

CAMPBELL'IN MONOMYTH ÇERÇEVESİNDEN

BİLBO'NUN KAHRAMANIN YOLCULUĞU

Nurtekin CURA

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İngiliz Dili ve Edebiyatı Anabilim Dalı

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SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI
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ABSTRACT

The purpose of this thesis is to discuss how J.R.R Tolkien formulated the journey of a hero in his novel "*The Hobbit or There and Back Again*". The thesis is aimed at explaining the journey of Bilbo, Thorin and Gandalf through the scope of Joseph Campbell's monomyth. The reader is provided with information which helped Tolkien's work to become successful. Also, it has been discussed with the archetypes of Carl Jung that the characters which are studied are not unique heroes. Tolkien, in "*The Hobbit or There and Back Again*", points out the importance of spiritual and material world. He draws attention to the fact that the courage of a little fellow in a wide world might be for the benefit of the rest. By choosing a hobbit as a protagonist he aims at showing the significance of an insignificant person might be greater. On a larger scale, Tolkien aims at attacking prejudices of humanity.

Key words: quest, monomyth, archetype, myth, hero's journey

ÖZET

Bu tezin amacı, J.R.R Tolkien'in kahramanın yolculuğunu “*Hobbit*” romanında nasıl formüle ettiğini tartışmaktır. Bu tez, Bilbo, Thorin ve Gandalf'ın yolculuklarını Joseph Campbell'ın *monomyth* paradigması kapsamında açıklamayı amaçlamaktadır. Okuyucuya, Tolkien'in çalışmasının neden bu denli başarılı olduğuna dair bilgiler verildi. Ayrıca, Carl Jung'un arketipleri ile çalışılan karakterlerin özgün birer kahraman olmadığı savı tartışılmıştır. Tolkien, “*Hobbit*” adlı eserinde manevi ve maddesel dünyanın önemine işaret ediyor. Büyük bir dünyadaki küçük bir adamın cesaretinin diğerlerinin yararına olabileceğine dikkat çekiyor. Bir kahraman olarak bir hobbit seçerek, göreceli olarak önemsiz görülen bir kişinin öneminin daha beklenenden daha büyük olabileceğini göstermeyi amaçlamaktadır. Daha büyük bir ölçekte, Tolkien insanlığın önyargılarına saldırmayı amaçlamaktadır.

Anahtar kelimeler: macera, monomyth, arketip, mitoloji, kahramanın yolculuğu

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INTRODUCTION

Tolkien's fantasy novel *The Hobbit, or There and Back Again* is a popular novel which uses myth and unconsciously the monomyth of the hero to show that all people in real life or the ones in a fictional world experience similar things and share the same characteristics- the latter one is going to be based on the Jungian theory of archetypes. It is said unconsciously because Tolkien wrote his novel twelve years before Joseph Campbell published his book *The Hero with a Thousand Faces*, which is the primary source of this study. Tolkien uses his own myth while he is writing his novel. However, the story –his myth- is not very different from the Norse, Egyptian Myths etcetera in terms of the place where the incidents take place. Because he was very interested in mythology, he was inspired by many different myths and folk tales from Beowulf to Kalevala, a Finnish epic. In the Norse Mythology it is called Midgard, or the Middle Earth and the latter one is the same with the world in Tolkien's universe. The reason for the resemblance is that all myths root back to Egyptian Mythology according to some scholars many of whom develop the claim that even religions root back to old myths. At this point it is appropriate to mention again that Campbell claims all the written and oral stories from the beginning of human life share the same elements with regard to hero's journey, or the monomyth.

The purpose of this thesis is to analyze J.R.R Tolkien's *The Hobbit* through the scope of Joseph Campbell's monomyth by using Carl G. Jung's archetypes. During the investigation of the novel, three characters are going to be analyzed which are Bilbo, Thorin and Gandalf. Those characters are not only going to be analyzed in the monomythic cycle but also in Jungian archetypes, and if and how their spiritual journeys affect their archetypal shifts is going to be evaluated.

The title of Tolkien's novel implies that the reader is to experience monomyth in the novel. "There and back again" is a foreshadowing for the physical journeys of the characters especially for Bilbo, the protagonist of the novel. The main element in Campbell's monomyth is going on a journey to somewhere and then coming back to the habitat with a "boon". The journey does not always have to be a physical journey, or a completed one.

The thesis includes two chapters; in chapter one, the definition of myth and some views of renowned scholars on myth and Tolkien are discussed along with Campbell's monomyth. A full explanation of monomyth, or hero's quest is presented in this chapter. Tolkien's novel is considered to belong to children's literature by some scholars, but a larger number of people accept it as a representative of fantasy literature. For that reason, the relation between fantasy literature and Tolkien is also discussed in this chapter prior to the discussion of monomyth and Tolkien's fantasy world.

In chapter two, the definition of hero is presented and then monomythic experiences of Bilbo, Thorin and Gandalf are given in this order. To what extent they fit into the paradigm of monomyth is discussed in this part, and the contributions of Thorin and Gandalf's monomyths to Bilbo's becoming are discussed in the conclusion part.

CHAPTER 1: THEORIES OF MYTH

1.1. Defining Myth

Before the analysis and the study of Tolkien's novel along with Campbell's book, the starting point should be the definition of myth as some intellectuals claim that what Tolkien wrote is not a simple novel but a myth which has a complex structure and a deeper meaning. Also the term *monomyth* is at the center of this study and the word '*myth*' is present in it which makes it crucial for readers to understand the word '*myth*' correctly to be able to make a healthy evaluation. When one looks up the definition of myth in two widely-known dictionaries (Cambridge and Oxford), it is possible to experience a disappointment; especially with Cambridge which states that myth is "an ancient story or set of stories, especially explaining the early history of a group of people or about natural events and facts." The reason for disappointment is because it lacks the fictitious part of myth. According to this definition, myths only deal with real people doing real things. However, a lot of myths deal with supernatural events along with the creation of the world and people. They even deal with creation in a supernatural manner. If you only take this definition into consideration, it is impossible to say Greek Myth which has lightning throwing God, Titans etcetera or it is impossible to talk about a Norse Myth in which Gods use a rainbow bridge to travel between nine different worlds of their universe. The second, and slightly better, definition of myth in Oxford Dictionary is like this: "a traditional story, especially one concerning the early history of a people or explaining a natural or social phenomenon, and typically involving supernatural beings and events".

A myth's purpose is to explore rather than to reveal something because they are constituted in a complex manner. "...they are cultivated and shaped by the cultures in which they arise" as stated in (Condino, 2009).

Anthony S. Mercatante and James R. Dow regard myth as the most complex genre in different types of stories and they state that "Most convincing in this array of inherent components of a myth is the suggestion that myths discuss preternatural topics, that is they present and ponder (discuss) on narrative form topics that are

beyond (preter) the natural or the normal, not really miracles, but still strange and inexplicable” (Mercatante & Dow, p. xi). They avoid giving a definition in their book, instead they interpret other definitions and they agree that people have been mistaken for so long about the idea of myths’ attempting to explain something. According to them, myths “...are rather poetic devices that give concrete images to unexplainable phenomena, both natural and social.” (p. xii)

According to another definition “...myths are stories of gods, heroes, and monsters that can include fanciful tales about the creation and destruction of worlds, or awe-inspiring adventures of brave explorers in exotic or supernatural places.” (Condino, 2009, p. xxiii) This encyclopedic definition takes the discussion down to character level, and it is necessary for this study which is going to analyze three characters in the novel.

An esteemed historian/philosopher, Mircea Eliade, suggests the following explanation of the myth:

Myth narrates a sacred history; it relates to an event that took place in primordial Time, the fabled time of the “beginnings.” In other words, myth tells us how, through the deeds of Supernatural Beings, a reality came into existence, be it the whole of reality, the Cosmos, or only a fragment of reality— an island, a species of plant, a particular kind of human behavior, an institution. (Eliade, 1963, p. 5)

From Eliade’s explanation it can be derived that he has a high opinion of myth. There might not be many scholars who have used the word “sacred” to talk about what myths include in the theme. He implies that what we call life and universe today came into existence via the help of supernatural, the unknown. For him myths have no boundaries of time, space and reality, and it is a parallel view of myths’ being universal and timeless.

There are many definitions of myth, and they all have some validity although they conflict with each other like David Leeming puts forward in his book (p. xi). This leads people to choose the meaning they need to hear because myths have become commodities in this consumer society like anything that “interests” people. So it is highly necessary to discuss the condition of myth today.

1.2. Myth Today

When people hear the word “myth” they begin to think of stories, ancient places etcetera. They are inclined to confuse myth with legend. Although it is a common mistake people make all the time, it is not necessary to draw a line between the two in this study. For most people it is a “false story or belief”. Many people do not consider myth as an important genre. However, Mircea Eliade suggests in his book that “... it is not the intellectual stage or historical moment when myth became a ‘fiction’ that interests us” (p. 2) He is right that myth does interest a lot of people around the world, and again he is right that it is not because of its intellectuality. In the past, people used myths to explain the things they could not. It was a living organism that helped people, offered them models to follow and worship. Today it has become a commodity for people. Myth is dead in the sense it is mentioned in the previous sentence. The sole purpose of myth for millions is entertainment, and it is thanks to Hollywood which makes a lot of movies based on myths such as Hercules, Clash of Titans etcetera. It might not be possible to see “mythical behavior” in those movies. The reason for this might be what Eliade’s book suggests “...they have been transformed and enriched in the course of the ages under the influence of higher cultures or ...gifted individuals.” (p. 4)

The ideas in the paragraph above are shaped in terms of popular culture. Myth today has a different meaning for Roland Barthes who recommends an etymologic definition of myth, which is “myth is a type of speech.” According to Barthes, myth must include a message, and also the way it utters its message into meaning is more important than the content of its message. Myth is a type of speech for him but he does not confine it just to oral communication. He suggests “It can consist of modes of writing or of representations; not only written discourse, but also photography, cinema, reporting, sport, shows, publicity, all these can serve as a support to mythical speech.” (Barthes, 1972, p. 110) Barthes admits that everything can be a myth, and not only oral narrative but also anything from photography to sport can assist them to become one through the course of time.

1.3. Jung's Definition of Myth

The way Carl Jung studies myth requires special attention because it is not possible to find one solid book that concentrates only on myth. He scatters chunks of his ideas in different works and does not present the readers a definition of myth. His theory of myth is to be studied in the following part. However, it would be appropriate to say that he builds his theory on the concept of 'collective unconscious' and it involves 'archetypes' to clarify it. According to Jung, they are the key components that create and shape our thinking, and form the most important things about humanity like religion, science etc., which means that archetypes are universal and transcendental. Because they are transcendental, it is not wrong to say that they occur over and over again. As a result of this reoccurrence, universal motifs of mythology are comprised. Jung regards that myths that come into existence via these motifs that do not address to society as a whole but to individuals separately. His archetypes are universal, too, but they are to serve people reach self-realization as individuals.

1.3.1. Jung's Archetypes and Collective Unconsciousness

As time progressed, the view of individuality has been fostered by scholars and media. Nowadays each person has the notion that they are unique in every sense. Notwithstanding these ideas of individuality, who people are or what they experience in this world is not much different from each other; they are more or less the same. Joseph Campbell tries to explain their singularity in what they experience. There might have been dissenters to the ideas of Campbell on the monomythical journeys of heroes. They might claim that every human being is unique and what they experience, how they experience it would be different. Paulo Coelho states in his novel *Veronica Decides to Die* that "Each human being is unique, each with their own qualities, instincts, forms of pleasure, and desire for adventure. However, society always imposes on us a collective way of behaving..." (Coelho, 1999). Although he emphasizes the individuality of people, Coelho admits the shared behavioral types of people with the phrase "...collective way of behaving".

The question of who people are, or whether they are really unique can be understood by looking into Carl Gustav Jung's theory of "collective unconsciousness."

Jung, a Swiss psychologist and psychiatrist, developed different ideas regarding human psychology although mostly his collective unconsciousness theory and archetypes are going to be studied in this article. With this analysis we are going to be able to see that people in novels, movies or in real life and what they experience are not so different from each other. It is also going to provide us insight for a better understanding of myth.

According to Jung, collective unconsciousness is a deeper layer of consciousness. He argues that consciousness has two layers. In his work, he argues it as follows;

A more or less superficial layer of the unconscious is undoubtedly personal. I call it the personal unconscious. But this personal unconscious rests upon a deeper layer, which does not derive from personal experience and is not a personal acquisition but is inborn. This deeper layer I call the collective unconscious. I have chosen the term "collective" because this part of the unconscious is not individual but universal; in contrast to the personal psyche... ([1959], 1969, p. 3)

His choosing the term “collective” is really important as he mentioned. With this explanation he accepts that humans are different individuals, but puts forward the fact that fundamentally we share similar, universal characteristics. Those characteristics are not the result of what we experience, instead they are inborn. By stating this, he opened the road to the concept of archetypes. Tatiana Golban gives a pertinent explanation of archetypes as follows “... archetypes are some emblematic forms of behaviour which manifest themselves as ideas and images to the conscious mind” (Golban, 2014).

The word archetype originates from the Greek word *archetypon* and it means *beginning pattern*, but Vogler used it meaning “...ancient patterns of personality that are shared heritage of the human race” (p. 23). He deals with the beginning pattern of humanity in each and different person with the same way. The archetypes are fundamental for an improved understanding of myths. They are the result of collective unconsciousness, not personal. Collective unconsciousness concerns a community unlike a personal one, which is mostly about individuals. The first one is preferable to

study because myths also concern a community rather than an individual on his/her own.

In Jung's pattern, there are various archetypes but the primary ones are four in total which are ego, shadow, anima/animus and the self (the psyche). First one -ego- is the conscious mind. It is at the center of consciousness which gives us an identity. It is the thing that makes us who we are. Second one -shadow- is the opposite of the ego. In Freudian term, it is like the "id" – the animalistic side of our psyche. If it is controlled (by ego), it can be very creative and productive; if not, it might be really destructive. As Golban puts forward in her book "The ego should first confront and then assimilate the power of the shadow" (Golban, 2014). Third one is anima/animus which is: If male subconscious has feminine impulses, it is called anima. If female subconscious has male impulses, it is called animus. There is light in darkness and there is darkness in light principle can be applicable to this concept. By living together for centuries, people have developed a "mirror image" of their sexes. They have a reverse sex deep beneath their dominant sex. Anima and animus can be very important to galvanize a character to perform the journey if their true potential is benefited in a myth. Fourth is the self that is the physic center/soul of a man, other archetypes orbit around it. Self is the eventual aim of an individual. It is like becoming a whole, complete. Those archetypes are the beginning of the man, and they exist in each and everybody. Later the ones that differ from person to person, from story to story and from experience to experience come into existence.

The more familiar archetypes to everybody are the mother, the father, the child, the bride etcetera that are called family archetypes. Although they are the most well-known archetypes, most people are not aware that they are accepted as archetypes. The ones we are concerned with in this study are called storyline archetypes or character archetypes, some of which are hero, maiden, herald, wise old man/woman (mentor), threshold guardian, witch or sorceress, trickster, outcast, shapeshifter, ally, etcetera. If one puts the hero to the center, it will not be wrong to state that some archetypes flourish for the hero to fulfill himself and others come onto stage to create a suspension which sometimes just delays the fulfillment or sometimes prevents it for sure.

The most important archetype in a hero-myth is undoubtedly the “hero.” This archetype has been changing from the very beginning. Once it was only depicted as a supernatural being having snake body, bull head etcetera. Later the term man hero came into existence. From that moment, the man hero has been in the center of all attention. The concept of hero is going to be discussed in detail in the analysis part of the novel.

The second and one of the most important archetypes for Tolkien’s novel and his universe is mentor; the wise old man / woman. This archetype was first presented to the readers in *The Odyssey*. An old man named Mentor guided Telemachus on his monomythical journey, and since then in almost every written literature or in motion pictures, one might be able to see an old man or woman as a mentor trying to help the hero. The most popular representatives are Yoda from *Star-Wars*, Gandalf from *The Lord of the Rings* and Merlin from *The Legend of King Arthur*.

The next archetype is threshold guardian. Threshold guardians are the characters that defend an actual gate to a new world or exist in the story to test the hero on his journey. They are not necessarily the villains of the story rather they are the ones who help or seem to help the antagonist of the story; and there is a possibility that they can join the hero on his journey. There might be more than one threshold guardian in a story. The most popular ones are Poseidon from *The Odyssey*, Cerberus from *Harry Potter and Sorcerer’s Stone* and Gollum from *The Hobbit*.

The herald archetype is the one which has the literal meaning of the word herald. Sometimes it can be a person or sometimes an animal. It is the one that reveals the arrival of serious switch in the story concerning especially the hero; or sometimes it carries a message which has a significant importance for a resolution of events. In *The Hobbit*, the most important herald is the thrush which carries Bilbo’s message about the weakness of Smaug to Bard who slays the dragon using the herald’s message.

The shapeshifter archetype is another one that readers are able to encounter with in many stories including the one to be analyzed. Shapeshifters are generally characters of the opposite sex of the hero. They put the hero into confusion about their romantic encounters. They are always unstable, so it is not easy to trust them.

Shapeshifting can be physical like Beorn in *The Hobbit* or characteristic like Seneca Crane in *Hunger Games*.

Jung's collective unconscious and his acknowledging myths as the dreams of all humanity led to archetypes, and with these archetypes it became easier to grasp the meaning of stories that have been told for centuries via literature or today the silver screen. He made a huge contribution to the understanding of myth and other stories. However, there are criticisms of course. Raya A. Jones criticizes him for making his contribution as a psychologist, not as a scholar wishing myths to be understood solely. He argues that "As a psychologist, Jung did not set out to reform the scholarly understanding of myth, but psychologists' understanding of mind (more precisely, psyche)" (Jones, 2003). Jung defines psyche as a self-regulating system which tries to maintain a balance between opposing forces and it craves for individuation. Freud thinks myths are a step out of group psychology leading to individuation. Rollo May claims that our consciousness is the result of thinking via myths. (p. 87)

The theory of archetypes puts people into a frame, and it intends to assert that people and characters are deprived of freedom. Golban depicts this criticism in her book as follows

Of course, this theory runs a great risk, since it may signify nothing but the denial of our freedom. Jung's theory threatens to reduce all our behavior and, especially, all our literature to a known and well recognizable (archetypal) pattern in the collective psyche (Golban, 2014).

This criticism has some valid thinking in itself. However, putting characters into frames does not entirely wipe out all the opportunity to act freely. The things a character can do and the decisions s/he can take might seem limited but they are not completely predetermined or unalterable. The reason for it is that a character does not necessarily represent only one archetype. More than one archetype is possible to fit into and also a character can make a shift from the predetermined archetype to a new one, which at least stretches the borders of the frame even if it cannot break them.

1.4. Campbell's Myth

Joseph Campbell put forward a theory in 1949 with his renowned book *The Hero with a Thousand Faces* and his theory is called “Hero’s Journey”, “Hero-myth” or “Monomyth”, which claims that all stories and myths have a common pattern, and what characters experience in different ones is actually almost identical or differ slightly from each other in terms of hero-myth. The most important or the most attractive character in a story would be the protagonist, and sometimes the antagonist. Readers are inclined to identify themselves with the protagonist or from time to time with the antagonist who is generally the foil of the protagonist. One reader is able to identify with different characters from different stories which set in different genres. How is this possible? How can a teenager identify himself/herself with a mutant in a story and with a lost wanderer in another one? There are two reasons for that. In the first one they generally tend to identify themselves on the basis of sorrow and joy that characters experience. Those are universal themes, so it is normal to identify yourself on this level. The second one can be explained with Campbell’s theory.

Campbell takes this identification to a next level; actually he makes it more plausible. In almost every myth and story one can encounter a journey of a hero, and this journey is the key to become a whole for the character. Campbell states the importance of journey as “The journey of the hero is about the courage to seek the depths; the image of creative rebirth; the eternal cycle of change within us...” (2003, p. xix) People nowadays always seek meaning in life, but unlike the physical journeys that they see in movies and books, they do it via reading, watching, and then identifying with the characters they have encountered. Thanks to Campbell, more people are aware that they are not so different from the characters they see or read. The universality of some feelings –first reason- and Campbell’s theory of monomyth, which is going to be explained in the following paragraphs, together make it clear that fictional or not, people are not different from each other. What endeavors and challenges they come face to face are not always unique experiences. People read or see similar characters in different works and it makes them to identify more with the characters because they begin to seek more similarities between the characters and themselves.

It is proper to say that Campbell's work is multidisciplinary because he benefits from Carl Jung, a psychiatrist and a psychotherapist. Campbell used the archetypes of Carl Jung, borrowed the term "monomyth" from James Joyce and built his theory on the work of Adolf Bastian, who was the first one to claim that all myths have similar 'elementary ideas.' Bastian was an ethnologist who put forward the idea that some 'elementary ideas' were common to all humanity and they were the result of a 'general psychic unity of humankind.' According to him, laws of cultural evolution are at the core of people's way of perceiving things like myths, folklore etcetera and the reason why they differ from each other is geographic environment.

In his theory, Campbell presents us three fundamental stages: *Departure*, *Initiation*, and *Return*. Campbell named those stages as "the nuclear unit of the monomyth". (Campbell, 2004, 28). These stages have subsections which differ in number and can be absent or in a different order in different myths, stories. However, he included seventeen subsections divided into three in his book. This book is going to be the nucleus for this study. J. R. R. Tolkien's novel *The Hobbit or There and Back Again* is going to be studied in terms of the monomyth and the main concern is going to be Bilbo –the protagonist of the novel, Thorin and Gandalf's journeys. This study is not going to be some kind of a test for Campbell's theory but rather applicability of his theory because the novel was first published in 1937, twelve years earlier than Campbell's.

There are many well-known myths, and in all of them one can encounter with different but famous characters such as Hercules, Odysseus, Prometheus, Orpheus, Achilles etcetera. Campbell claims that those characters (and all the rest including the ones in the religious texts) have a similar pattern in their life events especially when it comes to a journey. He puts forward his claim in the early pages of his book like that:

A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man. (Campbell, 2004).

This is the outline of his theory. Prometheus's stealing fire from the gods, Odysseus's long journey back home, Hercules's adventures happen in a similar pattern according

to him. As mentioned earlier in this thesis, the stages of the pattern are “Departure, Initiation and Return.” The subsections are as follows:

1. Departure
 - a. The Call to Adventure
 - b. Refusal of the Call
 - c. Supernatural Aid
 - d. The Crossing of the First Threshold
 - e. The Belly of the Whale
2. Initiation
 - a. The Road of Trials
 - b. The Meeting with the Goddess
 - c. Woman as the Temptress
 - d. Atonement with the Father
 - e. Apotheosis
 - f. The Ultimate Boon
3. Return
 - a. Refusal of the Return
 - b. The Magic Flight
 - c. Rescue from Without
 - d. The Crossing of the Return Threshold
 - e. Master of the Two Worlds
 - f. Freedom to Live

This is the outline of all heroes’ adventures which lead to a change in the character. Christopher Vogler, who was inspired by the work of Campbell, reduced the number of the subsections to twelve in total. He praises Campbell’s work in his book many times. “I worked with Campbell’s idea of the Hero’s Journey to understand the phenomenal repeat business of movies such as *Star Wars* and *Close Encounters*” or “Without the guidance of Campbell and mythology, I would have been lost”. (Vogler, 2007). As Vogler states, myths are very important to understand the monomyth, and because myths are the first written literary products, it could be the right choice to study them to prove the theory of the monomyth. However, the work to be studied is

not a myth. We can call it a modern myth. The reason for it is that Tolkien created a world like the ones in the ancient mythologies with three different novels woven together. Especially *The Silmarillion* is very important to understand that complex system of the Middle Earth. Campbell states the definition of myth in his book like “...myth is the secret opening through which the inexhaustible energies of the cosmos pour into human cultural manifestation” (2004, p. xxiii) and it is another support to the claim that Tolkien created a myth.

1.5. An Insight into Campbell’s Hero’s Journey

1.5.1 Departure

1.5.1.1. The Call to Adventure

The initial and one of the most important stages of hero’s journey is undoubtedly “The Call to Adventure.” In order for a saga to start, this step cannot be ignored or omitted. The call is generally a very explicit one, which is carried out by the herald (Gandalf in the *Hobbit*, or Hagrid in *Harry Potter*). Herald is a helper of the hero in most of the cases, but sometimes it might be the villain who endeavors to use the hero for his / her own interest. As mentioned above, the call is generally an explicit one with the “crisis of herald’s appearance.” However, it does not have to be explicit. The name of this stage might be confusing, because the call is not carried out by someone or something all the time. In his work, Campbell calls this stage as “the signs of the vocation of the hero.” Hero’s showing unusual abilities like reading people’s minds unintentionally, understanding animals or showing courage to save someone is also considered in this stage. Those signs or the appearance of the herald in the psyche is a signal that the protagonist is or might be “ripe for transformation,” which indicates a journey – an adventure - to take place soon. In an adventure, it is highly reasonable to encounter some kind of admiration for the herald and the unknown environment that is actually familiar to the unconscious. However, the conscious personality tries to reject the unknown because most of the time it scares and discomforts the body and soul. This unknown makes itself known during the adventure with the help of the herald. Unknown’s becoming known leads to meaninglessness and emptiness for the

character. The best example would be prince Siddhartha who gives up the joys of this world and retires from it after encountering with various scenarios of the gods.

1.5.1.2. Refusal of the Call

The encounter with a summoning does not mean that it has to be answered in our daily life or in myths, novels, or dreams. A summon might be as simple as an invitation to a night out with friends in the daily life of a hero or the call of the wild for a dog in a novel; or an invitation for journey to slay a dragon like in the case of Bilbo. In life, it is more probable for the call to remain unanswered. In tales and myths, for the call to remain unanswered is not a frequent occurrence according to Campbell. He states that the subject becomes “a victim to be saved,” because he is trapped in boredom, hard work or culture. He refuses to be saved, which is the second stage of hero’s journey, because he assumes he is far from dangers or discomforts of the world. In the event that it was true, the subject would not accept the call ever. He is innately aware of the fact that he is clapped in irons, cornered in a labyrinth. Campbell suggests this as “One is harassed ... by the divine being that is the image of the living self within the locked labyrinth of one’s own disoriented psyche.” He needs to break the chains, get out of the labyrinth by accepting the call first. Nonetheless subjects hesitate to do this because of their “willed introversion.” Campbell claims it to be useful and puts forward that “It drives the psychic energies into depth and activates the lost continent of unconscious and archetypal images.” The success of it relies on personality’s capability of absorbing and integrating the new forces that might cause “super-human degree of self-consciousness and masterful control.”

1.5.1.3. Supernatural Aid

Once the hero decides to commit himself to the quest, he is most likely going to encounter a protective figure who is to help him during his journey in to the unknown lands of consciousness and literally into unknown lands. This protective figure might be the herald that directly does the summoning and offers help, or he might be in disguise until the summoning is accepted as mentioned in the previous section. In most cases, this figure waits for the acceptance before he becomes known. This protective figure is portrayed as an old crone or old man, a fairy godmother,

hermit, smith, shepherd or a wizard; and he provides talismans for the adventurer in the event that he probably is going to have difficulties, dragon forces like Campbell suggests, during the adventure he is about to enter. The most acknowledged protective figure archetype is the helpful crone or old man like Athena who disguises as an old crone to help Odysseus until he reclaims his place at home after the Trojan War. What this figure provides the hero with changes in different literary works. For example, it can be an amulet or talisman which helps to slay a beast, or it can be just guidance to fulfill the duty assigned to the adventurer. So the name “supernatural” might just be a symbol because a housewife’s saving the earth from aliens or a farm boy’s slaying giants from the sky are not a norm that we face in every adventure. Sometimes a peasant girl’s marrying a noble king with the assistance of a worldly-wise old woman is the adventure itself and it is not supernatural at all.

In an adventure one must be aware of the fact that “ageless guardians” is to appear sooner or later, because the protective figure is the “protective power of destiny.” In the course of following his destiny bravely, the adventurer will surely realize that the forces of the unconscious are present at his side, and it will encourage him to explore the hidden self in the unconscious, which will aid him to accomplish his task, adventure. Realizing the potential inside of someone will inspire nature to help, like bees’ attacking Egyptian people to help Moses.

The supernatural help from a person or a thing during the adventure is crucial for the understanding of one’s self and becoming a whole. Campbell suggests this in his work as:

Protective and dangerous, motherly and fatherly at the same time, this supernatural principle of guardianship and direction unites in itself all the ambiguities of the unconscious—thus signifying the support of our conscious personality by that other, larger system, but also the inscrutability of the guide that we are following, to the peril of all our rational ends (p.67).

Campbell also suggests that supernatural helper appears to the ones who accepts the call. Notwithstanding, he does not neglect to mention that those who are too hesitant during an adventure (maybe even ones who reject the idea of supernatural helper) might encounter helper.

1.5.1.4. The Crossing of the First Threshold

It is very natural for an individual who has lived in a well-preserved environment to prefer to stay in that surrounding. Society which is constituted by people living mostly in their own little worlds encourages this individual to stay within those boundaries. Because the minute after the first step is taken into the unknown, one has every right to be fearful. The most famous examples are seen in Hollywood movies in which the officer gives freedom to quit the mission even before it begins because it is a very dangerous one. He continues that the ones that quit will not be judged. This is a typical scene that can be seen in almost every movie, and it encourages people not to take the adventure just because it might be dangerous. For example, the lieutenant in *Captain America* tries to discourage the candidates by giving a similar lecture, or *Deadshot* does the same thing when the situation gets serious. In both examples the purpose is not to make others quit the mission, on the contrary they are warnings to notify the individuals that they are to enter an unfamiliar zone, and they need to be cautious. There is always a risk of accepting the warning and quit. However, this step has to be taken if a protagonist craves to find the real person residing inside. The adventure is not about becoming a completely different person but instead it is about waking the person waiting for the wake-up call. The perfect place for this is the unknown regions which are described as “free fields for the projection of unconscious content” (p.72) by Campbell. He continues in his work to suggest the importance as “... the crossing of the threshold is the first step into the sacred zone of the universal source.” Crossing the threshold is not a simple task because it is guarded by the threshold guardian (or guardians) which is the watcher of the established boundaries. The lieutenant who is mentioned above is the threshold guardian in that example. He tries to keep the adventurer in the boundaries and it is discussed that threshold guardian should not be challenged. Threshold guardian implies/dictates that the challenge is too hard to overcome; therefore, the hero should refuse to participate. However, the hero should take the risk in order to be successful. If the adventurer is determined to have an adventure, he is able to lift the veil between the known and the unknown. So the guardian has to be challenged no matter how dangerous it is, or no

matter how powerful it is. The more courageous and determined one can become, the sooner the danger vanishes.

1.5.1.5. The Belly of the Whale

In various heroic stories, a hero is swallowed by a monster, and most of the time it is generally an intentional act. When he reaches into a weak spot, he drags his sword and finds a way to kill the monster. The Greek army did this in the battle of Troy. They went into the belly (inside the great walls of Troy) of the whale, and found a way to conquer it. Conquering is all about surrendering to the unknown. The belly of the whale is a symbol of entering the unknown, accepting it in order to be successful in the quest. Entering into it is a symbol of death also, because once the hero goes in, he is presumed dead. Everyone around him supposes that he has died when he is swallowed. The girl in *Little Red Ridinghood* is supposed to be dead when the wolf has swallowed her. However, she is saved by the hunter later. In another example, Eren is swallowed by a titan in the manga series *Attack on Titan*, and with this experience he gains consciousness of his true power to save the humankind. So, in order to save the day or to be saved one must experience the belly of the whale in a metaphorical or figurative sense, and to be born again. Campbell describes it as "... the passage of the threshold is a form of self-annihilation." (p. 84) Thanks to that experience the hero goes through a metamorphosis, and it is needed to pass the threshold guardian to achieve it.

1.5.2 Initiation

1.5.2.1. The Road of Trials

Campbell defines this phase as "a favorite phase of the myth" because it takes an essential place in the hero's becoming. Once the hero crosses the threshold, he sets foot into a place where he is going to be tested by various people and conditions, and he is to be tested not once but many times. These tests and ordeals are going to make the hero the person he is destined to be, and for his becoming he needs to survive those trials. During his trial period, the hero is helped by the supernatural helper whom he met before entering into this zone. This helper sometimes gives advice, sometimes

amulets, and sometimes even provides secret agents who is there to aid the hero during the quest. Dolores, in the TV series *Westworld*, is helped in different ways by Arnold/Ford during her physical and psychological journey towards becoming. Harry Potter is given the cloak of invisibility, or the wand of Dumbledore in order to defeat Voldemort; Ray, in *Star Wars – The Force Awakens*-, is supplied with the lightsaber of Luke to win the battle against Kylo Ren. All these help and things supplied serve to assist them to overcome the obstacles encountered on the road of trials. Through those obstacles, the hero reveals the opposite self and tries to tame it or surrender like Campbell suggests

The hero ... discovers and assimilates his opposite (his own unsuspected self) either by swallowing it or by being swallowed. One by one the resistances are broken. He must put aside his pride, his virtue, beauty, and life, and bow or submit to the absolutely intolerable. Then he finds that he and his opposite are not of differing species, but one flesh. (p. 99)

1.5.2.2. The Meeting with the Goddess

The goddess archetype is indispensable in most of the adventures. It shelters different functions; sometimes it might give the hero a purpose to pursue his path, but sometimes it might be the main reason which hinders the hero's pursuit of the adventure. The goddess figure is mostly portrayed as innocent, benign and chaste. However, the hero might be compelled to someone who is a "bad mother" figure, too, because of the infant recollection of the memories of his mother. Oedipus complex is one of the main reasons for it. Mother figure is very important because she is the first woman that a male can see feminine attributes in for the first time. She takes care of a person, so whether bad or good, she is always desired by the hero; and she is embodied as a goddess figure in myths. Campbell suggests a woman's importance as:

Woman, ... , represents the totality of what can be known. The hero is the one who comes to know. ... she can always promise more than he is yet capable of comprehending. She lures, she guides, she bids him burst his fetters. And if he can match her import, the two, the knower and the known, will be released from every limitation. Woman is the guide to the sublime acme of sensuous adventure. ... But she is redeemed by the eyes of understanding. The hero who can take her as she is, without undue commotion but with the kindness and assurance she requires, is potentially the king, the incarnate god, of her created world. (p. 106)

As he puts forward, woman has a very important role in myths and stories. She can make someone achieve great things on the condition that the man is ready to know and comprehend her. If the hero finds the earthly pleasures offered by the goddess, who does not always have to be embodied in a feminine figure indispensable, he might choose to abandon or stray from his quest. In case that it happens, then the goddess becomes the temptress.

1.5.2.3. Woman as the Temptress

The desire for the goddess might be an inspiration for the hero to fulfill the quest. However, she can be a real hindrance for him and the quest because she might become the person that will prevent the hero from proceeding to his journey; and the most probable reason for this hindrance is one of the seven deadly sins, which is lust. The temptress archetype is generally embodied in a female figure for a male, and in a male figure for a female character. The hero might lust for the goddess archetype just because he has sexual desires, love or Oedipus complex like mentioned before. Lust is to be the reason of sin, and will lead to defeat in the journey. Campbell describes these as "... woman above all, become the symbol no longer of victory but of defeat No longer can the hero rest in innocence with the goddess of the flesh; for she is become the queen of sin." (p. 113) Lust for a woman is the most common method although it does not always have to be like that. Because the temptress does not have to be a female figure all the time. It might be a really powerful feeling, a powerful object, or desire for something else, like power.

1.5.2.4. Atonement with the Father

The father archetype in ancient myths is represented by a mighty, merciful, male figure which might be generally a God. He generally abandons the hero, and this is a devastating experience for him- the hero. Throughout his life, the hero always feels this emptiness and anger against the father figure, so he tries to fill this gap and make peace with him, atone him. It is a crucial point in hero's journey. All the previous steps lead into this one, and this experience will directly influence the steps that will follow. According to Campbell, father figure does not need to be an actual, living male

character. It might be a powerful someone or something. He also claims that atonement is not always about an external power or person. He puts forward his claim as:

Atonement (at-one-ment) consists in no more than the abandonment of that self-generated double monster—the dragon thought to be God (superego) and the dragon thought to be Sin (repressed id). But this requires an abandonment of the attachment to ego itself, and that is what is difficult. (p. 120)

As he suggests the hero has to be able to confront with himself in order to atone with the father figure. This atonement might be before or after the atonement with the father. Indulgent parenthood during atonement might lead to a disaster, chaos when the roles are assumed improperly as in the atonement of Loki with his father Odin. He wants to rule the universe instead of Odin, and Campbell defines this rivalry as “... the son against the father for the mastery of the universe, ...” (p.125) This rivalry is a problem, but the real problem of the hero is to open his soul so that he can understand the tragedies of the universe and those tragedies are validated in being. After this understanding, they are finally atoned.

1.5.2.5. Apotheosis

The hero and his mind are trapped within the walls of simple understanding of the world until this stage. He has been ignorant of almost everything trying to stay within the safe zone of ignorance. However, after experiencing various challenges, he starts to change and understand things about the world surrounding him and gains wisdom. Apotheosis is the stage that the hero understands things and it is a “divine state” of hero’s journey; he achieves it by going “beyond the last terrors of ignorance” according to Campbell. He grasps the mysteries of the unknown with the help he gets; he understands now. Figuratively, the hero is reborn and he is not the same person he used to be. At that moment, he becomes the person whom he sets out in the first place to find, and he is ready to face the more challenging part of his adventure. Apotheosis can be earned by defeating an enemy or by gaining supernatural abilities; sometimes the hero even experiences an actual transformation of appearance and really becomes a new person, which makes his transformation literal. The ultimate accomplishment of apotheosis is “selflessness” and it might not be achieved by every hero. By the real understanding of the universe and how it works, the hero might feel obsolete and

dedicate himself to a higher purpose, for example divine love, as in the story Prince Siddhartha- Buddha, and he becomes selfless beyond time and eternity. Although he does not have wild and interesting adventures, his little trips outside the palace and what he sees there lead him to selflessness.

1.5.2.6. The Ultimate Boon

The furthest, but not the last, destination or achievement of the hero is this stage where it is revealed whether he is going to be successful in his quest or not. The aim of beginning the adventure is always to arrive at this place and moment. After many tests and endeavors the hero is purified and ready to get the important gift which is sometimes an actual artifact, a place to reach, a purpose to achieve, the elixir or a dragon to slay; and they are all called the “Ultimate Boon.” In most of the stories, it is acquired after defeating the greatest rival, who is generally the antagonist or passing the last and biggest trial of all. This last trial might be against one’s own as in Frodo’s situation where he does not destroy the one ring willingly; and it makes this last trial the most difficult one.

1.5.3 Return

1.5.3.1. Refusal of the Return

Hero’s journey or the monomyth does not end when the boon, the elixir, is acquired. It is a cycle in which the hero must return to his world with his “life-transmuting trophy” so that this boon redounds the community the hero belongs to. In different scenarios, the hero starts his journey as a duty assigned to him by the community like finding a shunned person, bringing a secret or a weapon so that it will salvage the society. However, the hero might hesitate or even refuse to return to his community with the boon and rather stays at the place where he has found bliss. There are three reasons for refusing to return. The first reason is selfishness that the hero craves to use the boon for his own interest not caring about the society’s needs. The second reason is that the hero succumbs to the pleasures he has faced in the new world like power, women, comfort etcetera. The third one is shame and it is caused by different reasons like failure to succeed the mission or reluctance to complete the

mission. In profuse stories, no matter what happens, the hero goes back to his world unlike Muchukunda who chooses to distance himself more from the society. It can be said that refusal of the return is a temporary act for the hero.

1.5.3.2. The Magic Flight

The accomplishment of the quest is not always the end of the journey. In order for it to be the end, the hero must be granted permission by the guardian to go back to his world with the boon or there might not be a danger to interfere the return. If that happens, there will not be a necessity for the magic flight. For example, Frodo returns to his world on the back of mighty eagles, or Aladdin uses his magic carpet to go back. However, this might not happen all the time –the guardian does not grant permission to return-, so the hero has to flee with the boon. During the escape, the hero faces dangers and trial resembling to the road of trials. Campbell calls this escape quest as “obstacle flight” as well as “the magic flight” because of its dangers (p.189) In accordance with Campbell there are two types of magic flight. In the first one, the hero leaves some objects behind which communicate with the pursuer to delay his pursuit and save time for him to escape. In the second one the hero who is trying to flee creates some obstacles for the people that chase him, however, this time those obstacles do not try to persuade the pursuers but rather to prevent them by force such as combat.

1.5.3.3. Rescue from Without

The magic flight is not the only way to go back to the original world that the hero belongs to. If he faces dangers along the way home, he might be in need to be rescued by someone who is from the original world. The herald or the supernatural helper is the one to bring him back by using force or supernatural powers. For example, Frodo is rescued by Gandalf with the help of giant eagles because he is not in a state to move. Yet this is the case in which the hero needs help returning. Sometimes he might be reluctant to return, so someone or something belonging to his own world should come and remind him that he is needed or loved, and this is not the place where he belongs. As Campbell suggests “... the world may have to come and get him.” (p.192)

1.5.3.4. The Crossing of the Return Threshold

Different traditions and myths acknowledge sleeping as dying. According to those myths, one dies at night and fights with dragon forces and comes back to life in the morning, and if they cannot wake up, it means they are defeated. Varela Francisco broadens this thought as “Psychoanalysis may offer a comment on the relation between sleep and orgasm, which can both be linked imaginatively to the idea of dying.” (p. 49) It has been a relevant argument that scholars discuss. Therefore, the adventure in two different worlds, the divine and the human, is actually in one and the world we live in - the human world. Campbell suggests this “... the two kingdoms are actually one. The realm of the gods is a forgotten dimension of the world we know.” (p.201) The problem here is to adapt to human world again because the hero becomes assimilated to the divine world and has difficulties to adapt to the human world. This is the return threshold for the hero most of the time as well as one last encounter / battle with the enemy that is thought to be defeated. Campbell describes this threshold as “life-affirmative threshold.” The returning hero might have difficulties to accept the real world after soul-satisfying experience in the divine world and it makes his adaptation more difficult. Sometimes the hero decides to close the door to the community he lives in and retire from it again. For example, Frodo cannot adapt to his society and decides to depart again. This is the result of not being able to cross the return threshold and adapt to the society.

1.5.3.5. Master of the Two Worlds

Only after the trials are over, the thresholds are crossed and the dragons are slayed can the hero become the master of the two worlds. However, this mastery, or these two worlds have different meanings. In the case of Harry Potter there are actually two worlds and the hero becomes the master in those two different worlds; in one of them he becomes a mighty wizard and in the actual world he becomes an independent, confident person who does not live by standards, rules of his relatives. In the case of Jesus or Buddha, the hero is able to transcend between the spiritual and the material world after he gains mastery in the human world. The third case is the most common one and it is gaining balance between spiritual and material world, which is true for

ordinary characters. The hero makes peace with himself and the environment or the society that he belongs to. For example, Walter in the novel *Freedom* by Jonathan Franzen makes peace with his neighbors and starts acting like a sane person. After that point, the hero is not challenged or tested with further trials.

1.5.3.6. Freedom to Live

When Siddhartha finishes his journey, or completes his monomythic circle, he achieves the right to live as a man retired from the earthly pleasures and sorrows although his father wanted him to be a king pleasing himself with them. This is the ultimate point a hero can achieve after his monomythic circle. The ultimate point is to be free to choose. He can choose to live as an ordinary man, as a governor or he can choose to end his life. The hero is in a different state of mind at this point. He might not regret his past, or might not be worried about the future to come. It is like a nirvanic state for the hero, full of bliss and calmness. Even at this consciousness level, the hero might choose to wander again and more, even eternally like Pir Sultan Abdal, who chose to be hanged with his verses and became an ultimate wanderer on earth according to the folk tale. (Halman, p. 35)

1.6. Fantasy Literature and Tolkien

Tolkien wrote fantasy novels and he was a member of “Inklings” which was a literary discussion group gathered in 1930s and 1940s, and he was a high fantasy theorist. They talked and criticized their works and they wrote mostly fantasy literature. W. H. Lewis defined that group as “...was neither a club nor a literary society, though it partook of the nature of both. There were no rules, officers, agendas, or formal elections.”¹ His success as a fantasy fiction writer is not a coincidence when we look into those proofs.

Prior to analyzing the novel, it is going to be beneficial to talk about fantasy literature in general. The first thing to do is to list the characteristics of fantasy fiction. The first one is that in fantasy fiction, the plot does not take place in the world we live in, or the world we know. The events happen in an imaginary world or a part of the

¹ <http://www.mythsoc.org/inklings/>

world that has not been discovered by people. The second characteristic is that it involves magic or witchcraft. Supernatural elements are present in it. The third one is that the setting resembles the Medieval Ages. Clothes, weapons, places they live etc. are all like they come from Medieval Age. The fourth one is that there exist mythic like creatures (dragons, unicorns etc.), and mythic people (knights, warlocks, witches etc.). The fifth and the last one is that they include journeys or quests. The protagonist or any other character might go on a journey in the novel.

Another aspect to be considered should be that fantasy fiction and science fiction is not the same thing. Those two are confused with each other. The main difference is that science fiction literature might take place in the real world (most of the time in the future), or outside the boundaries of the real world (in the space). However, fantasy literature almost always takes place in the fantasy world having the characteristics mentioned above. Authors use three different ways to set up their fantasy worlds. They might start and end their story in a fantasy world (*The Hobbit*), they might start the story in the real world and move it into a fantasy world (*Alice in Wonderland*), or they might set their story in the real world but magical elements intrude upon it (the parts from Harry Potter that take place in London). There is an important definition which needs not to be neglected. “Realistic settings are often called primary worlds; fantasy settings, secondary worlds.” The events that are going to be studied in the novel all take place in the secondary world.

Like mentioned earlier, Tolkien is a renowned mythographer for fantasy literature because thanks to him and C.S. Lewis, individuals are able to read and comprehend mythopoeic fantasy literature as a modern literary genre. Tolkien and Lewis were the ones who identified and developed it as it is today in the 20th century. It's also called high fantasy in which the existing mythologies and new ones blend into. Previously known mythological images and new formal logical concepts were woven together to give birth to a new idea. Tolkien and Lewis both discussed in different articles that a new genre which is favorable for asserting important things about human circumstances is necessary. In the twentieth century, myths were regarded as the outdated, primitive, counterpart of science; and this perception accelerated the emergence and acceptance of mythopoeic literature because according

to many scholars, myths as a genre of literature help us understand the human circumstances and society; and they reflect the ‘psychic unity of humankind’. Tolkien even wrote a poem named *Mythopoeia* to defend the myth and mythmaking and the term was carved into literature, which inspired many others to examine literature in a mythopoetic style. Olga Freidenberg discusses the ideas above in her book as follows;

it was the transition from the kind of thinking associated with mythological image to the use of formal-logical concepts that resulted in the appearance of literature. With the transition to conceptual thought the content of mythological images became the texture of the new concepts. The inherited forms were now reinterpreted conceptually: causalized, ethicized, generalized, abstracted. (p. 17)

Throughout her book, she questions the origins of literature from the Greek literature until it becomes a concept that gives birth to literature in the ‘modern sense.’ According to her, the old image of literature is concrete but the old image gets a different, second meaning through time. It becomes modern, but does not lose the essence of it.

1.7. Monomyth vs. Tolkien’s Fantasy World Characters

Previously it was mentioned that Campbell’s monomyth includes the physical and spiritual journey of a character, or a quest; the characters might use or confront with magic and magical elements because most of the time they belong to myths or legends. Tolkien benefits from same elements while telling a story. That is why it is going to be helpful to look into monomyth and Tolkien’s characters briefly before analyzing his characters from *the Hobbit* in terms of monomyth, because Campbell mentions the importance of human or human like characters in his book as follows “The cosmogonic cycle is now to be carried forward, therefore, not by the gods, who have become invisible, but by the heroes, more or less human in character, through whom the world destiny is realized.” (p. 291)

Campbell offers various stories (myths, legends, dreams etc.) from around the world while explaining and analyzing the concept of monomyth in his book; and almost all of these stories take place in the secondary world which consists of characters similar to ones created by Tolkien or any other fantasy author. There are

two main reasons for creating secondary worlds according to Colin Manlove: individualism and escapism. He states that as “J. R. R. Tolkien sees the escapist urge, the ‘fugitive spirit’, as central to the making of fantasy.” (p. 37) As mentioned earlier, Tolkien’s fantasy world is very rich in terms of character and setting. It is likely to come across with different characters having deeper layers of personality like Frodo, Bilbo or Luthien, who does everything to free her lover from the dungeons of Sauron, who is just a servant at that time, and overthrow the Great Enemy.

People tend to relate to the protagonist in any literary work; so even in monomyth, journey of a protagonist has more importance than other characters even though they are crucial for the story. This does not necessarily change in fantasy literature. However, Tolkien prefers to use vital sidekick characters, apart from significant protagonists, for the sake of the story such as Sam in *Lord of the Rings*, or Thorin in *the Hobbit*. Tolkien gives great responsibilities to sidekicks in his stories, so, the analysis of them in terms of monomyth has critical significance because of these reasons. Monomyth is a result of the idea that each and every character in a story shares similar characteristics and destinies, which makes them worthy of close attention and analysis. Having rich characters of Tolkien on one side and having monomyth on the other side are a real chance in terms of analysis.

CHAPTER 2: THE MONOMYTHIC EXPERIENCE IN TOLKIEN'S "THE HOBBIT OR THERE AND BACK AGAIN"

To be able to understand the monomyth of Bilbo, Thorin and Gandalf, one has to remember what the word "hero" stands for. If we look into different resources for the meaning of the word "hero", we are able to find different definitions sharing similar characteristics. According to Campbell, "A hero is someone who has given his or her life to something bigger than oneself." (1991) This is a definition he made with the interview with Bill Moyers. Another author giving a definition is Christopher Vogler who stated, "Hero is someone who is willing to sacrifice his own needs on behalf of others, like a shepherd who will sacrifice to protect and serve his flock. At the root the idea of Hero is connected with self-sacrifice" (p. 29). Their definitions are similar because as mentioned earlier Vogler was inspired by Campbell. The definitions of the hero are quite similar all the time. However, two other definitions are a bit lacking. The third definition to have been found is from an online dictionary: "A person, typically a man, who is admired for their courage, outstanding achievements, or noble qualities" (Hero, n.d.). The fourth and last definition is from a website. According to that site, "In mythology, the hero may be from divine ancestry. In literature, a hero is courageous. A hero, or protagonist, is the principal character of a story, who may be known for special achievements." (Lombardi, 2017) Those two definitions lack the self-sacrificing quality of the hero. However, when one reads those definitions, it can be concluded that a hero (whether male or female) seems like a superior person. He – "he" is used in the study like Campbell and Vogler to refer to both sexes- is the center of the attention, the brave one, self-sacrificing etc. However, the protagonist who is going to be analyzed is not such a common hero. Tolkien describes Bilbo in the novel as "only quite a little fellow in a wide world after all." (2014, p. 351) He is such an ordinary hobbit in an extraordinary world that is trying to be a hero (burglar) for a greater cause. The monomyth is a complete cycle for a hero and this cycle is only going to be analyzed under three stages (Departure, Initiation, and Return) including the subsections given earlier in this article. This paper focuses mainly on the protagonist Bilbo; and analysis of the monomythical experiences of

other characters serve his becoming a whole. Thorin's and Gandalf's journeys differ from Bilbo's and the reasons for this are to be discussed in the conclusion.

2.1. Bilbo's Hero's Journey

2.1.1. Bilbo's Departure

When Tolkien wrote the first sentence of his novel he was not aware of the "monomyth" of Campbell. He created a new world, a new myth for his reader starring a small creature called a hobbit. Studying the transformation of an ordinary hobbit into a heroic one is interesting. In order to be able to call a heroic quest "monomyth" there has to be a transformation, and the transformation of a weak one is more enchanting although it is very common.

The first section of departure is Call to Adventure. Generally, this call is directed to a person who lives an ordinary life in an ordinary place. For this myth Hobbiton, the place where hobbits live, is an ordinary place and Bilbo Baggins spends an ordinary life without having any kind of adventure. He never leaves the boundaries of his territory. This is the reason of their good reputation: they never have any adventures. Tolkien states in his novel "... people considered them (Bagginses) very respectable, not only because most of them were rich, but also because they never had any adventures or did anything unexpected..." (4) Bilbo fits into that society very well by having two breakfasts in a day and smoking pipes rest of the day doing nothing unexpected. Just as Dorothy Matthews describes he chooses 'a somewhat withdrawn, self-centered life' (1975, p. 33). Nothing unexpected happens in Hobbiton so the arrival of Gandalf the Gray (a wizard- Istari) and thirteen dwarves is named an unexpected party-the first chapter of the novel. Gandalf comes on to stage to call Bilbo on an adventure "I am looking for someone to share an adventure that I am arranging, and it's very difficult to find anyone." (p. 7) Campbell describes this stage as follows:

This first stage of the mythological journey—which we have designated the "call to adventure" —signifies that destiny has summoned the hero and transferred his spiritual center of gravity from within the pale of his society to a zone unknown. (Campbell, p. 53)

Bilbo turns this call down without hesitation because he is a Baggins. He is a Jungian archetypal child at this stage. His ego is the source of his identity. Because of his conscious mind, his ego, he chooses to stay within the boundaries of the territory, or his own self. He obeys the standards of his family by refusing the call, which is the second sub stage of departure. "Sorry! I don't want any adventures, thank you. Not today." Bilbo says. "The myths and folk tales of the whole world make clear that the refusal is essentially a refusal to give up what one takes to be one's own interest." (Campbell, 55) This is the view of Campbell for characters to refuse a call and it is not something unexpected. Bilbo's interests are nothing adventurous. That is why he refuses the call, calls actually. The next day Gandalf comes back with Thorin and twelve more dwarves. Thorin makes the call again but Bilbo refuses. However, Tolkien gives the clue for his answering the call "Then something Tookish woke up inside him, and he wished to go and see the great mountains, and hear the pine-trees and the waterfalls, and explore the caves, and wear a sword instead of a walking stick." (p. 19) Bilbo is half Baggins and half Took. His mother was famous Belladonna Took one of whose ancestors was believed to have taken a fairy wife. "Members of the Took-clan would go and have adventures." (p. 5) Like Tolkien said, the Took side woke up inside him. In the fourth definition of hero it says that in mythology a hero may be from divine ancestry. Because Tolkien was very interested in the myths and he was a myth maker, Bilbo is not a random character. He created him carefully.

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, p. 63)

Unlike what Campbell suggested, Tolkien subverted the natural order of the monomyth. A hero will meet his protectors after he accepts the call. However, Tolkien sent the helpers to make the call. Other than those helpers Bilbo receives help from Beorn (a shapeshifter) and eagles to complete his task- to become a hero. Because Bilbo is not adventurous, the Crossing the First Threshold stage is more important for him. Dwarves left Bilbo's house without waking him up and left a note for him to meet

them at the Green Dragon Inn in case he would change his mind and decide to join the quest. The place is not an alien territory for the hobbits although the name of it is really prominent. It is a foreshadowing for the upcoming events. Bilbo needs to enter the place where Smaug lives when he accepts the call. By entering the Green Dragon Inn, he enters a world of danger and adventure by leaving the world of peace and quiet he lives in; and to pursue a quest. In his old life the weather was fine all the time and he had plenty of food and comfort. He wore nice and clean clothes. From now on he will have hunger, the weather will get worse, and he will walk in territories he has never heard of. Campbell describes it as follows,

Beyond them is darkness, the unknown, and danger; just as beyond the parental watch is danger to the infant and beyond the protection of his society danger to the member of the tribe. The usual person is more than content, he is even proud, to remain within the indicated bounds, and popular belief gives him every reason to fear so much as the first step into the unexplored. (Campbell, p. 71)

Bilbo chooses to go into the darkness, the unknown and danger unlike any other hobbit living in Hobbiton. At the beginning everything goes well for him because he travels in almost comfort. At some point he realizes that he has left his hat, walking stick etcetera, and Dwalin provides them for him. This is one of the turning points for Bilbo as Murat Arslan suggests in his article that “Physically, Bilbo wears clothes belonging to someone else. Yet metaphorically, Bilbo leaves his previous Baggins-centered identity and starts his quest both in search of treasure and identity” (p. 138). He begins to change physically at first by leaving his Baggins side. Then, he reaches the threshold guardians, whom are the three trolls. Threshold guardians exist in a story to warn or remind the hero that he is leaving his ordinary world and stepping into a dangerous world, and trolls fulfill their duty, however Bilbo overcomes them with his supernatural helper –Gandalf- and steps his foot into the unknown world. In Jungian terminology, he steps into unconscious. This is the stage called crossing the first threshold.

The first he gains after that point is a small sword called the sting which is a Freudian phallic symbol. He also takes it from a dark cave, which is also considered a phallic symbol. It symbolizes that he is experiencing some kind of initiation ceremony.

Dorothy Matthews discusses this view also as “If Freud's view of the sword as a phallic symbol is correct, then it does not seem farfetched to view these scenes as vestiges of the coming-into-manhood ritual.” (p. 31) Bilbo realizes that he is changing when he first uses his sword, just like a male child’s becoming aware of his sexual organ at puberty. He begins to feel more powerful. Matthews describes this as “A child must pass through puberty before reaching manhood... he must die as a child in order to be reborn.” (p. 32) He was once proud that he had had no adventure, but in the future he will be proud to have experienced such a journey, a quest.

The first days of his quest were not so bad. They had plenty of food to eat, ponies to ride on and good weather to travel. He thought it would not be so bad. But this state of well-being is just temporary until the hero goes into “The Bell of the Whale” stage of Campbell. He describes it as follows:

The idea that the passage of the magical threshold is a transit into a sphere of rebirth is symbolized in the worldwide womb image of the belly of the whale. The hero, instead of conquering or conciliating the power of the threshold, is swallowed into the unknown, and would appear to have died. (2004, p. 83)

Bilbo faces his first real challenge after crossing the first threshold. He is sent to check the light they have seen and he has to face with trolls. Although he is a coward according to dwarves, they send him, which symbolizes their belief in him. He is not ready yet, but Tolkien also shows his belief in him like that: “‘Ha!’ thought he, warming to his new work as he lifted it carefully out, ‘this is a beginning!’” (2014, p. 43) He does not die even symbolically. He is just swallowed into the unknown just like Campbell suggested. Bilbo cannot be described as a ‘hero’. He can just be a ‘maid’ archetype for Jung but dwarves sending him for a mission might be regarded that his maid archetype will transform into a ‘hero’ archetype.

2.1.2. Bilbo’s Initiation

Upon finishing the departure stage the initiation stage is waiting for the hero to be. At this stage our character must go through many obstacles, tests for him to be

accepted by the society as a hero. The society to accept Bilbo is thirteen dwarves and a wizard. The first subsection of this stage is Road of Trials. It is obvious from its name.

ONCE having traversed the threshold, the hero moves in a dream landscape of curiously fluid, ambiguous forms, where he must survive a succession of trials. This is a favorite phase of the myth-adventure. It has produced a world literature of miraculous tests and ordeals. The hero is covertly aided by the advice, amulets, and secret agents of the supernatural helper whom he met before his entrance into this region. (Campbell, p. 89)

Gandalf is the most helpful one at this stage for Bilbo. He is the Mentor – Wise Old Man archetype of Carl Jung. The first real trial they face is being caught by Goblins in a cavern. Gandalf uses his magic to rescue Bilbo and dwarves from the goblins and he kills the Great Goblin. Bilbo does not have an important part for this stage because he is not ready. He just relies on others even to escape. One of the dwarves carries him on his back so that they can flee faster. The hero archetype is generally a warrior, but Bilbo uses his mind and tongue to overcome difficulties because of having no strong body and power to fight battles. He is really too little to fight. The first trial he accomplishes just on his own is confronting Gollum. Gollum is a creature who possesses a power ring (the one ring) and he lives under the mountain surviving by hunting goblins and eating them. Bilbo has to win a game against him to survive. If they fight, he will undoubtedly be killed. Because Gollum likes playing games, they play. The reward is obvious. If Gollum wins, Bilbo will be eaten, and if Bilbo wins, Gollum will lead him outside the mountain. Bilbo outwits Gollum and he manages to escape from him. Dwarves begin to see him as a bit heroic after hearing his story with Gollum. Bilbo does not tell them that he has found a ring that makes him invisible and that is the way he has escaped from Gollum. He is a flawed hero.

He is a flawed hero because he kept the reality to himself. He did it because he is at the stage of meeting with the goddess. The goddess for him is the ring he has found. It is highly unlikely to call an object as a goddess. However, there are other forms of femininity as Green suggests;

In *The Hobbit*, a story completely lacking female characters, we may look for the anima in symbolic forms. Associated with the anima and

forming a bridge between it and the self are archetypal feminine symbols such as the ring, the egg, the jewel, and the mountain (p. 33).

One of the functions of goddess figure is to give the hero a purpose to pursue his mission, and the ring is the thing that makes Bilbo's work easier by giving him the opportunity to overcome difficulties, which gives him the purpose to move on. Also, whether bad or not the goddess figure is desired by the hero. He has heard how Gollum calls it "My precious!" It is precious for Bilbo, too. Both of them desire it. He wants to keep it for himself. Gandalf might take it if he learns about it. Most of the time goddess figure becomes the temptress, which is the next stage, Woman as Temptress. Campbell explains as follows:

The crux of the curious difficulty lies in the fact that our conscious views of what life ought to be seldom correspond to what life really is. Generally we refuse to admit within ourselves, or within our friends, the fullness of that pushing, self-protective, malodorous, carnivorous, lecherous fever which is the very nature of the organic cell. Rather, we tend to perfume, whitewash, and reinterpret; meanwhile imagining that all the flies in the ointment, all the hairs in the soup, are the faults of some unpleasant someone else. (2004, p. 111,112)

In Bilbo's situation the ring does not become the temptress figure. Flawed heroes do not accept that the hair in the soup might be their own; that it is their own fault to abandon or stray the path. It must always be someone or something else to blame; especially a female figure. There are no female characters in the novel. The woman as temptress in the novel is not a woman, not even a person indeed. Everything that leads the hero to abandon or stray from the quest is called woman as temptress. For Bilbo it is the comfort and longing for the comfort in Hobbiton that hinders him from his quest. "He wished again and again for his nice bright hobbit-hole. Not for the last time." (Tolkien, 2014, p. 72) Bilbo longs for the comfort a lot and it makes his journey a lot more difficult. He does not want to leave Beorn's house, either. Until the end, he always wishes for the comfort and food. "The Tookish part was getting very tired, and the Baggins was daily getting stronger. 'I wish now only to be in my own arm-chair!'" (Tolkien, 2014, p. 340) The comfort is associated with the mother figure from childhood until death, so comfort's being the temptress is not a coincidence. It is the only thing that can be referred to woman. On the physical level, the ring might be considered as the temptress for Bilbo, however, on psychological level another issue

comes onto the stage. *The Hobbit* is a novel that consists no female characters in it like mentioned earlier. Readers, however, come across the mentioning of Belladonna Took, who is Bilbo's dead mother. Because of the absence of female characters, Bilbo has no chance of experiencing meeting with the goddess or woman as the temptress stages physically, yet, thanks to Tolkien's successful writing, he experiences those stages psychologically.

For she is the incarnation of the promise of perfection; the soul's assurance that, at the conclusion of its exile in a world of organized inadequacies, the bliss that once was known will be known again; the comforting, the nourishing, the "good" mother—young and beautiful—who was known to us, and even tasted, in the remotest past. Time sealed her away, yet she is dwelling still, like one who sleeps in timelessness, at the bottom of the timeless sea. (Campbell, 2004, p. 101,102)

Belladonna is one of the leading figures in Bilbo's life and his quest because she, her Took side, gives strength to him to overthrow the dragon forces. She might be dead but as Campbell stated above she is "...the soul's assurance that the bliss that was once known will be known again..." which is an unintentional reference to Bilbo's Took side that drives him on the path to success. Campbell states that she might be dead with "time sealed her away..." Dead or alive, a powerful image of woman can be a driving force in an adventure just like in Bilbo's case.

After going through those obstacles the character must confront and be initiated by the power figure. Campbell calls it Atonement with the Father. In many stories, it would be father or the mother, but in this story, there is no such figure. The one Bilbo must confront is Gandalf or Thorin. Thorin is the probable one because this quest is done for him to be the king. King's blessing is more preferable. In addition, Gandalf is the only one trusting Bilbo to accomplish the mission even before Bilbo trusts himself. On the other hand, Thorin has always been skeptical of him and his abilities as a burglar. That is why Bilbo needs to atone with Thorin.

Atonement (at-one-ment) consists in no more than the abandonment of that self-generated double monster—the dragon thought to be God (superego) and the dragon thought to be Sin (repressed id). But this requires an abandonment of the attachment to ego itself; and that is what is difficult. One must have a faith that the father is merciful, and then a reliance on that mercy. (Campbell, 2004, p. 120)

Bilbo prefers to give the Arkenstone to Bard and the Elvenking to prevent a possible war between dwarves and others. They offer him to stay with them fearing that Thorin might hurt him. However, Bilbo refuses and goes back to his comrades. By doing this he makes the enemy (not a real enemy but they seem for the time) see him an honorable man, a real hero. Bilbo performs three stealings during the novel. The first one is his trying to pickpocket the trolls, and it was a failure. The second one is when he finds the one ring by chance but not giving it back to its owner after finding out, so this is stealing. The third one is the time when he steals cups and gold from Smaug under the mountain. When they are observed, it can be seen that he has developed his burglary along with his character, and it leads him to develop burglar ethics. His final stealing is Arkenstone, but its significance is more important than the previous ones because his morality and ethics can be observed with this one. Matthew Grenby summarizes this as follows,

“...the novel ends with Bilbo stealing the prized Arkenstone from his dwarf companions, or rather appropriating it as his share of the treasure, and passing it to the dwarfs’ enemies so that it can be used as a bargaining chip in the brokering of a treaty. Read as a fable, the moral is about the importance of overcoming avarice and selfishness, perhaps even selfhood” (2008, p. 162)

By confronting with Thorin, his giving the Arkenstone to someone else, he risks his life for a greater good, but Thorin does not accept him. However, after the battle of five armies, Thorin regards him as a friend and a hero. “...I wish to part in friendship from you, and I would take back my words and deeds at the Gate.” (p. 333) Also Thorin says “There is more in you of good than you know, child of the kindly West. Some courage and some wisdom, blended in measure” (p. 333). Whether until the last minute or not, Bilbo accomplishes the atonement stage. Thorin is the first one to acknowledge the wholeness of Bilbo with these words. A true hero, which Tolkien sought according to George Clark (p. 43), should be brave, conscious and clever at the same time. If he lacks either one, the becoming a whole function of a quest will not be fulfilled. A stereotypical hero, on the other hand, differs from the hero portray Tolkien draws. He must be the one to kill the dragon, but in *The Hobbit* Bilbo is not the one. Matthews states the reason as follows “...that would be more the deed of a savior or culture hero, such as St. George, or the Red Cross Knight, or Beowulf” (p. 41). The reason for

Bilbo's not killing the dragon is that Tolkien draws the attention on his psychological journey, not the physical one. He does not kill the dragon, but he is brave enough to confront with him and find his weak spot; he uses his wisdom. For that reason, Bilbo becomes a whole in spite of not being able to kill the dragon, and Thorin acknowledges him as a hero and a companion. Tolkien changed people's perception on the concept of hero, and Thorin's condescending attitude against Bilbo symbolizes their bias on the new hero concept after World War II. "His fantasy fiction rewrites heroic literature and the hero; so do his critical studies" (p. 44) says Clark. Thorin's acceptance means more to the reader than it means to Bilbo.

Bilbo's mind has always been in Hobbiton, and how comfortable his life there is. He is not aware of the real world surrounding him. He is ignorant. However, after setting off and confronting various difficulties and challenges, he starts to awake. The most important one of them is his confronting with Gollum. It is the only time he accomplishes something on his own. After defeating Gollum by using his intelligence, Bilbo continues to change. He gains confidence and he becomes aware of the real dangers surrounding him. He knows that he is far away from his safe zone, and he is vulnerable; and that he needs to use his wit to overcome those dangers. One another thing he gains is the ring. His character's changing and the power of the ring transform him, which leads to dedication to his purpose, slaying the dragon and making Thorin the king under the mountain. The apotheosis stage of Bilbo is complete after this.

The last stage of initiation is the ultimate boon. It is the achievement of the goal of the quest. As a group they began their journey to slay the dragon and retrieve the treasure stolen from them. Bilbo's aim was to have an adventure and become a different man. The party could not slay the dragon, but a man did, Bard. However, Bilbo's contribution to killing the dragon should not be ignored because he is the one to find its weak spot. In the novel, it is ignored and so does Bloom think so. "Thus Bilbo is the indirect cause of the dragon's removal, though he never gets any thanks for it." (p. 112) Bilbo's company could take the treasure back, and share some of it with the elves and men. The one to concern is Bilbo. He succeeded his quest by having an unforgettable adventure, and becoming a changed man. The real boon he got was

the ring which was the reason for his quest to be successful. Gandalf was aware of something suspicious. That is why in the end he said:

You don't really suppose, do you, that all your adventures and escapes were managed by mere luck, just for your sole benefit? You are a very fine person, Mr. Baggins, and I am very fond of you; but you are only quite a little fellow in a wide world after all! (2014, p. 351)

Thanks to the ring, Bilbo could overcome the metaphorical dragons on his journey, and by gaining confidence he has changed from a domestic obedient character into an independent, self-confident one. Most of the time, the boon is used for the sake of the society, however, in this story it only helps Bilbo.

2.1.2. Bilbo's Return

Return of the hero is the last stage of the monomyth. In most cases heroes have a tendency to refuse to return from 'the blessed isle of the un-aging Goddess of Immortal Being' (Campbell, p. 179). There are different reasons for a hero to refuse to return, some of which might be the comfort achieved, the idea of not being able to fit into the society, the shame because of not being able to accomplish the journey (especially the spiritual one), having no reason to go back (losing the loved ones, or already having no one back there), selfishness to use the boon for his own interest, pleasures found in the new world etcetera. Bilbo has accomplished both the spiritual and physical journeys. He has no reason to refuse to return. Losing Thorin gives Bilbo the reason not to stay in the new world, but to go back. That is why the first section of return stage is absent in his monomyth. He prefers to go back to his town which he cannot leave behind totally. The loss of a dear friend, companion during this quest makes it easier for him to choose to go back. For his monomyth to become a complete cycle he must go back. He brings the treasures he has achieved during his quest back to Hobbiton. Those treasures include gold, mithril, sting, the ring and his new character which the people in his town do not like. Rebirth is one of the major themes in the novel. Bilbo, who used to live in a dark comfortable hole which he did not want to leave at all, runs of his round Hobbit hole to face an unknown world, just like a baby's leaving its mother's womb. His rebirth is about maturing this time, not about aging. He matures and comes back as a new person, so according to his relatives and other

hobbits who live there the one to come back is not Bilbo, but someone else. This shows that Bilbo cannot become the Master of Two Worlds. He was once a respected man, but now he is thought to be a false one. He is not welcomed back there. “On their side they never admitted that the returned Baggins was genuine, and they were not on friendly terms with Bilbo ever after” (Tolkien, 2014, p. 348). He has lost being the master of outer world, and it might lead to lose the inner one, too.

His bringing the ring to his town without telling anyone might be regarded as the magic flight. Bilbo attained the ring against the opposition of Gollum, the guardian, the owner. He escaped without the consent of him. He stole the ring. However, he did not face any dangers during his way back to his village. His returning with the boon is necessary for magic flight, but not encountering with any dangers while going back makes the stage a bit vague.

On the other hand, if the trophy has been attained against the opposition of its guardian, or if the hero's wish to return to the world has been resented by the gods or demons, then the last stage of the mythological round becomes a lively, often comical, pursuit. (Campbell, 2004, p. 182)

This incident might be interpreted as the magic flight. Bilbo's returning immediately without telling anyone about the ring is what Campbell called magic flight. However, Gandalf did not let him go back to his ordinary life alone. He and Beorn guided him back to Hobbiton just as he guided him to the Lonely Mountain. It is called Rescue from Without by Campbell. “The hero may have to be brought back from his supernatural adventure by assistance from without. That is to say, the world may have to come and get him.” (2004, p. 192) Gandalf is the reminder of his own world that comes and gets him. He is the only connection to his ordinary life. He has power to take him back. However, Bilbo cannot cross the return threshold. Because the thing to do after going back is to share the wisdom one gets thanks to the experience. Because the people have lost the respect for him, he gets happy; he does not want to welcome people and share his tale with them. He prefers solitude, and becomes indifferent to the other hobbits. Prior to his adventure, Bilbo used to have what Jung called ‘mystical participation’ and thanks to this his society used to accept him. However, because of the experiences and changes he has had, he breaks the chains of mystical participation

and starts to act out of society's boundaries. He gains maturity, or 'individuation' in Jungian terms. Therefore, Bilbo cannot be the master of the two worlds like mentioned before. Although he is not the master, he definitely has freedom to live. By being indifferent in the society, he gains calmness which provides him a state of mind without any worries.

2.2. Thorin's Hero's Journey

Campbell's adventure (physical) motif in monomyth generally shows its true nature with a character's complete cycle of going somewhere unknown and coming back to the known world just like in the previous section where Bilbo's monomythic adventure is discussed. Aside from Bilbo, Thorin is one of the most influential characters in the novel in which fourteen characters go through more or less the same physical journey altogether. However, it might not be wrong to say that other characters take this journey for Thorin and of course for selfish reasons such as earning rewards.

2.2.1. Thorin's Departure

Tolkien's dwarves are substantial for his universe from the beginning. According to the mythology, elves are the first born of Middle-earth, but dwarves are created by Aule (a Valar) without Iluvatar's consent. However, Iluvatar let them live and they have been known as dwarves since then. Unlike elves, dwarves have a harsh spirit, and they seem like they are the outcasts of Middle-earth. Michael N. Stanton describes them as '...Dwarves, solitary and self-sufficient people as they are, are involved in the general troubles of Middle-earth...' (p. 108). As a representative of an ancient species, Thorin's journey actually starts more than a hundred years before Bilbo, when Smaug the dragon first came to the Lonely Mountain and banished all the dwarves who lived there. Thorin -son of Thrain, son of Thror- was a member of the royal family and heir to the throne. Smaug figuratively took the throne (he is called the king under the mountain occasionally) and all the wealth from Thorin's hands, and he had to leave his home to live far away until his time came. Tolkien narrates it in the novel with those words: "When I asked how they had got away, they told me to hold my tongue, and said that one day in the proper time I should know." (p. 30) He creates suspense for Thorin. Smaug's coming was not a call to adventure for him. He had to

wait for more than a hundred years for Gandalf as the one calling him to adventure, as the herald. Nothing is told about the unexpected party of thirteen dwarves and Gandalf at Bilbo's house, so the proper call to adventure for Thorin is the moment of Gandalf's handing in the map and the key to the secret door to enter the Lonely Mountain. Gandalf explains the suspension of this delivery like this: "Your father could not remember his own name when he gave me the paper, and he never told me yours; so on the whole I think I ought to be praised and thanked! Here it is," said he handing the map to Thorin." (Tolkien, 2014, p. 31) As Campbell suggested, it is the destiny that has summoned Thorin.

Up until this moment Thorin has been through a lot of difficulties and endeavors. After Smaug drove dwarves away, they had to find new places to live, jobs to work and earn money and so on. Even Thorin had to work in blacksmith-work or in coalmining, and he describes this as "sinking." He was used to luxury and respect, because he thought he was fit to hero archetype back in those days. He did not even think about refusing Gandalf's call. As a result, there is no refusal of the call sub-stage of the *Departure*. He was aficionado of adventures unlike Bilbo, so he accepted the call even with anger against Gandalf saying "...I should like to know how Gandalf got hold of it, and why it did not come down to me, the rightful heir." (Tolkien, 2014, p. 30) The appearance of herald is described as a "crisis" by Campbell, because it means discomfort and leaving the mundane world of pleasure to explore a world unfamiliar to the hero. Heroes' intention to refuse the call is the result of this; leaving comfort and going into distress. However, for Thorin it is the opposite since he already lives in a world unfamiliar to him, which is living away from Lonely Mountain, the throne, the riches of dwarves and especially away from home. Tolkien subverted this stage for the reader and the hero. That is why Thorin did not reject the call, but answered it instantly because it is not a call to adventure but it is a call to go back home for him. Because of that refusal of the call stage is absent for him.

Going on a mission to slay a dragon, take the treasure and become the king under the mountain is a real quest to accomplish, and the physical help of twelve dwarves, one hobbit and one wizard might not be enough for it. Such quests require more wisdom and some supernatural amulets. Thorin tries to give the impression of a

tough figure in the novel since he is a prince and heir to the throne. He shows superiority against other characters, for instance he does not say anything that will make him seem inferior. In the novel Gandalf says “Let me introduce Bifur, Bofur, Bombur, and especially Thorin!” (Tolkien, 2014, p. 13) From the first scene almost until the end, Thorin attempts to make others feel this superiority. All the twelve dwarves and Gandalf use the phrase “At your service!” when they enter Bilbo’s hobbit-hole but Thorin does not. Tolkien says in the novel that “Thorin indeed was very haughty, and said nothing about service...” (Tolkien, 2014, p. 14) He craves to be successful on the mission, but he does not embody the superiority he is trying to impose onto others. Indeed, he needs the help of others to fulfill the task. This help is called supernatural aid by Campbell.

Gandalf is likely to be the steadiest character in the novel, and he is the herald and the protective figure for Thorin (and Bilbo and the rest of course). During his journey Thorin counts on Gandalf the most. Because of his various traits, Gandalf is able to support Thorin to overcome difficulties. The first aid he delivered is finding a burglar (Bilbo) for Thorin. Without a burglar it is not possible for the mission to be successful. Like mentioned in chapter one, Supernatural Aid is a symbolic name, thus protective figure’s help and guidance to overthrow dangers are under this umbrella term. Gandalf uses his wit and wisdom instead of his magic to help others. When the dwarves were caught by trolls, he did not use his magic to save them, instead he changes his voice to set trolls against each other. Then Bilbo understood. “It was the wizard’s voice that had kept the trolls bickering and quarrelling, until the light came and made an end of them.” (Tolkien, 2014, p. 50) Apart from Gandalf, Thorin has various help during his journey from Bilbo, Lord of the Eagles and Dain from Iron Hills. As stated earlier, Gandalf is the protective figure for both Bilbo and Thorin, and for Thorin the protective figure changes throughout the journey. Until the borders of Mirkwood Gandalf carries out this duty. After that point Bilbo takes on the duty of taking care of Thorin by saving him from dangerous situations and guiding with wisdom. Bilbo is the one who finds him in the dungeons of wood-elves and saves by making a plan to escape. It was depicted in the novel as,

That was too much for them, and they calmed down. In the end, of course, they had to do just what Bilbo suggested, because it was obviously impossible for them to try and find their way into the upper halls, or to fight their way out of gates that closed by magic; and it was no good grumbling in the passages until they were caught again. So following the hobbit, down into the lowest cellars they crept. (Tolkien, 2014, p. 209)

Gandalf is not always capable of rescuing Thorin and the others in the novel. When the goblins attacked and surrounded on pine trees thanks to Wargs and wolves, neither Gandalf nor Bilbo could overcome the threat, but Eagles came and rescued them.

“Back swept the great birds that were with him, and down they came like huge black shadows. The wolves yammered and gnashed their teeth; the goblins yelled and stamped with rage, and flung their heavy spears in the air in vain. Over them swooped the eagles; the dark rush of their beating wings smote them to the floor or drove them far away...” (Tolkien, 2014, p. 124,125)

The last example to be given is Dain from Iron Hills. In a desperate time Thorin asked for his help to beat the enemy composed of Wood-elves and men of Lake-town who tried to evict dwarves from the Lonely Mountain and took a big share for the troubles that Smaug and dwarves caused. Dain ran for help immediately, and he contributed a lot in the battle against the goblins and the Wargs although he had marched to fight against Elves and Men.

So began a battle that none had expected; and it was called the Battle of Five Armies, and it was very terrible. Upon one side were the Goblins and the Wild Wolves, and upon the other were Elves and Men and Dwarves. (Tolkien, 2014, p. 324)

Thorin needed a lot of help during his hero journey, and those are some of them that are worth mentioning. Supernatural aid for him is gravely important during the hero journey, and he was lucky that he could have that much help from different sources.

The physical journey of the hero begins with the call to adventure, but the transformation of him starts after he crosses the first threshold of the unknown world, which means that the crossing of the first threshold of Campbell is necessary for psychological transformation of the hero. It is the moment when the hero is challenged

for the first time during his journey and it is time to enter the unknown world leaving the ordinary one. The hero cannot go back to his own world after this point. At this point, the hero might face with threshold guardians, whom authors use as a powerful archetype. In Thorin's story there are three threshold guardians that are the three trolls who have kidnapped the ponies first, then the dwarves and the hobbit. Threshold guardian might be someone to warn the hero not to continue the journey, which is also a test of dedication and courage, or might be someone or something symbolizing that the journey will not be comfortable from then on and there will be greater dangers, evil things. Campbell describes this as "Beyond them is darkness, the unknown, and danger..." (Campbell, 2004, p. 71). This unknown territory is not only the physical world surrounding Thorin, but it is also the unknown territory of his character, his unconscious part of the psyche. Thorin was a snob character because of his royal blood, so he treated people around him with disdain. His experience with trolls is the moment when he shows some sentiment against Bilbo, which signifies that he is about to discover his character along with the unknown world they are about to enter.

After a hero crosses the first threshold, he experiences a symbolic or actual death in order to reborn again with a new sense of his self. It is vital especially for psychological transformation, and it leads to achievement of the quest. This death is the Belly of the Whale stage of monomyth. Death is portrayed as a killing or being swallowed by a dangerous, murky place, which is valid for Thorin. Mirkwood is one of the most dangerous places in the Middle-Earth. It is not wise to enter it if there is any other possibility. Because they have lost a lot of time during their encounter with Goblins, the unexpected party of Thorin has to use the path through Mirkwood. In the forest, Thorin and his companions got stung by the giant spiders and they experienced a death-like state. During Bilbo's efforts to save the dwarves, Thorin was abducted by Elven-king's men and imprisoned in his dungeons. His being bitten by the spider and his imprisonment all happened in Mirkwood, and it is the Belly of the Whale stage for him; Mirkwood is the belly. Bilbo saved all the dwarves from spiders, Thorin and the other dwarves from Elven-king's dungeons, and again all of them from Elven-king's Halls. After hearing what Bilbo has done, he starts to trust the little burglar hobbit

whom he has never trusted before in spite of Gandalf's guarantee. Thorin is on the path to graces and it is the result of his being swallowed by the Mirkwood.

2.2.2. Thorin's Initiation

Once the hero sets foot on the new territory after passing the threshold, he must survive in this new landscape where he is tested by a succession of trials various in number and difficulty. In order to be successful in those trials he gets help from the supernatural helper and its agents in the form of advice, amulets etcetera. All the trials are called as the road of trials.

Thorin has encountered abundant challenges and obstacles after crossing the first threshold with the trolls from whom he was saved by the efforts of Bilbo and especially Gandalf. Gandalf is the first and foremost supernatural helper for Thorin. He is the one who has saved Thorin and his companions from goblins in the mountains by using his magic and killing the Great Goblin. After that, they are trapped by Goblins and Wargs, but this time Gandalf's effort is not enough to save them, and mighty eagles run for help not especially in order to save them but because they hate Goblins and Wargs. The help might not be explicit as Campbell suggested "...there is a benign power everywhere supporting him in his superhuman passage." (2004, p. 89) He is aided even though he does not cry for help. Goblins took everything from Thorin and his companions, so they do not have ponies to ride, food to eat and weapons to fight. At that moment, Beorn, who provides shelter for them, feed them and lends ponies to ride until the border of Mirkwood, comes on stage to help them. Then Bilbo takes the role of savior. He used his magic ring to slay giant spider and to locate the place where Thorin was held prisoner by the Elven-king. After that, he used his wit to get them out of Elven-king's Halls using empty barrels. Thorin seems to be a hero archetype in the beginning. However, the Road of Trials makes the reader doubt the presentation of the character. He is the heir to throne, the hero to slay the dragon and become the King under the Mountain. Yet, Bard –a man- slays the dragon. Like mentioned before, Thorin is tested many times during this phase of the monomyth, but he is not the one to overcome the difficulties. He is not a savior or the hero but he is the one who gets help all the time. The Road of Trials is a failure for Thorin.

Like mentioned earlier, female characters are absent in the novel, so Thorin does not Meet with his Goddess which is generally portrayed as a mother or lover figure. None of them are present in the novel, so a different perspective against Thorin and the novel is needed; and Campbell helps at that point by saying "...for there exists a close and obvious correspondence between the attitude of the young child toward its mother and that of the adult toward the surrounding material world." (Campbell, 2004, p. 103) Desire for power and riches of the material world takes place of maternal and romantic love, which cannot be seen in the novel. Thorin's paramount desire is to become the king under the mountain. This is the ultimate goal of his adventure, and he comes so close to achieve it after Bard has killed the dragon. However, Thorin meets with the Goddess of his adventure, which is the Arkenstone, most valuable piece of the treasure- the heart of the mountain; and it becomes the Temptress for him. Thorin cannot make peace with the world surrounding him because of his jealousy for Arkenstone and the riches. He speaks his desire for Arkenstone like this,

"For the Arkenstone of my father," he said, "is worth more than a river of gold in itself, and to me it is beyond price. That stone of all the treasure I name unto myself, and I will be avenged on anyone who finds it and withholds it." (Tolkien, 2014, p. 309)

He had the chance to get the Arkenstone, and become the king under mountain. It could only be done by giving their shares of the treasure. Nonetheless, Thorin refused it with the reasoning that all the treasure belonged to his family and his people, dwarves. Men of the Lake-town deserved a share because they provided Thorin and his company with ponies, food and weapons; and Bard from Lake-town was the one who actually killed Smaug. He rejected their claims, but got into war on their side against Goblins before he could get the Arkenstone from them.

The Arkenstone poses an indispensable importance in the novel because it is the source of Thorin's quest, which Tolkien suggested in his letters as 'Quest of the Dragon-gold' and according to him, it was the central theme of the novel. This quest makes Thorin a victim of dragon-sickness and creates a moral conflict which Stuart Lee describes as follows,

The moral conflict at its end focuses on 'the bewilderment of the treasure' – the greed and lust for gold to which Thorin Oakenshield and

most of the other Dwarves fall victim. Ironically, it is the ‘burglar’ Bilbo Baggins who is able to resist its power and is prepared to give up his share of the treasure for a peaceful outcome. (pp. 111,112)

Tolkien uses the issue of moral conflict in both *The Hobbit* and *The Lord of the Rings*, and the reason is that the intended audience of both novels are children although LOTR’s tone shifted greatly from children’s literature into a fantasy novel.

Tolkien’s world is a really complex one, and it shelters various powerful characters among whom Olorin –Gandalf- is one of the most promising and interesting one. It might be said that Gandalf is the founder of Smaug mission. He is the one to bring map and the key, bring important news and the one to find a necessary burglar for the mission. In regard of this mission he must be the most respected character. All dwarves and Bilbo respect his opinion and decisions. However, from the first pages of the novel Thorin is in a rivalry with him.

He was blowing the most enormous smoke-rings, and wherever he told one to go, it went—up the chimney, or behind the clock on the mantelpiece, or under the table, or round and round the ceiling; but wherever it went it was not quick enough to escape Gandalf. Pop! he sent a smaller smoke-ring from his short clay-pipe straight through each one of Thorin’s. Then Gandalf’s smoke-ring would go green and come back to hover over the wizard’s head. (Tolkien, 2014, p. 16,17)

He always tries to oppress him like the stubborn child of a family challenging the father of the family. It is a common thing. Thorin and Gandalf are always in a duel with each other. Although Thorin does not accept the burglar Gandalf has found almost until the end, he cannot ignore Gandalf’s decision. Gandalf declares Bilbo the burglar in the novel as “Let’s have no more argument. I have chosen Mr. Baggins and that ought to be enough for all of you. If I say he is a Burglar, a Burglar he is, or will be when the time comes.” (Tolkien, 2014, p. 24)

These and many more examples make the reader anticipate that the atonement with the father stage will be with Gandalf. At some point, Gandalf vanishes and he is not seen until the end of the novel, so Thorin does not have a chance to atone with him. As Campbell suggests the atonement does not have to be with an external power or person.

Atonement (at-one-ment) consists in no more than the abandonment of that self-generated double monster—the dragon thought to be God (superego) and the dragon thought to be Sin (repressed id). But this requires an abandonment of the attachment to ego itself... (Campbell, 2004, p. 120)

Thorin's atonement is with himself with the help of Bilbo. He has to confront himself, which is more important than confronting another living organism, the father figure. Because confronting him is merely a stage before the atonement with himself. Thorin acts according to his ego most of the time. He is the heir, king to be, a royalty; and he shows his superiority onto others, which is realistically acceptable in terms of his social status, but it is morally wrong because they are a group trying to overcome a difficulty together. Although this is an unconscious act, he has to atone with himself. He has to bury his inconsistent aspects of personality as Green suggests;

But the unconscious contains unacceptable and contradictory impulses. It is the business of the early decades of life to construct a conscious ego and to bury in the unconscious any aspects of the psyche not consistent with it. (Green, p. 31)

Thorin manages this at deathbed; although it might be considered late, the goal is achieved. The reason for this delay is that he has not experienced any explicit atonement with a father figure.

After Thorin atones with himself, he becomes the person he needs to be. Without his ego driven personality, he transforms into someone else. A king must not only be strong and solid, he also needs to be kind, generous, benevolent etcetera. He reaches that nirvanic like state after fighting side by side with men, elves, eagles and the hobbit. Gandalf was sceptic of his reign on the eve of the Battle of Five Armies. He warned Thorin by saying; "You are not making a very splendid figure as King under the Mountain," said Gandalf. "But things may change yet." (Tolkien, 2014, p. 320) Things really changed. Before that earthly union with different folks of Middle-earth during the Battle of Five Armies, he had a condescending tone against them; and with this allegiance, he becomes a whole person, king. He accepts Bilbo as an individual, Wood-elves as comrades. He becomes the King under the Mountain. This is the apotheosis stage for Thorin. In that stage a physical transformation might occur along psychological one. Physical transformation of Thorin takes place when dwarves

clothed themselves with the supplies they have found on the walls of the halls. However, according to Tolkien, he does not resemble a king. He uses the phrases “Royal indeed did Thorin look, clad in a coat of gold-plated rings, with a silver- hafted axe in a belt crusted with scarlet stones.” (Tolkien, 2014, p. 277) Tolkien does not say that he looks like a king; he just uses the word “royal” because he knows that physical transformation is not enough without psychological one. His becoming a whole person is the final moment of his mortal life when he accepts the futility of his (all humanity’s) greed, hostility etcetera by saying “If more of us valued food and cheer and song above hoarded gold, it would be a merrier world. But sad or merry, I must leave it now. Farewell!” (Tolkien, 2014, p. 333) Once his transformation is complete, Bilbo bids farewell to him as the King under the Mountain.

The ultimate boon for Thorin is not slaying the dragon, or having many riches and Arkenstone (although he wanted it so much); it is becoming the King under the Mountain. The reason for his unstoppable desire for the Arkenstone is that it belonged to his ancestors, and it is called the King’s Jewel, so it is a like a seal of Kingship.

Dwarves are called Naugrim by Sindar, but they prefer to call themselves Khazâd and they are very greedy. Most of the time their greed causes trouble. In the Third Age, their greed for gold and precious things led the decline of Durin’s Folk when they awoke a Balrog. Thorin is the last of the direct line of Durin’s and he experienced such a decline in search for the Arkenstone. (Tolkien, *Silmarillion*, 1999) His boon becomes his devastation.

The usual thing to do is going back after getting the ultimate boon. Thorin did not go on this journey in order to go back, on the contrary, he is returning to this mountain after hundreds of years. The ultimate boon is the final destination for him, and with his death, he literally becomes the king under the mountain where he is buried with the Arkenstone.

2.2.3. Thorin’s Return

The last stage of monomyth is return stage that is as important as others, because the hero uses the boon he gets in order to bring happiness and peace into his

ordinary world. Most of the time he makes peace with this ordinary world thanks to his adventure.

Thorin's monomythic adventure does not start and finish at the same place in Tolkien's novel. He is an exiled hero evicted from his home, and has to live in an unusual world. He passes his time away from his home among foreigners, the others. When he finds a chance to go back, he takes it and his physical adventure (monomythic experience) starts from a hobbit hole until he is perished at his home, so the reader cannot come across a complete actual return journey. However, Tolkien does not skip this whole stage, and he inverts it. The Lonely Mountain was a comfortable place filled with riches and happiness for Thorin. It was a symbol of mother's womb and he was evicted from there by force, so he could not be ready for the challenges during his trial period. A butterfly cannot fly by itself if you help it to come out of its cocoon. At last, he was able to go back to symbolic mother's womb as a king, but because of Tolkien's witty writing, he could not handle power at first. Another reason is that he is not complete as a man like Thomas Van Nortwick describes "... there is something the hero has lost track of or does not yet know and therefore cannot accept about himself- his spiritual development as a man is incomplete in some significant way." (p. 11) Other than greed, another important factor affecting Thorin's judgement is pride. Because of his pride as a fallen king, he does not admit the rights or wrongs of his doings, his character. Chance argues this as follows "... "kings" or leaders who, like Beowulf, succumb to various monstrous vices, chiefly pride and greed." (p. 54) Thorin has got two of the seven deadly sins –only in this context- and they hinder him from becoming a whole. Because of the reasons mentioned, when the men of the lake and Elves come to talk and negotiate with Thorin, he does not go out. He locks himself in like a spoiled child hiding in his room. This is the refusal of the return for him. He, as a king, must be wise and generous, however, he cannot handle it because of the reasons mentioned and refuses to go out. His being crowned and accepted by the dwarves is not enough for him to be a true king. What is the reason for that? Perkins and Hill seek the answer to similar questions in their work and they state the reason as follows "And the answer is unequivocal: The desire for power corrupts." (p. 57) Thorin's tremendous desire for power corrupts him and his journey, however, Tolkien constructed Thorin's

hero profile wisely because of his familiarity with heroes thanks to his studies and researches as a mythographer. He creates suspension and suspicion about whether he will become a true king for the readers. In the end, he goes out of mother's womb considering all the dangers as a real and brave king who is trying to help his allies during the battle against Goblins. He does not have to go out, but he does because he is ready to become a whole hero.

During the battle, he is severely wounded and he gets trapped on the battlefield. He has got help from different people and things on his journey, and someone comes to help him, Beorn the shapeshifter. After some harsh time, he has helped him and his company by taking them into his home, feeding and providing with supplies. In a grave moment, he comes back again, and this time he is in a huge bear form. He fights along with Thorin and saves him from the battlefield seriously wounded. Thorin is not in a state to move because of the scars and wounds he gets. Beorn gets him out of the battleground by using supernatural power and it is the stage that is called rescue from without. Beorn is one of the supernatural helpers of Thorin in the novel. He is rescued by a familiar face from a dangerous situation and this is the case for rescue from without. Someone or something from the known world comes and gets the hero out of one last challenge. For magic flight, the hero must be granted with permission to go back, and this is not the case for Thorin; so this stage is absent in the novel for Thorin. It is not unusual because magic flight and rescue from without are the two ways to go back home, and sometimes one of them might be missing.

Thorin is killed by Goblins during the Battle of Five Armies, so he does not have a chance to experience the stage called crossing of the return threshold. It is the stage in which the hero must adapt to the society again. The success of this stage determines the success of the hero's mastery of the two worlds, which is the next stage. Although crossing the return threshold is absent in Thorin's monomythic journey, he becomes the master of the two worlds, which means that with the boon he gets, he makes peace with the society and himself. His physical and spiritual journey comes to an end with success. The spiritual success can be observed with what he confesses to Bilbo at death bed "If more of us valued food and cheer and song above hoarded gold, it would be a merrier world. But sad or merry, I must leave it now. Farewell!" (p. 333)

His last is very important for his becoming, and Bloom states it as follows, “Thorin’s dying words pay tribute to Bilbo’s courage but also to his humane qualities.” (2009, p. 113) It is important because before that moment Thorin has not paid attention to the humane qualities of Bilbo or the rest, and it was the missing part of his personality. Without giving importance to these qualities, it is highly difficult to experience a psychological achievement. His purpose of the physical journey was to become the king under the mountain, and Bilbo and the rest accepted him as the king under the mountain. ‘Bilbo knelt on one knee filled with sorrow. “Farewell, King under the Mountain!” he said.’ (Tolkien, 2014, p. 333) Both successes show us that Thorin became the master of the two worlds no matter how short it lasted. “I go now to the halls of waiting to sit beside my fathers, until the world is renewed.” (Tolkien, 2014, p. 333) Thorin uses this sentence to highlight that he is now free of worries of the world, and he is ready to take his place next to his ancestors. Because of his death, he could not experience freedom to live stage, but it might not be wrong to say that he had freedom to leave this world. Thorin is similar to Frodo in that sense, who he chose to leave middle-earth on a boat willingly, and Thorin himself leaves middle-earth without no regrets or doubts. They both become selfless and leave their world without no regrets about their past.

2.3. Gandalf’s Hero’s Journey

In Tolkien’s universe there exist a lot of characters from Orcs to Wargs, from Hobbits to Elves, however, there are not many characters like Olórin (Mithrandir, Incánus etcetera), aka Gandalf, which is the name known by the folks of Middle-earth. Gandalf is one of the helpers of men, and he is “Thus Gandalf is one of the Maiar, acting for the Valar” (Stanton, 2001, p. 19) Maiar are called Istari or wizards and five of them were sent to Middle-earth by Valar in order to help men and the elves. Only two of them (Saruman the White and Gandalf the Grey) are known by dwellers of Middle-earth, and Radagast the Brown is mentioned, however, two of the remaining is a mystery to the readers. Because Radagast and the two are missing in Tolkien’s universe and Saruman is corrupted by the Necromancer, who is Sauron, only Gandalf is to be relied on during any significant adventure. His excellence as a character is supported by Stevens as follows,

In this episode it is Gandalf to the rescue, and Gandalf is one of Tolkien's greatest fantastic creations. While Tolkien endows his wizard with a number of stock-comic attributes, he also makes it clear that this magical grandfather-figure "could do a great deal for friends in a tight corner"... (p. 19)

Gandalf is a wizard who does not pave the way for himself or others using pure magic, on the contrary he prefers to use little magic but to use his wisdom and guidance. Those facts should be remembered while interpreting his actions and motives.

2.3.1. Gandalf's Departure

Gandalf's journey on Middle-earth begins with his ascending among men in order to help them and finishes with his journey to Undying Lands by an Elven boat. (Tolkien, *Silmarillion*, 1999) During his time on Middle-earth, he runs for help of the ones in need like Bilbo, Thorin, Frodo, Aragorn etcetera. One of the most important adventures he experiences, and known by the readers, is the one on which he helps Thorin and Bilbo in their quest to slay a dragon.

Like mentioned before, Gandalf was sent onto Middle-earth by Valar, so all the help he provided was a direct result of Valar's wish, and because of that the call to adventure stage might be considered of his being sent on earth, and the herald might be Valar. A hero's whole life is complete adventure according to Campbell, however, in this paper only Gandalf's journey with the purpose of slaying a dragon is to be studied. Like every hero who goes on a journey, Gandalf, too, receives a call to adventure. The person who calls him to adventure is the one who also burdens him as the herald of the same adventure for someone else; it is Thrain, Thorin's father, who calls Gandalf to adventure by giving him the map and key. It is not an explicit call, because when Thrain has given him the map, he cannot remember anything as Gandalf puts forward "Your father could not remember his own name when he gave me the paper, and he never told me yours..." (Tolkien, 2014, p. 31) He finds Thrain in the dungeons of Necromancer as a prisoner. In a sense, he has found his herald for a journey but he needs to figure out what the call is about and what he should do. As a wise old man – a famous archetype-, he needs to do some things on his own right from the beginning. Because of this, he does not reject the call; so there is no refusal of the call. Actually, he cannot refuse it because it is against the nature of his being on the

Middle-earth, which is to help the folks of this universe. In most cases, the summoned one is a victim trapped in the boredom and dullness of the ordinary world, however, Gandalf does not fit into that description. He is summoned in the dungeons of a Necromancer, which is not dull itself at all. Huttar puts forward the length of time Gandalf passed on Middle-earth like this “Gandalf, who has already lived thousands of years and seen the downfall of Numenor...” (2008, p. 8). Considered the time he has passed on Middle-earth, it would not be wrong to assume that Gandalf has experienced much and because of his duties, it is never dull.

Gandalf’s summoning has a significance for the Middle-earth and for himself. Thanks to this adventure, Bilbo finds the One Ring and passes it onto Frodo, who destroys it in Mount Doom, which frees Middle-earth from the danger of Sauron once and for all. After all these events, he leaves Middle-earth. It starts with a simple summoning by Thrain. That’s why it is significant and shall not be left unanswered. By answering the call, Gandalf changes Bilbo’s fate first by giving him a chance to acknowledge the Took side of his character, and then he changes the fate of Middle-earth.

In Tolkien’s universe, Gandalf the Grey (later Gandalf the White) is undoubtedly one of the most powerful and wisest characters although he considers it otherwise. Because of his greatness, one might presume that he will not need any help during this journey. Gandalf does not hold the feeling of greatness right from the beginning when Valar wanted him to descend on Middle-earth to help humanity. Gandalf refused to descend as a member of the order of Istari because he thought that he was weak, not powerful enough to oppose Sauron and afraid of him. Because of this insecurity against himself, Gandalf needs help, which is called the supernatural aid by Campbell, during his journey to become a whole. Although he is generally the one to help others around him, he uses the help he can get from others, which makes him a wise character. From time to time, he gets help from Bilbo and the dwarves during his quest. However, the first time he needs real help to overcome a difficulty is when they are trapped by Goblins and Wargs after slaying the Great Goblin. He is in such a desperate situation that he seems to fail his quest, but he and the company are rescued by the eagles which suspect the behaviors of goblins. It is foreshadowed by

goblins' shouting "Fly away little birds! Fly away if you can! Come down little birds, or you will get roasted in your nests!" (Tolkien, 2014, p. 123) Even though he tries to be seen unfearful, he is scared that the adventure is about to end. Tolkien created a term for situations like this; *euclastrophe*. Thanks to his experiences on Middle-earth, Gandalf is rewarded by this rescue. He has helped eagles once, so the eagle-lord and he is familiar to each other as Tolkien states;

The wizard and the eagle-lord appeared to know one another slightly, and even to be on friendly terms. As a matter of fact Gandalf, who had often been in the mountains, had once rendered a service to the eagles and healed their lord from an arrow-wound. (2014, p. 127)

The first help Gandalf gets is not an intentional one, however, the second help he gets is the result of his own asking. Goblins takes everything from their hands when they are captured, so they do not have any ponies, food or weapons. Gandalf thinks that they need help for supplies and advice. There is a character who might be older and wiser than the wizard, and his name is Beorn, who is a skin-changer. He is a shapeshifter archetype in Jungian terms. Gandalf describes Beorn in the novel like

Some say that he is a bear descended from the great and ancient bears of the mountains that lived there before the giants came. Others say that he is a man descended from the first men who lived before Smaug or the other dragons came into this part of the world, and before the goblins came into the hills out of the North. I cannot say, though I fancy the last is the true tale. He is not the sort of person to ask questions of. (2014, p. 135)

Gandalf is afraid of Beorn, and he even suggests that they should not go into his house all together in order not make him angry. Gandalf has an immortal soul, but he has a mortal body that requires food, comfort etcetera. He goes to Beorn's house for them along with advice. "To tell you the truth, we have lost our luggage and nearly lost our way, and are rather in need of help, or at least of advice." (Tolkien, 2014, p. 139)

Gandalf is so wise a helper for Thorin, Bilbo and the company that he does not hesitate to consult to someone else for guidance, or sacrifice himself for the good of others. He does this not only for himself but also for them, too. He has a sole purpose for doing so, and it is to get the necessary guidance for the company during his absence. Stanton facilitates Gandalf in his book as

Gandalf is certainly one of the most celebrated characters in all of Tolkien's Middle-earth gallery. In these early pages it is not yet apparent that he is also one of the most complex: he can be avuncular, he can be crotchety. He can be warm, or remote. His patience is tried, and his wisdom ignored, by the less intelligent of his companions (that is, by most of them). (p. 27)

Gandalf is a highly praised character in Tolkien universe because he is so realistic; sometimes a loving father figure and sometimes a person as remote as stranger. He always tries to keep the balance between his actions by maintaining the distance to the inhabitants of Middle-earth. Like mentioned earlier, he is on Middle-earth mainly to counsel and assist the inhabitants. After providing the essential guidance, he vanishes in *the Hobbit* as he does in *the Lord of the Rings*, too. His purpose is to create a suitable environment for the others to develop their characters because this is not his adventure. He suggests this in the novel as,

I always meant to see you all safe (if possible) over the mountains," said the wizard, "and now by good management and good luck I have done it. Indeed we are now a good deal further east than I ever meant to come with you, for after all this is not my adventure. I may look in on it again before it is all over, but in the meanwhile I have some other pressing business to attend to. (2014, p. 133)

Tolkien uses Gandalf to enhance others, and in doing so, he distorts and subverts Gandalf's monomyth. As Gandalf suggests this is not his adventure, and he is only a means to the end. This adventure belongs to Bilbo (and Thorin), but their adventure is a part of Gandalf's whole adventure.

On an adventure to slay a dragon (with thirteen dwarves and one hobbit), the hero inevitably faces some challenges, and the biggest challenge is to decide whether to enter this new world or not. It is the part in which the hero decides to cross the first threshold. This stage is a bit different for Gandalf because he does not meet a threshold guardian who warns him not to enter the unknown, so the stage is a bit vague for him. However, Beorn is the only character in the novel mentioning the difficulties of their task, and he warns the company about the dangers of Mirkwood. Later, the reader learns that Gandalf will depart the party at the entrance of the forest, and he will not be seen until the end of the novel. He comes onto stage, as a negotiator between Thorin and men of the Lake-town after the dragon is slayed. It is beneficial to remember that

he did not want to come to Middle-earth because he was afraid of Sauron. It might be thought that Gandalf is afraid of the upcoming dangers of their adventure and has left the party; however, the reader later learns that he has left them in order to deal with the Necromancer, a far more dangerous enemy than Smaug. Stanton talks about Gandalf in his book as "...Gandalf represents some of the highest human traits, not least of them courage, foresight, and self-sacrifice." (p. 27) When Gandalf's contribution and Stanton's description are taken into consideration, it might be wrong to assume that he is afraid. Like mentioned earlier, Gandalf does not have a warning threshold guardian, but he confronts with 'colossal gargoyles' type of threshold guardians who are the trolls. He kills those trolls with his wit. "It was the wizard's voice that had kept the trolls bickering and quarrelling, until the light came and made an end of them." (Tolkien, 2014, p. 50) Sometimes the hero must overthrow the threshold guardian and Gandalf does this.

One of the epic moments for Gandalf is the time when goblins catches his friends in the caves. He manages to escape without being caught, but he goes into the caves of goblins in order to save them and it is the belly of the whale for him. Generally, this is stage follows crossing of the first threshold, yet Tolkien chooses to separate them because Gandalf does not need to reborn, which is the usual outcome of the belly of the whale. Tolkien prefers to keep Gandalf in boundaries. According to him, Gandalf should not change yet, because as he says himself, this is not his adventure. In this novel, he is more like a flat character (Forster, p. 48). Therefore, the caves do not change him. Tolkien's not using belly of the whale with a significance for Gandalf foreshadows his leaving the party.

2.3.2. Gandalf's Initiation

Tolkien's Middle-earth is a small part of his universe like mentioned earlier, and Gandalf has a huge part in it. His being sent on earth by Valar, the things he experienced, especially, in *The Hobbit* and *The Lord of the Rings* are crucial for his monomyth. However, it would be misleading to look into his journey separately in different novels. His adventure in *The Hobbit* is only a small part of his whole journey

after being sent by Valar until his voyage to Undying Lands. It is necessary to highlight this fact before the analysis of initiation stage of Gandalf's journey in the novel.

The things a hero faces in this stage has a significance in terms of his becoming a whole. The events and people of this stage shape his personality. However, Tolkien has different plans for Gandalf, so he makes Gandalf stray from the quest intentionally because this is not his adventure and his adventure is not too short to fit into a novel. He disappears almost 2/3 of the novel, which is summarized only with a sentence saying that he has his own business. Therefore, Gandalf does not complete a full circle of Campbell. The only sub-stage apparent to Gandalf is the road of trials. Gandalf and rest of the party are tested throughout the novel, but the tests of Gandalf differ from others' tests. His purpose is not to slay the dragon and become a king. Rather, his purpose is to show others the way to slay the dragon or help Bilbo become a burglar, find his true self. This is correlated with the reason of his ascending to Middle-earth, which is observing and guiding. Throughout the novel, he uses his wisdom to help others. First, he uses his intelligence to get rid of trolls although he has enough magic power to kill them. One another time he uses his magic to light a fire to frighten Wargs and Goblins. Those are not the work of a powerful wizard. He again uses his wisdom to be able to go into Beorn's house. During his trials, he avoids using powerful magic, or muscle force unlike a typical hero or wizard archetype. The only time he has used violence is to save his company from the Great Goblin when he kills it, and during the Battle of Five Armies. However, nothing much is told about the power he uses. In a usual situation, the hero is saved by helpers during the trials, yet he is generally the one to be in the shoes of a savior archetype. The only time he is saved by the eagles is when they are all cornered by the goblin army on trees. The lack of being saved part also shows the reader that Tolkien has different purposes for Gandalf.

Tolkien's novel lacks explicit women characters (except the mentioning of Belladonna Took), or the representation of femininity. There are only a few symbolisms that might be interpreted as femininity such as Bilbo's hobbit-hole, the one ring etcetera. That is why Gandalf does not experience the stage of meeting with the goddess. Therefore, there is no woman as temptress stage for him. Those two can

be related in some situations when there exists something that hinders the hero from continuing the quest, but it is also not valid for Gandalf.

Gandalf's age (earthly age) is not known, but it is known that he has been on Middle-earth since Sauron was corrupted by power, and he was sent to help the inhabitants of earth against him, which means that he is not on it from the beginning. However, he is one of the oldest people on Middle-earth. Because Gandalf is an angel-like figure, the father figure for him is the God, which is Ilúvatar or Eru in Tolkien's universe. After he descends on earth, Gandalf lacks this father figure during his quests. The reason for it is that he is the father figure most of the time. However, in the novel, there seems to be a possible father figure for him and it is Beorn, the skin-changer. He is a shapeshifter and has an unstable character. Gandalf hesitates to be around him and Vogler states the reason as follows; "Shapeshifters change appearance or mood, and are difficult for the hero and the audience to pin down." (p. 59) Beorn's mood and temper can change easily, so Gandalf advises dwarves not to come all together because he fears that Beorn might lose his temper. He is similar to a typical father figure for children. For atonement with the father, one needs a father figure who is older, wiser and braver than the hero, and he helps, protects and guides the hero towards success. Beorn is the only figure he is afraid other than Sauron, and Gandalf respects him a lot. He describes Beorn in the novel as such,

I cannot tell you much more, though that ought to be enough. Some say that he is a bear descended from the great and ancient bears of the mountains that lived there before the giants came. Others say that he is a man descended from the first men who lived before Smaug or the other dragons came into this part of the world, and before the goblins came into the hills out of the North. (Tolkien, 2014, p. 135)

A typical child archetype is afraid of his father and he also respects him very much, just like Gandalf against Beorn. At that stage, the hero must confront with himself after or before he atones with the father figure. However, this does not happen for Gandalf because he only needs the help of Beorn, not his guidance although he presents it anyway. He does not ask his guidance because this is not his adventure. The guidance he presents is beneficial to Thorin's adventure, and Gandalf leaves them after

confronting Beorn. Atonement with the father is absent for Gandalf because of these reasons.

Like mentioned before, Gandalf is absent more than a half of the novel and he returns after the dragon is slayed. The main goal of the quest in the novel is to slay Smaug, and he misses it, and he does this probably on purpose in order to create an environment in which the two important characters -Bilbo and Thorin- are tested because it is their adventure. Gandalf's time to reborn is not yet to come in the novel. His monomythic cycle is far beyond this novel. For that reason, Tolkien does not grant him permission to evolve greatly. He is one of the flat characters in spite of his grave importance for the others and the novel. Thus, the two important sub-stages of initiation, too, are missing for him. Because he is not reborn literally or metaphorically, he does not have a chance for apotheosis and he does not get any boon as a result.

2.3.3. Gandalf's Return

In the previous section, it is implied that Gandalf's initiation is mostly problematic or some stages are missing, and it is the intentioned work of Tolkien. He postpones Gandalf's development into another novel. However, his monomythic cycle in *The Hobbit* is completed with return stage because he has a responsibility and duty against Bilbo to bring him back home. It was mentioned that the call to adventure for Gandalf is the time when he is given the map and the key in the dungeons of Necromancer. Later it is revealed in the novel that he deals with Necromancer during his absence and it concludes his physical monomythic cycle. However, his comprehending the map and starting the quest is in *Hobbiton* when he calls Bilbo to adventure. For that reason, it would be more logical to presume the beginning and ending of the cycle in *Hobbiton*, which he decides to go back with Bilbo in order to accompany him. For that reason, it would not be wrong to say that there is no refusal of the return for him. In chapter one, it was mentioned that there were three reasons for the hero to refuse to return which are selfishness of the boon, being succumbed by the pleasure attained and being ashamed for the failure of the quest. However, Gandalf has no boon, so, he has no selfish feelings; he comes across with only endeavors and

dangers but not pleasure; and because it is not his quest, he has no shame for failure. He has no negative thoughts for the return, so he sets off with Bilbo.

Gandalf gains no glory at the end of this quest and gets no boon, so there is no need for him to escape with it. He undergoes a peaceful come back journey without a need for a magic flight, which is sometimes necessary to escape from the treacherous territory like Frodo in *The Lord of the Rings*. Because Bilbo does not experience any dangers on the way back to Hobbiton, he does not require one last rescue which is called rescue from without by Campbell. He, also, is willing to go back unlike many heroes. In such cases, someone or something from the ordinary world comes and takes him back by reminding the presence of his world. However, Gandalf does not need it, too.

Many heroes experience one final test after reaching their ordinary world and Campbell names this stage as crossing the return threshold. At that stage, the hero might not be able to adapt to the ordinary world because of the divinity acquired after being victorious in the alien world, or he might need to face the presumed defeated enemy one last time in the ordinary world. This is not the case for Gandalf again because Hobbiton is the safest environment of Tolkien's universe, and also he does not only belong to this specific neighborhood. The whole Middle-earth is his ordinary world until he goes back to Undying Lands. He does not have his own enemy to defeat in that quest, so there is no last encounter with the enemy.

Olorin, aka Gandalf, is a character that is loved and admired by most individuals like elves and dwarves, but some of them –especially hobbits- are intimidated by him. On some lands he is seen as a savior and hero, but in some places he is a trouble maker. At the end of his physical and spiritual journey in the novel, nothing is changed. Native folks' perception for him stays the same, and the reason is obvious: he has not experienced a full monomythic cycle, because Tolkien saves it for another time. So in this monomythic experience, one can say that he cannot be the master of the two worlds. He has not progressed during the novel.

After a successful monomythic experience, the hero is expected to reach a nirvanic state in which he becomes free to choose his destiny, whether to live or to die.

This stage is called freedom to live. These living and dying can sometimes be literal and most of the time it is figurative. Becoming a victorious king among his citizens might be regarded as living, but abandoning the earthly pleasures and all titles can be regarded as dying. In the manga series *Naruto Shippuuden*, one of the main characters, Naruto, becomes the Hokage and rules his people peacefully; but Sasuke decides to abandon his village and become a wanderer. Naruto's choice is living, but Sasuke's is dying in Campbell's terminology. Those examples are the result of a full monomythic circles. However, in Gandalf's case, because everything stays the same, he does not reach that point. He merely continues to follow the path assigned to him by Lluvatar. He continues to fulfill his duties against the inhabitants of Middle-earth as a guide like before. The freedom to live stage of Gandalf is visible vividly in *The Lord of the Rings*.

Gandalf is the character who starts the story with his visit and the one to finish it with a last visit. It is a recurring pattern from different novelists. Like Jules Verne, Tolkien uses this recurring pattern along with a male bonding ceremony of smoking. Bilbo and Gandalf smoke pipes and creates smoke rings in the beginning, and Bilbo offers Gandalf a tobacco jar in the end, which completes the monomythic cycle. Gandalf brings his journey into an end along with the more important one, Bilbo's journey.

CONCLUSION

Joseph Campbell's paradigm of the monomyth has fascinated various writer like Vogler since its publication in *The Hero with a Thousand Faces*. Many renowned writers have benefited from him while creating their own work; and different authors have tried to apply monomyth to their characters in novels. J.R.R. Tolkien did not apply monomyth of the hero to his characters in *The Hobbit*, because he was not aware of Campbell's paradigm. That is why it is important to choose his novel since Campbell suggests that monomyth is universal and it can be detected from the first written pieces of literature. However, the purpose of this thesis is not to test its validity rather to observe to what extent it can be traced in Tolkien's novel.

Tolkien started his novel as a bedtime story for his children, and he tried to teach some moral lessons to them as an individual's growing up spiritually, self-sacrifice, exhibiting sense of honor or making bold decisions in difficult situations. He presents these in the form of physical journey underlying a psychic experience. The physical journey is just means most of the time in finding the true self of the person. Golban states this as follows "The framework of the monomyth provides the possibility of following the trajectory of the exterior journeys performed by the protagonists, but it is their interior journey that acquires a symbolical significance for the search of the self and the accomplishment of a true goal in life." (p. 113)

Campbell's monomythic experience starts from an ordinary world and finishes at the same place making a complete cycle. However, Tolkien does not apply this circle to all the characters in the novel. Three characters are studied including Bilbo, Thorin and Gandalf. Bilbo is the protagonist of the novel and he experiences a full monomythic circle, but Tolkien subverts the cycles of Thorin and Gandalf, whose monomythic experiences are studied in order to clarify Bilbo's.

Bilbo goes on an adventure in order to find true self of his character, and thanks to Thorin and Gandalf's help, he achieves it. At the beginning, he was a peaceful character with others obeying the rules of his community etcetera. However, he had an inner conflict, a conflict between his Baggins side and Took side. Chance

mentions this conflict as follows “Symbolically, the conflict between the hero and adversary is internalized within the split self of the protagonist.” (p. 64) This conflict has a determining role on his becoming. During his adventure in an unknown world, he manages to make peace between those two sides, which leads to his becoming a whole although he cannot achieve a mastery among his society.

Thorin and Gandalf have huge influence on Bilbo’s monomyth, because they are the power figures -or father figure in Jungian terminology- whom he has to confront and atone. He desires for approval by them and he gets it first from Thorin on deathbed; becoming the first character in the novel who acknowledges his maturation and becoming a whole. Then Gandalf confirms his maturation as Walker states, “The final confirmation of the maturation of hobbit bildungsroman is given by Gandalf, wisest of wizards...” (p. 101) saying that Bilbo is grown up and indeed very high.

Tolkien’s moral lessons and other characters in the novel have a unique purpose, which is fostering and revealing Bilbo’s development through his monomythic experience. The more he shows desired behaviors, the more he is rewarded as Green states “In each part Bilbo is rewarded for service, for growing unselfishness, but perhaps more for a willingness to act decisively...” (p. 46) When he first shows enough courage to steal from trolls, he is awarded with a sword. Another example is that when he uses his wit to overcome Gollum, he is bestowed with the one ring for sure.

Thanks to Gandalf and Thorin’s conformations, it might not be wrong to infer that Bilbo’s journey is a success with his acquiring “a stronger sense of his identity, the knowledge that he can survive outside the comfort of his home, and a life of creativity and fulfilment instead of timidity and torpor.” (Greenby, p. 162) As Greenby mentions, Bilbo has proved that he can survive in an unknown world when he is given a chance. During his monomythic experience, Bilbo has been “*there and back again.*” At first, he was a flat, scared character having no courage to leave his world, as if he was trapped by the society’s rules, however, after his quest he became someone else who has various traits of personality. He has managed to go out his symbolical mother’s womb and returned home as a new, changed man. His success lies under the

fact that he has managed to find a balance between the two rival sides of his split identity. After finding the balance, he has transformed from child archetype into hero archetype that is respected or sometimes feared.

Thorin and Gandalf's monomythic circles are quite different from Bilbo's because like mentioned earlier Tolkien uses them as a means to foster Bilbo. He chooses to focus on Bilbo, an apparent child archetype, although the main quest seems to belong to Thorin. Tolkien tries to narrate the story of a child like creature called a hobbit in the dangerous world of adults who are dwarves, wizards, men etcetera in the novel, and his successful development from an innocent child into an experienced adult. In doing so, he prefers to neglect adults. That is why Thorin and Gandalf lack some important parts of their monomyth, which leads to unsuccessfulness or suspension. Gandalf's monomythic cycle does not come to an end in this novel because as he suggests in the novel this is not his story. Tolkien postpones his monomythic conclusion into another novel. However, he chooses to end Thorin's a bit vague. At his deathbed he is accepted as a king explicitly only by Bilbo, which shows his failure in making peace with the society.

Like mentioned earlier, Tolkien chooses to focus on Bilbo –only character similar to a child in the novel- in order to teach some moral lessons to youngsters, and in doing so he neglects other characters such as Thorin and Gandalf intentionally or unintentionally. He is a character who does not fit into the traditional hero archetype, and the reason for Tolkien to choose him as the protagonist is that people want the weak ones' becoming successful instead of the strong. When the weak one achieves something people tend to relate themselves to him. Although it is the regular thing in various stories, it is still the more appreciated one. Because for quite a long time, writers have been using the ordinary heroes rather than mythic ones. Readers are delighted to see the deeds of unheroic characters. They prefer to see the unexpected happen. For these reasons, Tolkien chose Bilbo as the protagonist and the only full monomythic experience belongs to him leading him to becoming a whole person.

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