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Heroes of Middle-Earth:

J. Campbell's Monomyth in J.R.R. Tolkien's *The Lord of the Rings* (1954-1955)

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Tutkielman tarkoituksena on selvittää päteekö Joseph Campbellin teoria monomyytistä (1949) kaikkiin sankareihin, jotka ovat Campbellin omien kriteerien mukaan sankareita vai pitääkö sankarin olla tarinan päähenkilö. Campbell on tutkinut myyttejä sekä satuja ja on todennut, että eri kulttuureista huolimatta kaikki sankarit käyvät läpi tietyt vaiheet sankarin matkallaan. Campbellin omasta tutkimuksesta poiketen materiaalina ei ole myytti tai kansansatu, eikä kaikki tutkittavat sankarit ole tarinan päähenkilöitä. Sen sijaan materiaaliksi valittiin J.R.R. Tolkienin teoksessa *Taru sormusten herrasta* (1954-1955) esiintyviä sankareita. Teos on kirjoitettu loppuun jo vuonna 1949, jolloin Campbellkin julkaisi teoriansa. Täten Tolkien ei ole voinut käyttää teoriaa hyväkseen kirjansa kirjoittamisessa. Kirjasta valittiin viisi sankaria, joista yksi on päähahmo ja muut neljä sivuhahmoja. Sankareita analysoidaan Campbellin monomyytti -teorian (1949) pohjalta.

Tutkielmassa annetaan ensin taustatietoja *Taru sormusten herrasta* -teoksesta ja sen luojusta, J.R.R. Tolkienista ja sen jälkeen paneudutaan monomyytti eli sankarin matka -teoriaan. Teoriaosuudessa käydään lyhyesti läpi sankarin matkan vaiheet, niiden soveltaminen ja Campbellin kriteerit sankareille. Analyysiosa on jaettu viiteen eri osaan, joista jokaisessa käsitellään yhtä henkilöahmoa. Analyysissä hahmon tarinaa vertaillaan Campbellin teoriassa oleviin sankarin matkan vaiheisiin ja tutkitaan löytyykö hahmolta kaikki tarpeelliset vaiheet.

Tutkimuksessa todettiin, että vaikka sivuhenkilöt saattavatkin toimia päähenkilön sankarin matkassa esiintyvinä airuina tai yliluonnollisina auttajina, heillä itselläänkin on mahdollista olla sankarin matka. Tämä edellyttää sitä, että hahmoista on tietoa riittävästi ja he täyttävät Campbellin asettamat sankarin kriteerit.

Asiasanat: hero, monomyth, hero's journey, Joseph Campbell, The Lord of the Rings, Tolkien, side character.

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1. INTRODUCTION

J.R.R. Tolkien's *The Lord of the Rings* (1995 [1954-55]; hereafter, LOTR) has been a subject for many articles, books and studies (in my thesis, I will refer to a few of them). LOTR tells a story of a battle between good and evil and of a hobbit whom fate throws in the middle of it all. I chose to study LOTR because the story appeals to me with its different themes and characters and the world it is all situated in. Even though many studies have looked at the heroes of LOTR, I have found only one study by Anne C. Petty (1979) that uses Joseph Campbell's theory of "the monomyth" or "The Hero's Journey" (the theory is called by two names) to look at the heroes of the book. Campbell's theory claims that all stories are fundamentally the same story in that they all have similar kind of basic phases in the journeys of their main heroes. Hence the name of the book in which Campbell introduces his theory: *The Hero with a Thousand Faces* (1966 [1949]). The theory sounded very interesting, which is why I wanted to test it.

The theory has been used as a blueprint for the movies *Star Wars* (episodes from I to VI) by George Lucas and for the Wachowski Brothers film *The Matrix* (Brennan 2001). Tolkien finally finished LOTR in the year 1949 (it was not published until the years 1954 and 1955), which was also the year that *The Hero with a Thousand Faces* was first published. This means that Tolkien could not have used Campbell's theory as a blueprint the same way that it has been used in *Star Wars* and in *The Matrix*. In addition to this, when Tolkien started to write the "sequel" in 1937 to the well-loved *The Hobbit - or There and Back Again* (published in 1937) he had no clear picture of what the adventure was going to be like. He feared that he had already used all his favourite motifs and said anything worth saying about the hobbits in his last book (Carpenter 1981: 29, letter 23) and found it hard to come up with something new (Carpenter 1981: 29, letter 24). The story itself took shape slowly while Tolkien was writing it and for some months he had no knowledge of how it was going to end nor did

he know for many years how long the book was going to be (Carpenter 1998: 217-241).

Campbell (1966) has shown that different mythological heroes (e.g. Cu-Chullain, Hercules etc.) have a Hero's Journey and I, too, intend to show that for Frodo as a non-mythological hero the Hero's Journey is to be found. Yet, all of Campbell's heroes are the main characters of the story, just like Frodo is. What I am interested to test is, do other heroes have a Hero's Journey as well or does the hero have to be the *main* character? The other characters in LOTR are also great heroes even though the story does not concentrate on their journey to the same extent as Frodo's. In addition to showing my analysis for Frodo's Hero's Journey, I will investigate whether it is possible to form the side characters' Hero's Journey as a whole. Some of these characters have been analysed by Petty (1979) using Campbell's theory as well, but I do not agree on her analysis in many points and my analysis will also be more extensive. Petty is not interested in testing Campbell's theory the way I am; her emphasis is on analysing the characters. My contribution to literature is to find out whether Campbell's theory can be used for minor characters (that fill his criteria for a hero) as well.

I have chosen four side characters for this thesis: Aragorn, Sam, Eowyn and Gandalf. I wanted each of these characters to be different in style and that is why one is a warrior, one is a servant following and helping Frodo, one is a woman, and one is a wizard. These were also characters that played quite big parts in the story, which helps me to find information about their deeds in the adventure. There were a few other characters that I could have analysed as well, but they might have been too much alike some of the characters I am already analysing (e.g. Merry, Pippin and Faramir).

In my analysis, I am going to look at how the stories of the different characters follow the three phases of the Hero's Journey - *Departure*, *Initiation* and *Return* - and the categories in them (describing in more detail the different stages the heroes typically go through) that Campbell has suggested in *The Hero with a Thousand Faces*. To make a comparison between the two books I will

be using Campbell's categories of the Hero's Journey and illustrating them with examples from LOTR. The categories in my thesis will not be in the exact order as Campbell had them in his book so that my analysis will follow the right order of events of the heroes' stories. I will also leave out those categories that do not occur in the character's story. This is because Campbell himself has remarked that the Hero's Journey is very flexible when it comes to the order of the stages or how many times they occur in the hero's journey (1966: 246). In addition, not all the stages happen to all heroes. Before analysing the side characters, I will concentrate on Frodo's Hero's Journey by first explaining what Campbell means by each category and then I will show instances from LOTR concerning Frodo that in my mind would correlate to those categories. I will explain the theory as I go along, as it is best understood with the help of examples. Then I will move on to analyse the side characters.

Before my analysis, I will also briefly try to explain what is fantasy literature, giving background as well to Tolkien's life and the writing process of LOTR, with a brief summary of LOTR and of Middle-earth, the world Tolkien created. Naturally, I will also give more detailed information about Joseph Campbell and his theory in order to make his ideas clearer to the reader.

2. FANTASY LITERATURE, TOLKIEN AND THE LORD OF THE RINGS

2.1 What is fantasy literature?

LOTR is one of the finest examples of fantasy literature, but the answer to the question "what is fantasy literature" is not easy to give. There are many different opinions as to what is seen as fantasy (especially among readers who have read extensively), but in this thesis I shall use the definitions of the authors in a book called *Fantasiaan monet maailmat* (The many worlds of fantasy [translation by author]). Sabine Wienker-Piepho defined fantasy as "the modern term for longer narrative texts which are similar to the folklore genre" (2004: 32 [translation by author]). Other authors stressed more the importance of the world of the book as an entity. Maria Ihonen (2004: 78) said that a book

can be defined as a fantasy book if the world of the book has plenty of supernatural things that express something; and Johanna Sinisalo (Sinisalo 2004: 14) defined fantasy by comparing it to fairytales. In her opinion, fantasy differs from a fairytale in the sense that it is a fairytale made exact: reality and entity together with a milieu that is both familiar and unfamiliar are the goals that the writer strives to achieve.

According to Maria Ithonen, there are three different types of fantasy. There is fantasy of a secondary world, like LOTR or Ursula Le Guin's Earthsea-series, where the events of the world do not take place in the same reality the readers live in. There is also second world fantasy, in which there is a gateway between the real world and the fantasy world, like in Alice in Wonderland, the Narnia Chronicles, or Peter Pan. In the third type, the world of the reader is opened to question by the secondary world of fantasy, as supernatural things keep leaking into the primary world. Examples of this include Mary Poppins and the Harry Potter-books, which are between the second and third type of fantasy. (Ithonen 2004: 82)

2.2 Tolkien's influence on fantasy literature

The importance of Tolkien's fantasy novels to fantasy literature is not very clear either. Fantasy literature had existed a long time before Tolkien. His biggest merit considering his influence is probably his popularity, especially nowadays, since LOTR has reached even more people as a hugely successful movie trilogy directed by Peter Jackson (released in 2001, 2002 and 2003). This is also how Tom Shippey (2000) explains Tolkien's importance. His views are based on a readers' poll conducted in Britain 1996 by Waterstone and BBC according to which LOTR was named as first of five of the greatest books of twentieth century in every part of Britain except for Wales (Shippey 2000: xx).

Tolkien's influence can also be seen in that fifty years after LOTR had been completed, Tolkien's books are still a standard by which other fantasy literature books are often judged. Tolkien has been an inspiration to many writers, who have used the concepts and ideas of fantasy that Tolkien had in

his novels. In an interview by White (2002), Shippey comments on the effects of Tolkien on modern fantasy: "The eagerness with which he was followed suggests that there was a suppressed desire for the kind of thing he did, but nobody before him quite knew how to do it, or thought it was allowed". Even though "Tolkien did not *invent* heroic fantasy...he showed what could be done with it" (Shippey 2000: xix; emphasis in the original) thus establishing the genre.

What was it that made Tolkien so special? Other writers have created entire worlds in their books too, but as far as I know, nobody before or after has gone to the extent Tolkien did - a view shared by Shippey (2000). Tolkien created a world called Arda that has its own history, mythology, creation, peoples, races, maps of different places, and even languages and calendar. In fact, he even made different calendars for Hobbits, Elves and Men (all different races of Middle-earth). Tolkien obsessed about details and this adds to the difficulty of other fantasy writers matching his achievement.

One of the examples of his eye for detail is "his use of narrative threads" (Shippey 2000: 325). By this Shippey is referring to among other things to how precise Tolkien was on how long it would take to ride a certain distance by a horse and what the moon would look like at a specific date. In LOTR, the phases of the moon are well reported everytime a character happens to gaze at the moonlit sky. Shippey also remarks that to his knowledge, "no contemporary writer has gone as far as Tolkien did in the creation of imaginary languages" (2000: 325), which is another very good example of why it is difficult to outshine Tolkien. Tolkien's education and passion as a linguist sets him apart from other fantasy authors also when it comes to his insertion of poems into LOTR (*ibid.*). In the following section I will concentrate more on Tolkien's background.

2.3 J. R. R. Tolkien

Tolkien's biographer, Humphrey Carpenter, tries to cover most aspects of Tolkien's life in his book (Carpenter 1998). Here I will be summarizing the information that he gives on the life of Tolkien.

John Ronald Reuel Tolkien was born on 3rd of January 1892 at Bloemfontein, South-Africa. After his father died in 1896, his family moved to England where they lived in Birmingham and for a short period in Sarehole Mills near Birmingham. From his childhood he acquired his love for country scenery and distaste for industrialization. In school he studied Greek, Latin, Old English, Icelandic, Welsh, Finnish and Gothic and he ended up creating languages on the basis of these languages, e.g. Quenya and Sindarin used by the Elves in his stories about Middle-earth and in many poems that mostly preceded the books. In fact, the books he wrote concerning Middle-earth were originally written for his own amusement to show how the languages he created developed during the centuries. In 1912 he went to Oxford, where he studied language and literature in the department of English. In 1916, Tolkien had to fight in World War I, but just after four months, he got trench fever and was sent back home. He became the professor of Anglo-Saxon at the University of Oxford in 1925. He was also very interested in different national epics such as Kalevala, Beowulf, and the two Eddas, Edda being "the name given to two Icelandic collections of early Scandinavian mythology" (Murphy 1998).

Legend has it that Tolkien was reviewing exams, bored, and among the papers there was a blank sheet to which he scribbled "In a hole in the ground there lived a hobbit". When writing these words he had no idea what a hobbit was or why he lived in the ground but they were later to begin the much loved story that was first published in 1937. *The Hobbit - Or There and Back Again*, (hereafter, *The Hobbit*) was an immediate success and its publisher, Stanley Unwin asked if he had any more similar material available for publication. Thus, Tolkien began writing LOTR of which the first and the second part, *The Fellowship of the Ring* and *The Two Towers*, were published in 1954 and the third part, *The Return of the King*, was published in 1955. Tolkien retired in 1959 from

his professorship but continued to write to the end of his life. He died the 2nd of September 1973.

Next, I will discuss the long, 12-year process of writing LOTR. The goal of this is to show that in addition to the fact that Campbell had not yet published his theory, Tolkien himself did not know how the story would shape up, which is to say that he did not plan the story very much before writing.

2.4 Writing The Lord of the Rings

Soon after the publication of *The Hobbit*, Tolkien was asked to do a sequel for the story, preferably something about the hobbits (Carpenter 1998: 183-184). As Tolkien started writing, he first intended to make Bilbo, the main character of *The Hobbit*, the main character again, but he soon realised that it would not do, because in the end of *The Hobbit* he had declared that Bilbo lived happily ever after (Carpenter 1981: 38). So he invented "Bingo" who was at first Bilbo's son and he decided to make the returning of the ring a motive for the story (Carpenter 1998: 195-186).

Tolkien then wrote of Bingo and his cousins going for a trip to the countryside and suddenly the story had a surprising twist as they met a terrible Black Rider looking for them (Carpenter 1998: 186). Carpenter explains that this was first of the many surprising twists that would turn the story into something "darker and grander" than the jolly *Hobbit* had been (*ibid.*).

After a break of some months from writing, Tolkien came up with the plot to destroy the Ring in a fire and led the hobbits into the inn at Bree (a village not far from their home). There the hobbits met a character that later became the human hero, Aragorn. At this stage Tolkien, like the hobbits, had no idea who Aragorn really was. The story achieved its final structure when he wrote of the hobbits going into Rivendell (a house of the Elves). Around those times Tolkien came up with the idea of Sauron taking over the world unless the Ring is destroyed. He also finally invented the name LOTR and somewhat later changed "Bingo" into Frodo because he no longer found it suiting "the serious nature" of the story that it had become. (Carpenter 1998: 188-189.)

From this point on, he still wrote LOTR for nine more years with several interruptions. The writing process sometimes was discontinued for nearly a year in 1940, or for many months as in 1943, or simply not making a lot of progress like in 1945 (Carpenter 1998: 194-200). He finally reached the end of the story sometime in the end of the year 1947 but then he took to revising the story again and as many times as it took him to be satisfied with it (Carpenter 1998: 203). It was finally finished in the latter part of 1949 (Carpenter 1998: 204) after which he still had to wait for a few more years to have it published. This was because Tolkien wanted to get *The Silmarillion* (a mythology of the world Tolkien created, published finally in 1977) printed as well. Tolkien felt that without it, LOTR would have been difficult to understand with all its allusions to the events and characters featured in *The Silmarillion* (Carpenter 1998: 207-212). However, he was not successful in getting anyone to publish *The Silmarillion*, so Tolkien thought that it was “better something than nothing” and in June 1952 agreed to have just LOTR published (Carpenter 1981: 163).

2.5 A summary of LOTR

Before telling anything about the plot or the characters in LOTR, I shall explain about the milieu of the story. LOTR, *The Hobbit* and *The Silmarillion* are all located in a place called Middle-earth, which is a continent in a world called Arda. *The Silmarillion* tells of the mythic past of Arda and Middle-earth and the events occurring in *The Hobbit* take place 60 years before the beginning of LOTR in a time that can be described as medieval. Arda is actually supposed to be the Earth we inhabit, but a very long time ago. This can be witnessed for example in the beginning chapter of *The Hobbit*, where the narrator says “I suppose hobbits need some description nowadays, since they have become rare and shy of the Big People, as they call us” (*The Hobbit* 1999: 4) and again in the Prologue of LOTR, where it is told that “Those days, the Third Age of Middle-earth, are now long past, and the shape of all lands has been changed; but the regions in which Hobbits then lived were doubtless the same as those in which they still linger: the North-West of the Old World, east of the Sea”

(1995: 2), probably meaning England. The books all include maps of Middle-earth, but as it was already said, the lands do not resemble any of the continents or islands of our time. However, many of the plants, animals, minerals, natural formations etc. can be found from our world as well (there are also some that have become extinct, even minerals). The climate works the same way it works in our world.

The Silmarillion, being a mythology, gives information of the creation of the world and of those responsible for it. The creator is called Ilúvatar and like in *Kalevala* (the Finnish national epic), the world was created by a song. Singing the melodies Ilúvatar had designed were the Valar, “offspring of his thought” (*The Silmarillion* 1999: 3). During the singing creation, one of the Valar, Melkor, wanted to increase “the power and glory assigned to himself” (*The Silmarillion* 1999: 4) by interweaving “matters of his own imagining” (ibid.) that were not in harmony with the theme of Ilúvatar into the song. This caused discord, but every time he tried that, Ilúvatar issued a new theme to bring harmony about again. “No theme may be played that hath not its uttermost source in me, nor can any alter the music in my despite. For he that attempteth this shall prove but mine instrument in the devising of things more wonderful, which he himself hath not imagined” (*The Silmarillion* 1999: 6). After the world was created, Ilúvatar gave permission for those who wanted to leave him and descend to Earth on the condition that “their power should thenceforward be contained and bounded in the World, to be within it for ever, until it is complete, so that they are its life and it is theirs” (*The Silmarillion* 1999: 10).

The world had another meaning than just being beautiful, for Ilúvatar created it as a place for the Children of Ilúvatar that were “conceived by him alone...none of the Ainur [Valar, see glossary] had part in their making” (*The Silmarillion* 1999: 7). The Children of Ilúvatar are elves and men and as soon as Melkor perceived them, he wanted to be their master and also the master of the Earth. As he told this to the other Valar, they said that he had not laboured for it any more than the others and this caused strife between Melkor and the other Valar. When the other Valar began their work to shape the world ready

for the Children of Ilúvatar to arrive, Melkor cast down the mountains they made and raised up the valleys they delved. Although nothing became exactly the way the other Valar had envisioned, the Earth nevertheless became fit for the Children of Ilúvatar to live in.

The biggest theme in LOTR is the battle between good and evil. In my opinion, all other themes, such as nature versus industrialisation, not despairing, fighting for freedom to the last, are just subthemes of the major theme. Melkor represents evil in Arda. Evil has often been a visible actor in the events of Middle-earth, unlike good that more or less counts that "*oft evil will shall evil mar*" (LOTR 1995: 581; emphasis in the original) as is the case even in LOTR. This means that good usually just waits for evil to undo itself. Melkor was separated from Arda a long time ago, but his greatest servant, a Maia (the Maiar are spirits who serve and help the Valar) called Sauron, continued to try to enslave the peoples of Middle-earth. He is the one who made the One Ring, which is a very important element in LOTR. Sauron " 'let a great part of his own former power pass into it so that he could rule all others' " (LOTR 1995: 50) and therefore it can be a powerful but corruptive tool in the hands of people, who have enough power to wield it. The Ring tempts everyone to take it and it has a mind of its own, but the Ring wants only one thing and that is to get back to Sauron. The Ring has also the power to make its user invisible. Everybody thought Sauron was destroyed in a battle nearly 3000 years ago before the beginning of *The Hobbit*, but since his Ring endured with Sauron's power, so did he. In the beginning of *The Fellowship of the Ring* Sauron has returned and has begun seeking the Ring and has learned that it has become a possession of one Frodo Baggins.

Before continuing telling more about the plot of LOTR, I shall tell about the persons and races in LOTR. There are different races in Middle-earth and they can be divided in two: the Free peoples and the others that are corrupted by evil and work for it. Elves, Men, Dwarves, Ents and Hobbits belong to the free peoples and Orcs, Goblins and (Cave) Trolls are in the service of evil. Another

essential difference between good and evil in the novels situated in Middle-earth is that evil cannot create anything new; it can only corrupt and in this way make slaves for its service. Thus, orcs and goblins are corrupted elves, and trolls are corrupted ents. Even though it is said in LOTR that “nothing was evil in the beginning. Even Sauron was not so” (1995: 261), the inability of the races in service of evil to choose good is explained by Kocher (1973: 71) saying that orcs “have been conditioned to will whatever Sauron wills”. Naturally, not all men have chosen good either; some work for evil. The freedom of choice is also a big factor in the battle between good and evil: evil does not tolerate freedom of choice but wants to force everybody under its dominion, when one of the most important things in the nature of good is the freedom of choice – for example the freedom to choose good (Harvey 1985 and Kocher 1973).

I shall first briefly describe each race of the Free peoples. The oldest of those races are elves, who are usually taller, slimmer and more beautiful than humans. They are immortals who look young and who can die only due to violence or if they no longer desire to live. Hobbits are from 60 cm to 120 cm and they often are slightly fat and have big hairy feet. The Hobbits can be compared to simple English country folk. Dwarves are much shorter than men, but taller than hobbits. They live in caves and their passion is to craft beautiful things out of jewels and precious metals. They are strong and sturdy and they usually live 200-400 years. Ents look like trees that can walk and talk. They herd trees and have the life span of a tree.

The races that were created by evil cannot, unlike the other races mentioned in the list, bear sunlight with a small exception to the Uruk-hai that were created by Saruman for that special purpose by crossing goblin men with orcs. Orcs are muscular, roughly human-sized and very ugly. They are also easy to anger and this often results in someone being slain, for the orcs do not have a very organized society or any respect for others’ lives. Goblins are considered to be a kind of orc that differ from the above description by their size; they are smaller than orcs. Trolls are enormous; they can be easily over 3 meters tall.

They are often used by the orcs as slaves to do things that require a lot of strength.

Finally, other creatures also come up in the story. The maiar as partly divine spirits can take any form they like. In addition to Sauron, also Gandalf, Saruman and Balrogs are maiar. Gandalf and Saruman both have taken human forms, Sauron is described only as a lidless eye rimmed with fire, and balrogs look like something what we would call a demon made of fire and shadow. Eagles play an important part many times during the adventure. They are much bigger than the eagles in our world for they can carry humans on their backs and they are very wise as well.

Here I shall give a little background knowledge for the characters that come up in the summary in order for it to become understandable and I will tell more about the characters that I am analysing and of the people important for their stories in chapter 2.6. The main character in LOTR is Frodo Baggins, a hobbit. Other important characters belong to a group that accompanies Frodo on his quest. This group is known as the Fellowship of the Ring and it is made of nine volunteers: Aragorn, Boromir, Legolas, Gimli, Gandalf and four hobbits, Frodo being one of them and his friends being the other three. Both Aragorn and Boromir are human. The identity of the previous is known only to a few: he is the heir to the throne of the Kingdom of Gondor that has had no King for almost a thousand years. Boromir is the son of the Steward of Gondor, which is the title for the man who rules in the place of the king while waiting for his return. Gandalf the Grey and Saruman the White are from the order of *Istari* or "Wise Ones" that are often called wizards. Saruman is the head of the order. Legolas is an elf of the woodland realm of Mirkwood and although Elves and Dwarves usually detest each other, Legolas and Gimli, who is a dwarf, become the best of friends. Gollum is a creature that had the Ring for nearly 500 years before he lost it, and because of this he cannot live without it anymore. He wants the Ring back.

Now I will summarize the plot of the adventure. The book is a sequel to *The Hobbit* in which Bilbo, a Hobbit of the Shire, finds a ring that can make him invisible. In the beginning of LOTR, Gandalf finds out that this ring is the One Ring that belongs to the Dark Lord Sauron, who could doom all the lands into a second darkness and slavery if he gets hold of this Ring once more.

Frodo, Bilbo's cousin and adopted heir, received the Ring from him before all this was found out. Gandalf the Wizard, who knows exactly how dangerous the Ring really is, urges Frodo to leave his home, the Shire, for its and his own good. Thus Frodo, accompanied with his three best friends, Sam, Merry and Pippin, leaves on a journey full of peril as they try to reach Rivendell, one of the last havens of the world that is now in the brink of war; the battle between good and evil is about to begin once more. On the way they already meet many perils and receive assistance from many people, Aragorn, then known as Strider, among them.

In Rivendell, a council is held at which it is decided that the Ring must be destroyed. This can only be done by casting it into the fires of Mount Doom, a volcano that is situated in Mordor, the land of the Dark Lord. It is a place full of danger and it is extremely hard to enter. Frodo volunteers to accept the Quest and others volunteer to help him fulfil it. There are nine volunteers and they are called the Fellowship of the Ring.

The nine companions leave towards Mordor and on the way Gandalf the Wizard, the one that was supposed to know the most about the whole Quest, falls into a dark abyss of Moria (a huge deserted mine that the dwarves used to inhabit). The Fellowship of the Ring soon breaks apart as Boromir tries to take the Ring from Frodo, who then decides to leave for Mordor with his most trusted friend and servant, Sam. Boromir regrets his deed and as a band of Uruk-hai sent by Saruman, who has turned evil, try to kidnap the hobbits, he valiantly fights back but is defeated and dies. He is not able to save Merry and Pippin, who are taken prisoners by the Uruk-hai. Aragorn, Legolas and Gimli follow Merry and Pippin in order to save them.

Slowly, the roads of Aragorn, Gimli, Legolas, Merry, Pippin and Gandalf who is returned back to life by the Valar to finish his task, lead to Minas Tirith, the capital of Gondor, to fight against the troops of Sauron. Sauron loses the battle, but not yet the war. To give Frodo, who has managed to get to Mordor with the help of Sam and Gollum, a chance to accomplish his mission, Aragorn gathers all the men he can to make a last stand outside the Gates of Mordor. The idea is to draw the Eye of Sauron away from his own country so that he would not see the peril of losing his precious Ring with all his powers tied to it until it is too late. Their gamble is not for nothing since Gollum accidentally destroys the Ring by dropping with it into the lava of the mountain. With the Ring, goes all of Sauron's power and his armies are destroyed, when Sauron's will is not there to command them anymore. Frodo and Sam are saved by the Eagles that carry them away before the whole mountain explodes. Aragorn is crowned king and the hobbits leave for home, where they still have one last battle to fight in order to save their beloved Shire from the hands of Saruman's men. The story ends as Frodo, Bilbo, Gandalf and a few others leave Middle-earth to go to Valinor, the land where the Valar dwell and where nobody ever dies.

2.6 The storylines of Frodo, Aragorn, Sam, Eowyn and Gandalf in LOTR

2.6.1 The storyline of Frodo

The storyline of Frodo incorporates nearly all of the others. Frodo Baggins's story begins when he inherits the Ring and all of Bilbo's possessions when Bilbo leaves the Shire, the homeland of the Hobbits. Nearly twenty years later, Gandalf reveals that Bilbo's ring is actually the One Ring and that Sauron has found out the name of Baggins, which means that the Ring is no longer safe in the Shire. Gandalf himself has to meet with his colleague, Saruman, but means to join Frodo later. Frodo leaves his home with his servant, Sam, and his two cousins Merry and Pippin. While still in the Shire, they come across Ringwraiths (a.k.a Black Riders, see also glossary), who were sent by Sauron to capture the Ring and kill the one that carries it. Frodo and his friends get away

from them and decide to leave the Shire by going through the Old Forest. There an old tree (that can move) would have killed Merry and Pippin had the Hobbits not had help from Tom Bombadil. He helps them from another tight place as well as they get trapped by a Barrow-wight.

After they leave Tom Bombadil, they arrive at Bree, where they soon meet Aragorn. He helps them to evade the Ringwraiths as they make their way to Rivendell. He does not completely succeed in this, since Frodo is stabbed by one of the Ringwraiths and nearly dies because of this. Aragorn and the hobbits escape and Frodo is chased by the Ringwraiths into the borders of Rivendell, where they are safe. In Rivendell, Elrond (see glossary) cures Frodo's wound and they meet the people who are about to become the Fellowship of the Ring, accompanying Frodo as far as they can on the way to Mordor to destroy the Ring.

After the loss of Gandalf in the mines of Moria, the rest of the Fellowship journeys into Lothlórien, where they meet the Lady of the Wood, Galadriel. As an elf, she has abilities men usually do not have. She can see into the minds of Frodo's companions and Frodo himself, too, and she uses this to discover whether the hearts of the Fellowship are true to the Quest. The Fellowship passes her test and as they leave Lothlórien, she gives them gifts to aid their journey.

The Fellowship breaks when the Uruk-hai capture Merry and Pippin. After this, Frodo and Sam try to reach Mordor by themselves. They meet Gollum on the way and Frodo makes him promise that he will show them the way into Mordor. Gollum leads them to a cave through which one can enter to Mordor, but does not warn the hobbits of the huge flesh-eating spider that lives there. With the help of Sam, Frodo avoids being eaten by it and when he is kidnapped by the Orcs, Sam helps him to get away again. When they reach Mount Doom, Sam has to carry Frodo up the mountain, because Frodo has no more strength left in him; the Ring had become heavier and heavier and had grown on his mind the closer to Sauron they got. Inside Mount Doom, Frodo finally is free to destroy the Ring, but decides not to: the Ring has corrupted

him and he claims the Ring as his own. This causes Gollum to snatch it from him, biting off Frodo's ring finger, and then accidentally falling into the fires below thus killing himself and destroying the Ring.

Frodo returns home, but the injuries he got on his journey and his own failure (that nobody except Sam knows) to accomplish his Quest, trouble him. He leaves for Valinor, where his wounds may be healed.

2.6.2 The storyline of Sam

The storyline of Sam is the same as Frodo's for a long period of time, but when the hobbits return to the Shire, Sam, Merry and Pippin help to free the Shire and Frodo is more of a bystander. After the Shire has been freed, Sam marries Rosie Cotton and has many children with her. He uses Galadriel's gift to revive the Shire and also becomes the Mayor. As someone, who too has carried the Ring, Sam is permitted to go to Valinor, but he leaves years later than Frodo does.

There are, however, some differences in Sam's storyline compared to Frodo's. These take place already before returning to the Shire, when they first enter Mordor. In the spider's cave, Sam abandons Frodo by himself for a while as he wreaks his vengeance upon Gollum whom Sam does not understand the way Frodo does. During his fight with Gollum, the spider, Shelob, stings Frodo. Sam, thinking his master is dead, fights and harms Shelob – a deed that no one has ever done to her – and then takes the Ring from Frodo and abandons him when he hears orcs coming to see what all the noise was about. Sam realises his terrible mistake in presuming his master dead when he hears the orcs saying that Frodo is alive. Sam puts the Ring on (this makes him invisible) to follow the orcs carrying Frodo. When the Ring tries to tempt him, he realizes that what the Ring offers him is too much for him and that he is satisfied to be who he is. He enters the Orc fortress and easily rescues Frodo for there is only one orc left alive after the orcs had fought each other. After Sam finds Frodo, he gives him the Ring back, demonstrating his strength also in never again wanting to possess the Ring.

2.6.3 The storyline of Aragorn

Aragorn's storyline has its beginning in the appendices of the book. It is told there that after Aragorn's father died, Elrond Halfelven, the Lord of Rivendell, took the place of his father and came to love him as his own son. At the age of twenty Aragorn learned that he really is the King of Gondor and Arnor. The day after he had heard who he really was, he met Arwen Evenstar, daughter of Elrond, and they fell in love with each other. Elrond did not approve of it and he said he could only marry his daughter when he became King. Aragorn accepted, left Rivendell and made many perilous journeys fighting in the cause against Sauron and gaining more wisdom. He also met Gandalf on his journeys and it was him that asked Aragorn to keep an eye for the hobbits after he left to see Saruman.

In Rivendell, Aragorn joins the Fellowship meaning to help to destroy Sauron once and for all. His plan to go straight to Minas Tirith fails when Merry and Pippin are captured by the Uruk-hai, and he cannot leave them to be tortured. Following the Uruk-hai with Gimli and Legolas into the kingdom of Rohan, they meet Riders of Rohan, whose leader, Éomer, tells them, how they had just come from killing orcs near Fangorn forest. Aragorn, Gimli and Legolas go to Fangorn forest to try to find the hobbits, but there they meet Gandalf. After Gandalf has assured them that Merry and Pippin are all right, the four journey to meet the king of Rohan. Gandalf cures the king from the grip of Saruman and they leave to face Saruman's troops in a battle in Helm's Deep. Aragorn helps the people of Rohan win the battle and then they journey to Saruman's fortress, Isengard, which has been destroyed by the Ents. As Gandalf gives Saruman one last chance to regret his deeds, his henchman, Wormtongue, throws them with a *palantír*, which is a round orb through which one can communicate with other *palantírs*. Gandalf takes it to safety and they leave. On their journey back to Edoras, Aragorn is joined by the rest of the Rangers, whose leader he is and Gandalf gives him the *palantír* since it is Aragorn's birthright. In Helm's Deep, Aragorn uses the *palantír* to declare

himself to Sauron as the heir of Isildur and to make him think that he has the Ring. Aragorn then journeys through the Paths of the Dead to gather the dead souls, who haunt it, to fight for him as the heir of Isildur making them live up to their ancient oath (to fight for Isildur) thus giving them a chance to have peace.

Aragorn and his troops arrive at Minas Tirith in time to turn the battle to their victory. He then decides to go face Sauron at the Gates of Mordor for Frodo's sake. After they succeed in destroying Sauron, Aragorn is crowned King of Gondor and he is able to marry Arwen.

2.6.4 The storyline of Éowyn

Éowyn is the niece of the King of Rohan and she comes first up in the story when Aragorn, Gandalf, Gimli and Legolas arrive at Edoras, the capital of Rohan. She falls in love when she sees Aragorn's lordliness and as Aragorn leaves for the Paths of the Dead, she is sure he goes to his death. She pleads with Aragorn to take her with him, but Aragorn will not. She then decides to seek glory and death from the battlefield and she disguises herself as a man and rides with the Rohirrim (the people of Rohan) to the battle against Sauron's troops in front of Minas Tirith. When his uncle is trapped under his horse in the battle, Éowyn stays to defend him. She is faced with one of the Ringwraiths, the Witch King of Angmar, who "no living man can hinder" (LOTR 1995: 823), meaning that it is told that no living man can kill him. Éowyn then reveals that she indeed is no man, but a woman and with help from Merry, she slays him. This wounds Éowyn mortally and she is carried into Minas Tirith, where she is later cured by Aragorn.

After Aragorn and Éowyn's brother, Éomer, and all those who could, had ridden to the Gates of Mordor, she still had not found peace and would have chosen a death in battlefield rather than doing nothing worthwhile until she met Boromir's brother, Faramir. He fell in love with her and told her he did *not* love her out of pity but because he valued her as herself. This is what Éowyn has been waiting for and she falls in love with Faramir and marries him.

2.6.5 The storyline of Gandalf

Like Aragorn's, the beginning of Gandalf's story in Middle-earth can be found from the appendices, where it is told that the *Istari* arrived in Middle-earth around 2000 years ago before the beginning of LOTR and that they "were messengers sent to contest the power of Sauron" (LOTR 1995: 1059). There is quite a lot of information about the doings of Gandalf before he appears in *The Hobbit* and he is present already in the very beginning of LOTR.

After Gandalf notices how Bilbo has not aged at all since he acquired the Ring and how he has a hard time giving up the Ring to Frodo, Gandalf begins to suspect that Bilbo's ring maybe something more than just a magic ring. He spends years investigating and finally he is convinced that Frodo's ring might actually be the One Ring. He visits Frodo to make the test that confirms his doubts and after advising Frodo to make arrangements to leave the Shire, he goes to see Saruman, not knowing that Saruman has turned evil. Saruman captures Gandalf but he manages to escape. He goes looking for Frodo, who has already left the Shire and on the way Gandalf battles against the Ringwraiths. He arrives into Rivendell a little before Frodo. In the Council of Elrond, Gandalf announces that he will go with Frodo and is so made part of the Fellowship.

In the mines of Moria, Gandalf battles a balrog and falls into an abyss with him. When they finally reach the bottom, they continue fighting and Gandalf chases the balrog all the way up to the highest peak of the mountain, where he finally slays the balrog but is also slain himself. He claims he is brought back to accomplish his task and promoted to Gandalf the White. He then helps the Rohirrim to defeat Saruman's forces and gives Saruman a chance to repent his deeds. After Wormtongue throws the *palantír*, Gandalf takes it for safe keep, but Pippin manages to take it to look at it better. Sauron finds out where the hobbit is and thinking that this is the hobbit with his Ring, he sends one of his Ringwraiths after him. Gandalf and Pippin flee to Minas Tirith on Gandalf's horse, Shadowfax.

In Minas Tirith, Gandalf helps to defend the city and later on, he goes with Aragorn to the Gates of Mordor. He is the one who calls for the Eagles to go with him to save Frodo and Sam from the exploding mountain. After Sauron is destroyed, Gandalf's task is done and he eventually leaves for Valinor with Frodo, Bilbo, Galadriel and her husband, Celeborn.

Now that I have introduced fantasy literature as a genre and given information on both Tolkien and his creations, which I shall later analyse, I will move on to tell more about the instrument of my analysis, Joseph Campbell and his theory, the monomyth.

3. JOSEPH CAMPBELL'S THEORY: THE MONOMYTH

Joseph Campbell was born in New York 26th of March 1904 and died in Honolulu 30th of October 1987. When he was a student in the University of Columbia, he read some of the legends of King Arthur and found similar kinds of themes and motifs that occurred as well in the stories of Native Americans that he had read as a child. Later in his life, he got acquainted with the theories of two renowned psychologists, Sigmund Freud and Carl Jung and the literary classics of Buddhism and Hinduism. (Joseph Campbell Foundation 2006.)

Campbell's theory of 'the Monomyth', a term he borrowed from James Joyce, was built on the work of a German anthropologist, Adolf Bastian. He was the one to first develop the idea of all myths having the same "elementary ideas". In Jung's theory these are called "archetypes", which he says we all understand unconsciously. By this he suggests that all humans have innate in them a model to tell them what a "hero" or a "quest" is. (Brennan 2001.)

Campbell used the ideas of Jung's theory of archetypes to find "the common underlying structure behind all religion and myth" (Brennan 2001). In the theory that he calls the "Hero's Journey" or the "Monomyth", he argues that all stories, or rather, all heroes, are fundamentally the same, hence the name of the book *The Hero with a Thousand Faces*, where he introduced the idea providing

examples of myths from cultures all over the world and history (Campbell 1966).

Joseph Campbell was writing after the Second World War. He admits the differences between hero myths and then stresses that his book nevertheless concentrates on the similarities in the hope of showing people that we are essentially the same. He wanted to improve “human mutual understanding” (Campbell 1966: viii) and he tries to do this by asking “Why is mythology everywhere the same, beneath its varieties of costume?” (Campbell 1966: 4). Segal (1987: 101) says that Campbell’s “answer is psychological: myths are the same because the mind, which creates them, is.” Essentially, what Campbell is trying to say, is that the myths and fairytales tell something of our subconscious. According to his theory (1966), the reason, why certain features in fairytales and myths are so common around the world, is that our minds are so alike to each other, even though we have such a multitude of different cultures.

3.1 Explaining the theory

The hero Campbell talks of can be either male or female, but Campbell uses the word ‘he’ in referring to the hero and I shall follow his lead on this.

Campbell divides his theory into three sections or phases. The first major phase is *Departure* where the hero begins his journey from the “world of common day into a region of supernatural wonder” (Campbell 1966: 30). The following phase is *Initiation* in which the hero has to go through many trials in order to get what he has come to claim. The phase ends with the hero’s success. The last phase is called *Return* and in this phase, the hero starts his journey home bringing with him whatever boon he has secured on his journey to bestow it “on his fellow man” (Campbell 1966: 30). Each phase is divided into several different stages and I shall discuss them next.

3.1.1 The phases of the Hero's Journey: Departure, Initiation and Return

The first phase, *Departure*, is divided into five different stages. The first stage is called 'The Call to Adventure'. In this stage the hero receives his call to the adventure via a herald, who represents "the power of destiny" (Campbell 1966: 52). Answering the call often means going into a strange, even mystical or fairytale-like environment, but the hero can also refuse the call. In fact, 'Refusal of the Call' is the second stage, which not all heroes go through but even the ones that do, end up answering the call in the end. This is because after the call is given, everyday life does not taste what it used to. The third stage is called 'Supernatural Aid' in which the hero meets someone, who gives him magical items or advice to aid him through their journey. This helper can also act as a guide to the hero. In the fourth stage, called 'Crossing the First Threshold', the hero steps over into the unknown - something that normal people are "more than content" (Campbell 1966: 78), even proud to avoid doing - that is guarded by something that tries to stop the hero from entering. The fifth and last stage of the *Departure* is called 'The Belly of the Whale'. In it the last stage has ended with the hero not conquering or conciliating the creatures in the threshold of the unknown and dying instead. This does not necessarily mean really dying: for this stage Campbell gives the Little Red Riding Hood being swallowed by the wolf as one famous example. However, it may also mean that the hero dies and is born again. Although it sounds like a Christian idea, it is actually a common motif around the world. The first phase ends with the hero emerging from "the belly of the whale", which symbolises rebirth. (Campbell 1966.)

The second phase is divided into six different stages the first one being 'The Road of Trials'. The hero is faced with many ordeals through which he gets by using the magical items or advice given to him by the helper he met earlier. He may also meet agents of the helper, who aid him as well. His last ordeal is called the 'supreme ordeal' after which the hero receives his reward of sacred marriage, atonement with the father, apotheosis or the elixir (the boon). The hero may also receive all of these. The second stage is 'The Meeting with the Goddess' in which a "mystical marriage" takes place "after all the barriers and

ogres have been overcome" (Campbell 1966: 109). If the hero is a female, the male god "descends to her and conducts her to his bed – whether she will or no. And if she has shunned him, the scales fall from her eyes; if she has sought him, her desire finds its peace" (Campbell 1966: 119). The difference for different sexes here is that to the male hero the "mystical marriage" represents the hero's total mastery of life while to the female hero it represents being mastered. The next stage is called 'Woman as the Temptress'. In this stage, the hero is tempted to step away from his path, which would mean the abandonment of the quest. The fourth stage is called 'Atonement with the Father'. Atonement means the "coming together of forces and events anticipated throughout the journey of the quest" (Petty 1979: 55). In this stage the hero either defeats his "father" (i.e. a father figure) and takes his position or in some way earns the trust of his father. The fifth stage is called 'Apotheosis', which means becoming divine. One part of this is connected to becoming androgynous; the male hero finds his female side or the female hero her masculine side and thus making the hero more than a man or a woman. Campbell gives the Creation of Man from the Bible as an example explaining that when God created man in his own image, he created man as male and female. Also, as Segal (1987: 5) explains, in this stage, the hero learns that he already is what he started to look for in the first place. This can sometimes be represented as something so concrete as the boy who goes to find a king, is revealed to be the king's heir himself. The last stage in the second phase is called 'The Ultimate Boon', where the hero is either blessed by the gods or steals what he wants and therefore has to escape.

The third and last phase has six stages as well. In the first one, 'Refusal of the Return' the hero who has now received his boon, must return with it to bring it to his people, nation or world. However, many heroes may decline to accept their responsibility at first. The second stage, 'The Magic Flight', happens to the heroes that have stolen their boon and thus made the boon's previous owners angry. The hero must escape to return back home. Naturally, a hero who has acquired what he has come for with the blessings of the gods has their good

will all the way back home and thus does not go through this stage. The third stage in this phase is called 'Rescue from Without'. Sometimes the hero may need outside help to return to his community to bring the boon. As one example of this Campbell mentions Little Red Riding Hood being rescued from the belly of the wolf by the hunter. The fourth stage is called 'The Crossing of the Return Threshold'. The problem of the hero in this stage is how to tell the people in the real world the things the hero has learned in his travels. The hero's problem is how to remain what he has become when everybody else are still the same. The title of the fifth stage, 'Master of the Two Worlds', means that the hero is able to freely cross the border between the two worlds: the "real" one and the mystical one. He belongs to them both. The Hero's Journey ends in 'Freedom to Live', which signifies the peace and prosperity and salvation that the hero brings with him from his quest. It is the 'happy ending' of the story. (Campbell 1966.)

3.2 Applying Campbell's formula to LOTR

After explaining Campbell's whole formula, I must warn that the Hero's Journey is not as simple as it can be made to look by his categories and the order that he has placed them in. As Campbell himself notes: "many tales isolate and greatly enlarge upon one or two of the typical elements of the full cycle, others string a number of independent characters or episodes can become fused, or a single element can reduplicate itself and reappear under many changes" (1966: 246). Even though all the basic elements of the formula must occur in the story (they must be somehow implied) (Campbell 1966: 38), there are some stages that are alternative possibilities (like 'Refusal of the Call', 'Refusal of Return', or 'Rescue from Without') and hence they do not occur in every hero's journey. The flexibility of the formula is the reason I have decided to change the order of some of the categories that the phases would not have to jump too much ahead and back again in the adventure. The order of the categories will be individually decided for each character and it will be based on the order of the events that take place in their adventure. Before moving on

to the analysis section of my thesis, it is important to discuss the definition of a 'hero' and give my reasons for choosing the characters I chose.

3.3 The definition of a 'hero' according to Campbell

Because Campbell's theory is concerned with heroes, it is important to define what Campbell himself considers a hero. Segal (1987: 91, 25 and 4) states that according to Campbell's criteria, heroes are those who "succeed where others would either fail or never try", and another important feature in a hero is that they "serve their communities" as well as themselves. He also informs us that "Campbell interprets heroism symbolically" (1987: 97). By this Segal means that to a literal meaning for the action of a hero, there is always a symbolic one as well:

If literally a hero discovers a strange external world, symbolically, or psychologically, he discovers a strange internal one. Literally, the hero discovers that there is more to the world than the physical world. Symbolically, he discovers that there is more to him than his consciousness. Literally, the hero discovers the ultimate nature of the world. Symbolically, he discovers his true identity. He discovers who he really is... Moreover, a hero is one who discovers the place he has always had... He discovers, not creates, a deeper side to his personality: his unconscious... If literally the "boon" he confers on them, can be anything, symbolically it is knowledge. (Segal 1987: 5)

As the above-mentioned criteria do not include all those that others would define as heroes (for example those, who die heroically like Boromir, because according to Campbell they fail), I had to limit my selection of side characters to choose from for the analysis. In addition, I must mention again that the heroes Campbell has studied are all main characters of their stories. Just to make clear, by 'main' character I am here talking about the central figure of the story. The story centres on the actions of this character from first to last, just like the story in LOTR is begun by focusing on Frodo and it ends when Frodo

sails away to Valinor. The side characters slip into the story along the way and most of them also slip away before the end.

Campbell also distinguishes between the fairy-tale hero and the universal hero. The fairy-tale heroes are the ones who operate on a smaller scale bringing change into their own communities and conquering their “personal oppressors” (Campbell 1966: 37-38). Universal heroes are the ones who bring a change into the entire world (ibid.).

Segal (1987: 14) claimed that all of Campbell’s heroes are male and that Campbell was thus denying the existence of female heroes, but I disagree with him. True, Campbell does not give many examples of female heroes, but actually the very first example that he gives of a hero’s call to adventure and of the road of trials that the hero has to take, is of a woman: the princess who ends up getting her prince by kissing the frog and Psyche looking for her lost lover, Cupid. Campbell’s presumption of the hero most often being a man is, however, shown quite visibly in the titles of not one, but two of the stages of the Hero’s Journey called ‘The Woman as the Temptress’ and ‘The Meeting with the Goddess’. In addition to this, his presumption is also shown in his explanation of a diagram of the adventure of the hero (Campbell 1966: 246), where he talks, for example, about the “hero’s sexual union with the goddess-mother of the world.” Brennan (2001) suggested that probably because of Campbell’s upbringing as a Christian, woman represents impurity to him and he holds Eve responsible for Adam’s fall. This is why she rather used the category ‘Temptation Away from the True Path’ instead of ‘Woman as the Temptress’. Brennan’s claim has some ground as many of Campbell’s examples were from the Bible and in those stories woman was always the temptress. However, in many stories it can actually be something quite other. In the film *Matrix* it was the world of comfortable illusions that tempted one of the characters, and in *Star Wars* the Dark Side of the Force tempts Luke, the hero. In *The Lord of the Rings*, it is the Ring that tempts the different characters, most notably Boromir, by promising them power to do things (like defend a city against Sauron’s forces) and to control people. In Campbell’s defence, it must

be said that also a woman acts as a temptress, but she does so in order to find out whether anyone in the Fellowship will falter. In addition, an interview by Collins (1986) reveals that Campbell thinks the Bible is “the most over-advertised book in the world”, so perhaps Brennan (2001) is not exactly on the right tracks in her suggestion of the influence of Campbell’s upbringing to the theory.

Now that I have discussed Campbell’s conception of a ‘hero’, I will give my reasons for choosing the characters Aragorn, Sam, Éowyn and Gandalf to be analysed alongside Frodo. What makes them heroes? According to Campbell they should be able to do something that others cannot and serve their communities as well. Starting from the main character, Frodo, his heroism is in taking the Ring all the way to Mount Doom. He is able to fight the temptation of the Ring for a very long time and by destroying the Ring, he helps not only his own community, but also the whole world. Aragorn’s heroism is in going through the Paths of the Dead, which no other Man could without his company. By becoming the King, Aragorn restores justice into the kingdoms he rules. Sam’s heroism is in wounding Shelob, since no one before him had ever succeeded in that. Sam’s service is to his own community restoring it after Saruman has defiled the nature in it. Éowyn’s and Gandalf’s deeds earning them to be called heroes are similar: Éowyn is able to kill the Witch-king, who no man could; and Gandalf kills the Balrog in which no one has succeeded and lived. Éowyn serves her community by showing that women should not be overlooked when it comes to great matters and Gandalf’s long task has been to help Middle-earth get rid of Sauron. Others have also analysed the heroism of the characters of LOTR. Flieger (1981) and Harvey (1985) have both discussed Frodo and Aragorn as heroes in a more in-depth analysis. Harvey (1985) has defined Frodo as a tragic hero and Aragorn as a quest hero comparing them with Tolkien’s other tragic and quest heroes. He also has analysed the hobbits to represent the Everyman. Flieger’s (1981) analysis is concentrated on the medieval tradition in their respective stories. He has analysed Frodo as the fairy-tale hero with whom everyone can identify with and Aragorn as the epic,

larger-than-life hero who we admire but cannot identify with (Flieger 1981: 41). I agree with both Flieger and Harvey in their analyses.

4. FRODO'S HERO'S JOURNEY

Having explained the main terms and background for Campbell's theory as well as the story, I am now going to focus on Frodo's Hero's Journey. In this section I will analyse the *main* character's Hero's Journey based on my proseminar paper to which I have added my new findings after further research done for this thesis (Kesti 2003).

Even though there are many heroes in LOTR, it really is primarily a "story of a journey undertaken by Frodo Baggins, a hobbit, chosen mysteriously to return a Ring which has great evil power to the place where it was forged" (Barber 1986: 1). This chapter will show what the Hero's Journey could be when whole. I will also discuss Petty's (1979) ideas concerning Frodo's Hero's Journey on those parts that differ from my analysis. First I am going to deal with how the adventure begins.

4.1 Departure

4.1.1 The Call to Adventure

According to Campbell (1966), the 'Call to Adventure' signifies the moment when the hero-to-be first encounters a power that is going to bring a change to the life that he or she has so far accustomed. This power is called the 'herald', who may summon the hero, for example, to some high historical undertaking or some other task that will bring a change to the hero's life, which will never be the same again for better or for worse (Campbell 1966: 51). Campbell defines the herald to be typically regarded as "dark, loathly...judged evil by the world" (Campbell 1966: 53) and otherwise *underestimated* by appearance or, alternatively, the herald is an unknown, mysterious figure, who in any case would show fabulous things to the one who followed him. Gandalf is Frodo's herald in LOTR.

Gandalf is described as an old man with a long white beard and bushy eyebrows in a long grey cloak and a tall, pointed, blue hat. He is seen as a trouble maker in many places and he is continually referred to as “ ‘that dratted wizard’ ”, “ ‘Galdalf Greyhame’ ”, “ ‘Gandalf Stormcrow’ ” and “ ‘*Láthspell*’ ” (LOTR 1995: 41, 425, 501, 502; emphasis in the original) meaning Ill-news, by people who think he is just there to disturb the peace. Common people do not usually know what his business really is. However unwelcome he might seem, Gandalf happens to be one of the Wise and is considered a very respected person, among the wisest of Middle-earth. As already mentioned, he is one of the *Istari*, who were sent to incite the peoples of Middle-earth in resistance to Sauron. This means that Gandalf is actually a very important person to *all* the Free peoples in Middle-earth. In addition, in the beginning of LOTR, Gandalf asks Frodo to take the Ring to Rivendell and later on, as a consequence of Gandalf’s previous request, Frodo volunteers to take the historical undertaking of destroying the Ring and saving the world. This certainly brings a radical change into Frodo’s life. All this fits Campbell’s idea of a herald very well.

One of the features of the ‘call to adventure’ is that it is linked with destiny. “Destiny has summoned the hero” (Campbell 1966: 58) and this is shown in conversations between Gandalf and Frodo. They are talking about the Ring and Gandalf tells Frodo about Bilbo finding the Ring and about fate:

‘Behind that there was something else at work, beyond any design of the Ring-maker. I can put it no plainer than by saying that Bilbo was *meant* to find the Ring, and *not* by its maker. In which case you were also *meant* to have it. And that may be an encouraging thought.’ (LOTR 1995: 54; emphasis in the original.)

Petty is very much on the same lines with me concerning this stage. However she (1979: 32-33) placed the call to an even earlier time, when Frodo received the Ring from Bilbo after the old Hobbit had left for Rivendell once

more. During the years leading up to the realization of what the Ring really was, Frodo grew restless and found himself looking at Bilbo's old maps and wondering what might lay beyond those maps. The call to leave Shire strengthened all the time until he reached the same age Bilbo had his adventure. That was when Gandalf appeared and brought the call. Petty says that "the call works subtly in Frodo" (1979: 32) from receiving the Ring onwards. This is true, but the actual *call* comes only when Gandalf comes to bring it. Petty (1979) mentioned nothing about 'Refusal of the Call', but as we shall see this stage also clearly emerges.

4.1.2 Refusal of the Call

Frodo is one of the heroes who, at first, refuses to take the task appointed to him by destiny. After he has found out what Gandalf has asked him to do, he says: " 'I really do wish to destroy it!' cried Frodo. 'Or, well, to have it destroyed. I am not made for perilous quests. I wish I had never seen the Ring! Why did it come to me? Why was I chosen?' " Even though Gandalf explains him why, Frodo still hesitates as he says: " 'You are wise and powerful. Will you not take the Ring?' " and Gandalf answers: " 'No!' " (LOTR 1995: 60).

Gandalf does not dare to take the Ring for he knows that the desire to use it would be too great for him to resist and through him it would wield a " 'power too great and terrible' " (LOTR 1995: 60). Frodo feels that he is not yet ready to go on on an adventure and that this adventure might be too much for him in any case. Nevertheless, as Campbell notes that "not all who hesitate are lost" (1966: 64), Frodo too finds the courage to leave his beloved home, the Shire, and his friends behind.

4.1.3 Crossing the First Threshold

I changed the order devised by Campbell (1966) between this stage and 'Supernatural Aid' because I found that in LOTR, Frodo receives supernatural aid more often after crossing the first threshold and only once before. In my opinion it is more instructive to initially describe about the 'Crossing the First

Threshold' because this order is more in keeping with the order of the events of the book.

According to Campbell, the hero leaves his familiar surroundings in crossing the first threshold and steps into the unknown, where darkness and danger lie. Usually, people are proud, and content not to pass the familiar boundaries of, for example their land, dimension or universe, and the stories and beliefs of the society gives the persons every reason to fear the unexplored. (1966: 77-78.)

Crossing the first threshold can be understood in two ways in Frodo's Hero's Journey. It can either be a figurative crossing when Frodo finds out what the Ring really is and steps into the world of legends and myths, or it can be understood literally as he crosses the boundaries of Shire by entering the Old Forest. " 'There!' said Merry. 'You have left the Shire, and are now outside, and on the edge of the Old Forest' " (LOTR 1995: 108). This forest is different than the other forests the hobbits know. The Old Forest is a forest that is "alive"; its trees can move, they can communicate with each other and they do not like strangers. The Shire people never go into it and one of Frodo's friends, Fredegar Bolger, even feared that it was " 'quite as dangerous as Black Riders' " (LOTR 1995: 105), from the stories that he had heard. This fits Campbell's (1979: 77-89) description exactly.

For Frodo, "Crossing the First Threshold" is repeated once more when he enters into Mordor. Mordor is definitely a place most people want to stay away from. Like Sam says (LOTR 1995: 589): " 'That's the one place in all the lands we've ever heard of that we don't want to see any closer' ". The name 'Mordor' itself means either "The Black Land" or "the Land of Shadow" (*The Silmarillion* 1999: 412). The landscape in Mordor is described as "ruinous and dead, a desert burned and choked" (LOTR 1995: 902) and of course, there are many Orcs. Frodo's way to Mordor goes near the Pass of Cirith Ungol, which Faramir warns them to avoid. He has heard only rumours about how dangerous it is and tells that if " 'Cirith Ungol is named, old men and masters of lore will blanch and fall silent' " (LOTR 1995: 677). The way then leads them

to Shelob's lair, which Frodo gets through alive, but is stung by Shelob (more of this is told about below in the 'Road of Trials').

Petty (1979: 33) had placed 'Crossing the First Threshold' starting from the Old Forest and reaching into when Frodo and his companions reach Rivendell. But Rivendell is one of the safest places in Middle-earth and though it can be said to be unknown to the Hobbits, it cannot be thought of as stepping into darkness and danger. It is rather one of the safe places along the way that shall be discussed in chapter 4.2.1 'The Road of Trials'.

4.1.4 Supernatural Aid

For those who have not refused the call the first encounter of the hero-journey is with a protective figure (often a little old crone or old man) who provides the adventurer with amulets against the dragon forces he is about to pass. (Campbell 1966: 69.)

Campbell gives more options to what the helper could be like, however, the next qualities are what I decided to concentrate on first: the helper being some little fellow of the wood in a masculine form who appears to give the hero amulets and advice. Campbell also tells that this sort of a helper represents the protecting power of destiny (1966: 71-72). Such a helper can be found in different forms at least six times during Frodo's adventure. The first time Frodo meets with a helper is when he is still in the Shire, but he is pursued by the Black Riders. Frodo, Sam and Pippin meet the High Elves lead by Gildor Inglorion, who is masculine and old, but since his an elf, he looks like a young man and he is tall. Nevertheless, his company of Elves brings them safety and he also gives Frodo advice.

The second time that Frodo meets a helper, is when he, Sam, Merry and Pippin are in the Old Forest. Old Man Willow, an old tree of the forest, has lured the four near him and is holding Merry and Pippin inside him. Frodo and Sam cannot get them out of the tree and Frodo starts crying for help. Suddenly he hears singing and a man appears: "He was too large and heavy for a hobbit, if not quite tall enough for one of the Big People...his eyes were

blue and bright, and his face was red as a ripe apple but creased into a hundred wrinkles of laughter” (LOTR 1995: 117). This fellow is Tom Bombadil and he later on tells the hobbits that he is “ ‘Eldest...Tom was here before the river and the trees’ ” (LOTR 1995: 129), so he certainly is old. Tom Bombadil helps Merry and Pippin to get out of the tree by singing and commanding the tree to let them out. Then he brings them to his house where they spend two days with him and his wife Goldberry. When the hobbits are about to leave, Tom tells them which road to take, to avoid the Barrow-downs because they are dangerous and not to be afraid but to mind their own business. After that he teaches them a rhyme to sing, if they should fall into any danger or difficulty the next day. Indeed, the hobbits are captured by a Barrow-wight. Frodo remembers the rhyme and soon Tom comes to rescue them. He also gives the hobbits daggers that he found from the Barrow-wight’s cave. After that, he escorts them back to the Road they are heading for and, before leaving, gives them one more piece of advice: to go to the Inn of the Prancing Pony in the village of Bree.

The third helper is Glorfindel, an Elven-wise and an Elf-lord, “ ‘one of the mighty of the Firstborn [i.e. elves]’ ” (LOTR 1995: 217). He saves Frodo by driving the Ringwraiths, who are afraid of his powers, to jump into the river when they chase Frodo in the borders of Rivendell. Frodo’s cousin Bilbo, whom they meet in Rivendell is the fourth helper. At that time, Bilbo was already 128 years old and seems to fit the outwardly description of the helper. Before journeying on, Bilbo aids Frodo by giving him an elven-sword called Sting that glows in the dark when orcs are near, and by giving him a *mithril*-coat (a sort of chain mail) as hard as dragon scales made by the Dwarves. These are a great help to Frodo and they save his life on many occasions during his adventure.

Before I concentrate on the fifth helper, I must add more of Campbell’s descriptions of what the helper could be like. Campbell says that the helper in the form of the “fairy godmother is a familiar feature of European fairy lore” (Campbell 1966: 71) and in Christian legends it is often played by the Virgin.

These both represent the Cosmic Mother that protects the hero. The fifth time Frodo receives help, it is from a helper that fits not the descriptions of an old *man* or of an old *crone* for she indeed is not ugly. She happens to be the second most beautiful female in Middle-earth for her beauty is surpassed only by her granddaughter, Arwen Evenstar. One thing is true, though: she has lived for almost as long as the first elves that came into being many thousands of years ago. Thus it can be said that she *is* old. Nevertheless, she fits the role of the fairy godmother best. This lady is the Lady of Lothlórien, Galadriel, who gives Frodo a phial that will glow in places where all other lights go out and a cloak that will keep him out of sight of unfriendly eyes.

The last of these types of helpers I will discuss is Faramir. Frodo and Sam meet Faramir in Ithilien, where they are taken captive by his men. When Faramir understands what the hobbits quest is, he releases them, gives them advice concerning Cirith Ungol and Gollum, food, and staves for walking that have a virtue ‘ “set upon them of finding and returning” ’ (LOTR 1995: 679).

Campbell mentions one more type of helper: the guide. For Frodo there are three characters who act as the guide. Gandalf advises Frodo to make for Rivendell but the first actual guide is Aragorn, who in the absence of Gandalf leads the Hobbits there. Aragorn continues to be their guide after leaving Rivendell, except in Moria, where Gandalf knows the way best. After losing Gandalf in the mines of Moria, Aragorn takes the lead again and guides the Fellowship as far as the Falls of Rauros. Frodo’s last guide, Gollum, appears at the Rocks of Eryn Muil near Mordor, where Sam and Frodo have been wandering lost for some time. In the end, Gollum leads the two hobbits all the way to the Pass of Cirith Ungol from where they are able to slip into Mordor.

4.1.5 The Belly of the Whale

The symbolic “Belly of the Whale” occurs three times for Frodo: the first time is when he is under the ground trapped in the grave by the Barrow-wight; the second occurs when he is stabbed by the Witch King of Angmar and nearly dies; and the third one when he is stung by Shelob. Campbell explains that

although the hero may “appear to have died” (1966: 90), the belly of the whale actually symbolizes a womb and means the hero’s rebirth. The three events for Frodo combine him nearly dying (the stabbing), appearing to have died (the stinging) and an actual grave (the Barrow-wight).

Frodo is also transformed by the stabbing; Gandalf describes Frodo looking “like a glass filled with a clear light for eyes to see that can’ ” (LOTR 1995: 217). Petty (1979) does not deal with this stage at all.

4.2 Initiation

4.2.1 The Road of Trials

After crossing the threshold, the hero must go through many trials, where he is “aided by the advice, amulets, and secret agents of the supernatural helper” (Campbell 1966: 97). Campbell also describes how “dragons have now to be slain and surprising barriers passed – again, again, and again. Meanwhile there will be a multitude of preliminary victories, unretainable ecstasies, and momentary glimpses of the wonderful land” (1966: 109). Frodo’s road of trials begins from when he leaves Tom Bombadil’s lands and does not end until he gets to Mount Doom, where he goes through the last of these trials. Along his road of trials, the “wonderful lands” that he glimpses are Rivendell and Lothlórien. Frodo is aided by the rhyme he learned from Tom Bombadil and by the fellow himself. He is also aided by the *mithril*-coat and Sting that were given to him by Bilbo, by Galadriel’s Phial and the cloak she gave, by *lembas* (elven waybread), and *hithlain* (elven rope) that they were given by Galadriel’s people. In addition, Frodo receives help from many different persons such as Gollum, Sam, Aragorn, Faramir, Glorfindel and Gandalf to name but a few. Many examples of how Frodo is helped in different ways during his way to Mount Doom could be given, but I shall concentrate on how the artefacts have helped him.

Bilbo’s gifts certainly helped Frodo. In Moria the Fellowship battles against Orcs. One of them thrust his spear straight at Frodo on the right side and he was “hurled against the wall and pinned” (LOTR 1995: 317). However, Frodo

does not get hurt because his *mithril* mail-coat shields him from a thrust that “ ‘would have skewered a wild boar’ ” as Aragorn puts it (LOTR 1995: 319). The other of Bilbo’s gifts, Sting, is a constant help. Not only does it warn Frodo of Orcs near by, but it also hurts malicious beings more than a normal sword could, for it was forged by the Elves and all things made by them possess the same power. For example, when Shelob attacks Frodo, Sam takes Sting and wounds the spider with it, even though its flesh was harder than that of the dragons. Shelob is pained by this blow and using the star-like light of Galadriel’s Phial that Sam had got from Frodo for safe keeping, Sam drives the spider away. *Lembas* helps Sam and Frodo a lot when they get to Mordor. It is even said in *The Return of the King* that “the *lembas* had a virtue without which they would long ago have lain down to die” and that “it fed the will, and it gave strength to endure, and to master sinew and limb beyond the measure of mortal kind” (LOTR 1995: 915; emphasis in the original). They also had need of *hithlain* when they were trying to get nearer to Mordor in *The Two Towers*. Sam and Frodo were in the razor-sharp rocks of Eryn Muil trying to find a way down and they thought of using the rope. To their surprise, it was just long enough and it even dropped down by itself when Sam called it. Like Sting and *lembas*, Frodo and the rest of the Fellowship have constant need for their Elven hoods and cloaks. The cloaks keep them warm and for example Frodo and Sam hiding under the cloaks that make them nearly invisible have the element of surprise over Gollum, when they first meet him as he tries to kill them and take the Ring in Eryn Muil, near Mordor.

4.2.2 The Meeting with the Goddess

By this, Campbell is talking about “the paragon of all paragons of beauty, the reply to all desire, the bliss-bestowing goal of every hero’s earthly and un-earthly quest” (1966: 110-111), who lures and guides and bids the hero to break his chains. According to Campbell, the hero also marries her (1966: 109), but such is not the case with Frodo; he never marries.

The goddess for Frodo is however Galadriel, who is very beautiful, very wise and with the Mirror of Galadriel she has a way to get knowledge of the future, the past, and what is happening at the moment. She allows Frodo to look into the Mirror, where he last sees the Eye of Sauron. Galadriel helps Frodo to understand many things of the nature of the Ring. She also gives gifts to the Fellowship – for Frodo she gives a crystal phial where “ ‘is caught the light of Eärendil’s star’ ”, which will “ ‘shine still the brighter when night is about you’ ” (LOTR 1995: 367).

4.2.3 Woman as the Temptress, or Temptation Away from the True Path

Frodo is tempted away from the true path by two different people during his adventure: the first time it happens when he sees Galadriel’s power and offers her the Ring, which she luckily rejects; and the second time Frodo is tempted by advice from one of the Fellowship, Boromir, to go to Mordor through Minas Tirith. Frodo answers Boromir’s suggestion that “ ‘it would seem like wisdom but for the warning of my heart’ ” (LOTR 1995: 388). Frodo knows which road he must take, but he is afraid.

He is also continuously tempted by the Ring to put it on, which he does many times during his adventure. He finally succumbs to the temptation standing on Sammath Naur (The Chambers of Fire inside Mount Doom), where he should have destroyed the Ring. “ ‘I have come,’ he said. ‘But I do not choose now to do what I came to do. I will not do this deed. The Ring is mine!’ ” (LOTR 1995: 924). The temptation and the power of the Ring was at that point simply too great for him. This event leads to Frodo’s apotheosis, which I will discuss in more detail below.

4.2.4 Apotheosis

“We no longer desire and fear; we are what was desired and feared” (1966: 162) describes Campbell apotheosis (i.e becoming divine). This is true of Frodo.

When Frodo claims the Ring for his own, he in a way becomes divine by becoming what he feared and desired.

As I mentioned above, Frodo has had to fight his desire to use the Ring all through his journey. He puts it on his finger for four times before he reaches Sammath Naur (once in Bombadil's House, once in the inn at Bree, once at Weathertop and once at Amon Hen), which tells us that resisting the Ring is no easy matter. As much as he desires it, he also fears it, or what he would become if he gave in to the Ring. He has seen its effect on Bilbo when Frodo shows the Ring to him in Rivendell; and he has seen what the Ring has made Gollum. He does not want that for himself.

The quotation of Campbell above also means that in 'Apotheosis' the hero learns that he is what he was looking for in the first place, as I have already mentioned in explaining the theory in chapter three. When Frodo chooses to put on the Ring, he chooses evil. The power of the Ring had grown too great for Frodo to resist it any more. Sam and Frodo are the only ones that know that Frodo did not succeed in his quest to destroy the Ring - in the end he faltered and failed. This is something that Frodo can never really get over. Segal explains the hero "discovers his true identity. He discovers who he really is" (1987: 5). He is distressed by it for the rest of his life in Middle-earth (nothing is known of his life in Valinor). However, the fact that Frodo was unable to destroy the Ring does not mean that Frodo would not have been heroic - he did what no one else could have done by just bringing the Ring to Sammath Naur (see Kocher 1973: 120-121).

Petty also connects 'Atonement with the Father' to this event. In her opinion, Sauron is Frodo's symbolic father figure. Here, she claims (Petty 1979: 55), the son is set "against the father for the mastery of the universe" (Campbell 1966: 136), for the power of Sauron is indeed in the Ring and he wants to enslave all others. When the Ring is destroyed, "the father" is destroyed as well. Here the son does not take his father's position or his powers. This is explained a little by the fact that Frodo's quest is not to seek anything, but to destroy (thus saving the world). Petty makes quite a convincing case with her arguments,

but in claiming that Sauron should somehow be regarded as Frodo's father figure, the analogy falls a bit short.

4.2.5 The Ultimate Boon

The boon has to be acquired either by stealing it or by receiving it from the powers that hold it (Campbell 1966: 172-192). After the blessing has been acquired in some way the whole world of natural experience explodes, but "the miracle of miracles was that though all explodes, all was nevertheless thereby renewed, revived" (Campbell 1966: 192). It could be seen that Sauron's power is stolen as the Ring is destroyed. Of course neither Frodo nor Gollum gets the power, nor does anyone else. The destruction of the Ring leads to a great tumult in Mordor as Mount Doom explodes. The theft leads to an escape from the collapsing mountain back to safety. After Sauron's ruin, the whole world seems more like a paradise as the sun is shining and the air is "full of a sweet mingled scent" (LOTR 1995: 930). That is the boon – peace and destruction of Evil.

Frodo also gets a reward for his pains; Arwen gives him her place on the ship to Valinor. When accepted, this gift is no more or less than the gift of immortality in a place that can heal his wounds. Petty also adds that the final boon is that the four hobbits have acquired the skills to defeat the intruders in Shire (1979: 86).

4.3. Return

4.3.1 Freedom to Live

Originally, Campbell had the category of 'Refusal of the Return' as the first category of this section. Yet since the 'Freedom to Live' in Frodo's case is so tightly connected with the last category of the previous section, The Ultimate Boon, and since 'Refusal of the Return' occurs last in the adventure, I decided to change the order a bit.

Of 'Freedom to Live', Campbell says that "the battlefield is symbolic of the field of life, where every creature lives on the death of another" (1966: 238).

When the Ring is destroyed, the consequences are felt immediately everywhere; nobody has to 'bring' the peace in any way. Orcs and those peoples on the side of the Dark Lord flee or surrender or get ready for the last fight after this happens. When they are beaten, the Free peoples that opposed the rule of Sauron get back the freedom they almost lost. Petty (1979) does not mention anything about this stage or the next.

4.3.2 Rescue from Without

After the hero attains the trophy by theft, or in Frodo's case, destroys it without the permission of the trophy's owner, he has to flee. In some cases "The hero may have to be brought back from his supernatural adventure by assistance from without" and return from "the mystic realm into the land of common day" says Campbell (1966: 207 and 216).

This was the case of Frodo and Sam, who were not able to flee by themselves and so they get help from Gandalf and the Great Eagles. The birds find them lying on a little hill surrounded by lava, and carry them away. After they wake up *outside* Mordor, in a land that is more familiar to them, Sam thinks he has seen a nightmare at first and is glad that he has now woken up.

4.3.3 The Crossing of the Return Threshold

The worlds that the hero knows are usually as "different... as day and night" (Campbell 1966: 217). "The hero ventures out of the land we know into darkness; there he accomplishes his adventure" (Campbell 1966: 217). Then he must return back to the land of light from where he left (*ibid.*). To the hero, this may be very hard, for he has to go back to live with people that he now finds are incomplete, but have no idea of it themselves (Campbell 1966: 216).

The land of day for Frodo was the Shire, to which Gandalf or any of the hobbits' other companions did not return with them, leaving the hobbits to " 'settle its [the Shire's] affairs yourselves', " (LOTR 1995: 974) as Gandalf put it. Even though Frodo was glad to get back, he suffered from his old wounds every year on the same date that they had happened. He thought that after his

adventure he would enjoy the Shire for years and years, but he could not enjoy it the way it was anymore. “ ‘I have been too deeply hurt, Sam. I tried to save the Shire, and it has been saved, but not for me. It must often be so, Sam, when things are in danger: some one has to give them up, lose them, so that others may keep them’ ” (LOTR 1995: 1006). After saying this, Frodo loses his home forever as he, Bilbo, Gandalf, Galadriel and other Elves journey to Valinor, the land of the Valar that is filled with wonders and where nobody ever dies.

4.3.4 Master of the Two Worlds

Frodo did become a master of the two worlds in a small sense: he was well respected in the outside world but not that respected in the Shire.

Frodo’s mind dwells on his journeys as he writes his memoirs, but his body remains in the Shire: he does not venture outside the Shire again before he leaves for Valinor. He does feel his journey in his body too, though, as I have already mentioned, Frodo suffers every year from his wounds.

4.3.5 Refusal of the Return

The heroes may often refuse to return from “the blessed isle of the unaging Goddess of Immortal Being” (Campbell 1966: 193). Campbell situated this stage to precede all the stages of returning from the adventure. In many cases this is so, but in LOTR this does not happen until the very end.

Frodo was glad to get out of Mordor and to get back home from his adventures, but as I have shown above, he no longer found happiness from the Shire, his home. Therefore, he decides not to go back to where he had his adventures, but to go to Valinor that has the same wonders he saw in his journey, and even more marvellous things that he has ever dared to dream, but no evil things. Thus Frodo does not have the same problem that the heroes normally would have – whether to stay in paradise or to go home and help the people – Frodo does his duty first and then receives his consolation prize (for losing his home) of Valinor.

4.4 Summary of Frodo's analysis

Now that I have analysed Frodo's Hero's Journey, the different categories of the theory should be clearer to the reader. In Frodo's Hero's Journey, all the essential phases with the most important categories can be found. His Hero's Journey follows the stages very much in the same order that Campbell has organised the stages in *The Hero with a Thousand Faces*. Even though Frodo's quest is quite different from most quests, in that his quest is to destroy something instead of acquiring something, it does not have much effect on his journey as a hero. The analysis on Frodo seems to validate Campbell's theory.

There were a few differences concerning Petty's analysis on Frodo compared to mine. I could see a few stages Petty had not analysed at all ('Refusal of the Call', 'The Belly of the Whale', 'Freedom to Live', and 'Rescue from Without'). In addition, I also disagreed on some of her suggestions concerning the point of occurrence of certain phases on Frodo's Hero's Journey. These include the time of the call to adventure and the emergence from crossing the first threshold. She also claimed that Frodo's father figure would have been Sauron, but there is not enough material in the book to back up her idea in any way.

5. SAM'S HERO'S JOURNEY

At first, I was puzzled about the nature of Sam's quest. He does not purposefully go on a certain quest himself but rather as a companion and servant to Frodo to whom he is dedicated. I found myself wondering whether it is a quest for confidence and independence? Or is it knowledge? Is his journey related to the skills that he acquires and uses to get rid of Saruman from the Shire? Or is it to find the potential to become a leader in his community? Or just to protect and help Frodo? Finally, I realized it was all of those above, the only conscious one being helping Frodo as his loyal servant.

According to Harvey's (1985: 114) analysis, Sam is an Everyman. Harvey claims that Everyman's Quest is not "for a defined goal" nor is it a conscious choice (1985: 119). His "Quest is to return to the place from whence he came,

but he does not appreciate that he returns in a form different from that in which he started" (Harvey 1985: 119). Sam's Hero's Journey follows much of Frodo's for they are inseparable for most of their adventure. However, not all the stages are the same, because their quest is not the same.

5.1 Departure

5.1.1 The Call to Adventure

Sam's call to adventure comes as he is eavesdropping on Gandalf telling Frodo of the Ring for the first time. Sam's attention is drawn by the mention of elves, in which he is very interested. When Gandalf says Frodo must leave the Shire, Sam chokes, upset by the idea of his beloved master going away, and Gandalf hears this. Then, once more acting as the herald, Gandalf proposes a "punishment" for Sam, which is to accompany Frodo on his journey. Sam gets excited on the idea: " 'Me, sir!' cried Sam, springing up like a dog invited for a walk. 'Me go and see the Elves and all! Hooray!' " (LOTR 1995: 63).

There is no refusal of the call on Sam's part. This is made clear also as he accepts the call a second time in the Council of Elrond after Frodo has agreed to take the Ring to Mount Doom. Like the first time, Sam is appointed to go with Frodo by someone else, after indirectly asking to go with Frodo:

'But you won't send him off alone surely, Master?' cried Sam, unable to contain himself any longer, and jumping up from the corner where he had been quietly sitting on the floor.

'No indeed!' said Elrond, turning towards him with a smile. 'You at least shall go with him. It is hardly possible to separate you from him, even when he is summoned to a secret council and you are not.' (LOTR 1995: 264.)

5.1.2 Supernatural Aid

All of the supernatural aid and guiding that Sam receives is from the same persons that Frodo receives help, except that Sam does not receive help from as many persons. Since I have already concentrated on this in more detail when

analysing Frodo (as we saw on chapter 4.1.4), I shall only briefly recapitulate the persons who helped him and the sort of help Sam received.

First Gildor Inglorion gives them shelter from the Black Riders and next Tom Bombadil comes to aid when Frodo shouts for help for his companions in the Old Forest, and also later on the Barrow-downs. Galadriel helps Sam as well. Along with the cloak, she gives him a box with some earth from her orchard and a *mallorn* seed inside it. Although this gift does not help Sam to achieve his quest, it will be quite important for Sam later on after he has returned from his adventure. Faramir gives him a walking stave as well, and Sam too benefits from Aragorn and Gollum acting as their guides.

5.1.3 Crossing the First Threshold

As with Frodo, 'Crossing the First Threshold' happens as the Hobbits enter the Old Forest. The forest fits Campbell's ideas of this stage well as can be seen on chapter 4.1.3.

However, for Sam, the second 'Crossing the First Threshold' into Mordor (which I have also described in connection with Frodo) is more important and more personal. The "*shadow presence that guards the passage*" (Campbell 1966: 245; emphasis in the original) is Shelob and it is *Sam* that must fight her to gain entrance to the "*kingdom of the dark*" (ibid.), which is Mordor. Sam is able to thrust Sting, Frodo's sword, into Shelob and then drive it away, using the gift Galadriel gave to Frodo that contains the light of a star in it. Since he is able to defeat the threshold guardian, his Hero's Journey does not contain 'The Belly of the Whale', which would signify the hero's defeat in the hands of the guardian.

5.2 Initiation

5.2.1 The Road of Trials

Sam's road of trials begins when the Fellowship leaves Rivendell. In front of the gates of Moria, he helps his master to get free from the tentacle monster in the pool near the gate; in Moria itself, he fights against the Orcs and kills one

with the sword he got from the Barrows. Later in the Pass of Cirith Ungol, he fights and wounds Shelob and then rescues Frodo from the orcs in the Tower of Cirith Ungol. His road of trials continues all the way to Mount Doom, constantly taking care of Frodo and advancing towards the mountain unseen by the Enemy.

Most of Sam's trials are related in protecting Frodo and making sure he is able to achieve his Quest. However, there are some that are more personal in that they are related to the growth of his understanding of the world. When Sam first meets Gollum, he does not understand, why anyone should pity the creature. It is very difficult for Sam to see Gollum as more than just a murderous and treacherous creature. His opinion changes very slowly as he begins to understand the way the Ring has affected Gollum, since he also sees the Ring's effect in his master.

Before the battle with Shelob, Sam's thinking is still very black and white (Harvey 1985: 128), as shown by his question of whether Gollum thinks he is the villain or the hero of the story (LOTR 1995: 697). After Sam has rescued Frodo from the orcs in the Tower of Cirith Ungol, he sees how the desire for the Ring affects Frodo, causing him to accuse Sam as a thief and act aggressively. Nevertheless, after Frodo apologises, Sam says he understands (LOTR 1995: 891). The same thing happens again later when Sam offers to carry the Ring for a while. Frodo explains his behaviour again saying that he " 'could not give it up, and if you tried to take it I should go mad' " (LOTR 1995: 916). Again Sam says he understands this. After the Ring has been destroyed, Frodo asks Sam to pardon Gollum for biting Frodo's finger off: " 'but for him [Gollum], Sam, I could not have destroyed the Ring' " (LOTR 1995: 926). Harvey explains that this realisation "allows Sam to see things...also in the many shades of gray [sic]" (1985: 128). This is important for him so that he can act as a good leader to his people later on.

5.2.2 The Meeting with the Goddess

Like with all of the Fellowship of the Ring, Sam's meeting with the goddess happens at Lothlórien, where he meets Galadriel.

Also the same way as none of the Fellowship actually marries her, he marries Rosie Cotton instead, when he returns to Hobbiton. Rosie's appearance is not described in the books but Sam mentions that he would have proposed to her if he had not the "job" to do, meaning his adventure with Frodo (LOTR 1995: 1001).

5.2.3 Woman as the Temptress, or Temptation Away From the True Path

This stage also occurs twice in Sam's Hero's Journey. It happens first when Sam is allowed to look into Galadriel's mirror, where he sees men cutting down trees and building factories in Hobbiton. Sam panics at the sight: " 'I can't stay here,' he said wildly. 'I must go home.' " (LOTR 1995: 353) but Galadriel reminds him that the Mirror shows also things that have not happened yet and might not happen at all " 'unless those that behold the visions turn aside from their path to prevent them' " (LOTR 1995: 354). After that Sam makes up his mind to continue with Frodo to the end and then deal with what is happening in the Shire if needs be.

Another time that this stage occurs to Sam happens when Frodo is stung by Shelob and Sam thinks his master is dead. Sam takes the Ring from Frodo, determined to see Frodo's Quest through. He leaves his master but starts wondering if he made the right decision since the act was "altogether against the grain of his nature. 'Have I got it wrong?' " (LOTR 1995: 716). Soon he must hide from orcs and as he spies them, he hears that his master is still alive. Sam realises his mistake in deserting Frodo and decides to rescue him putting his own Hero's Journey back on the right tracks.

5.2.4 Apotheosis

Usually the hero receives his reward *after* he has passed his supreme ordeal. According to my analysis, Sam receives apotheosis already before he has

reached “*the nadir of the mythological round*” (Campbell 1966: 246; emphasis in the original) in which the supreme ordeal takes place. After Sam has worn the Ring to hide from the Orcs, he lets it hang by his neck, but the power of the Ring has become so great since he is nearer Mount Doom that the Ring is able to show him “wild fantasies” (LOTR 1995: 880) where Sam is a great warrior and leader and a great gardener transforming the entire Mordor into a blooming garden. But Sam is able to resist the temptation:

Deep down in him lived still unconquered his plain hobbit-sense: he knew in the core of his heart that he was not large enough to bear such a burden, even if such visions were not a mere cheat to betray him. The one small garden of a free gardener was all his need and due, not a garden swollen to a realm; his own hands to use, not the hands of others to command. (LOTR 1995: 881.)

As Segal has explained, in this stage, the hero “discovers who he really is” (1987: 5) and this is what happens to Sam. Also according to Harvey (1985: 126) Sam’s “realisation of his own capabilities and limits came to him when he wore the Ring. If he was not aware of them before, they came to him at that time”. Still, I would not consider the battle with Shelob to be Sam’s supreme ordeal, for the desperation that he faces in helping his master reach Mount Doom seems a much greater ordeal.

5.2.5 The Ultimate Boon

When Sam realises that their food would only get them to Mount Doom, but not back, his quest becomes clearer to him (“ ‘ So that was the job I felt I had to do when I started,’ thought Sam: ‘to help Mr. Frodo to the last step and then die with him?’ ” (LOTR 1995: 913); and then the hope that seems to die in him “was turned into a new strength” (LOTR 1995: 913) that would help him finish his job. He gave Frodo more food and drink than himself (LOTR 1995: 907 and 917) but he still remains as determined as before “ ‘I’ll get there, If I leave everything but my bones behind,’ said Sam. ‘And I’ll carry Mr. Frodo up myself, if it breaks my back and heart.’ ” (LOTR 1995: 918). And so he does,

crawling when he cannot walk anymore. He carries his master nearly the entire way to Sammath Naur. This was Sam's supreme ordeal: carrying his master up the mountain with all that is left of his strength.

His apotheosis he has already achieved, his sacred marriage takes place when he gets back at Shire and settles things there, and his boon that he brings to his people is his becoming a good leader. Harvey (1985: 124) claims that Sam's Quest to become a good leader is the same as Merry's and Pippin's and that "to understand leadership and to be an effective leader one must know the meaning of service", which is what they all undergo; Merry in service of Théoden King and Pippin in service of Denethor.

5.3 Return

5.3.1 Rescue from Without

Sam never gives up hope of returning, not even after they have no food left for the journey back. He leads Frodo out from Sammath Naur after the Ring has been destroyed and the mountain has started to shake, but soon their road is cut as they are surrounded by lava. Still he keeps on wishing that he might hear their tale being told as they heard tales told back in Rivendell.

Since they are not able to flee themselves, their rescue comes after they have both lost consciousness, when Gandalf arrives with the Great Eagles and then Aragorn heals them from " 'the very brink of death' " (LOTR 1995: 935).

5.3.2 The Crossing of the Return Threshold

After finishing the quest, the hero must return to the land of light from where he left (Campbell 1966: 217). Frodo's and Sam's initial crossing of the return threshold is from Mordor and then second their return to the Shire. To Frodo, the return was difficult, because for him there was no real going back, as he explains to Sam (see chapter 4.3.3). For Sam, the return is much easier.

After they have got rid of the intruders, Sam marries Rosie and they move to live with Frodo in Bag End. Later Sam even becomes the Mayor of the Shire. For Frodo, the adventure was made tragic with all the different wounds he

suffered and, not least, by his apotheosis and being unable to destroy the Ring himself. Sam has neither such wounds to trouble him, nor any sense of failure, nor is he changed too much for the comfort of the Shire people. Sam is thus able to make a successful return to society again.

5.3.3 Freedom to Live

In this stage, the hero uses the boon he has acquired to renew his society. Sam's 'Freedom to Live' is getting rid of the intruders in the Shire with the three other Hobbits, using "the experience, knowledge and collective wisdom that they have acquired" (Harvey 1985: 127) and then reviving it with the gift Galadriel gave him and also with his skills in leadership.

Although Galadriel does not specify how Sam should use her gift, Sam thinks he should use it to do the whole Shire some good, not just his own garden. He travels around the Shire planting trees in places, where "specially beautiful or beloved trees had been destroyed, and he put a grain of the precious dust in the soil at the root of each" (LOTR 1995: 1000) and last planted the *mallorn* seed. Five years after Frodo leaves, Sam also becomes the Mayor of the Shire. The Mayor has a seven-year term and he is elected Mayor seven times, so he is one of the leaders of the Shire until he turns 96 years. Harvey sums it up when he says Sam "leaves as an unambitious servant, and returns as an altruistic but modest hero, but a servant still, but now his service is wider - not to one, but all his fellow men" (1985: 128).

5.3.4 Master of the Two Worlds

This stage meant that the hero belongs to both worlds, the real and mystical one, and is respected in both. This stage in Sam's Hero's Journey can be seen in two things: being Frodo's servant and friend, as well as having his own life as Rosie's husband, and his connection to the world outside the Shire. The last-mentioned connection could be seen in his child (Elanor has her name from a flower in Lothlórien) and in his connections to King Elessar and Queen Arwen. Aragorn actually makes Sam Counsellor of the North-kingdom, later he

receives the Star of the Dúnedain from him and “Elanor is made a maid of honour to Queen Arwen” (LOTR 1995: 1072). Six years after that, Sam, Rose and Elanor visit Gondor. Sam was very respected in the Shire (being elected Mayor seven times in a row) and also respected in the outside world, as these examples have shown.

Being Frodo’s servant and friend and having a life of his own lasts for only two years until Frodo departs to Valinor. First Sam wants to marry but wants to also live with Frodo. Frodo suggest a simple solution to Sam’s problem: “ ‘get married as soon as you can, and then move in with Rosie’ ” (LOTR 1995: 1001). When Frodo asks Sam to accompany him on a trip for two weeks at the most, Sam thinks Frodo is going to Rivendell and wishes he could go with him the whole way there, “ ‘And yet the only place I really want to be in is here. I am that torn in two’ ” (LOTR 1995: 1003). Frodo explains to Sam that he “ ‘cannot always be torn in two. You will have to be one and whole, for many years’ ” (LOTR 1995: 1006). After Rose dies, Sam too passes over to Valinor and is rejoined with Frodo once again (LOTR 1995: 1072).

5.4 Summary of Sam’s analysis

As with Frodo, Sam seems to have a full Hero’s Journey. He has all the necessary phases and they even occur in pretty much the same order that Campbell had placed them in his book. One of the clearest differences in Sam’s Hero’s Journey compared to Frodo’s, is that Sam has a truly happy ending whilst Frodo is affected by the whole adventure in a bad way – like a soldier returning from war unable to forget the horrors he has witnessed.

Sam’s background as a servant can be seen in his acts on many occasions: for example in how he takes care of his master (preparing his food etc.) and calling his master “Mr. Frodo” as opposed to just “Frodo” like everyone else does. One might ask, if Sam’s quest is just a servant doing his job. In my opinion, this is not so. Sam *is* a person in his own right, achieving a quest that is laid for him. When the quest is achieved, he has changed so that he is ready

to be a leader his community needs. In my opinion, if he were just a servant, he would remain so to Frodo and the story would end there.

6. ARAGORN'S HERO'S JOURNEY

Most of the story of Aragorn is actually told in the appendices. In my opinion, Aragorn's quest is a quest to become worthy enough to marry the woman he loves. According to my analysis, his Hero's Journey repeats the phases of departure and initiation twice, and all in all, the order of the stages in Aragorn's Hero's Journey does not follow the formula devised by Campbell as clearly as Frodo's does. As I have already explained, I shall follow the storyline of Aragorn's adventure according to the book and not by the order of stages that Campbell has laid out.

Petty has also mapped out Aragorn's Hero's Journey in her book, but I disagree with her in many cases. I shall discuss her ideas of Aragorn's stages along with my own ideas.

6.1 Departure

6.1.1 The Call to Adventure

After Aragorn's father died, Elrond Halfelven, the Lord of Rivendell, took the place of his father and came to love him as his own son. Aragorn's true lineage was kept secret from him until he turns twenty. That is when Aragorn first receives his call to adventure: Elrond tells him that he is Isildur's heir and an heir to the throne of Gondor. He gives Aragorn the heirlooms of his house except for the Sceptre of Annúminas, which in Elrond's mind he has not yet earned. Soon after this, he meets Arwen, daughter of Elrond, and falls in love with her. Elrond does not approve of it and he foretells:

'A great doom awaits you, either to rise above the height of your fathers since the days of Elendil, or to fall into darkness with all that is left of your kin. Many years of trial lie before you. You shall neither have a wife, nor bind any woman to you in troth until your time comes and you are

found worthy of it.' (LOTR 1995: 1034)

Aragorn accepts this, says his farewells and goes out into the wild. This tells that there is no refusal of the call, which in my opinion demonstrates his great hero personality: he is ready for the task at once. The above quotation also demonstrates the summons of destiny, which is one of the features of this stage. Aragorn's herald is Elrond who sends him to his quest to become the King by withholding the Sceptre and by denying the hand of any maid before he becomes King.

6.1.2 Crossing the First Threshold

Aragorn crosses the first threshold as he leaves the familiar and safe Rivendell behind and goes out into the wild.

He has been brought up in Rivendell, where most inhabitants are elves and the safety of Rivendell is depicted for example in passage, where Gandalf assures Frodo that he is safe in Rivendell for the moment: " 'Indeed there is a power in Rivendell to withstand the might of Mordor, for a while...But all such places will soon become islands under siege if things go as they are going' " (LOTR 1995: 217). The world outside is a world of dangers and evil forces that Aragorn now fights against making "many perilous journeys" (LOTR 1995: 1035).

6.1.3 Supernatural Aid and The Belly of the Whale

On this first departure, Aragorn receives help from Gandalf. No one else is mentioned. The story in the appendices tells that he befriends Gandalf and gains "much wisdom" (LOTR 1995: 1035) from him. It is possible that Gandalf gives him other sort of help as well, but this is not told in the story. This help might not be supernatural, but as Campbell says, the helpers often offer not only supernatural aid but also guidance and advice (1966: 72).

As Aragorn goes on his dangerous journeys, he leaves his identity behind: "he went in many guises, and won renown under many names" (LOTR 1995:

1035). He is not Aragorn son of Arathorn, Isildur's heir, to the people he meets and this can be interpreted as representing this stage as he is 'dead' in a sense.

6.2 Initiation

6.2.1 The Road of Trials

Obviously the first road of trials for Aragorn are the journeys he makes at this stage. He is said to have ridden with the hosts of the Rohirrim, fought for Gondor both on land as on sea, and gone into the East and South to understand the nature of Men and to uncover "the plots and devices of the servants of Sauron" (LOTR 1995: 1035).

After these journeys "he became at last the most hardy of living Men, skilled in their crafts and lore, and was yet more than they; for he was elven-wise, and there was a light in his eyes that when they were kindled few could endure" (LOTR 1995: 1035). This makes Aragorn ready for the challenges he has to face when reclaiming his Kingdom and also increases his wisdom and understanding of people, which are important qualities that he will need as a king.

6.2.2 The Meeting with the Goddess and the Woman as the Temptress

Aragorn's phase of "The Meeting with the Goddess" happens when Aragorn returns from his toils in the wild after nearly thirty years to rest for a while in the safety of Lothlórien. The Lady Arwen is also there and this time they meet, Arwen too falls in love with Aragorn and they end up getting betrothed. This is a little different from Frodo's meeting with the goddess, as it had no such romantic flavour. I shall tell more about Arwen's role as the goddess in chapter 6.4.2.

Arwen acts also as a temptress to Aragorn for he was not supposed even to get engaged to anyone before he becomes King. For Arwen he stays in Lothlórien for a season and as he returns to Rivendell once more, he must face Elrond, who is not about to marry his daughter just like that. Elrond's response to the situation will be dealt further in the next stage.

6.3 Departure

6.3.1 The Call to Adventure

At this point, Aragorn's call to adventure is renewed. Although Elrond will not marry his daughter at once, he accepts the situation but stresses that his daughter will not marry anyone "less than the King of both Gondor and Arnor" (LOTR 1995: 1036), and hopes that by his own "loss the kingship of Men may be restored" (LOTR 1995: 1036). Once again, Aragorn accepts the situation (no 'Refusal of the Call') and goes "forth again to danger and toil" (LOTR 1995: 1036) sent by his herald, Elrond. This is how we first meet Aragorn disguised as Strider in LOTR. Gandalf has already let him in on the secret that Frodo is carrying the Ring and Aragorn wants to make sure that the Ring will be kept safe indeed. He sees that Frodo and his friends need help and he leads them to Rivendell. In the council of Elrond the secret is revealed to all present and it is agreed that the Ring should be destroyed. It has been foretold that the Sword that was Broken would be made anew when the Ring was found and this is Aragorn's third call to adventure. The Sword that was Broken means the shards of Narsil, the sword Aragorn carries and the sword that Isildur used to cut off the Ring from Sauron's hand the first time 3000 years ago. Aragorn sees that his time has now come and once again he accepts the call without any refusal as he asks to join Frodo on his journey south. This third time the herald is the Ring.

Petty ignored the tale of Aragorn and Arwen that is told in the appendices. She claimed that Aragorn first received his call to adventure when Gandalf asked for his help in capturing Gollum (1979: 33). This would make Gandalf his herald and the acceptance to the call would be made when he joins Frodo's company in the Prancing Pony in Bree (Petty 1979: 33). I disagree because for me the role of Arwen and Elrond is crucial in Aragorn's story. Aragorn was already in a quest long before Gandalf asked him to look for Gollum.

6.3.2 Supernatural Aid

On this, I agree very much with Petty (1979: 57-58 and 60) and so there is no need for me to tell about her ideas separately. Like Frodo, Aragorn, has many helpers on his journey. The ones that can be seen as giving supernatural aid are the Elves. They re-forged the Sword of Isildur that helped to defeat Sauron the first time around. This they give to Aragorn, who renames it Andúril, and it helps him in his battles. Aragorn also receives help from Galadriel, who gives him a sheath for Andúril and tells him that “the blade that is drawn from this sheath shall not be stained or broken even in defeat” (LOTR 1995: 365). She also gives him an elven cloak that will keep him out of sight of unfriendly eyes, and a brooch from Arwen to bring him hope and to announce the name that was foretold to him “Elessar, the Elfstone of the house of Elendil” (LOTR 1995: 366). A little later on she sends him an advice through Gandalf:

*Where now are the Dúnedain, Elessar, Elessar?
Why do thy kinsfolk wander afar?
Near is the hour when the Lost should come forth,
And the Grey Company ride from the North.
But dark is the path appointed for thee:
The Dead watch the road that leads to the Sea.* (LOTR 1995: 491; emphasis in the original.)

She thus tells Aragorn that the Rangers are coming to his aid and she advises him to take the Paths of the Dead. This is the same advice he receives from Elrond when he meets the Rangers and Elrond’s sons, who ride with them.

Through the use of the *palantír* Aragorn frightens Sauron into acting more speedily than he was planning in the beginning. As Aragorn puts it: “ ‘The hasty stroke goes oft astray’ ” (LOTR 1995: 763). Aragorn also learns some of the Enemy’s plans and now realises that in order to save Minas Tirith, he has no alternative but to take the quickest route to the sea, the Paths of the Dead, at the same time gathering the Dead that live there to help him fight Sauron. With their help, he is able to rid the lands of the Enemy south of Minas Tirith and bring more troops to aid in the battle of the Fields of Pelennor.

6.3.3 Crossing the First Threshold

As Aragorn has already been in the wild, this is not such a strange place to him. The real crossing now happens as his true identity is revealed to all in the council. He is not shy to reveal it also during his journey to Minas Tirith – first to the people of Rohan, then to Sauron himself via the *palantír*, and last by unfurling his standard when joining the battle of the Fields of Pelennor in front of Minas Tirith.

For Petty, Aragorn's 'Crossing the First Threshold' occurred when he reached Rivendell with Frodo (1979: 33). Campbell (1966: 77-89) says the crossing is often dangerous and so it was too for Aragorn because the Black Riders were trying to keep them from getting to safety. However, the Black Riders were mainly a peril for Frodo and not for Aragorn and the others. Rivendell was also the place where Aragorn had mostly grown up, so he had not passed into a land of the unknown, which is a second criterion that Campbell gives this stage. This is why, in my opinion, Petty's analysis on this stage for Aragorn is not valid.

6.4 Initiation

6.4.1 The Road of Trials

The trials Aragorn goes through are trials of leadership. Petty correctly claims that Aragorn's first test is "his assumption of total leadership of the quest through the loss of Gandalf" in Moria (Petty 1979: 56). The trials prepare him for his future reign as a King of both Gondor and Arnor.

As established above, the trials already begin after Gandalf falls in Moria and he has to take the lead of the Fellowship. When they reach the falls of Rauros, he has to decide whether to follow Frodo to Mordor or try to save Merry and Pippin from the Uruk-hai. He chooses the last alternative and after he has heard that the hobbits are safe, he helps the Rohirrim fight against Saruman and then leaves to save Minas Tirith from Sauron's forces. Last, he leads the troops to the Gates of Mordor in a desperate try to give Frodo a

chance to reach Mount Doom by diverting the gaze of Sauron on to something else. All these trials he completes successfully. Petty's (1979) idea of Aragorn's 'Road of Trials' is very much the same.

6.4.2 The Meeting with the Goddess

Petty (1979: 57) mentions only Galadriel as the goddess, but in my analysis two women represent the goddess for Aragorn: Galadriel and Arwen. Galadriel he meets in Lothlórien the same time Frodo does and she advises him and gives him gifts to aid him, as I mentioned in 6.3.2. However, also Arwen has the role of the goddess again. She too aids Aragorn by making him the standard that helps people recognize him as Isildur's heir in the battle of the Fields of Pelennor. Even more importantly, unlike Galadriel, Arwen ends up marrying Aragorn. This is important, because the 'sacred marriage' between the hero and the goddess is one of the possible rewards of enduring the supreme ordeal (Campbell 1966: 245-246).

The goddess is "the paragon of all paragons of beauty" (Campbell 1966: 110) and this has been demonstrated on Galadriel's part when analysing Frodo. There are many accounts by different characters on how beautiful Arwen looks, but the most important is that of the man she will marry. In the tale of Aragorn and Arwen (Appendix A in LOTR), Arwen is described through Aragorn's eyes: "fair as the twilight in Elven-home; her dark hair strayed in a sudden wind and her brows were bound with gems like stars" (LOTR 1995: 1033). The first time Aragorn sees her, he thinks in fact that she is the legendary Lúthien, who is said to be "the most beautiful of all the Children of Ilúvatar" (*The Silmarillion* 1999: 193) - that is the most beautiful woman in the World itself.

6.4.3 Woman as the temptress, or Temptation Away From the True Path

In my analysis, Aragorn's temptation is more like hesitation about his role in destroying the Ring. When the Fellowship breaks in the Falls of Rauros, Aragorn is not sure whether to follow Frodo as he thinks Gandalf would have

done, or whether to save Merry and Pippin from the Orcs. He decides not to abandon Merry and Pippin to death and torture and to pursue the Orcs that hold them captive.

Petty (1979: 57) added to this the choice of going to Minas Tirith. This is not exactly backed up by the text. In the text Gimli voices the two options they think are left to them “ ‘either to take the remaining boat and follow Frodo, or else to follow the Orcs on foot’ ” (LOTR 1995: 409). There is no mention of going to Minas Tirith. Petty (1979: 59) also lists the temptations set by Arwen first in Rivendell where they tarry for three months before leaving for their quest, and Petty blames Aragorn for this. The second temptation by Arwen is in Lothlórien where they also spend more time than they were supposed to because this is “the land of Arwen’s birth”, as Petty puts it (1979: 59). The last temptation, according to Petty’s analysis, occurs when Éowyn pleads with Aragorn not to take the Paths of the Dead. This Aragorn rejects, Petty claims, but I do not think there ever was any temptation for Aragorn there. Petty suggests that Aragorn would have had romantic feelings for Éowyn, when in fact he feels only sorrow and pity for Éowyn and knows that in him she loved only the idea of him, as Aragorn explains to Gandalf and Éomer in the Houses of Healing after the battle of the Fields of Pelennor (LOTR 1995: 849).

6.4.4 The Belly of the Whale

For the first time, this stage occurred to Aragorn as he left his true identity behind in 6.1.3 after receiving his first call to adventure. The second time, this stage occurs when Aragorn takes the Paths of the Dead. On telling his plan to Éowyn, she thinks he seeks death because the people of Rohan know that the dead will not let the living take that route. Even though Aragorn explains to Éowyn that he thinks he will make it through alive, and that this really needs to be done, she still thinks that she will never see him again. According to Harvey (1985: 90) Aragorn’s journey through Paths of the Dead symbolises his death. He also argues that the emergence out of the Paths symbolises his rebirth. I agree with Harvey as both of these fit this stage very well.

Aragorn does come out alive and he is next seen approaching Minas Tirith using one of the Enemy's ships. He has finally unfurled his standard that presents the symbols that define him as the rightful King of Gondor, which everybody can now see. This is the complete opposite of what Aragorn did the first time in this stage: he hid his identity then, but now he makes it clear to everyone. Petty (1979) does not discuss this or the next two stages at all.

6.5 Return

6.5.1 Refusal of the Return

After Aragorn helps to defeat the Enemy's forces on the battle of the Fields of Pelennor and helps the wounded in the city, everyone knows that the King has returned. The standard Aragorn unfurled declares him as the King. Also by the old saying "*The hands of the king are the hands of a healer, and so shall the rightful king be known*" (LOTR 1995: 844; emphasis in the original) Aragorn is truly acknowledged as the King as he heals wounds the healers have not been able to heal (Faramir, Éowyn and Merry). He could have claimed kingship already, but he does not. The Enemy has not been defeated and he must help in destroying Sauron. He goes on to challenge Sauron in front of the Gates of Mordor in order to give Frodo a chance in destroying the Ring. This is his 'Refusal of Return'. Though he refuses not because he does not *want* to return, but because he has to help Frodo finish his Quest and Gandalf to finish his lifework in destroying Sauron.

6.5.2 Rescue from Without

Aragorn would not have been able to return from the Gates of Mordor had the Ring not been destroyed. The enemy troops were surrounding his men just before the Ring was destroyed, and there would have been no escape for any of them. "*The men of the West were trapped, and soon, all about the grey mounds where they stood, forces ten times and more than ten times more than their match would ring them in a sea of enemies*" (LOTR 1995: 873). Thus their rescue comes without from the actions of Frodo, Sam and Gollum. As the Ring

is destroyed, Sauron's power crumbles and his troops lose heart and flee or surrender. Only some of them remain to fight but they are so few that they are no longer a match to the troops of the men of the West.

6.5.3 The Crossing of the Return Threshold

Aragorn crosses the threshold back to the "real" world as he journeys back to Minas Tirith. He leaves the wandering and war behind him because there is no reason for him to go to war anymore. The life he goes back to is changed of course, because he has become a hero and a king.

In Petty's analysis Aragorn crossed the return threshold when he arrived at the battle of the Fields of Pelennor (1979: 88). This is because Petty had analysed the Paths of the Dead as Aragorn's supreme ordeal, whereas I have analysed saving Minas Tirith as Aragorn's supreme ordeal. As I understand it, the supreme ordeal is the point to which all the events lead and in which the hero needs all the skills the he has gathered. Aragorn has been developing his skills in warfare and after he made his choice in the Falls of Rauros, he has been striving to get to Minas Tirith to the city's aid. To my mind, the Paths of the Dead has not nearly as much importance.

6.5.4 Apotheosis and Atonement with the Father

After these last ordeals, Aragorn receives his reward of being crowned king of Gondor and Arnor, which is his 'Apotheosis' according to both Petty's (1979: 61) and my analysis. Finally he has proven himself worthy to receive Arwen's hand in marriage. He has now succeeded in doing what Elrond set as his quest and is also rewarded by marrying Arwen with the blessings of Elrond. As Elrond is his father figure, Aragorn now assumes Elrond's position in taking care of Elrond's daughter as her husband.

For Petty, Aragorn's 'Atonement with the Father' happens as he faces his fears and "proclaims his identity" (1979: 61). According to Petty, Aragorn conquers "the ultimate fear of his road" (1979: 60) on the Paths of the Dead. He then announces his true lineage when arriving at the battle of the Fields of

Pelennor (by unfolding his standard), later in Minas Tirith itself (by healing Faramir, Éowyn and Merry), and last before the Black Gate. Petty (1979: 61) argued that here Aragorn was convincing Denethor as the father figure to rule in his place. To me both of these feel a bit far-fetched, although I admit that there are some things that speak in their favour. Just to recapitulate, in 'Atonement with the Father' the hero either defeats his "father" and takes his position, or in some way earns the trust of his "father" (Campbell 1966: 126-149). There is not really friction between Denethor and Aragorn as there is between Aragorn and Elrond. Aragorn does not defeat Denethor (before Aragorn reaches Minas Tirith, Denethor kills himself in despair because he has no hope left for victory over Sauron) or convince him in anyway to give him what is rightfully his although he takes his place in ruling the city. However, unlike in the case of Denethor, most of Campbell's criteria for the 'Atonement with the Father' apply to Elrond. First, Aragorn must convince Elrond in that he is a fit husband for his daughter, which fills the criteria of both earning the trust of the father figure and taking his place. Second, Elrond is also the one he receives the Sceptre of Annúminas, which signifies the king's right to rule over Arnor. These are "the symbols of office" Campbell says the father or father figure entrusts to a son who has passed his tests, the initiation rites of becoming an adult (1966: 136).

Finally, Petty's suggestion (1979: 60) about Aragorn conquering his ultimate fears could be read as 'Atonement with the Father' where the hero does conquer his biggest fears in the form of the father (Campbell 1966: 147). But there is no evidence in the book itself that passing the Paths of the Dead would have been Aragorn's biggest fear. There is evidence only of it being Gimli's biggest fear. Thus, in my opinion, my analysis compared to Petty's on this stage seems more appropriate.

6.5.5 The Ultimate Boon and Freedom to Live

The ultimate boon for Aragorn personally is Arwen. But Aragorn, like Frodo, is a mythic hero who achieves "a world historical, macrocosmic triumph" and

“brings back from his adventure the means for the regeneration of his society as a whole”. He brings “the message for the entire world” (Campbell 1966: 38). The freedom to live he has given to his people by fighting the battles against Sauron. The boon he brings for his people in the Numenorean kingdoms of Gondor and Arnor is peace, justice and prosperity back through his rightful heritage as a King. In LOTR this is shown after Aragorn’s crowning and marriage, as he judges his people rewarding those who have earned it (e.g. Beregond, Faramir, the woses and the ents), and makes peace with the Haradrim and Easterlings who fought on Sauron’s side (LOTR 1995: 947-948).

In ‘The Ultimate Boon’, the difference between Petty’s analysis and my analysis is due to our different views in what Aragorn’s quest is. Since Petty has not stressed the importance of the love story between Arwen and Aragorn, she claims that Aragorn’s ultimate boon is leadership after taking the Paths of the Dead and “victory in arms and the beginning of a new line of kings” (Petty 1979: 88). This would be an apt analysis if one were to take her view on what she thinks Aragorn’s quest is. Petty mentions nothing about ‘Freedom to Live’.

6.5.6 Master of the Two Worlds

Aragorn is a master of two worlds in many ways. He knows the life of an outcast and of a king. He knows both the ways of the Elves and the ways of Men. He knows how to live in peace but he also knows how to make war. He knows the world of myths and the everyday world and he can move freely between all of them if he so wishes (e.g. not everyone recognizes him as the King if he would decide to disguise himself as Strider again).

To this Petty (1979: 88) would like to add Aragorn’s marriage to Arwen – a union between a man and an elf. However, I do not think their marriage makes such a big difference for a man that has been raised among the elves.

6.6 Summary of Aragorn’s analysis

Aragorn’s Hero’s Journey seems to have all the necessary phases described by Campbell (1966). The difference between his Journey and Frodo’s is that his

Hero's Journey is more complicated and repetitious than Frodo's. However, according to Campbell (1966: 246) it is quite natural for some stories to do that.

There were many parts where my analysis and Petty's (1979) analysis differed on Aragorn's Hero's Journey. First of all, Petty had analysed Aragorn's quest to be a quest for kingship while in my opinion Aragorn's quest was to marry Arwen; requiring kingship is only a part of that quest. Many of the differences between our analyses are due to this fact, most notably in 'The Ultimate Boon'. Secondly, I did not agree with some of the points of occurrence of certain stages in Aragorn's Hero's Journey. These include stages such as 'The Call to Adventure', 'Crossing the First Threshold', 'The Crossing of the Return Threshold' and 'Atonement with the Father'. Thirdly, there were differences were either I have added something (as in 'The Meeting with the Goddess') or where Petty has added something I do not agree on (as in 'Woman as the Temptress, or Temptation Away from the True Path' and 'Master of the Two Worlds'). Fourthly, she has not dealt some stages that are included in my analysis. These include 'The Belly of the Whale', 'Refusal of the Return', 'Rescue from Without' and 'Freedom to Live'.

7. ÉOWYN'S HERO'S JOURNEY

Since most of Campbell's heroes are men, I have had to look to other writers for what they say about the journeys of female heroes. The male hero has stages like 'The Meeting with the Goddess' whom the hero often marries in the end, or 'Atonement with the Father' where the hero takes the place of his father and rules in his stead. The journey of a female hero must be a little different from a male's, since society portrays the roles of women and men differently. As a help to analyse Eowyn's Hero's Journey, I have drawn on Carol Pearson's and Katharine Pope's *The Female Hero in American and British Literature* (1981). They have looked on the journey of the female hero relying on Campbell's theory.

In my opinion, Éowyn's quest is a quest for honour and glory. Like all heroes, she also goes to slay "the monster of the status quo" that prevents change from happening (Campbell 1966: 337). In Éowyn's case, this is changing the role of women in society. Because she is royal, she has been taught to " 'ride and wield blade' " (LOTR 1995: 767) and she does not fear death or pain, but still she is not expected to do battle like the men. This can be shown from the amazement of Prince Imrahil when he sees the wounded Éowyn carried on the battlefield and he asks whether " 'even the women of the Rohirrim [have] come to war' " (LOTR 1995: 827).

7.1 Departure

7.1.1 The Call to Adventure

Éowyn's call to adventure emerges slowly as she first takes care of her uncle, Théoden King (as he is called in LOTR), who has been in a bad state for a long time, needing her support when walking, "falling into a mean dishonoured dotage" (LOTR 1995: 849). She has denied herself her own life, taking care of her uncle and to her, her part has seemed " 'more ignoble than that of the staff he leaned on.' " (LOTR 1995: 849). She gets no credit and respect for her deeds. She also fears to be caged and " 'to stay behind bars, until use and old age accept them, and all chance of doing great deeds is gone beyond recall or desire,' " (LOTR 1995: 767) as she explains Aragorn later on. Pearson and Pope mention that "female characters typically discover that the "queen's garden" is a cage and the supposed "natural" female role too restrictive for their talents" (1981: 22). This fits Éowyn's state very well. She craves the more traditional male role of fighting instead of taking care of home.

At the same time that she is taking care of her uncle, Wormtongue (her uncle's counsellor) influences her with his speech of the state of the House of Eorl (meaning her royal family). She thinks the House of Eorl has no more honour and so she seeks honour for herself. This is first confirmed by what Gandalf suspects has happened (LOTR 1995: 849) based on Saruman's words to Théoden King (LOTR 1995: 567): " 'Dotard! What is the house of Eorl but a

thatched barn where brigands drink in the reek, and their brats roll on the floor among the dogs?' ". Gandalf thinks that Wormtongue as Saruman's servant has whispered these very same thoughts to Éowyn to make her think her house has no more honour. That is later confirmed by Éowyn's reaction to hearing her uncle has died on the battlefield (LOTR 1995: 850): " 'That is grievous,' she said. 'And yet it is good beyond all that I dared hope in the dark days, when it seemed that the House of Eorl was sunk in honour less than any shepherd's cot.' ". Here, Éowyn is glad because she thinks a death on the battlefield is honourable and glorious. Éowyn's herald is thus Wormtongue.

7.1.2 Refusal of the Call

At first, she does not try to acquire honour through her own accomplishments. When she meets Aragorn, she notices how mighty a warrior and how kingly he is. She falls in love with him because, as Faramir suspects, she thinks that through him she would be respected as a queen and bring glory to her House (LOTR 1995: 943).

However, Aragorn does not return her feelings. As he leaves for the Paths of the Dead, she thinks he is going to a useless death because he despairs. This is when Éowyn decides to seek glory and death on the battlefield herself and the call to adventure is answered. She begs Aragorn to let her go with him because she is " 'weary of skulking in the hills' " and she wishes to " 'face peril and battle' " (LOTR 1995: 767) but Aragorn does not let her. First, because he says she has a duty to her people to govern them when the king is gone, and second because he cannot give her permission without asking it from her uncle and brother (who will not arrive for a couple more days and he is in a hurry).

7.1.3 Crossing the First Threshold

Pearson and Pope argue that those who want to prevent the female hero from leaving on her Hero's Journey are those close to her, who have some type of power over her (1981: 104). For Éowyn, these are her brother and her uncle.

After Aragorn has not allowed her to leave with him, she does not even ask permission to go into battle from her uncle or her brother, knowing that they would deny her plea just like Aragorn did. She crosses the first threshold when she disguises herself as Dernhelm, a young warrior of the Rohirrim. Thus she charms the “*shadow presence that guards the passage*” (Campbell 1966: 245; emphasis in the original) by appearing as someone who has the right to move in the world of men – the world unknown to her as a maid. Because she does not have to fight the threshold guardian, her Hero’s Journey does not have the stage of ‘The Belly of the Whale’.

7.2 Initiation

7.2.1 The Road of Trials and Supernatural Aid

Éowyn’s road of trials is her journey to the Fields of Pelennor and the battle that takes place there. First she has to keep unnoticed by the men so that they would not send her home. Then she has to stay alive on the battlefield long enough to do some glorious deed. When the battle is about to begin, she moves close to the king and stays there throughout the battle. Through all this time, she allows Merry to ride with her and keeps him hidden from her uncle, who would have left Merry in Rohan. This is because Éowyn understands the way Merry feels about being left out of battle because he is smaller than others, just like she is left out of battle because she is a woman.

When Théoden is trapped under his horse and the winged creature, the Nazgûl’s ride, is about to come and eat the horse and it’s rider, Éowyn, still disguised as a man, steps up to defend them. She commands the Witch-king riding the creature to leave. Since they do not obey, Éowyn draws a sword to which the Witch-king says: “ ‘Thou fool. No living man may hinder me!’ ” (LOTR 1995: 823). Éowyn laughs and replies: “ ‘But no living man am I! You look upon a woman’ ” (LOTR 1995: 823). Her helmet had fallen away revealing her hair so that now Merry too recognizes her. First she kills the winged creature and then she defends herself against its rider. Her arm is broken and, as he raises his mace to kill her, Merry stabs him from behind. Merry’s sword is

of such (supernatural) make that “no other blade, not though mightier hands had wielded it, would have dealt that foe a wound so bitter” (LOTR 1995: 826). With Merry’s help, Éowyn is able to kill the Witch-king.

7.2.2 Apotheosis and The Ultimate Boon

Facing and killing the Witch-king of Angmar is her supreme ordeal. As already mentioned above, it is said that no man could kill him. This is a foretelling of Glorfindel (see chapter 4.1.4) around 1,000 years before the War of the Ring, according to which it was always Éowyn who was going to kill him: “ ‘Far off yet is his doom, and not by the hand of man will he fall’ ” (LOTR 1995: 1027). The Witch-king was the commander of the assaulting armies and a mighty foe, so this is indeed a glorious deed and it brings Éowyn her ‘Apotheosis’. There is no ‘Atonement with the Father’ since she is not about to replace her father figure, Théoden King – her brother will.

Her ultimate boon is glory and honour achieved by her own deed in killing the Witch-king and also showing that women can do great deeds in battle just like men. In the Houses of Healing where Éowyn has been brought from the battlefield, Aragorn laments her mental state of despair, which makes her wish death on the battlefield, saying: “ ‘Alas! For her deeds have set her among the queens of great renown’. ” (LOTR 1995: 849) And the appendices mention that she was known after in Rohan as the Lady of the Shield-arm (LOTR 1995: 1045).

7.3 Return

7.3.1 Refusal of Return

After Aragorn has healed Éowyn, she is greeted by Gandalf: “ ‘Great gladness it is to see you wake again to health and hope, so valiant a lady!’ ” (LOTR 1995: 850). To this Éowyn replies “ ‘To health? said Éowyn. ‘It may be so. At least while there is an empty saddle of some fallen Rider that I can fill, and there are deeds to do. But to hope? I do not know.’ ” (LOTR 1995: 850).

Éowyn is not yet ready to return from seeking death in the masculine world into which she has journeyed. She wants to return to the battlefield as soon as possible even though she has already done a great deed of valour. She still fears to be caged: “ ‘I cannot lie in sloth, caged’ ” (LOTR 1995: 938). Luckily for her, she cannot leave even after her arm has mended because the troops Aragorn is leading have left so many days earlier that she could no longer catch up with them. This helps to bring about her ‘Rescue from Without’ as she gets to know Faramir.

7.3.2 Rescue from Without

When Éowyn is in the Houses of Healing she is introduced to Faramir as the Stewart of the City. Right when she meets him, she sees that he is a man “whom no Rider of the Mark would outmatch in battle” (LOTR 1995: 938). This is when her decidedness to go back to battle and hence to stay in the masculine world first starts to falter. It is shown first, when she begs for his permission to leave the Houses of Healing and starts to doubt herself (LOTR 1995: 938). The second time it is shown, as she in Faramir’s view seems to soften and a tear rolls down her cheek as she submits to her fate of staying behind and waiting for news (LOTR 1995: 939). Later on, Éowyn’s words are the only ones that speak for her not wanting to return from the world of men, but her actions speak differently. She says to Faramir that she does not “desire the speech of living men” (LOTR 1995: 939) but they start to walk and talk together anyway. She pretends not to understand what Faramir means by not wanting the world to end or to “ ‘lose so soon what I have found’ ” (LOTR 1995: 941), but her eyes tell a different story as she looks at him gravely with kind eyes (LOTR 1995: 941).

After they have heard the good news of Sauron being destroyed, they are both summoned to the field of Cormallen, but both of them stay behind; Faramir stays because he has to make things ready for Aragorn to arrive at Minas Tirith as a King. Faramir asks Éowyn why she does not go and tells the two reasons he thinks there might be: either she does not go because only her

brother and not Aragorn asked her to come or because Faramir does not go. To this Éowyn replies “ ‘I desire no man’s pity’ ” (LOTR 1995: 943). After this Faramir explains to her how he does not pity her, because she is “ ‘a lady high and valiant and have yourself won renown that shall not be forgotten’. ” (LOTR 1995: 943) Then he professes his love for her. This is what Éowyn needs to bring her to the return threshold.

7.3.3 The Crossing of the Return Threshold

What Faramir said to Éowyn has a deep effect and she is changed by his words.

‘I stand in Minas Anor, the Tower of the Sun,’ she said; ‘and behold! The Shadow has departed! I will be a shieldmaiden no longer, nor vie with the great Riders, nor take joy only in the songs of slaying. I will be a healer, and love all things that grow and are not barren.’ And again she looked at Faramir. ‘No longer do I desire to be a queen,’ she said. (LOTR 1995: 943.)

This shows how she has crossed the threshold back from the masculine world into the feminine world that she as a woman knows better.

Éowyn, like Aragorn and Sam, does not suffer the same problems that Frodo does crossing the return threshold. She is respected for her deeds. Pearson and Pope claim “the recognition that she is a hero in a tradition of female heroes is the prerequisite for the reward of community” (1981: 68). The reward of the community means that the female hero is rewarded for her journey with a community where she is loved for who she is rather than a role she is supposed to play (Pearson and Pope 1981: 229). This is what she gets when she falls in love with Faramir, who tells he loves her for her true self when he professes his love: “ ‘once I pitied your sorrow. But now, were you sorrowless, without fear or any lack, were you the blissful Queen of Gondor, still I would love you’ ” (LOTR 1995: 943). If she did not get this ‘reward for community’ her fate might have been the same as Frodo’s.

7.3.4 The Meeting with the Goddess

Even though Pearson and Pope accentuate the role of the 'mother' in a female hero's journey, saying that reconciliation with the mother is crucial (1981: 184), there is no mother figure apparent in the story of Éowyn. Éowyn's own mother is dead, but Pearson and Pope explain that even if it is so, the mother can appear in a vision (1981: 185). Nevertheless, no such vision is described in her story. They also suggest female rescue figures or other independent women (1981: 184), but there are absolutely no female figures of any sort in her story.

However, in Campbell's description of 'The Meeting with the Goddess', he deals with the alternative that the hero is female and the male thus is the "god" (1966: 119). In this case, she attracts the male with her qualities and the male tries to marry her, whether she wants to or not. Campbell argues that if the female hero has "shunned him, the scales fall from her eyes; if she has sought him, her desire finds its peace" (ibid.). Éowyn has attracted Faramir with her qualities and although Éowyn is first reluctant, she quickly starts to warm up to Faramir. When she finally falls in love with him, she also finds peace. Their marriage represents the sacred marriage. This stage for Éowyn has been going on at the same time as 'Rescue from Without' and 'The Crossing of the Return Threshold'.

7.3.5 Master of the Two Worlds

The master of the two worlds can move freely between the two worlds, in Éowyn's case between the masculine and the feminine. Though Éowyn says she will not be a shieldmaiden anymore, it does not mean that she completely abandons her masculine side. This can be interpreted from her words: " 'nor take joy *only* in the songs of slaying' " (LOTR 1995: 943; emphasis added) which means that she does still enjoy them but also other songs.

Her declaration that she wishes to become a healer and her agreeing to marry Faramir (LOTR 1995: 943-944) makes her accept also her feminine side and become the master (or mistress) of the two worlds. Pearson and Pope show that writers describing such love often stress "the lack of patterns of

dominance and submission expected in traditional sex-role patterns” (1981: 250). When she finally marries him, she will become princess of Ithilien to the addition of being Lady of Rohan and thus she is equal to Faramir by position as well as by honour. She might even be higher than he in honour, because of her deeds.

7.3.6 Freedom to Live

As already described in “Crossing the Return Threshold”, Éowyn is happy with how the society treats her because they love her for her true self.

She can appreciate who she is now, her own worth, her true identity, which, as like Segal (1987: 5) interprets, is what all heroes go to find in addition to their quest. She has found harmony in herself. She also brings even more glory to the House of Eorl and shows that women can fight and achieve greatness on the battlefield too.

7.4 Summary of Éowyn’s analysis

Although Pearson’s and Pope’s book (1981) was useful, I did not agree with them on all points. However, Campbell’s theory (1966) seems to be valid on Éowyn’s case as well for she has all the necessary stages.

Occasionally, the stages do not happen in as clear order as with Frodo. For example, ‘Supernatural Aid’ and ‘The Meeting with the Goddess’ are in completely different phases than usually (the former in ‘Initiation’ and the latter in ‘Return’). In Éowyn’s Hero’s Journey, ‘Initiation’ is not in a way as important than it is for most heroes. Her ‘Road of Trials’ is very short and she has her final ordeal and apotheosis almost immediately after crossing the first threshold. It seems that her ‘Return’ is more accentuated. This might be because it is rather difficult to tempt her to return from her journey.

8. GANDALF'S HERO'S JOURNEY

Gandalf has been in the role of a herald and a supernatural helper to other characters analysed in my thesis. However, his battle with the Balrog and its outstanding features of representing the stage of 'The Belly of the Whale' made me realise that he too might have a Hero's Journey.

According to my analysis, Gandalf's Hero's Journey is rather different in a sense that his 'Call to Adventure' (and his possible 'Refusal of the Call') is not shown in the books, nor is his 'Return'. Petty's analysis is different though, which is due to our different conception of certain stages. Once again, I will show how my analysis differs from hers and why.

8.1 Departure

8.1.1 The Call to Adventure

Gandalf's call to adventure comes to him while he is still in Valinor. We do not know much about this, but there is evidence in the book from which we can make this conclusion. First, we must define his quest. According to the book, it is destroying Sauron's power. LOTR reveals this in at least four different cases: first in the appendices, secondly at the inn at Bree, then after the Council of Elrond as Elrond nominates those who form the Fellowship of the Ring, and, lastly, in the crowning of Aragorn.

The appendices tell that the Wizards (one of whom was Gandalf) appeared in Middle-earth about 2,000 years before the events in LOTR. They "were messengers sent to contest the power of Sauron, and to unite all those who had the will to resist him" (LOTR 1995: 1059). At the Prancing Pony, Strider says of Gandalf " 'but this business of ours will be his greatest task' " (LOTR 1995: 169); and also, after the Council of Elrond, Elrond says that Gandalf will join the Fellowship " 'for this shall be his great task, and maybe the end of his labours' " (LOTR 1995: 268). Finally, after Sauron has been destroyed and it is time to crown Aragorn, Aragorn says " 'let Mithrandir set it upon my head, if he will; for he has been the mover of all that has been accomplished, and this is

his victory.' " (LOTR 1995: 946). Since his call happened in Valinor, we have no idea who was his herald or whether he refused the call at first.

Petty has different ideas concerning Gandalf's 'Call to Adventure'. According to her (1979: 63), his call comes when he realises what Bilbo's ring really is. Petty (1979: 30-31) explains that this can be seen when he hints to Frodo that there might be something weird in the Ring and when he comes to make the test to the Ring, he has already accepted the call. This would make his quest mostly related to the Ring, when it is in fact mostly related to Sauron directly.

8.1.2 Crossing the First Threshold

Gandalf crosses the first threshold when he arrives at Middle-earth. Coming from Valinor to Middle-earth is almost like coming from heaven on earth. When Frodo first sees Valinor, he sees white shores and a "far green country under a swift sunrise" (LOTR 1995: 1007) and in *The Silmarillion*, Valinor is described as the Paradise lost (*The Silmarillion* 1999: 313). Middle-earth is very dangerous compared to Valinor and most people in Valinor do not even want to cross the border to Middle-earth. They rather flee "from the darkness of the days of Earth" (*The Silmarillion* 1999: 342) into Valinor, which in many places in *The Silmarillion* is described as having a light like no other in Arda. Gandalf is not mentioned having any trouble crossing this border, but when taking into consideration this description of the difference between Valinor and Middle-earth, I think it is very clear that this truly is where the crossing happens.

In Petty's analysis, 'Crossing the first Threshold' happens when Gandalf crosses into Rivendell three days before Frodo and Aragorn. Rivendell is no strange place to Gandalf though; he has been there countless times, Gandalf being "closest in council with Elrond and the Elves" (*The Silmarillion* 1999: 360). Neither does he enter it in peril, because the Ringwraiths that he too was escaping do not pursue him there. This does not correspond at all to the descriptions Campbell gives of this stage.

8.1.3 Supernatural Aid

On Gandalf's arrival in Middle-earth, he met Círdan, who is described as greying and old, with a very long beard – very much like Campbell's example of a helper. Círdan gave him one of the Three Rings of Power – the Ring of Fire – so that with it he could “rekindle hearts in a world that grows chill” (LOTR 1995: 1060), and it would also support Gandalf in all and defend him from weariness (*The Silmarillion* 1999: 365-366).

Of other helpers along his stay in Middle-earth are mentioned only Shadowfax, a very swift horse that Gandalf rides, and Aragorn as the guide after the fellowship leaves Rivendell.

8.1.4 The Belly of the Whale

The big difference between Petty's analysis and my analysis is how we interpret the battle between Gandalf and the Balrog of Moria. Petty sees this as Gandalf's supreme ordeal, while I see it as Gandalf's stage of 'The Belly of the Whale'. This is because of how Campbell describes this stage leading into the symbolic rebirth of the hero (1966: 91). He (1966: 92) also quotes Ananda Coomaraswamy (1940) that “no creature can attain a higher grade of nature without ceasing to exist”, which is what happens to Gandalf at great length. Campbell further explains how “the physical body of the hero may be actually slain” (1966: 92). This is what happens to Gandalf as he enters Moria, an old, legendary mine of the Dwarves, where he would not have gone, had he had any other choice.

In Moria, he fights with a Balrog and both of them end up falling into a deep abyss. The rest of the Fellowship believes that Gandalf died. However, he survives and when he finally reaches the bottom he continues to fight with the monster and pursues it on to the top of the mountain that contains the mine. There Gandalf defeats his enemy but is taken by the darkness and strayed out of thought and time (slain). He is sent back naked (acquires clothes later on) and a change can be seen in him “ His hair was as snow in the sunshine; and gleaming white was his robe; the eyes under his deep brows were bright,

piercing as the rays of the sun; power was in his hand" (LOTR 1995: 483-484). At first he cannot even remember his own name: " 'Gandalf' the old man repeated, as if recalling from old memory a long disused word. 'Yes, that was the name. I was Gandalf' " (LOTR 1995: 484). Now that he is born again, he receives the white colour to signify that he is the new leader of the order of the Wizards since the old leader, Saruman, has been corrupted by the Ring and no longer performs the duties for which he was sent to Middle-earth.

8.2 Initiation

8.2.1 The Road of Trials

Since much of Gandalf's life is not known, we can only analyse what the books reveal. Gandalf is involved with all sorts of things concerning perilous journeys after he comes to Middle-earth. One of the first examples told is of his trip to Dol Guldur 168 years before the War of the Ring to see whether the evil power there is one of the Nazgûl or Sauron himself. *The Silmarillion* tells that he went there "at great peril" (1999: 361) and learning that it was Sauron, escaped. Gandalf goes through many trials in *The Hobbit* (1999) as he first journeys with Bilbo and Thorin's company and then later helps to drive out Sauron from Dol Guldur. In LOTR Gandalf's road of trials starts when he goes to seek Saruman's advice and is prisoned by Saruman and his road of trials ends in front of the Gates of Mordor, where he finally helps achieve the victory in vanquishing Sauron.

In addition to these trials, he has to rekindle the hearts of Men to battle against evil. He has Narya, the Ring of Fire, to help him and these are the trials most described in LOTR. His powers are tested in the Council of Elrond, where he must convince others of his solution to the problem; later he must gather the Rohirrim to aid their king in the battle of Helm's Deep and later again rally the people of Minas Tirith to fight for their city and finally to make the last stand outside the Gates of Mordor to give Frodo the chance he needs. In Petty's analysis, Gandalf's road of trials extends only from Rivendell to Moria, first battling against the Wargs near Moria and then the goblins in Moria itself.

8.2.2 The Meeting with the Goddess

As with many of the other characters analysed in this thesis, Gandalf's meeting with the goddess happens when he meets Galadriel as is also mentioned in Petty's analysis (1979: 64).

This happens after he has battled with the Balrog. He gets a ride to Lothlórien from a great eagle and clothes from Galadriel and her people. Gandalf says that there he took counsel and also gave counsel. This is quite probably with Galadriel, because she is part of the Council of the Wise (*The Silmarillion* 1999: 360) and because Gandalf brings her messages to Aragorn, Legolas and Gimli (LOTR 1995: 491-492) later on.

8.2.3 The Ultimate Boon

Gandalf's supreme ordeal was persuading the armies of the West to face with him Sauron's troops in front of the Gates of Mordor, thus giving Frodo a chance to destroy the Ring. Even before the battle has begun, all their hope is quenched against the odds they are fighting - tens of thousands of orcs and the Nazgûl (LOTR 1995: 873) against "less than six thousand" (LOTR 1995: 868) - and because they think Frodo is dead. But then Gandalf's plot succeeds as the Ring is destroyed and with the Ring, Sauron's power. Gandalf's boon is the same as Frodo's: forever freeing Middle-earth of Sauron's power. This is the quest he came to perform and with the help of Frodo and Aragorn he was able to achieve it, and it is important to realise that each of these three heroes could not have succeeded without the other two.

In Petty's analysis, Gandalf's boon is his new power after he has been brought back from nearly dying in the struggle with the Balrog (1979: 87). If I agreed with Petty that the battle with the Balrog was indeed Gandalf's supreme ordeal, this would make sense. It is very tempting to make this analysis compared to the one I have made, because there is no such concrete boon bestowed on the hero in my analysis. Also, according to my ideas, there is neither of the phases of 'Atonement with the Father' or 'Apotheosis', which

often follow the supreme ordeal. In Gandalf's case there is only the boon he receives. However, in Petty's analysis Gandalf has an apotheosis, where he becomes the White Rider (1979: 66).

8.3 Return

8.3.1 Refusal of the Return

Gandalf knows he must go back to Valinor since his task is accomplished. He explains to the hobbits that his time is over: " 'it is no longer my task to set things to rights, nor to help folk to do so' " (LOTR 1995: 974). Also, as the bearer of one of the Three Rings of Power (just like Elrond and Galadriel), he must leave.

However, he does not leave until two years after Sauron is defeated. According to Campbell (1966: 193), heroes often feel that they do not want to return, even though they know they should. Before Gandalf leaves, he does things he has been too busy to do before, such as have a long talk with Tom Bombadil (LOTR 1995: 947).

8.3.2 The Crossing of the Return Threshold

Gandalf crosses the return threshold when he finally returns to Valinor accompanied by Frodo, Bilbo, Elrond and Galadriel. Petty thinks so too, but she also claims that for Gandalf 'The Crossing of the Return Threshold' occurs also earlier.

According to her, this happens when Gandalf first arrives at Helm's Deep to deal the final blow to the armies of Saruman, and then in Minas Tirith, where he helps to defend the city (Petty 1979: 87). Petty does not ponder on whether Gandalf becomes the master of the two worlds or brings the freedom to live, which is understandable, since we have no knowledge of Gandalf after he crosses the threshold back to Valinor. Neither will I attempt to do this, since it would all be guesswork. One thing can be said about of the stage of 'Master of the Two Worlds'; though: after he has returned to Valinor, he cannot traverse

freely between the two worlds anymore, so this might mean that Gandalf Hero's Journey lacks this stage.

8.4 Summary of Gandalf's analysis

In my opinion, Gandalf has a full Hero's Journey, even though we do not know what happens to him after he returns to Valinor. On basis of everything I have read about Valinor, I would guess that nothing which would affect the completeness of Gandalf's Hero's Journey, would happen there.

Once again, my analysis differed from Petty's (1979) on many occasions. The first two of these was due to the fact that Petty had not taken *The Hobbit* and *The Silmarillion* into account. These two books give a lot of additional information on Gandalf. On the second occasion (chapter 8.1.2) we disagree also because Petty has not either taken the events of LOTR into consideration or alternatively her analysis does not correspond to Campbell's descriptions of the stage.

One big difference (as I have mentioned in chapter 8.1.4), is in how we have analysed Gandalf's battle with the Balrog. It affects our analyses on 'The Road of Trials', 'The Ultimate Boon', and 'The Crossing of the Return Threshold'. It is also the reason, why in her analysis Gandalf has apotheosis and in mine he does not. One more difference between our analyses is that I think Gandalf has the stage of 'Refusal of the Return' and she does not mention that stage at all.

9. CONCLUSION

In my proseminar paper (Kesti 2003), I discovered that Frodo, instead of being a known character from folklore or mythology and being the main character of a modern novel nevertheless has a Hero's Journey and that, for Frodo, Campbell's theory is valid in LOTR. This is significant, because Campbell's theory did not exist at the time Tolkien wrote LOTR. During my research for the proseminar paper, I found that other characters in LOTR also have stages in their adventures that correspond to the stages in Campbell's pattern. They, however, were side characters. Usually in books, a lot less is written about side characters, since the story is often told from the main character's perspective, and I was not sure whether I could find an *entire* Hero's Journey from their respective adventures.

In this thesis, I set out to test Campbell's theory once again and analyse the heroes, who were only side characters in LOTR, to see whether they also had a Hero's Journey like Frodo did. If I could find a Hero's Journey for heroes that are side characters, it would mean that Campbell's theory is more universal and could be extended to study the side characters of books as well or to create side characters into books or films, as Campbell's theory is much used nowadays (e.g. *Matrix* and *Star Wars*).

In the beginning, I expected that some of side characters might not have all the necessary stages in their Hero's Journeys and that possibly their Hero's Journeys might be a lot more symbolic than Frodo's. This was based on the initial analysis I did for the different characters. To help me analyse the chosen characters from LOTR, I used Campbell's descriptions of the different stages in his pattern for the Hero's Journey and observations from scholars, who have earlier studied LOTR concerning heroes (such as Petty 1979, and Harvey 1985). I also used observations from Pearson and Pope (1981), who have studied the Hero's Journey of the female hero. Although Petty (1979) had analysed Frodo, Aragorn and Gandalf earlier using Campbell's theory, I was able to give another kind of analysis and reasons for why I think my analysis is more valid.

For each character, the arrangement of the analysis itself mostly follows the order of events in which the character's story takes place. Thus the order of the stages has been organised according to the events instead of the order of the stages Campbell laid out. In my opinion, this is much clearer for the reader and it also allows the reader to see how varied the order of the stages can be.

For Frodo, the Hero's Journey was easy to find, but for the side characters I had a hard time finding all the necessary stages. In the end, I had to dig deeper and think more symbolically. Finding the Hero's Journey for the side characters was also more difficult because the stages did not follow each other according to Campbell's pattern as clearly as the stages in Frodo's Hero's Journey. This might be just a coincidence. In order to find out more about the relation between the main character's and the side characters' Hero's Journey it would be necessary to analyse more cases. I, for example, cannot say for sure that for every main character it is easy to find the Hero's Journey and that the stages are almost exactly on the same order Campbell placed them.

The conclusion I came in my analysis is that also side characters, who fulfil Campbell's criteria, have a Hero's Journey. All the side characters in my analysis had a complete Hero's Journey. Gandalf is a small exception to this, because we do not know how exactly he got his call to adventure and what happens to him after he returns to Valinor. For all the stages in between, there are stages of the Hero's Journey to be found, and this is why I would not reject his case as a failure. Even though for some of them the stages in their Hero's Journey are very symbolic, it still is according to Campbell's theory, because he argues that "if one or another of the basic elements of the archetypal pattern is omitted from a given fairy tale, legend, ritual or myth, it is bound to be somehow or other implied" (1966: 38). For each of the characters I analysed, at least all the necessary stages could be found somehow implied.

Based on my thesis, I would say that Campbell's theory about the Hero's Journey is right for LOTR. The theory does not demand that the hero is a mythological or a folklore hero. What I found out in this thesis is that neither does it demand that the hero should be the main character, because it can be

applied to side characters as well. The only restriction seems to be Campbell's own criteria of who can be called a hero, since characters who die heroically cannot be analysed with a full Hero's Journey.

Naturally, to be able to analyse side characters, the analyst has to have enough information about them. In books like LOTR, this is possible because there is a lot of additional information in the appendices and also in *The Hobbit* and *The Silmarillion*. When analysing the side characters of some other books, this might be more challenging and perhaps not even possible.

My study is of use to those who might need to use Campbell's theory in their own studies. It is also helpful for people who want to study the heroes in LOTR. The study I have already conducted could also be expanded into analysing other characters from Tolkien's books about Arda, such as *The Hobbit* and *The Silmarillion*. Suitable characters for the analysis might then include main characters such as Bilbo, Beren, Tuor and Eärendil. Also, more side character heroes could be analysed from other books such as David Eddigs' *The Belgariad* and *The Malloreon* series and Margaret Weis' and Tracy Hickman's *Dragonlance* series. One of the questions to be studied could be whether side characters' Hero's Journey is always more symbolic and more hard to find, or does this depend on the character. Of course, research done on this topic would be most reliable if it was conducted on books written before 1949. This way it could be made sure that Campbell's theory has not been used in the writing of the book. In addition to the study about the relation between the main character's and the side characters' Hero's Journey, it would be interesting to see whether unsuccessful heroes have at least the beginning of a Hero's Journey. For example, in LOTR both Théoden and Boromir die heroically. They might not have time to fill out the criteria of a hero set by Campbell, but does that mean that they do not have a Hero's Journey even at part? Such heroes could also include Thorin Oakenshield from *The Hobbit* and Túrin Turambar from *The Silmarillion*.

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GLOSSARY

Ainur: also known as the Valar. Beings that helped Ilúvatar create the world.

Some of them live in Valinor.

Andúril: Flame of the West, The Sword that was Broken, Isildur's Sword

Aragorn: also known as Strider, the Heir of Isildur, the lawful King of Gondor and Arnor. Married to Arwen after the War of the Ring.

Arda: the name of the World

Arwen Undómiel: also known as Arwen Evenstar, Elrond Halfelven's daughter, married to Aragorn after the War of the Ring.

Balrog: mayar, who look like they are made of fire and shadow.

Barrow-wights: spirits that haunt the Barrow-downs, the area east of the Old Forest. They try to entrap people into the barrows in order to sacrifice them.

Bilbo Baggins: the main character in *The Hobbit*, Frodo's cousin.

Black Riders: also known as the Ringwraiths and the Nazgûl. Servants of Sauron. They used to be great kings of Men but were corrupted by the rings that Sauron gave to them.

Boromir: the eldest son of the Stewart of Gondor, Denethor

Bree: a village to the east of the Shire

Celeborn: Lord of Lothlórien, married to the Lady of Lothlórien, Galadriel

Dark Lord, the: see Sauron

Dernhelm: alias of Éowyn

Dol Guldur: a place, where Sauron used to live, situated in the southern Mirkwood.

Dwarves: a little taller than hobbits, but shorter than humans. Dwarves have beards and they like to craft beautiful things out of precious stones and metals.

Eagles: bigger than eagles in our world.

Edoras: the capital of Rohan

Elrond Halfelven: Lord of Rivendell, father of Arwen, Elladan and Elrohir.

Possessor of Vilya, the Ring of Air.

Elladan: son of Elrond Halfelven, twin of Elrohir.

Elrohir: son of Elrond Halfelven, twin of Elladan.

Elves: the Firstborn. They die only of a broken heart and if violence is done to them. Look like humans, but are generally more beautiful.

Enemy, the = see Sauron.

Ents: walking, talking herders of trees that look like trees. Also have the lifespan of a tree.

Éomer: brother of Éowyn, nephew of Théoden King. King of Rohan after the War of the Ring.

Éowyn: sister of Éomer, niece of Théoden King. Married to Faramir after the War of the Ring.

Eru: also known as Ilúvatar, the creator.

Fangorn: also known as Treebeard. An ent that Merry and Pippin meet. Also the name of a forest he lives in, south of Lothlórien, in the west skirts of Rohan.

Faramir: brother of Boromir, the youngest son of Denethor, the Stewart of Gondor. Married to Éowyn after the War of the Ring.

Frodo Baggins: the main character in LOTR, cousin of Bilbo. Offered to take the Ring to Mount Doom.

Galadriel: the Lady of Lothlórien, also known as the Lady of the Wood. Married to Celeborn of Dorthonion, Lord of Lothlórien. Possessor of Nenyia, the Ring of Water.

Gandalf the Grey: later Gandalf the White. A Wizard and possessor of Narya, the Ring of Fire. Also a maia.

Gildor Inglorion: leader of the Elves that give shelter to Frodo, Sam and Pippin, when they are avoiding the Black Riders in the Shire.

Gimli son of Glóin: a dwarf that was appointed to the Fellowship of the Ring. Befriended Legolas during their journey.

Gríma Wormtongue: counsellor to Théoden King, worked for Saruman.

Goblins: smaller than orcs.

Gollum: also known as Sméagol. Had the Ring for 500 years before the Ring slipped off his hand and Bilbo found it. Gollum used to be a hobbit.

Gondor: the Númenorean kingdom of South.

Helm's Deep: a fortress in Rohan.

Ilúvatar: see Eru

Isildur: son of Elendil. Cut the Ring of Sauron's hand during the Battle of Dagorlad around 3000 years before the War of the Ring. Did not destroy the Ring but kept it instead.

Isengard: also known as Orthanc. The place, where Saruman lives.

Istari: Wizards. Five mayar who came to Middle-earth c. 2000 years before the War of the Ring. Gandalf and Saruman were Wizards.

Legolas Greenleaf: son of King Thranduil of the Elves of Northern Mirkwood. Was appointed to the Fellowship of the Ring. Befriended Gimli during their journey.

Maia: The plural form of Maia is Maiar. The Maiar are spirits who serve and help the Valar. These include Gandalf, Saruman and Sauron.

Melkor: also known as Morgoth. One of the Valar, tried to twist the things the other Valar did.

Merry (Meriadoc Brandybuck): one of the Hobbits of the Shire who accompanied Frodo to his journey. Was separated from Frodo in the Falls of Rauros, where orcs kidnapped him and Pippin. Served Théoden King to the King's death. Helped Éowyn kill the Witch-king of Angmar.

Moria: the mines of Moria used to belong to the Dwarves but were taken over by Orcs.

Minas Tirith: the capital of Gondor

Mordor: the place where Sauron abodes. A land east of Gondor.

Morgoth: see Melkor

Narsil: the sword of Elendil that was broken during the Battle of Dagorlad, c. 3000 years before the War of the Ring.

Narya: the Ring of Fire. Helps to kindle the hearts of Men.

Nazgûl: see Black Riders.

Orcs: muscular, roughly human-sized and very ugly.

Orthanc: see Isengard

Palantír: a seeing stone used to contact the other seeing stones. One of the palantír was in Isengard, one was in Minas Tirith and one in Minas Morgul captured by Sauron long ago.

Pass of Cirith Ungol, the: a route to Mordor, near Minas Morgul.

Paths of the Dead, the: a path leading from Rohan through the mountains into southern Gondor. It was haunted by the Dead who did not allow anyone but the heir of Isildur pass.

Pippin (Peregrin Took): one of the Hobbits of the Shire that accompanied Frodo to his journey. Was separated from Frodo in the Falls of Rauros, where orcs kidnapped him and Merry. Served Denethor until Denethor killed himself.

Prancing Pony, the: the inn at Bree, where the four hobbits meet Aragorn, then known as Strider to them.

Rangers: They keep the North safe from Sauron and his servants. Aragorn is their leader.

Ringwraiths: see Black Riders

Rivendell: the valley where Elrond lives.

Rohan: the land to the north of Gondor, to the south of Lothlórien

Rohirrim: the people of Rohan

Rosie Cotton: a hobbit of the Shire, married Sam after the War of the Ring.

Sam Gamgee: one of the Hobbits of the Shire who accompanied Frodo to his journey. Followed Frodo all the way to Mount Doom and back as his servant and friend. Married Rosie Cotton after the hobbits return to the Shire.

Sammath Naur: The Chambers of Fire inside Mount Doom

Saruman the White: a Wizard and a maia. Turned to evil after studying the Enemy for too long.

Sauron: also known as the Dark Lord and the Enemy. A maia, who used to serve Morgoth. Made the One Ring and tried to make slaves of all the people with it. First time he tried was c. 3000 years before the War of the Ring.

Shadowfax: Gandalf's horse. Very fast.

Shelob: a huge spider that lives in the Pass of Cirith Ungol.

Shire, the: the land where the Hobbits live. North-west from Gondor, west from Rivendell.

Strider: see Aragorn

Théoden: King of Rohan. Died in the Battle of the Fields of Pelennor.

Thorin Oakenshield: a dwarf, who hired Bilbo as a burglar to help the dwarves get their treasure back from a dragon. This happened in *The Hobbit*.

Tom Bombadil: an old jolly person, who lives to the east of the Old Forest. It has never really been defined what exactly he is, but he has been around almost from the beginning of time. Helped the four Hobbits.

Treebeard: see Fangorn

Trolls: like orcs, but much bigger and more stupid.

Uruk-hai: crossbreed of Orcs and goblin men. Servants of Saruman.

Valar: see Ainur

Valinor: the land to the west of Middle-earth.

Witch-king of Angmar: the leader of the Black Riders.