress:
the vulnerable woman who must be rescued by the hero. She often is used as a trap to ensnare the unsuspecting hero. (Guinevere, Snow White, Sleeping Beauty)

"Seven Major Archetypes"

The Wise Old Man
The Wise Old Man (or Woman) is what Jung called a mana personality, a symbol of a primal source of growth and vitality which can heal or destroy, attract or repel. In dreams this archetype may appear as a magician, doctor, professor, priest, teacher, father, or any other authority figure, and by its presence or teachings convey the sense that higher states of consciousness are within the dreamer’s grasp. However, like the wizard or the shaman, the mana personality is only quasi-divine, and can lead us away from the higher levels as well as toward them. Jung himself enjoyed a life-long relationship with a mana personality of his own: he called him Philemon, and frequently passed his days talking and painting with him.

The Trickster
The Trickster is the archetypal antihero, the "ape of God", a psychic amalgam of the animal and the divine. Jung likened him to the alchemical Mercurius, the shapeshifter, full of sly jokes and malicious pranks. Sometimes seen as an aspect of the Shadow, the Trickster appears in dreams as a clown or buffoon, who while mocking himself at the same time mocks the pretensions of the ego and its archetypal projection, the Persona. He is in addition the sinister figure who disrupts our games, exposes our schemes, and spoils our dream pleasure. The Trickster, like the Shadow, is also a symbol of transformation: he is indestructible, changing his shape and disappearing and re-appearing at will. He often turns up when the ego is in a dangerous situation of its own making, through vanity, over-arching ambition or misjudgment. He is untamed, amoral, and anarchic.

The Persona
The Persona is the way in which we present ourselves to the outside world - the mask that we adopt in order to deal with waking life. Useful and non-pathological in itself, the Persona becomes dangerous if we identify with it too closely, mistaking it for the real self. It can then appear in our dreams as a scarecrow or a tramp, or as a desolate landscape, or as social ostracization. To be naked in dreams often represents loss of the Persona.

The Shadow (The Doppelganger -- German for ghostly double)
Jung defines the Shadow as "the thing a person has no wish to be". Everything substantial casts a shadow, and for Jung the human psyche is no exception: "unfortunately there can be no doubt that Man is, on the whole, less good than he wants or imagines himself to be". Jung identified the shadow as the primitive, instinctive side of ourselves. The more that we repress this side, and isolate it from consciousness, the less chance there is of preventing it from bursting "forth suddenly in a moment of unawareness" Even at best, "it forms an unconscious snag, thwarting our most well-meant intentions".

1 Source Unknown, but this is a direct excerpt from a previously published article
Jung credited Freud with drawing proper attention to this "abyss in human nature". Concealed under our civilized veneer, the Shadow resells itself in the selfish, violent and often brutal actions of individuals, communities and nations. It feeds on greed and fear and can be projected outward as the hate that persecutes and makes scapegoats of minority groups. In dreams, the Shadow usually appears as a person of the same sex, often in a threatening, nightmarish role. Because the Shadow can never be totally eliminated, it is often represented by dream characters who are impervious to blows and bullets, and who pursue us past every obstacle, and into the blind alleyways and eerie basements of the mind. However, it can also take the form of the brother or sister figure (the Biblical figure of Cain), or the stranger who confronts us with the things we prefer not to see and the words we prefer not to hear.

Because the Shadow is obsessional, autonomous and possessive, it arouses in us strong emotions of tear, anger or moral outrage. Yet Jung insists it is not evil in itself, merely "somewhat inferior, primitive unadapted and awkward". Its appearance in dreams indicates a need for a more conscious awareness of its existence, and for more moral effort in coming to terms with its dark energies, which otherwise pre\ upon and gradually overpower the conscious mind.

The Shadow does things in "the old say", as Jung put it; and we must learn to accept and integrate it because the unpalatable messages it gives us are often indirectly for our own good.

The Divine Child
The Divine Child is the archetype of the regenerative force that leads us toward individuation: "becoming as a little child", as it is expressed in the Gospels. It is therefore the symbol of the true self, of the totality of our being, as opposed to the limited and limiting ego which is in Jung's words "only a bit of consciousness, and floats upon an ocean of the (hidden) things". In dreams, the Divine Child usually appears as a baby or infant. It is both innocent and vulnerable, yet at the same time inviolate and possessed of vast transforming power. Contact with the child can strip us of the sense of personal aggrandizement upon which the ego so greedily feeds, and reveal to us how far we have strayed from what once we were and aspired to be.

The Anima and Animus (another kind of doppelganger or inner figure that can emerge from behind the shadow)
Jung's studies and clinical experience convinced him that we each carry within us the whole of human potential, male and female. The Anima represents the "feminine" qualities of moods, reactions and impulses in man, and the Animus the "masculine" qualities of commitments, beliefs and inspirations in woman. More importantly, as the "not 1" within the self, the Anima and Animus serve as psychopompi, or soul guides, to the vast areas of our unacknowledged inner potential.

Mythology represents the Anima as maiden goddesses or women of great beauty, such as Athena, Venus and Helen of Troy; while the Animus is symbolized by noble gods or heroes, such as Hermes, Apollo and Hercules. If Anima or Animus appears in our dreams in these exalted forms, or as any other powerful representation of man or woman, it typically means that we need to integrate the male and female within us. If ignored, these archetypes tend to be projected outward into a search for an idealized lover, or unrealistically ascribed to partners or friends. If we allow them to take possession of our unconscious lives, men can become over-sentimental and over-emotional, while women may show ruthlessness and obstinacy. However, once the process of individuation has begun, these archetypes serve as guides, taking the dreamer deeper and deeper into the realm of inner possibilities.

The Great Mother
The image of the Great Mother plays a vital role in our psychological and spiritual development. Its prevalence in dreams, myths and religion is derived not only from our personal experiences of childhood, but also from the archetype of all that cherishes and fosters growth and fertility on the one hand, and all that dominates, devours, seduces and possesses on the other.

Not only is the energy of the Great Mother divine, ethereal and virginal, but it is also chthonic (generated from the earth) and agricultural: the earth mother was worshipped as the bringer of harvests. Always ambivalent, the Great Mother is an archetype of feminine mystery and power who appears in many forms: at her most exalted
as the queen of heaven, at her most consuming as the Sumerian goddess Lilith, the gorgon Medusa, or the
witches and harpies prevalent in myth and folklore.

For Freud, however, the symbolic dream mother was far more a representation of the dreamer’s relationship
with his or her own mother than an abstract archetype. Freud observed in fact that most dreams involve three
people - the dreamer, a woman and a man - and that the theme that most commonly links the three characters
is jealousy. Freud believed that the dream woman and dream man most represent the dreamer’s mother and
father, and maintained that they symbolize aspects of the Oedipus and Electra complex from which men and
women respectively suffer. (In Greek myth Oedipus, unaware of his actions, slew his father and married his
mother: Freud saw this as symbolizing the early male sexual desire for the mother, and jealousy of the father.
Electra, similarly, desired her father and was jealous of her mother.)

The Hero’s Call

Joseph Campbell, author of The Hero with a Thousand Faces, believed that everyone has a hero;
someone who has sacrificed himself for the greater good and is often admired by others for an
accomplishment. Similarly, he believed that everyone has, within him or her self, the capacity to be a hero.
The hero, regardless of who he is, where he came from, or what language he speaks, must successfully pass
through several stages in his quest to accomplish something for the greater good. The hero often has a
supernatural lineage, perhaps a mother or father who is a god or has nobility. Many times a prophecy of
some type has foretold of the future hero’s birth and adventures. Many heroes live a secluded childhood
among humble people in a country setting. Importantly, heroes must travel through several universal
stages on their journeys to serve the greater good of society.

It is interesting to note that much of Campbell’s theory is based on Jung’s philosophy. Jung also believed that
the archetypal dreams involve magical journeys or quests and represent a search for some aspect of
ourselves. In fairy tales a young hero goes on a journey to a foreign land to discover himself and may slay a
dragon or rescue a beautiful maiden. A typical archetypal journey involves a night sea passage where the
hero is swallowed up and/or almost destroyed by a monster (Jonah & the Whale). The hero kills the monster
and escapes.

The Process of Individuation (the process of growing up)

According to Jung our dreams follow a pattern or an arrangement over a long period of time. This
pattern he calls the Process of Individuation, which is the process of growing up. In the pattern of growing
up there is an "organizing center" a nucleus that Jung calls the "self."

The Self:
• the source of our dreams
• the seat of our creative power

Three Stages of Growing up - Jung says that we grow up in three (3) stages which parallels the human
growth cycle, and, as you will see below, can be likened to the three (3) stages of Campbell’s hero’s journey.
1. The call - adolescence
2. Initiation - teen and adult
3. Transcendence - old age

Stage #1 - The Call:
• during this stage the maturing process begins
• some kind of shock occurs that makes one aware of the self. - symbols or motifs that represent this
  stage

Stage #2 - Initiation
- usually takes place during the teen years
- we separate from our parents
- This is the stage that the cycle of the hero myth is played out
- Jung says that unless we pass through this second stage the individual can’t really become an adult.
the function of the hero myth is to develop a person's awareness of his strengths and weaknesses in order to face life's problems
- the symbolic death of the hero symbolizes achieving maturity
- atonement with the father; the hero is reborn; he has symbolically become the father when he realizes what the father has been through.
- apotheosis: self-realization, self awareness
- symbols and motifs of the second stage

3rd Stage - Transcendence
- represents the period of transition in a person's life
- when the conscious and unconscious mind merges together
- when you realize your full potential as a person

**Stages of the Hero's Journey**

Even today, it is generally acknowledged that there are at least three (3) stages of the hero's journey:

<table>
<thead>
<tr>
<th>Separation</th>
<th>Initiation</th>
<th>Return</th>
</tr>
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<tbody>
<tr>
<td>Innocent World of Childhood</td>
<td>Freedom to Live</td>
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</tr>
<tr>
<td>Separation</td>
<td>Master of Two Worlds</td>
<td>Return</td>
</tr>
<tr>
<td>Call to Adventure</td>
<td>Rescue</td>
<td>Return</td>
</tr>
<tr>
<td>Refusal of Call</td>
<td>Magic Flight</td>
<td>Return</td>
</tr>
<tr>
<td>Supernatural Aid</td>
<td>Refusal of Return</td>
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**The Hero's Journey**

- **Separation**
  - Innocent World of Childhood
  - Separation
  - Call to Adventure
  - Refusal of Call
  - Supernatural Aid

- **Initiation**
  - Master of Two Worlds
  - Rescue
  - Magic Flight
  - Refusal of Return
  - Crossing First Threshold
  - Belly of the Whale

- **Return**
  - The Ultimate Boon
  - Apotheosis
  - Atonement to Recognition by Father
  - Meeting with the Goddess
  - nadir
  - Crucifixion
  - symbolic death/dismemberment
  - sparagmos
Explanation of the Stages

Campbell believes that the first of these three stages -- separation -- involves five (5) steps or factors.

- the call to adventure
- the refusal of the call
- a supernatural tool
- crossing of the threshold
- the belly of the whale

• The call to adventure is the first step of the hero’s journey. A herald who may come in the form of a beast or person usually announces this call. The herald is shrouded in mystery, and the hero is drawn to him. The herald marks the beginning of the journey for the hero; all that had meaning before is now forgotten. This is a death of the old life and the birth of a new one. The call, destiny summoning the hero, can come by a choice, a chance, by a blunder, or the hero can be forced into it. In the Babylonian myth “Gilgamesh,” the title character Gilgamesh is called to adventure as he searches for immortality after the death of his dear friend Enkidu. Enkidu, in a sense, is the herald for Gilgamesh. With Enkidu’s death, Gilgamesh enters into a new stage in his life as he sets out on the adventure to find eternal life. Because the herald calls the hero to unknown places and often an unknown world, we find superhuman deeds being performed, supernatural occurrences, and unimaginable torments. In order to avoid death and gain spiritual enlightenment, the hero must dive into this new world. In Star Wars, Luke receives his call to adventure when the sand creatures destroy his aunt and uncle’s farm and his old life is destroyed; he enters the realm of the Jedi knight. In Alice in Wonderland, the call is the rabbit. By chance the rabbit attracts the interest of Alice. When she begins to chase the rabbit into the hole, her adventure begins.

• The second step of this stage of the journey is the refusal to the call of adventure. This occurs when one does not accept the call to adventure or does not do so with all of his heart. He will then find himself plagued with problems. As Proverbs 1:24-27 says,” Because I have called and you refused...I will also laugh at your calamity; I will mock when your fear comes as desolation, and your destruction comes as a whirlwind; when distress and anguish come upon you.” It is often not the hero who outright refuses the call, but his companions who sometimes try to stop him. The refusal of the call signifies the denial of one’s fate to grow up and mature; it is an unconscious desire for things to remain the same. In some instances one can find that the hero is given a series of increasingly stronger pushes to force him along on his journey. Again, look at Gilgamesh’s friend, Enkidu. Enkidu travels with Gilgamesh to the Cedar Forest to attempt to kill Humbaba, but is reluctant to do so, “as for me, I do not choose to die, Enkidu continued... I am not ready to make that journey.” Enkidu’s reluctance to accept the call to adventure leads to his death.

• Once the hero has accepted the call to adventure, he soon finds that he has acquired a helpful and good supernatural aid. Often the spiritual aid is someone who has already completed a journey a similar to one that the hero is about to embark upon. The supernatural aid represents the kind, protective power of destiny and can also supply the tools and weapons the hero will require. This aid urges the hero on his journey and guides him when necessary. The aid has powers beyond the understanding of the hero and uses them to guide and sometimes protect the hero. However, it is up to the hero to complete the journey; if the spiritual aid helped the hero through every trial, the hero would not grow. Examples of spiritual aids are Obi Wan Kenobi in Star Wars. He has the “force” behind him and therefore has powers beyond those of Luke Skywalker. He helps and guides Luke on his journey, teaching him how to use the force. Gilgamesh had the same kind of spiritual aid; Shamash was a god and had powers beyond those of mere mortals. In the story of Cinderella, the fairy godmother is the supernatural aid, the wise old woman helps prepare Cinderella for the glorious ball.

• The next phase that the hero must pass through is the crossing of the threshold. It is at this point that the true hero is defined, for only those able to cross the threshold can be successful in the journey. Many give up at this point, for it is often one of the many difficult trials a hero is faced with during the journey. This stage marks the hero’s departure from his life to a new realm of understanding. This departure is absolutely necessary in order for the hero to advance often the point at which he enters adulthood. Every threshold has a guardian of it. The guardian warns of the dangers to come and marks the point of no return for the hero. In order to cross the threshold, the hero must get past the guardian and this involves an action by the hero. Such an action is a test of the hero’s abilities—if he passes the test, then he is capable of completing the journey ahead. If not, then the hero cannot complete the
journey. For Romeo, it meant leaving his friends after the costume party and entering the Capulet’s garden to see Juliet. By doing this he put aside the hatred that his family had for hers and continued on the journey to his new love. If he had not been able to move past the fact of the families’ feud and had not entered Juliet’s garden, neither Romeo’s or Juliet’s journeys would have continued.

• The final step in the first stage of the hero’s journey is called “the belly of the whale.” This is a time of self-reflection and sometimes even of self-doubt. It is also a period of almost self-annihilation, where the hero finds himself not believing in his ability to finish the journey. After a bout of self-doubt and finding his confidence, the hero embarks on a series of trials, learning as he goes along. Finally, he finds himself voyaging to the underworld to face his greatest fear. Luke was in the belly of the whale as he rescued Princess Leia from the trash compactor aboard the Death Star. This was the first time he had to act as the group’s leader and deliver them from danger. After accomplishing this, Luke began to realize that he could defeat the Empire.

According to Campbell, the second stage -- initiation -- also involves a series of steps, including:

- The Road of Trials
- The Meeting with the Goddess
- Woman as the Temptress
- Atonement with the Father
- Apotheosis
- The Ultimate Boon

• The Road of Trials: On the initiate’s quest, he is challenged both physically and mentally to his limits. He "moves in a dream landscape of curiously fluid, ambiguous forms, where he must face a succession of trials" (Campbell 97). These tests show whether he is growing and should become a hero (e.g. Psyche’s quest for her lost lover, Cupid). The road of trials may require the initiate to go "into the abyss" where he faces the ultimate danger or challenge. Facing the abyss is usually done alone. It is here where the initiate faces their greatest fear and must decide to give themselves over totally to the quest. "Slaying the dragon" becomes the fear that needs to be overcome. The initiate can fail because he has not grown enough or overcome some character flaw or simply due to fear. If fear prevents the initiate from succeeding, the remainder of his life can be bitter.

• The Meeting with the Goddess: The ultimate adventure, when the barriers have been crossed and the dragons have been slain, is represented as a mystical marriage of the triumphant hero-soul with the Queen Goddess of the World. It occurs at the nadir, the zenith, at the center of the cosmos, or within the deepest chamber of the heart. The mythological figure of the Universal Mother imparts the feminine characteristics of a nourishing and protecting presence while simultaneously representing the death of everything that dies, thus uniting the "good" and the "bad." The hero is expected to understand both aspects equally, thus purging his soul of infantile, inappropriate sentiments and opening his mind to the inscrutable presence which exists (e.g. the celebration of the Virgin Mary in the Feast of the Assumption).

• Woman as the Temptress: In addition to recognizing that woman is life (the preceding step), the hero is also expected to recognize the pure, pure soul recognizes the temptations posed by woman, as a symbol of life (e.g. Oedipus when he realizes that Jocasta is his mother as well as his wife).

• Atonement with the Father: "Atonement (at-one-ment) consists in no more than the abandonment of that self-generated double monster -- the dragon thought to be God (superego) and the dragon thought to be Sin (repressed id). But this requires an abandonment of the attachment to ego itself, and that is what is difficult. One must have faith that the father is merciful . . . the hero may derive hope and assurance from the helpful female figure . . . [W]ith that reliance for support, one . . . find[s] in the end, that the father and mother reflect each other, and are in essence the same" (Campbell 130-131). In atonement, the initiate is recognized by the father-creator; he is a new person at harmony with life and the world.

• Apotheosis: Completing the initiate’s self-discovery is the recognition of his own divination. He realizes that the sufferer within each of us is an androgynous divine being, and that the protecting father is every man we meet (e.g. in Christian Mass, God, through the power of the words of consecration, descends unto the bread and wine).

• The Boon: A gift or blessing is usually given to the hero based on his new skill and awareness. He may become stronger or richer, a better leader, a greater fighter, or enlightened spiritually. Upon returning
home, the hero must give the "boon" to the people. If the hero left on the quest to protect people from plague, drought, or famine, these disasters will be avoided because of the hero's successful journey and safe return. Other blessings can be wealth, prosperity, marriage, or childbirth.

The last stage of the hero's journey -- the return -- may or may not occur (i.e. does Holden Caulfield return?). If a hero succeeds in conquering his greatest fear, he returns to the society that he left a changed human being. The people of the strong-walled city of Uruk found Gilgamesh much changed when he returned from his voyage. Luke Skywalker had learned the power of the force and became more confident and at peace with himself. In The Great Gatsby, Nick was forced to come to the realization of who he really was only after the death of Gatsby. He then understood the shallowness of money and pretense. He returns home to the Midwest a changed man. All of the journey's stages are meant to mature and more fully develop the hero. The greater change is not only good for the hero, but for the people around him. It is much like Darth Vader said, "It is your destiny."

The hero's journey is symbolic of every person's quest for recognition and heroism. Modern tales involve the same types of characters as the myths and legends of long ago. We are drawn to this character who begins the journey just a common man yet works his inner courage and strength to answer the call to adventure, crosses over into new and frightening worlds, and finally learns something new about himself. The epitome of perseverance, he serves as a role model for all.

Types of Heroes

Throughout history, there have been attempts to classify heroes by certain characteristics. Homer, of course, has provided us with examples of epic heroes in both The Iliad and The Odyssey. Aristotle, considered the father of Greek tragedy, is credited with defining the "tragic" hero. And who can resist the romantic (and often tragic) heroes depicted in numerous stories, poems, and novels.

Epic Hero (Achilles and Hector in The Iliad)
- "a figure of great national importance"
- action involves heroic deeds in battle
- the gods take interest and active part in the actions of the hero
- his story is written in ceremonial style
- the setting is ample (involves a greater portion of the world)

Tragic Hero (Oedipus in Oedipus Rex; Brutus in Julius Caesar; think Aristotelian)
- must arouse pity and fear
- neither thoroughly good nor thoroughly evil (not perfect)
- falls from fortune to misery
- fall is due to "hamartia" - tragic flaw (often "hubris" - pride)

Romantic Hero (Othello; Cyrano)
- sees the world idealistically
- loyal to king and country
- pursues love and fights for his love
- admired by others for his bravery and cleverness

Joseph Campbell preferred not to classify heroes by types, believing that stories about heroes are deep and eternal. Rather, as noted above, in The Hero with a Thousand Faces, he identified both the archetype of the hero and the quest that the hero followed in many of the folk tales and myths of the world. This archetype and its journey were surprisingly invariant through many of the tales. Nevertheless, as you read a story, poem, or book, try to determine which characters are heroes, the type of hero they represent, and the heroic journey they undertake.

Carol Pearson, in Awakening the Heroes Within, expands the idea of the hero into twelve distinct archetypes, each of which can follow the hero quest. Pearson's heroic archetypes are described below. Perhaps you will discover more.
<table>
<thead>
<tr>
<th>Hero Archetype</th>
<th>Quest</th>
<th>Fear</th>
<th>Dragon/Problem</th>
<th>Response to Task</th>
<th>Gift/Virtue</th>
</tr>
</thead>
<tbody>
<tr>
<td>Innocent</td>
<td>Remain in safety</td>
<td>Abandonment</td>
<td>Deny it or seek outside rescue</td>
<td>Fidelity &amp; discernment</td>
<td>Trust, optimism</td>
</tr>
<tr>
<td>Orphan</td>
<td>Regain safety</td>
<td>Exploitation</td>
<td>Is victimized by it</td>
<td>Process and feel pain fully</td>
<td>Interdependence, realism</td>
</tr>
<tr>
<td>Warrior</td>
<td>Win</td>
<td>Weakness</td>
<td>Slay or confront it</td>
<td>Fight only for what really matters</td>
<td>Courage, discipline</td>
</tr>
<tr>
<td>Caregiver</td>
<td>Help others</td>
<td>Selfishness</td>
<td>Take care of it and those it harms</td>
<td>Give without maiming self or others</td>
<td>Compassion, generosity</td>
</tr>
<tr>
<td>Seeker</td>
<td>Search for better life</td>
<td>Conformity</td>
<td>Flee from it</td>
<td>Be true to deeper self</td>
<td>Autonomy, ambition</td>
</tr>
<tr>
<td>Lover</td>
<td>Bliss</td>
<td>Loss of love</td>
<td>Love it</td>
<td>Follow your bliss</td>
<td>Passion, commitment</td>
</tr>
<tr>
<td>Destroyer</td>
<td>Metamorphosis</td>
<td>Annihilation</td>
<td>Allow dragon to slay it</td>
<td>Let go</td>
<td>Humility</td>
</tr>
<tr>
<td>Creator</td>
<td>Identity</td>
<td>Inauthenticity</td>
<td>Claim it as part of the self</td>
<td>Self-creation, self-acceptance</td>
<td>Individuality, vocation</td>
</tr>
<tr>
<td>Ruler</td>
<td>Order</td>
<td>Chaos</td>
<td>Find its constructive uses</td>
<td>Take full responsibility for your life</td>
<td>Responsibility, control</td>
</tr>
<tr>
<td>Magician</td>
<td>Transformation</td>
<td>Evil sorcery</td>
<td>Transform it</td>
<td>Align self with cosmos</td>
<td>Personal power</td>
</tr>
<tr>
<td>Sage</td>
<td>Truth</td>
<td>Deception</td>
<td>Transcend it</td>
<td>Attain enlightenment</td>
<td>Wisdom, non-attachment</td>
</tr>
<tr>
<td>Fool</td>
<td>Enjoyment</td>
<td>Non-aliveness</td>
<td>Play tricks on it</td>
<td>Trust in the process</td>
<td>Joy, freedom</td>
</tr>
</tbody>
</table>


**Quest:** The quest that the hero archetype has set out on. The hero may not realize he is on such a quest until it is too late to retreat.

**Fear:** The fear that is usually the motivating factor for undergoing the quest (why else would the hero need to put himself at risk?). It is also the principal danger that lurks in the shadow of the archetype.

**Dragon:** In most quests, the hero soon meets his dragon -- the problem or obstacle of the quest—the opposition that must be overcome in order for the quest to be successful.

**Task:** The task that the hero must accomplish in order for the quest to be successful. Succeeding at the task is usually sufficient to overcome the dragon; however, failure to do so can lead to becoming what the hero fears most—his dark self, or shadow.

**Virtue:** Succeeding at the quest earns the hero these rewards of self... in addition to the hand of the princess, the castle, and the gold......
SYMBOLISM

Every story, according to critic Northrup Frye, is about a search for identity. That identity depends largely on the protagonist’s position (or lack of position) in society. A tragic story shows a person (such as Oedipus or Hamlet) moving from a socially integrated position to a socially isolated one, often death. A comic story often details a person’s move from social isolation (symbolized by poverty, lack of recognition) to social integration (wealth, status, married to one’s beloved). Eliza Doolittle from Pygmalion is an example of a comic character that rises socially.

Fiction in the western tradition draws on two major sources: ancient Greek literature and the Bible. Both sources are concerned with the preservation or restoration of society and with the individual hero as savior or social redeemer. Hamlet wants to redeem Denmark, Oedipus wants to save Thebes from the curse he unintentionally placed on it, and Shaw wants to erase class markers in English society.

The Natural Cycle

Day to night, spring to winter, youth to old age. These suggest all kinds of imagery:

\[
\begin{align*}
\text{light} &= \text{goodness} & \text{spring} &= \text{hope} & \text{girl} &= \text{innocence} \\
\text{darkness} &= \text{evil} & \text{winter} &= \text{despair} & \text{crone} &= \text{evil knowledge, impending death}
\end{align*}
\]

Northrup Frye argues that we associate images of spring with comedy; images of summer with romance; images of autumn with tragedy; images of winter with satire and irony. Note, however, that here “comedy” means a story of social unification; “tragedy” means a story of social isolation; and “romance” means a story in which the characters are larger than life and encounter wonders usually not seen in reality.

Often in literature, the author subtly weaves these images into the story. At the end of 1984, for example, a cold April wind kills the crocuses that ought to promise hope and renewal. Similarly, autumn leaves can symbolize an aging person, a dying society, or the onset of evil.

A character’s journey from innocence to experience is frequently symbolized by the protagonist’s journey from an idyllic world close to nature, to an urban world that has closed itself against nature. In the Bible, this is the journey from Eden through the desert of the fallen world to Heaven. Returns to the natural world are sometimes successful; sometimes the protagonist manages to bring the urban world into a new harmony with nature.

A symbol may represent good or evil, depending on its context. A tree is usually a symbol of life—but not if the author uses it as the venue for a lynching, or if it is turned into a crucifix. Here are some images and their most common symbolic meanings:
<table>
<thead>
<tr>
<th>black</th>
<th>protection, death, evil, mystery, power</th>
</tr>
</thead>
<tbody>
<tr>
<td>white</td>
<td>purity, innocence, cleanliness, holiness</td>
</tr>
<tr>
<td>red</td>
<td>passion, emotion, charisma, creativity, blood, life, courage</td>
</tr>
<tr>
<td>pink</td>
<td>innocence, childhood, feminine things</td>
</tr>
<tr>
<td>orange</td>
<td>projects needing a push, abundance, fall</td>
</tr>
<tr>
<td>yellow</td>
<td>cowardice, health, sun</td>
</tr>
<tr>
<td>green</td>
<td>growth, fertility, renewal spring, things that grow</td>
</tr>
<tr>
<td>blue</td>
<td>loyalty, protection, peace, calmness, and spirituality, sadness</td>
</tr>
<tr>
<td>purple</td>
<td>royalty, sacred things</td>
</tr>
<tr>
<td>brown</td>
<td>mother earth, friendship, strength</td>
</tr>
<tr>
<td>crescent moons</td>
<td>four seasons</td>
</tr>
<tr>
<td>eagle</td>
<td>strength, courage, clarity of vision</td>
</tr>
<tr>
<td>heart</td>
<td>true love, lasting love, and love for others</td>
</tr>
<tr>
<td>pineapple</td>
<td>welcome and hospitality</td>
</tr>
<tr>
<td>raindrops</td>
<td>water, great abundance, fertility</td>
</tr>
<tr>
<td>rosettes</td>
<td>good luck</td>
</tr>
<tr>
<td>scallops</td>
<td>ocean waves, smooth sailing in life</td>
</tr>
<tr>
<td>stars</td>
<td>protection against fires, good fortune, hope, love, fertility, harmony</td>
</tr>
<tr>
<td>sun wheel</td>
<td>warmth and fertility</td>
</tr>
<tr>
<td>tulips</td>
<td>faith, hope, charity, and trust in mankind</td>
</tr>
<tr>
<td>wheat</td>
<td>abundance and goodwill</td>
</tr>
<tr>
<td>garden</td>
<td>nature ordered to serve human needs; a paradise</td>
</tr>
<tr>
<td>wilderness</td>
<td>nature hostile to human needs</td>
</tr>
<tr>
<td>river</td>
<td>life, often seen as ending in death as the river ends in the sea</td>
</tr>
<tr>
<td>sea</td>
<td>chaos, death, source of life</td>
</tr>
<tr>
<td>flower</td>
<td>youth; sexuality; red flowers symbolize death of young men</td>
</tr>
<tr>
<td>country animals</td>
<td>ordered human society</td>
</tr>
<tr>
<td>predatory, wild animals</td>
<td>evil; threats to society</td>
</tr>
<tr>
<td>fire</td>
<td>light, life, or hell and lust</td>
</tr>
<tr>
<td>sky</td>
<td>heaven, fate, or necessity</td>
</tr>
<tr>
<td>bridge</td>
<td>link between two worlds; between life and death</td>
</tr>
<tr>
<td>time passing</td>
<td>hour glasses, sun dials, clocks, and scythes</td>
</tr>
<tr>
<td>rain and mist</td>
<td>uncertainty</td>
</tr>
<tr>
<td>dove</td>
<td>peace and forgiveness</td>
</tr>
<tr>
<td>butterfly</td>
<td>the soul, the resurrection of Christ</td>
</tr>
<tr>
<td>open book</td>
<td>Bible, prayer, one’s faith</td>
</tr>
<tr>
<td>roses</td>
<td>love</td>
</tr>
<tr>
<td>poppy</td>
<td>remembrance of the War Dead</td>
</tr>
<tr>
<td>ivy</td>
<td>friendship, faithfulness</td>
</tr>
<tr>
<td>laurel</td>
<td>victory</td>
</tr>
<tr>
<td>oak</td>
<td>strength of the family</td>
</tr>
</tbody>
</table>