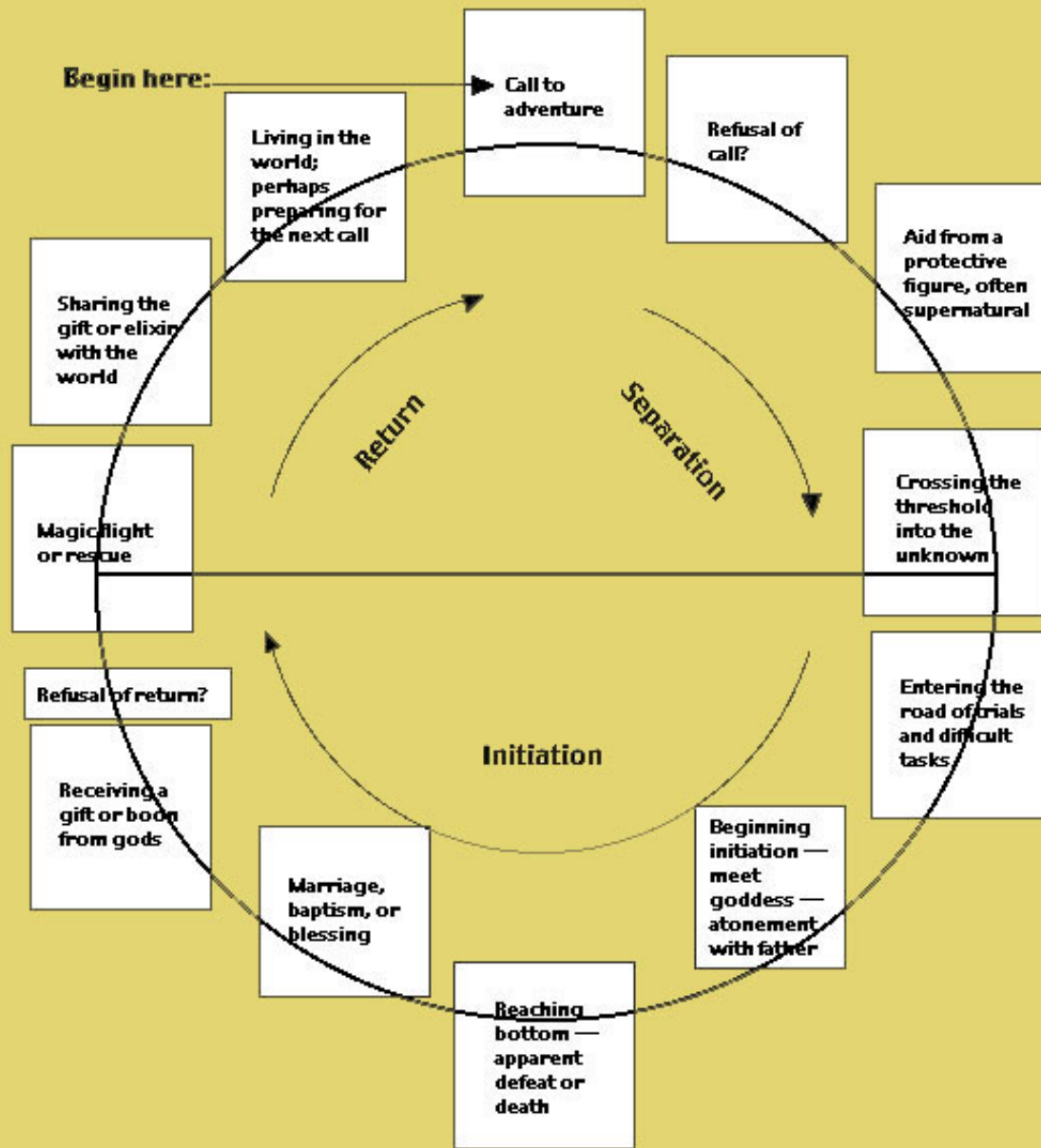


The Hero Cycle



Important
Background



Carl Jung

- ❏ 1875 – 1961
- ❏ Swiss psychologist/psychiatrist
- ❏ Collaborator and friend of Freud
- ❏ *Collective unconscious* = inherited fantasy life
- ❏ *Archetypes* = basic components of human psychic nature
- ❏ The *hero* = an important archetype

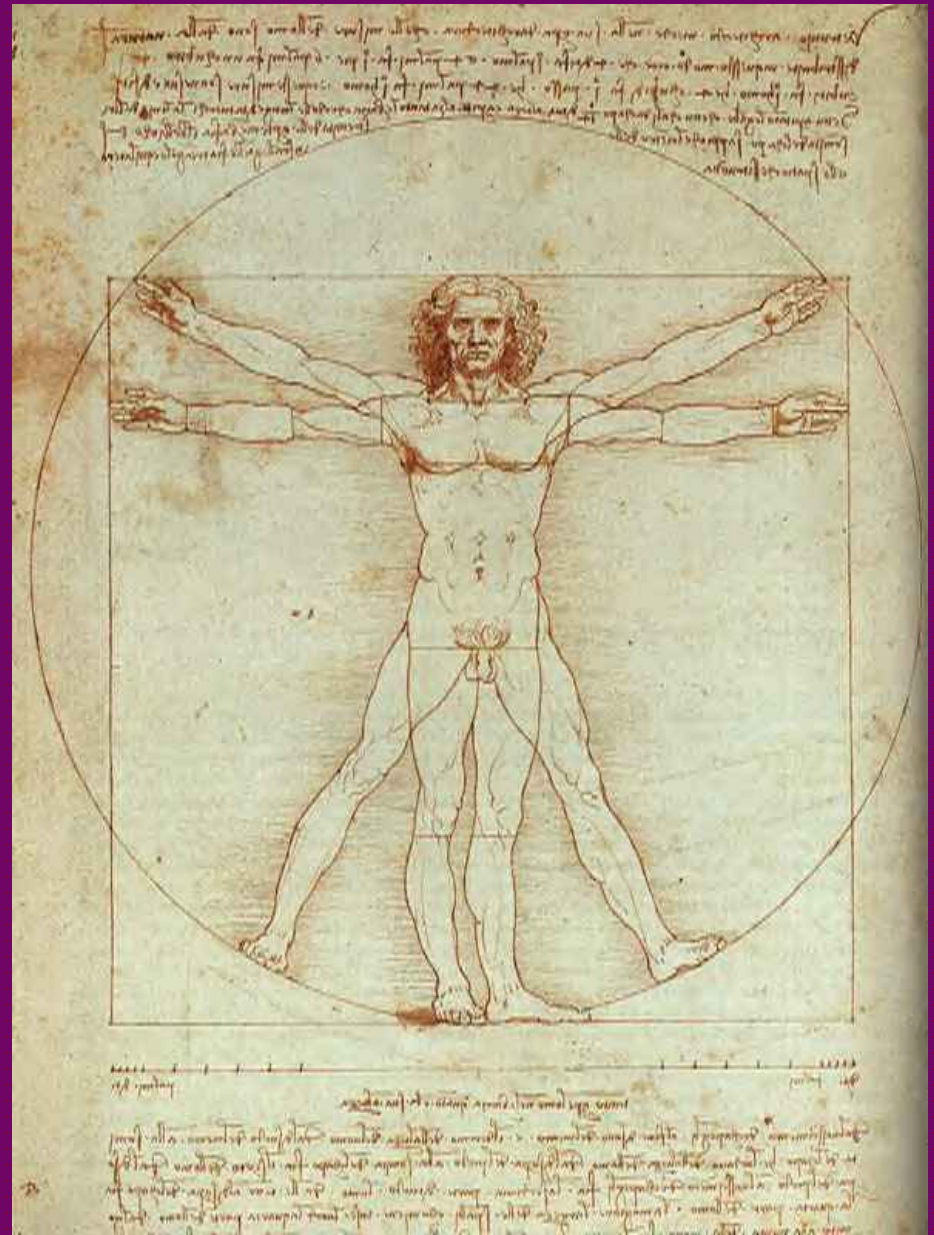


Just as the human body shows a *common anatomy* over and above *all racial differences*, so, too, the human psyche possesses a *common substratum* transcending all differences in *culture* and *consciousness*.



I have called this substratum the *collective unconscious*, ... [which] is ... the brain structure *irrespective of all racial differences*.

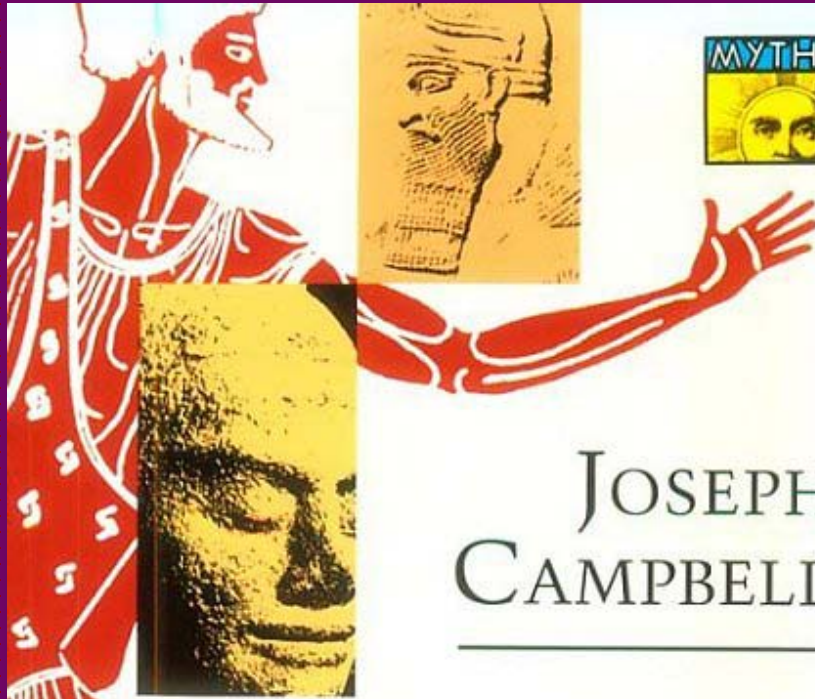
Just as everyone has two arms and two legs, so too does everyone share *common ideas* for stories and the characters who populate the tales.





Joseph Campbell

- ❏ 1904 – 1988
- ❏ Mythologist, college professor, author
- ❏ Campbell's big contribution:
definition of a hero [from mythical to ordinary human]
- ❏ Path with specific stages, *all of which* the potential hero must travel



JOSEPH
CAMPBELL

THE HERO
WITH A
THOUSAND
FACES



**First Major Section
of the Cycle**

Departure


Stage 1: Call to Adventure

- ❏ A *herald* or *announcer* appears
 - *Often* [but not *always*] someone dark, loathly, terrifying, and/or unordinary
 - Sometimes a beast
- ❏ The call is typically heard *someplace remote*—for example, in a dark forest, near a great tree, beside a babbling spring, etc.
- ❏ The call promises *both treasure and danger*.
- ❏ The call requires *travel* to a distant land, forest, or kingdom somewhere underground, beneath the waves, above the sky, on a secret island, atop a lofty mountain—even into a profound dream state.





Campbell says this about the
call to adventure:



The call [is] a ... moment, of *spiritual passage*, which, when complete, amounts to *a dying and birth*. The familiar life horizon has been outgrown; the old concepts, ideals, and emotional patterns *no longer fit*, the time for the *passing of a threshold* is at hand.


Remember Gandalf from *The Lord of the Rings*, who called first Bilbo and then Frodo?



Stage 2: Refusal of the Call

- ☞ All true heroes *at first* refuse the adventure.
- ☞ The consequences of finally *accepting* the call:
 - The person gains *self-awareness* and *control*.
 - The person responds only to the deepest, highest, richest answers to problems faced in life.
- ☞ The consequences of always *refusing* the call:
 - The person *loses the power of affirmative action* and becomes a victim to be saved.
 - According to Campbell, the person's "*flowering world* becomes a *wasteland* of dry stones and his life feels *meaningless*."

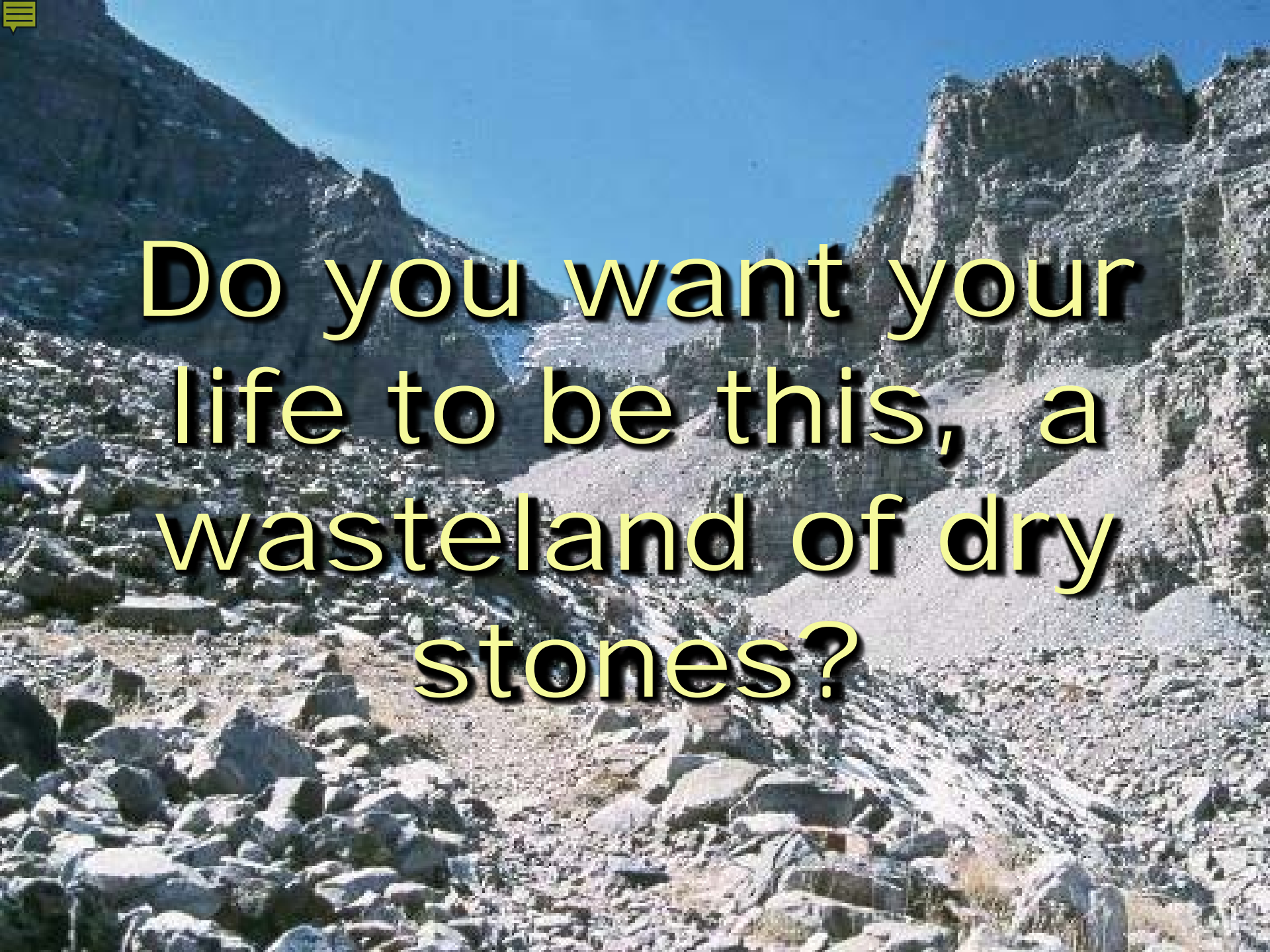
Campbell says this about the *refusal of the call*:




The *refusal* is essentially a refusal to *give up* what one takes to be *one's own interest*.



Do you want your
life to be this, a
wasteland of dry
stones?



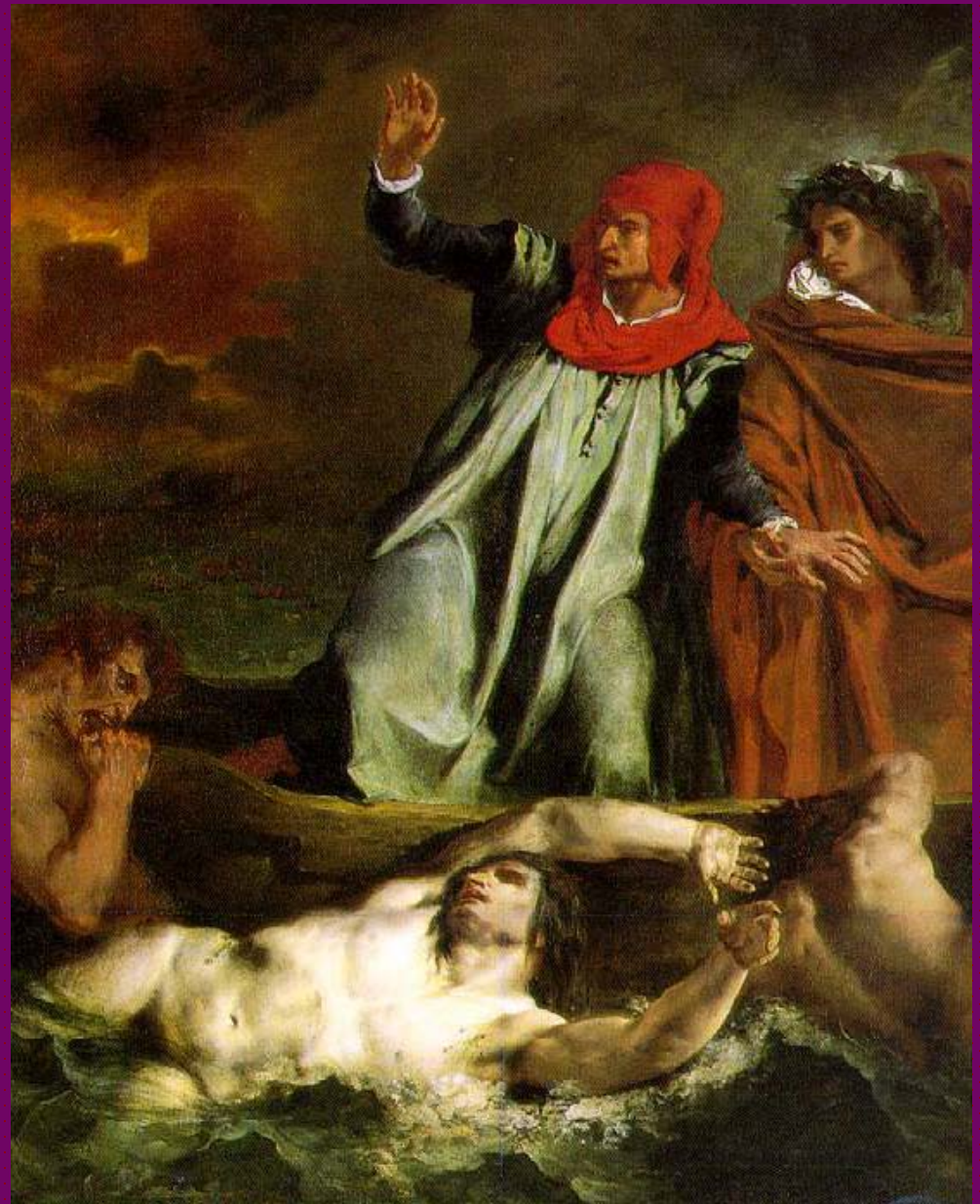


... Or do you
want your life to
be this, a
flowering
world?

Click [HERE](#) for more
about the ego from
Campbell

Stage 3: Supernatural Aid

- ☞ Usually [but not always] *masculine* in form
- ☞ Typically a wizard, hermit, shepherd, or smith—someone *peripheral* to the community
- ☞ Supplies the *amulets* and *advice* that the hero will require to begin



Campbell says this about
supernatural aid:

For those who have *not* refused the call, the *first encounter* ... is with a *protective figure* ... who provides the adventurer with *amulets* against the *dragon forces* he is about to pass.



Stage 4: Crossing of the First Threshold

Threshold


Sphere of
Knowledge

Great
Unknown



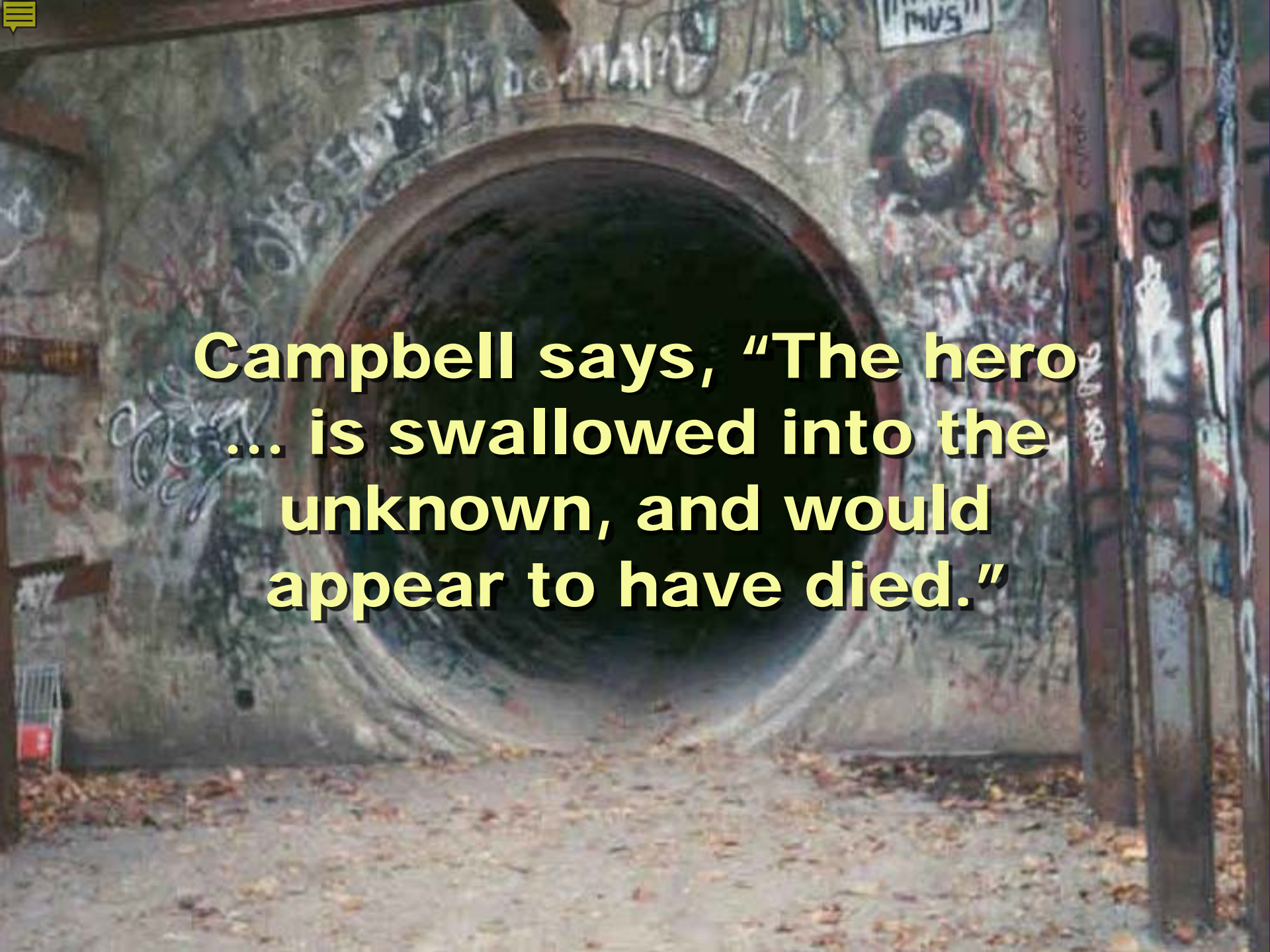


Campbell says this about the
crossing of the first threshold:



The hero goes forward
in his adventure until he
comes to ... the
*entrance zone of
magnified power.*

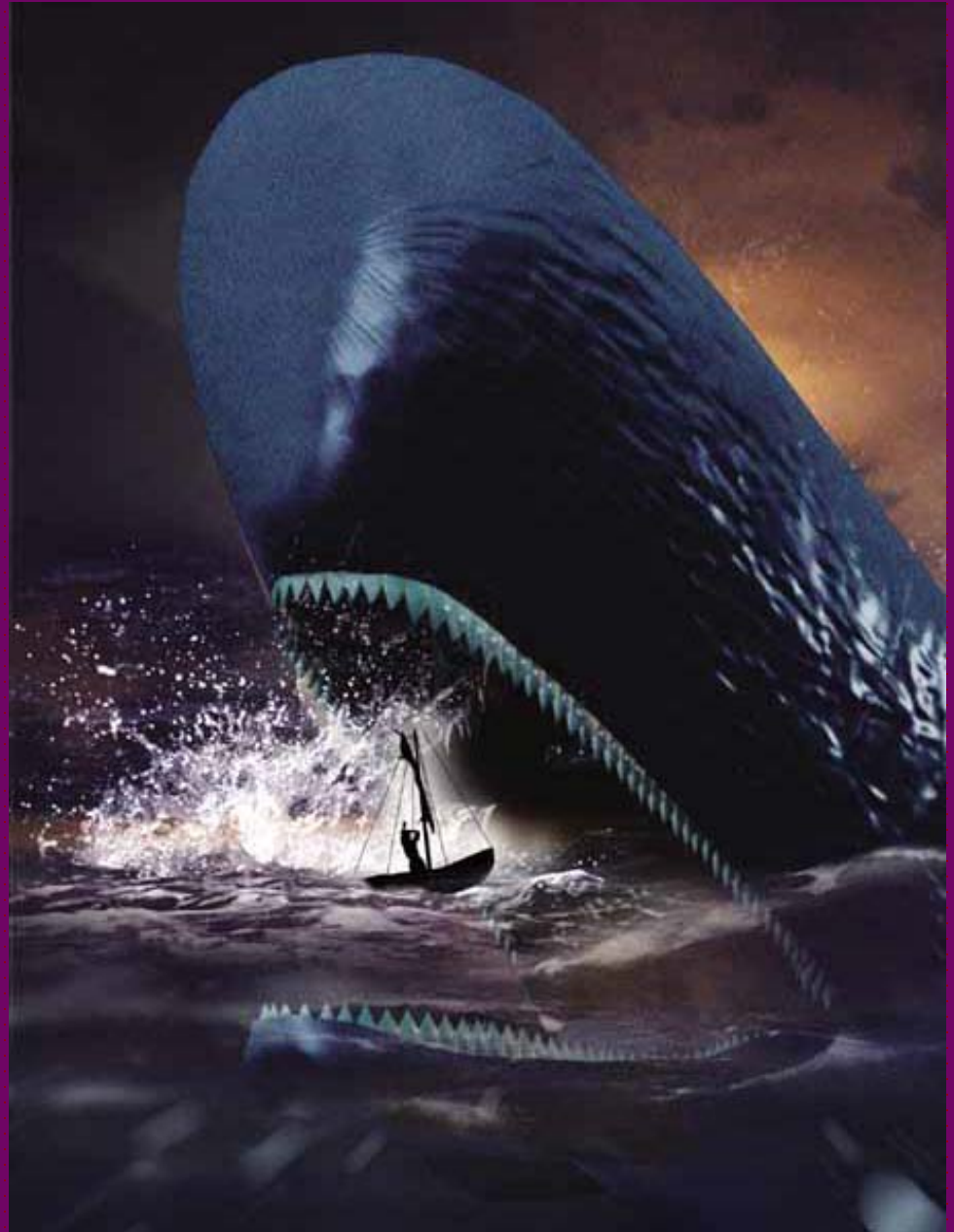
Beyond ... is
*darkness, the
unknown, and
danger.*

A photograph of a tunnel entrance, heavily covered in graffiti. The tunnel is dark and appears to be a concrete pipe. The surrounding walls and the tunnel's rim are covered in various graffiti tags, including "SAM" and "MVS". The ground in front of the tunnel is covered with fallen leaves. A quote is overlaid on the image in yellow text with a black shadow.

Campbell says, "The hero ... is swallowed into the unknown, and would appear to have died."

Stage 5: The Belly of the Whale

- ❏ Crossing the threshold is a form of *self-annihilation*.
- ❏ The *belly* = the adventure, where the rules are *different*.
- ❏ The hero is to be *born again*, undergo a *metamorphosis*, shed his old character for a *new one*.



Second Major Section of
the Cycle


Initiation



Stage 6: The Road of Trials

- ❑ The hero must put aside pride, virtue, beauty, and life.
- ❑ He must *bow* and *submit* to the *absolutely intolerable*.
- ❑ Dragons must be slain, victories won, barriers passed, ecstasies experienced, etc.-- *usually in series of threes*.

Campbell says this about the
road of trials:



Once having
traversed the
threshold, the
hero ... must
survive a
succession of
trials.



Stage 7: Meeting with the Goddess

- ☐ Usually depicted *young* and/or *beautiful*
- ☐ Teaches the hero an *important lesson*.
- ☐ Does not have to be a *goddess* [such as the Greek Athena or the Egyptian Isis]. Any *strong female* or *feminine force* meets the requirements for this stage.

Campbell says this about the
meeting with the goddess:

[The goddess] is
the incarnation of
the *promise* of
perfection
She ... guides [the
hero] to *burst*
his fetters.



Stage 8: Woman as Temptress

- ❏ Woman is the metaphor for the *physical* or *material temptations* of life.
- ❏ A temptation tries to lead the hero *off* his path of adventure.
- ❏ The “woman” can be a *female*, a *strong feminine force*, or a *temptation* representing *lust*, *comfort*, and/or *lack of spirituality*.



Campbell says this about the
woman as temptress:

Not even monastery walls, ...
not even the remoteness of
the desert, can defend
against *female*
presences; for as long as
the [hero's] flesh clings to his
bones and pulses warm, the
images of life are alert to
storm his mind.

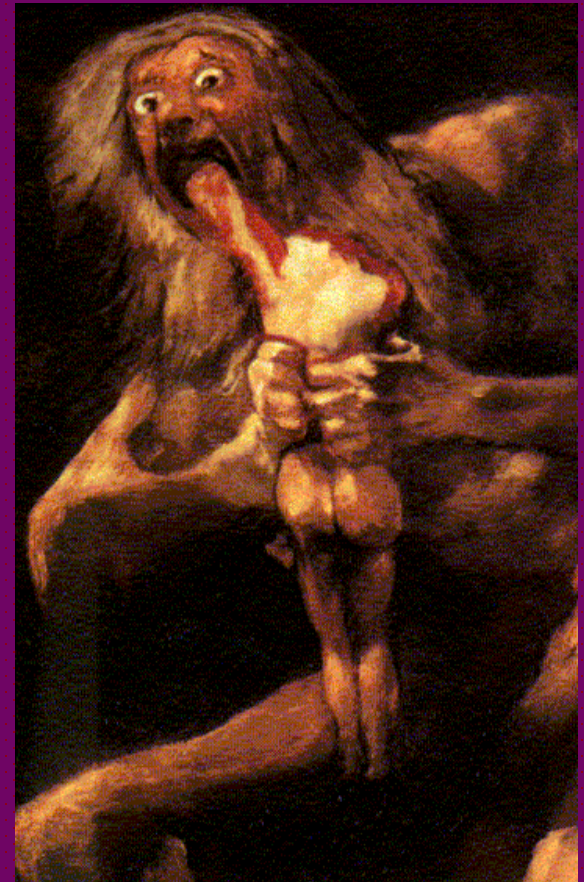


Woman as Temptress: Sirens



Stage 9: Atonement with the Father


- ❏ Atonement = at + one + ment
- ❏ The hero encounters his *biological* father, a *father figure*, a *strong male presence*, or someone or something with *incredible power*.
- ❏ At first, the “father” represents what the hero *despises* or *disagrees* with.
- ❏ The hero is killed during the encounter--either *literally* or *symbolically*--so that a *new self* can come into being.



Click [HERE](#) for more!
Campbell talks about it!

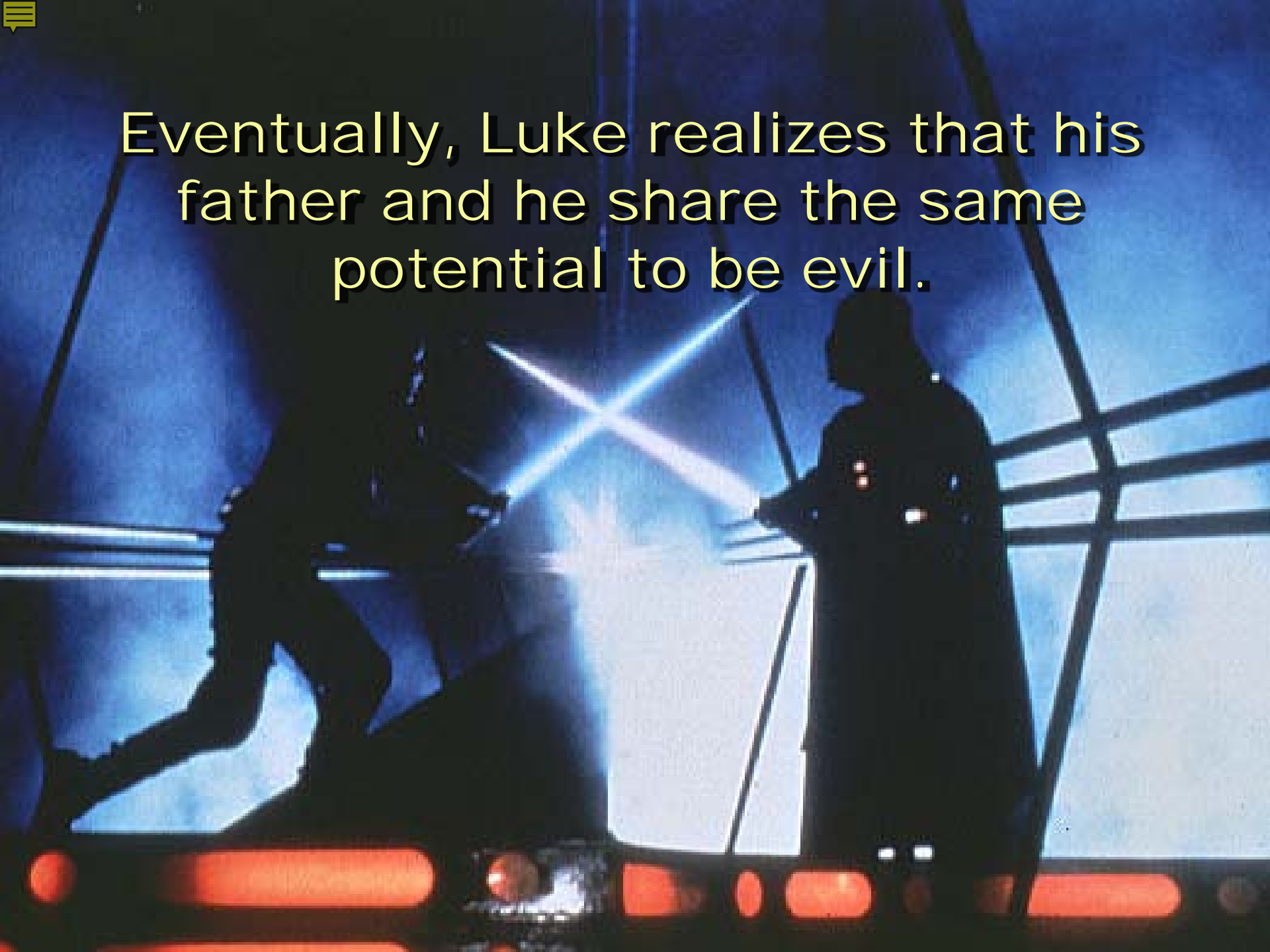


Campbell says this about the
atonement with the father:



There is a new
element of *rivalry*
in the picture: the
son against the
father for
mastery of the
universe.

Eventually, Luke realizes that his father and he share the same potential to be evil.





apotheosis

n.


Exaltation
to divine
rank or
stature;
deification;
Stage 10

Stage 11: The Ultimate Boon

- ☐ All previous steps have *prepared* and *purified* the hero for the boon.
- ☐ A *difficult task* is accomplished with *great ease*.
- ☐ The boon is sometimes the *goal* of the adventure--a magical elixir, the holy grail, a golden fleece.



Campbell says this about *the ultimate boon*:

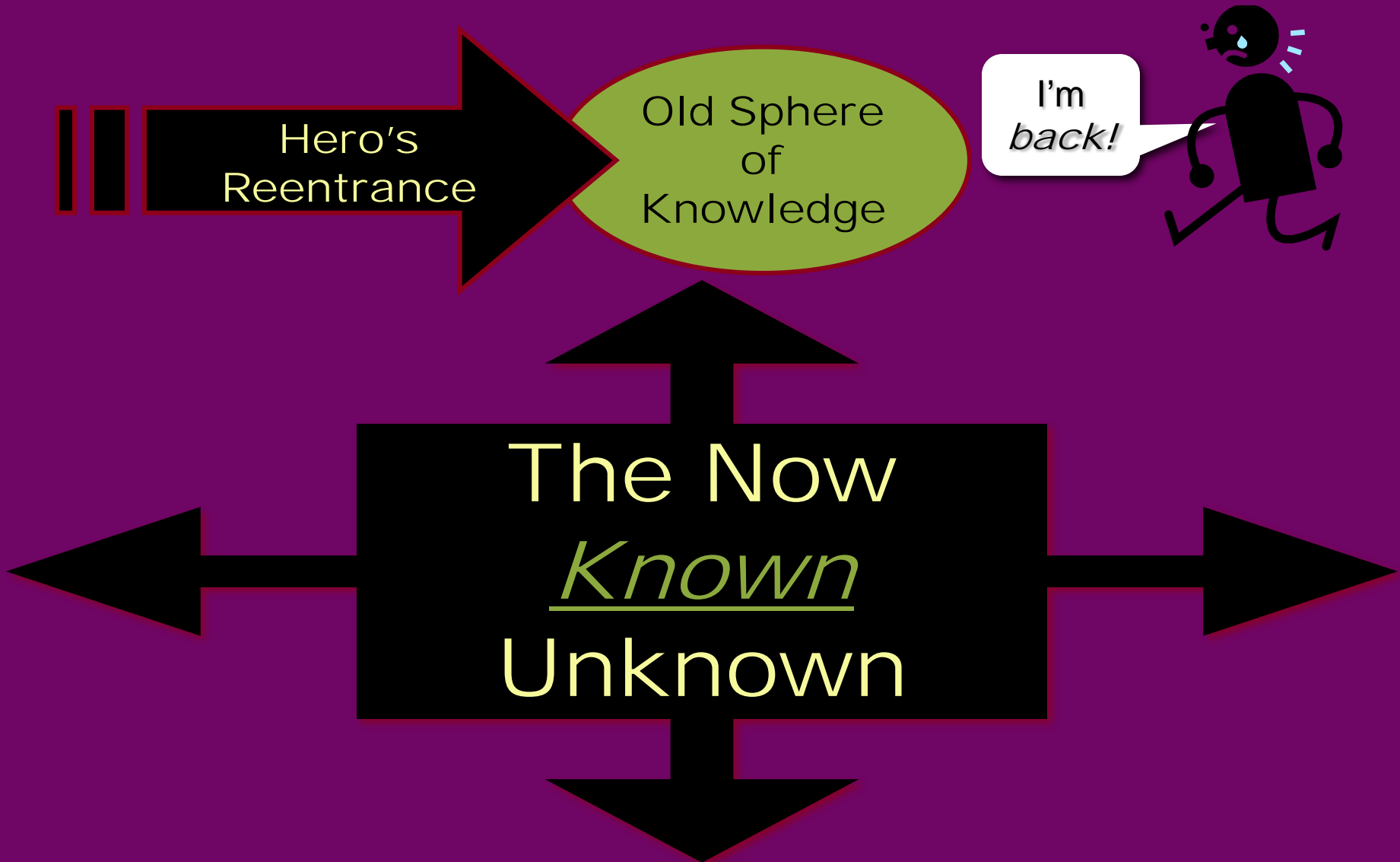


The *ease* with which the adventure is here *accomplished* signifies that the hero is a *superior man, a born king*. Where the usual hero would face a test, the *elect* encounters *no delaying obstacle* and *makes no mistake*.

Third Major Section of
the Cycle


Return

Stage 15: The Crossing of the Return Threshold





Campbell says this about
crossing the return threshold:



He [must] re-enter ...
where men who are
fractions imagine
themselves to be
complete.

Master of the Two Worlds

The Hero-Now-
Master

Old Sphere
of
Knowledge

*Wherever,
whenever, I
am free to
act!*



The Now
Known
Unknown