

An Analysis of the Mythological Archetypes Found in the First *Star Wars* Trilogy (1977-1983)

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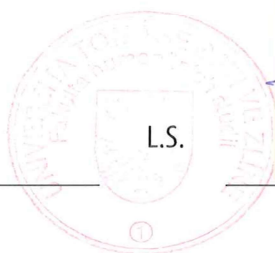
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ABSTRAKT

Bakalářská práce se zaměřuje na archetypální motivy v úspěšných sci-fi a fantasy filmech. Teoretická část práce představuje informace z oblasti archetypální literární kritiky. V této části je také představen Joseph Campbell a jeho práce. Praktická část sestává z analýzy mytologických archetypů a ve všech třech filmech původní trilogie *Star Wars*.

Klíčová slova: *Star Wars*, mýtus, Carl Gustav Jung, Joseph Campbell, archetypální literární kritika

ABSTRACT

The bachelor's thesis focuses on the archetypal motives that can be found in successful fantasy and sci-fi movies. The theoretical part introduces information about the development of archetypes and about archetypal literary criticism. In this part, Joseph Campbell and his work are also introduced. Practical part of the thesis consists of an analysis of the mythological archetypes in all three movies of the *Star Wars* original trilogy.

Keywords: *Star Wars*, myth, Carl Gustav Jung, Joseph Campbell, archetypal literary criticism

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I hereby declare that the print version of my bachelor's thesis and the electronic version of my thesis deposited in the IS/STAG system are identical.

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INTRODUCTION

Whether we listen with aloof amusement to the dreamlike mumbo jumbo of some red-eyed witch doctor of the Congo, or read with cultivated rapture thin translations from the sonnets of the mystic Lao-tse; now and again crack the hard nutshell of an argument of Aquinas, or catch suddenly the shining meaning of a bizarre Eskimo fairy tale: it will be always the one, shape-shifting yet marvellously constant story that we find, together with a challengingly persistent suggestion of more remaining to be experienced than will ever be known or told.¹

Joseph Campbell

Today's cinemagoers often do not realize that the sequence of images and sounds they are watching has a much older structure than it seems. Many famous films and books feature the same motifs, situations, and characters known since the first tales from the mythology of primitive nations. These archetypes should be understood and recognized as they bring a better understanding of the art experience.

Carl Gustav Jung's Theory of the Collective Unconscious is one of the fundamental pillars of the term "archetype." Archetypes are (according to Jung) images from the unconscious that every person subconsciously recognizes and understands.²

Jung's work was later adopted by mythologist Joseph Campbell. He developed the term "monomyth," which consists of a universal pattern the mythological tales are structured according to. Campbell's pattern and recognition of archetypal motifs was an acknowledged inspiration for the *Star Wars* original trilogy (1977-1983) by American movie director George Lucas.³ The film *Star Wars Episode IV: A New Hope* (initially named *Star Wars*) was released in 1977. It became an instant success over the world.

This bachelor's thesis introduces and discusses archetypes and Campbell's monomyth in order to analyze the original trilogy of the *Star Wars* movies: *Star Wars Episode IV:*

¹ Joseph Campbell, *The Hero with a Thousand Faces* (Novato: New World Library, 2008), p. 3.

² Carl Gustav Jung, *Archetypes and the Collective Unconscious*, trans. R. F. C. Hull (Princeton: Princeton University Press, 1968), p. 3-6.

A New Hope, Star Wars Episode V: The Empire Strikes Back and Star Wars Episode VI: The Return of the Jedi. All three movies are analyzed according to the Hero's Journey and the motifs Joseph Campbell and Christopher Vogler introduced in it. Afterward, the main characters of the Star Wars original trilogy are introduced and analyzed according to the archetypal figures repeatedly appearing in myth and storytelling. This thesis will prove that these archetypal motifs and figures are present in many successful fantasy and sci-fi films and pieces of literature. Recognition of such archetypes provides a better understanding of the artwork as well as making the experience more enjoyable.

I. THEORY

1 JUNG'S APPROACH TO ARCHETYPES

Carl Gustav Jung was a Swiss psychoanalyst known mostly as the founder of analytical psychology.⁴ Jung's work influenced a vast field of humanities. His most known contributions are the Theory of Archetypes and the Theory of the Collective Unconscious. Both of the theories are connected to the field of mythology, dreams, and religion.

1.1 Archetypes and the Collective Unconscious

According to Jung, there are two layers of the unconscious. The first layer called the personal unconscious is derived from an individual's experience, i.e., things learned and things experienced. The second layer of the unconscious called the collective unconscious is inborn. People everywhere around the world share these specific patterns and modes of behavior that are present in every human being. These universal repeating patterns present in the collective unconscious are called archetypes.

“The archetype is essentially an unconscious content that is altered by becoming conscious and by being perceived, and it takes its color from the individual consciousness in which it happens to appear.” Jung states that the archetypes are present in dreams and mythology, as well as in stories and fairytales, where they become conscious objects by being perceived. Their meaning or connotation can be interpreted in various ways. Furthermore, the act of conscious interpretation appears as a response and kind of an urge to explain these objects and patterns coming from the unconscious. As an example, Jung uses the mythology of first nations.

All the mythologized processes of nature, such as summer and winter, the phases of the moon, the rainy seasons, and so forth, are in no sense allegories of these objective occurrences; rather they are symbolic expressions of the inner, unconscious drama of the psyche which becomes accessible to man's consciousness by way of projection—that is, mirrored in the events of nature.⁵

⁴ Edward M. Edinger, “An Outline of Analytical Psychology,” The New Israeli Jungian Society, accessed February 20, 2020. <https://web.archive.org/web/20040426092913/http://www.israjung.co.il/edinger.htm>.

⁵ Carl Gustav Jung, *Archetypes and the Collective Unconscious*, trans. R. F. C. Hull (Princeton: Princeton University Press, 1968), 3-6.

According to Jung's perception, starting from the mythology of the first nations to Christian and Buddhist beliefs, these are nothing more than attempts to interpret the archetypal images coming from the collective unconscious.⁶ Jung defined several basic archetypes that are sets of personal traits usually appearing together with some kind of personal motivation for a particular behavior. According to Jung, the structure of a human personality consists of several archetypes, with one usually dominating. According to American psychologist Patricia Duggan, Jung enumerated four basic archetypes:

- The Self
- The Shadow
- The Anima/Animus
- The Persona

The Self is a unification of the conscious and unconscious parts of the human psyche.

The Shadow represents much more profound levels of the human psyche, which we usually deny. In general, the Shadow is an evil or lousy figure, which could appear in our dreams. The shadow represents the unknown, the troubling, sometimes even the unwanted.

The Anima/Animus are representing the male and female images in the human psyche. According to Jung, the development of anima/animus in a human starts as soon as the child is born. This development happens through the child projecting itself on the parent of the opposite sex.

The Persona is a mask we all use in the social contact. It is a construct of how we want others to perceive us. As such, Persona works as the opposite of the Shadow.⁷

Jung's Theory of Archetypes later resulted in the birth of the archetypal literary criticism. His work is widely used by psychologists and individuals to help a person understand his

⁶ Carl Gustav Jung, *Archetypes and the Collective Unconscious*, trans. R. F. C. Hull (Princeton: Princeton University Press, 1968), 7-8.

⁷ Patricia Duggan, "Common Dream Archetypes," Centre of Applied Jungian Studies, last modified October 16, 2013, <https://appliedjung.com/dream-archetypes/>.

unconscious as well as the individual's perception of the world around them. Many writers and film directors implemented the archetypal approach into their works.

2 ARCHETYPAL LITERARY CRITICISM

Jung's theory of archetypes was the primary impulse for the birth of the archetypal approach in literary criticism. The term archetype stands for repeating designs of themes, characters, actions, and events among dreams, myths, and literal works. The archetypes can evoke a proper response and can be understood by the audience, as these archetypes are shared among every individual.⁸

The content of the archetypal criticism is “the conflict between desire and reality based in the work of the dream” and “narrative in literature is a ritual or recurrent act of symbolic communication”⁹ Plainly, the narrative usually consists of repeating motifs.

In 1934, Maud Bodkin published her book *Archetypal Patterns in Poetry*, which was one of the first works using the archetypal approach to literary criticism. However, the archetypal criticism was the most popular from 1940 to 1960.¹⁰

Canadian literary critic Northrop Frye presented his *Anatomy of Criticism* in 1957. This work introduces the archetype as “A symbol, usually an image, which reoccurs often enough in literature to be recognizable as an element of one's literary experience as a whole.”¹¹ Frye also mostly forsake Jung's theory of the collective unconscious for being “an unnecessary hypothesis,” stating that the unarguable presence of archetypes in myth and literature is enough.¹²

Abrams states that Frye “proposes that the totality of literary works constitute a ‘self-contained literary universe’ which has been created over the ages by the human imagination to incorporate the alien and indifferent world of nature into archetypal forms that serve to satisfy enduring human desires and needs.” Furthermore, Frye introduces four mythoi (plot forms), that correspond to the four natural seasons that are incorporated in four essential

⁸ Meyer Howard Abrams, *The Glossary of Literary Terms* (Boston: Thompson Wadworth, 2005), 12.

⁹ Jonathan Hart, *Northrop Frye: The Theoretical Imagination* (London: Routledge), 72.

¹⁰ Abrams, *The Glossary of Literary Terms*, 13.

¹¹ Northrop Frye, *Anatomy of Criticism: Four Essays* (Princeton: Princeton University Press, 2015), 365.

¹² Abrams, *The Glossary of Literary Terms*, 13.

genres. These genres are comedy (spring), romance (summer), tragedy (autumn), and satire (winter). In a long series of later works, Frye expanded his archetypal approach to literary criticism, being one of the most influential archetypal literary critics.¹³

Joseph Campbell was an American mythologist and a literary critic greatly influenced by Jung and Freud. After some time he had spent in Europe, where he was exposed to Jung's and Freud's work, he was led to a conclusion that all the myths are products of the human psyche and that "mythologies are creative manifestations of humankind's universal needs to explain psychological, social, cosmological and spiritual realities."¹⁴

Campbell examined the construct of Hero in his book *Hero with a Thousand Faces*. Thereby he introduced the term "monomyth" (which he borrowed from James Joyce's *The Odyssey*). According to Campbell, the monomyth is a universal pattern shared among the heroic tales in every culture. Campbell examined the basic motifs used repeatedly in the mythological tales. His work later became a source for writers and filmmakers around the world.¹⁵

Campbell states that "For the symbols of mythology are not manufactured, they cannot be ordered, invented, or permanently suppressed. They are spontaneous productions of the psyche, and each bears within it, undamaged, the germ power of its source."¹⁶ He established a standard journey of hero (main protagonist). Campbell states that this pattern of „separation-initiation-return,“ can be called a „nuclear unit of the monomyth.“¹⁷

Hero is usually nonvoluntarily taken from his world (the ordinary world) on an adventure leading to a world that is somehow different and divine compared to the hero's original world. After some vital victory is achieved, Hero returns where he originally started. Campbell uses the ancient Greek myth of Prometheus as an example. Prometheus went down from

¹³ Abrams, *The Glossary of Literary Terms*, 13.

¹⁴ About Joseph Campbell“, Joseph Campbell Foundation, accessed December 16, 2019, <https://www.jcf.org/about-joseph-campbell/>.

¹⁵ Ibid.

¹⁶ Joseph Campbell, *The Hero with a Thousand Faces* (Novato: New World Library, 2008), 3.

¹⁷ Ibid, 28.

heaven to steal the fire for the humankind. When he completed his task, he went back to heaven.¹⁸

Moreover, Frodo, who is the main protagonist of the *Lord of the Rings* movie trilogy directed by Peter Jackson (an adaptation of books by J.R.R. Tolkien), had to destroy the One Ring to save the Middle-earth. To do so, he left the Shire where he had lived (separation) and traveled to Mordor. The One Ring was destroyed there (initiation) and Frodo then could come back home (return).

Campbell's work was later adopted by Christopher Vogler, an American screenwriter widely known for his work for Disney.¹⁹ Vogler published his screenwriting guide, *The Writer's Journey: Mythic Structure for Writers* in 2007. He used Campbell's work and adjusted it for the needs of the film industry. Vogler's guide is widely used nowadays by writers, filmmakers, and other artists. Campbell's monomyth was also adopted by filmmakers. George Lucas stated that Campbell's work was a huge inspiration for his work.²⁰

2.1 The Hero's Journey

As previously stated, Joseph Campbell established a universal pattern of the journey the Hero has to go through to achieve victory and return to the Ordinary World. He established three primary stages: The Departure, The Initiation, and the Return. He later derives these three stages into more, explaining each step the hero has to take to be successful.²¹ Christopher Vogler used his work, working with the 3-act pattern and omitting some stages of the Campbell's journey or melting them together.²²

This 3-act dramatic structure consists of the "nuclear unit of the monomyth,"²³ i.e., the stages of separation, initiation and return as described before. The differences between Campbell's

¹⁸ Campbell, *The Hero with a Thousand Faces*, 28.

¹⁹ Christopher Vogler, *The Writer's Journey: Mythic Structure for Writers* (Studio City: Michael Wiese, 2007), 18-19.

²⁰ "The Mythology of 'Star Wars' with George Lucas," BillMoyers.com, last modified June 18, 1999, <https://billmoyers.com/content/mythology-of-star-wars-george-lucas/>.

²¹ Campbell, *The Hero with a Thousand Faces*, 28.

²² Vogler, *The Writer's Journey: Mythic Structure for Writers*, 6.

²³ Campbell, *The Hero with a Thousand Faces*, 28.

and Vogler’s structure can be seen in Table 1. It is visible that Campbell was a bright inspiration for Vogler’s pattern.

Many more dramatic structures were invented. German novelist and playwright Gustav Freytag invented a 5-act dramatic structure known as Freytag’s pyramid. This structure is divided into five parts: introduction, exposition, climax, falling action, and catastrophe²⁴ (also known as denouement or resolution²⁵). Another well-known dramatic structure is the one introduced by Northrop Frye. It is a U-shaped dramatic structure, which is (according to Frye) a “standard shape of comedy.”²⁶

<u>Christopher Vogler</u>	<u>Joseph Campbell</u>
ACT ONE	DEPARTURE
Ordinary World	World of Common Day
Call to Adventure	Call to Adventure
Refusal of the Call	Refusal of the Call
Meeting with the Mentor	Supernatural Aid
Crossing the First Threshold	Crossing the First Threshold
ACT TWO	INITIATION
Tests, Allies, Enemies	Road of Trials
Approach to the Inmost Cave	Meeting with the Goddess
The Ordeal	Woman as Temptress
	Atonement with the Father
	Apotheosis

²⁴ John Yorke, *Into the Woods: A Five Act Journey into a Story* (London: Penguin, 2014), 85.

²⁵“Freytag's Triangle,” University of Illinois, accessed April 3, 2020, https://web.archive.org/web/20060716152819/http://www.english.uiuc.edu/lit_resources/english102/miscellaneous/freytag.htm.

²⁶ Northrop Frye, *The Great Code: The Bible and Literature* (Harcourt Brace Jovanovich: New York, 1982), 169.

Reward ACT THREE The Road Back Resurrection Return with the Elixir	The Ultimate Boon RETURN Refusal of the Return The Magic Flight Rescue from Without Crossing the Threshold Master of the Two Worlds Freedom to Live
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Table 1²⁷

2.2 The Departure

According to Joseph Campbell, the departure usually consists of 5 situations: **The Call to Adventure, Refusal of the Call, Supernatural Aid, The Crossing of the First Threshold,** and **The Belly of the Whale.** ²⁸

Vogler states that “Today many elements go into making those first impressions before the book or the movie ticket is bought, the title, the book cover art, publicity and advertising, posters and trailers and so forth.”²⁹ He further argues that an appropriately chosen title can be a metaphor and introduction to a story. He also emphasizes an initial image and prologue of a story. Both initial image and prologue are powerful tools to create interest. They also provide an introduction to the story.³⁰

2.2.1 The World of Common Day (The Ordinary World)

Vogler introduces a stage of **the Ordinary World**, which he places right before **the Call to Adventure**. The stage of **the Ordinary World** is an introduction to the Hero’s world and everyday life. This situation builds the contrast between the ordinary world and the divine

²⁷ Vogler, *The Writer’s Journey: Mythic Structure for Writers*, 6.

²⁸ Joseph Campbell, *The Hero with a Thousand Faces*, 45-88.

²⁹ Vogler, *The Writer’s Journey: Mythic Structure for Writers*, 85.

³⁰ *Ibid.*, 85-86.

one observed later in the story. The description of the ordinary world also helps to raise the interest of the audience.³¹ Campbell calls this stage **The World of Common Day**.³²

2.2.2 The Call to Adventure

The Call to Adventure, which is sometimes referred to as the initiating incident or the catalyst, is the event during which the hero observes some problem he or she has to solve for the first time.³³

Joseph Campbell introduces a story about a princess and her golden ball as an example. The princess lost her golden ball, which disappeared in a deep spring. However, after a few moments, a frog appeared. The frog offered help to the princess. Then the frog promised to find the golden ball and deliver it back to the princess under one condition: the princess has to keep the frog as her friend and playmate afterward. The young princess agreed, and the frog returned the golden ball to the princess. However, the princess did not keep her promise and left the frog alone.³⁴

According to Campbell, this is one of many ways the story can begin. The princess comes into dealing with some kind of divine force, which we are not able to understand (frog possessing the ability of speech). The first sign that something unusual is about to happen is the act of losing the golden ball. The second sign is the appearance of the frog, and the third is a promise the princess gave to the frog but has not kept.³⁵

The Call to Adventure is often represented by some message or a new character. Alternatively, the Hero can be just fed up with the current state of things. In general, the situation is no longer bearable for the Hero, and some changes must be made.³⁶ **The Call to Adventure** in *Harry Potter and the Sorcerer's Stone* (film released in 2001, directed by Christopher Columbus) appears when Harry (the main protagonist) receives a letter from Hogwarts.

³¹ Vogler, *The Writer's Journey: Mythic Structure for Writers*, 85-86.

³² Ibid., 6.

³³ Ibid., 99-104.

³⁴ Joseph Campbell, *The Hero with a Thousand Faces*, 45-46.

³⁵ Ibid.

³⁶ Vogler, *The Writer's Journey: Mythic Structure for Writers*, 99-104.

Characters possessing the same or similar features as the frog are called the Heralds. Vogler comments on the Heralds that “Often a new force will appear in act one to be a challenge to a hero.”³⁷

2.2.3 Refusal of the Call

As Campbell displays, “the refusal is essentially a refusal to give up what one takes to be one’s own interest,”³⁸ meaning that the hero often refuses to give up on their life and interests as they were before **the Call to Adventure** appeared. It is a situation where the hero is facing a problem of how to respond to the call. Very often, the hero hesitates and refuses at first, from a wide variety of reasons. The adventure is often something unknown, dangerous, or even life-threatening. Heroes often refuse the adventure based on their previous experience, or they are making excuses (e.g., They would answer the call positively if only there were not so many essential engagements they simply cannot dodge).³⁹ As Campbell adds, **the Refusal of the Call** is “representing the impotence to put off the infantile ego.”⁴⁰ The soul “fails to make the passage through the door and come to birth in the world without.”⁴¹ King Minos refuses to sacrifice the divine bull to the gods, thinking about his economic advantage.⁴²

As Vogler notes, the persistent **Refusal of the Call** can worsen things and lead to a tragedy. Sometimes there are more calls, and the hero has to choose the right one.⁴³

According to Vogler, the stage of the refusal is present because “halt on the road before the journey has really started serves an important dramatic function of signaling the audience that the adventure is risky.”⁴⁴ This signal builds up more interest in the audience.

2.2.4 Supernatural Aid (Meeting with the Mentor)

The hero who already accepted their call meets some protective character, which equips the hero with their advice, some divine, protective item or, in general, helps them to prepare for

³⁷ Christopher Vogler, *The Writer’s Journey: Mythic Structure for Writers*, 55.

³⁸ Joseph Campbell, *The Hero with a Thousand Faces*, 55.

³⁹ Christopher Vogler, *The Writer’s Journey: Mythic Structure for Writers*, 107-113.

⁴⁰ Joseph Campbell, *The Hero with a Thousand Faces*, 57.

⁴¹ Ibid.

⁴² Ibid, 55.

⁴³ Christopher Vogler, *The Writer’s Journey: Mythic Structure for Writers*, 109.

⁴⁴ Ibid, 107.

the danger waiting for them on their adventure.⁴⁵ Christopher Vogler calls this stage the **Meeting with mentor**.⁴⁶ The stage of the **Meeting with the Mentor/Supernatural Aid** is a stage of the preparation for the adventure, usually with a wise, protective figure, possessing much more extensive knowledge and experience than the hero himself does. Vogler adds that even though sometimes the mentor figure does not have to be present, the hero often searches for some source of wisdom to prepare for his or her adventure.⁴⁷

In Greek mythology, the heroes are often guided and protected by gods and goddesses, as in *the Odyssey*. Odysseus is being protected and helped by the goddess Athena numerous times. The term mentor comes from *the Odyssey*. The character named mentor is present as Odysseus's friend.⁴⁸ Many of the Greek heroes were mentored by a centaur Chiron (Hercules, Achilles, Peleus, and Aesculapius).⁴⁹ Southwestern American Indian mythology offers a character of a Spider Woman. In the famous tale among this culture, Twin War Gods of the Navaha went on a trail to visit their father, Sun. They met the Spider Woman who asked them where they are headed to and offered them advice.⁵⁰

This stage of the Hero's Journey emphasizes the relationship between the Hero and the mentor. This relationship creates space for humorous situations or can bring some conflict. The conflict between The hero and the mentor can arise when the hero is ungrateful. Alternatively, the mentor can switch his role as in a Nordic tale about Siegard, the Dragonslayer. Dwarf Regin helps Siegard when he reforges his broken sword, but later, when Siegard manages to kill the dragon, Regin wants to get rid of him to keep the treasure for himself.⁵¹

2.2.5 The Crossing of the First Threshold

After the preparation, the Hero usually must cross the First Threshold. The Hero stands basically on the border between the world of common day and the extraordinary and unknown world he or she is about to enter. Campbell notes: "the regions of the unknown are free fields

⁴⁵ Joseph Campbell, *The Hero with a Thousand Faces*, 63-64.

⁴⁶ Christopher Vogler, *The Writer's Journey: Mythic Structure for Writers*, 117-124.

⁴⁷ Christopher Vogler, *The Writer's Journey: Mythic Structure for Writers*, 118.

⁴⁸ Ibid, 119-120.

⁴⁹ Ibid, 119.

⁵⁰ Joseph Campbell, *The Hero with a Thousand Faces*, 64-65.

⁵¹ Christopher Vogler, *The Writer's Journey: Mythic Structure for Writers*, 121.

for the projection of the unconscious content.”⁵² As he continues, the folk mythology is full of dangerous figures dwelling in the unknown and foreign places. Campbell introduces the Wild Women from Russian mythology living in the woods. They like to dance people to death. Arcadian God Pan is another example. He plays on his shepherd’s pipe, and his presence is announced by a panic and fear.⁵³

Vogler adds that **the Crossing of the First Threshold** is any obstacle in general; the villain may kidnap, threaten or kill someone dear to the hero, or the hero simply runs out of options on how to avoid the adventure. The act of the crossing is usually a “combination of external events and inner choices.”⁵⁴ In the movie *Thelma and Louise*, both the protagonists are forced to run from the law after Louise kills the man threatening Thelma.⁵⁵

The actual crossing of the threshold may be a single event, or it could be extended through a more significant part of a story.⁵⁶

2.2.6 The Belly of the Whale

The hero is in the darkness of the unknown and can even appear to be dead.⁵⁷ In mythology, there is a common motif of the hero being “swallowed.” According to the Greek mythology, Greek gods (except for Zeus) were swallowed by their father - the Titan Kronos.⁵⁸

This stage represents the separation from the ordinary world and the beginning of the hero’s metamorphosis.

As Campbell adds: “This popular motif emphasizes the lesson that the passage of the threshold is a form of self-annihilation.”⁵⁹

⁵² Joseph Campbell, *The Hero with a Thousand Faces*, 72-73.

⁵³ Ibid.

⁵⁴ Ibid.

⁵⁵ Ibid.

⁵⁶ Ibid., 130.

⁵⁷ Joseph Campbell, *The Hero with a Thousand Faces*, 83.

⁵⁸ Ibid., 84.

⁵⁹ Ibid.,

2.3 Initiation

After the hero successfully overcomes the first obstacle in their journey, they approach closer to the central crisis of the story.

2.3.1 The Road of Trials (Tests, Allies, Enemies)

The Road of Trials usually takes place after **the Crossing of the First Threshold**. The hero must go through and survive a sequence of trials. The audience often experience this stage as the most popular one. During this stage, the hero is usually aided by his or her allies or by the advice and powerful artifacts he was given by a helping character he or she has met before (wise old man/mentor). An example from the Greek mythology is Psyche's quest for Cupid, her lost lover. Cupid's jealous mother Venus hid Cupid from Psyche. To win Cupid back, Psyche had to succeed in a row of quests. For example, she had to sort mixed wheat, barley, lentils, and some other seeds before night and collect wool from a dangerous sheep with poisonous teeth.

To succeed in the quests, the hero must usually give up something. It is often his/her pride or beauty. Sometimes the hero has to submit to something intolerable for them (self-sacrifice).⁶⁰

Christopher Vogler refers to **the Road of Trials** as the **Tests, Allies, Enemies** stage. It begins at the moment when the audience gets their first impressions of the extraordinary world. The contrast between the two worlds (the ordinary and the special one) should be sharp. Even if the hero remains physically in the same place, there should be some visible change (e.g., physical, emotional, psychological).

An essential function of this situation is to test the hero. Challenging obstacles often appear, although they still do not have the features of the "final battle." At this stage, the mentor's (wise old man's) training can continue. The audience and the hero are often introduced to the extraordinary world, its rules, and laws.

⁶⁰ Joseph Campbell, *The Hero with a Thousand Faces*, 89-91.

The extraordinary world is often ruled by the main villain (the shadow archetype)⁶¹, e.g., Narnia is ruled by the Snow Queen in *The Narnia Chronicles: The Lion, the Witch, and the Wardrobe* and Sauron attempts to rule the Middle Earth in *the Lord of the Rings* movie trilogy. On their journey through this stage, the hero usually meets characters that become their allies, and often a team is forged (e.g., Fellowship of the Ring in the *Lord of the Rings: Fellowship of the Ring* released in 2001, directed by Peter Jackson). The characters get to know each other better. The same applies to the audience, which learns more about the characters.⁶²

After **the Road of Trials (Tests, Allies, Enemies)**, a phase of the **Approach to the Inmost Cave** is added by Vogler. This phase takes place just before the hero is about to make the final assault. It is a stage of planning and learning. Often romance develops at this stage (e.g., the **Meeting with the Goddess** or the **Woman as Temptress** motifs, as described below). This stage includes all the preparation for **the Ordeal**, which is about to happen.⁶³

2.3.2 The Meeting with the Goddess

After overcoming obstacles, the hero can meet a woman figure. According to Campbell, the woman here represents the totality of “what can be known.”⁶⁴ It is the final test of the hero to win the boon of love. When the hero happens to be a woman, she is usually the one who, by her qualities, is fit to become the consort of an immortal. The goddess is, according to Campbell, the representation of the mother archetype.⁶⁵

2.3.3 Woman as Temptress

The Hero can experience temptation along the way, very often in the form of a female figure. The purpose of this situation is to test the hero and his dedication to the journey. This temptation can happen by chance, can be sent by a villain, or can, after all, be helpful. As a contrast to meeting the goddess, the tempting woman represents the presence of a sensual and material love. In general, the temptress is present to distract the hero from the primary task.⁶⁶

⁶¹ Christopher Vogler, *The Writer's Journey: Mythic Structure for Writers*, 135-137.

⁶² Ibid., 138.

⁶³ Ibid., 143-153.

⁶⁴ Joseph Campbell, *The Hero with a Thousand Faces*, 106.

⁶⁵ Ibid., 100-110.

⁶⁶ Ibid., 111-116.

2.3.4 Atonement with the Father (The Ordeal)

At this stage, the hero meets the paternal figure. The hero usually has a complicated relationship with this figure. The father character has to be beaten, persuaded, or his approval has to be achieved. As far as the Oedipal complex is concerned, many sons have a problematic relationship with their father. The youth seeks approval while competing with the paternal figure at the same time. This paternal figure can be Hero's real father⁶⁷ (Luke Skywalker and Darth Vader from the original *Star Wars* movie trilogy written by George Lucas) or can be symbolic (figure of a high power, can even be some god).⁶⁸

Vogler calls this stage **The Ordeal**. Hero faces his/her greatest challenge and the worst opponent. The hero often faces death in some form, from overcoming his greatest fears through the end of a relationship or a literal death of some other character to Hero's own death. **The Ordeal** is a central crisis of the story. The main villain is faced there, and often the parental conflict is present. Symbolically, this stage refers to the death of the ego. The main villain may either die or escape.⁶⁹

2.3.5 Apotheosis

After all the trials, the Hero reaches the point of a transition. This transition happens due to the higher knowledge and understanding the hero possessed through their journey. Often, this transition is represented by a change in the appearance of the hero. Again, the pattern of death and rebirth is repeated.⁷⁰ After a fight with Balrog, Gandalf the Grey symbolically dies, only to be reborn as Gandalf the White (*the Lord of the Rings: Fellowship of the Rings* and *the Lord of the Rings: The Two Towers*). Aslan, the Lion from *the Chronicles of Narnia: The Lion, the Witch, and the Wardrobe*, sacrifices himself only to be reborn again. Aslan's symbolism is even more interesting for the Christian background C.S. Lewis (author of the book this movie is an adaptation of) used for his *Chronicles of Narnia* saga.

2.3.6 The Ultimate Boon (The Reward)

The Ultimate Boon is a stage of Hero's journey where the goal of the journey is achieved. It is a stage of success, where the goal is usually reached after some particularly severe test,

⁶⁷ Joseph Campbell, *The Hero with a Thousand Faces*, 116-137.

⁶⁸ Ibid.

⁶⁹ Christopher Vogler, *The Writer's Journey: Mythic Structure for Writers*, 155-172.

⁷⁰ Joseph Campbell, *The Hero with a Thousand Faces*, 138-158.

for example, battle with the main villain.⁷¹ In *Star Wars Episode IV: A New Hope*, Luke finally destroys the Death Star. Harry Potter finally kills Lord Voldemort (*Harry Potter and the Deathly Hallows part 2*). The One ring is finally thrown to the flames and destroyed, and Aragorn takes his rightful place and claims the throne (*the Lord of the Rings: The Return of the King*).

In Vogler's interpretation, this stage of **the Reward** is a phase of celebration and relaxation after the main Ordeal is solved. It is also an opportunity for love scenes, and the hero takes the possession of whatever he came seeking.⁷²

2.4 Return

When Hero's quest has been accomplished, they return with the trophy. Sometimes, the hero refuses to come back or has to be rescued by somebody else.

2.4.1 Refusal of the Return

Usually, the return is refused at first, as the hero wants to stay in a place where he or she reached the point of their transformation, where they were enlightened and where they triumphed. When the ordinary world the hero comes from is compared to this divine world where the hero experienced all the excitement and triumph, heroes usually long for re-living this kind of excitement and do not want to return to their ordinary lives.⁷³

2.4.2 The Magic Flight

The Hero is on his way home, usually in a hurry. Often, the hero has to sacrifice something in order to escape.⁷⁴ Frodo and Sam are rescued by Gandalf and the giant eagles (*the Lord of The Rings: The Return of the King* released in 2003 and directed by Peter Jackson), although they believed Gandalf is dead.

2.4.3 Rescue from Without

The hero is rescued by some other character at the crucial stage of the journey.⁷⁵ In a movie *Harry Potter and the Chamber of Secrets*, Harry is saved by Dumbledore's phoenix when everything seems to be lost.

⁷¹ Joseph Campbell, *The Hero with a Thousand Faces*, 159-178.

⁷² Christopher Vogler, *The Writer's Journey: Mythic Structure for Writers*, 175-184.

⁷³ Ibid., 187-193.

⁷⁴ Ibid., 191 – 192.

⁷⁵ Ibid., 207.

The rescuer is usually someone who previously abandoned the hero or can even not be known by the hero at all.⁷⁶

2.4.4 The Crossing of the Return Threshold

This stage's symbolic is Hero's symbolical rebirth back to the ordinary world. It creates a closure for the story. The rebirth can be, as in **Crossing of the First Threshold**, symbolized by some obstacle, the very last battle with an enemy, or some other quest the Hero must accomplish to return home.⁷⁷

Christopher Vogler melts the previous four stages into one phase, the phase of **the Road Back**, where the hero faces a choice whether to remain in the extraordinary world or to return home. Some heroes decide to stay, while the majority get on the journey back sooner or later, sometimes involuntarily. Additionally, Vogler describes **the Resurrection** stage, which should be the climax of the story, where the Hero faces death once again.⁷⁸ As in *Star Wars Episode IV: A New Hope*, where Luke's ship is almost destroyed in the battle on the Death Star, but Han Solo saves him (being the **Rescue from Without**).

2.4.5 Master of the Two Worlds

This stage shows Hero's power over both worlds, the extraordinary and the original one, which they accomplished by their journey. Hero is now a master of both worlds and can now pass between them.⁷⁹

2.4.6 Freedom to Live

Finally, the Hero has earned to live a life of their choice. After everything that was done and accomplished, the Hero can decide about their future, to choose their path, free from fear and stress.⁸⁰ Christopher Vogler calls this stage **the Return with the Elixir**.⁸¹ In *The Lord of the Rings: The Return of the King* Frodo decides to leave the Middle Earth with Gandalf the White and the elves, while Aragorn claims his right for a throne of Gondor, in *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (the movie adaptation of the book *The*

⁷⁶ Joseph Campbell, *The Hero with a Thousand Faces*, 192-201.

⁷⁷ Ibid., 201-212.

⁷⁸ Christopher Vogler, *The Writer's Journey: Mythic Structure for Writers*, 197-2012.

⁷⁹ Joseph Campbell, *The Hero with a Thousand Faces*, 212-220.

⁸⁰ Ibid., 221-226.

⁸¹ Christopher Vogler, *The Writer's Journey: Mythic Structure for Writers*, 215.

Lion, the Witch and the Wardrobe by C. S. Lewis) the Pevensie siblings are enthroned on Cair Paravel.

3 ARCHETYPAL CHARACTERS

As was previously mentioned, the archetypes are a reoccurring part of personal traits, motivation, and universal sets of behavior. The universality of such patterns is widely used in literature, film, and storytelling in general. The dramatic functions of archetypal characters are easily recognizable for the audience worldwide. There are hundreds of archetypal characters that can be found in the mythology, folktales, and stories all around the world. According to Vogler, the most frequently used archetypes are **The hero, The mentor, The herald, The threshold guardian, the shapeshifter, the shadow, the ally, and the trickster**. For sure, there are a lot of more archetypal figures, such as the wolf, the witch, the wicked stepmother, or the greedy innkeeper.⁸²

The hero is the main character of the story. Psychologically, this archetype represents the ego. This archetype consists of universal features and flaws, so each member of the audience can identify with this figure, as it is the one which gives the audience “a window into the story.”⁸³ The hero should have universal emotions and motivations. It is also a character who undergoes the most considerable development and personal growth during the story, as he/she overcomes obstacles, learns lessons, achieve goals, and gains knowledge. The hero is usually the most active figure of the story. The character needs to have some universal flaws to humanize the figure.

Usually, the hero faces death, either literally or metaphorically. The willingness to self-sacrifice is one of the essential qualities the hero should possess. They should be willing to sacrifice their own needs on behalf of the others.

There are many varieties of the hero, e.g.:

- Willing and unwilling
- Group-oriented and loner heroes
- Anti-heroes
- Tragic heroes
- Catalyst heroes

⁸² Christopher Vogler, *The Writer's Journey: Mythic Structure for Writers*, 23-27.

⁸³ *Ibid.*, 30.

The hero figure in a particular story may be combined with other archetypal figures, as well as other characters that may manifest some qualities and features of the hero archetype.⁸⁴

The mentor archetype is usually a positive character that helps, teaches, and gives advice to the hero. Psychologically, if the hero is a representation of the ego, then mentor represents the self. Mentors are often former heroes who survived their heroic journey (and their quest could have been either successful or not). The mentor archetype is also related to the parental image, as they provide the help, advice, and training.⁸⁵ Warrior Brom from *Eragon* (fantasy movie released in 2006 with Jeremy Irons in the role of the mentor), acts as a paternal figure during his whole performance in the story as the main protagonist's both father and uncle who practically raised the protagonist are dead.

The dramatic function of the mentor is teaching, training, and providing advice, as well as gift-giving (a function typically crucial in Greek mythology). Another essential function of the mentor archetype is to provide motivation to the hero and to help them overcome their fears.⁸⁶ According to Vogler, another function of the mentor is to "plant an information or a plot that will be important later."⁸⁷ The hero can have one and only mentor during the whole story, or there can be multiple mentors. There can be willing and unwilling mentors, dark and fallen mentors.⁸⁸

Threshold guardians are usually the figures, that must be overcome in some way. They are usually not the main antagonists; most likely they are lieutenants of the main villains. These neutral characters just happen to be a part of the extraordinary world or even secret helpers to the hero (they help the hero by testing them). Often, a symbiotic relationship between the main villain and the Threshold Guardian is present. The dramatic function of the threshold guardian is testing the hero. Sometimes threshold guardians can be turned into allies.⁸⁹

The shapeshifter is a figure, which appears to be continually changing from hero's point of view. This figure is often hero's love interest, as well as it is usually a figure of the opposite

⁸⁴ Christopher Vogler, *The Writer's Journey: Mythic Structure for Writers*, 30-37.

⁸⁵ Ibid., 39-40.

⁸⁶ Ibid., 40-42.

⁸⁷ Ibid., 43.

⁸⁸ Ibid., 44-46.

⁸⁹ Ibid., 49-52.

sex. The loyalty of this person to the hero is highly questionable during the story, as they change their behavior and even their outer appearance frequently. The Shapeshifter brings doubt. This role can be only a temporary function adopted by some other character, as it is one of the most flexible archetypes. Sometimes even the hero has to become shapeshifter to overcome some obstacle.⁹⁰ Morgan la Fey from Arthurian legends is a great example of a Shapeshifter, both in mythological tales and in a fantasy TV miniseries *Merlin* from 1998 with Sam Neill in the role of Merlin. Morgan is not the main antagonist, but her role in the plot is questionable throughout the story. She cannot be marked as a purely good or evil character. Her physical appearance dramatically changes during the story, as Queen Mab uses her spells to make Morgan pretty.

This TV miniseries, directed by Steve Barron, offers one even more exciting Shapeshifter character. Frick is the main antagonist's (queen Mab's) servant. His behavior changes during the story, and his motivation is not clear. Frick is a literal shapeshifter, as his unique ability is to change his outer appearance remarkably.

The archetypal character of **the shadow** usually represents the energy of the dark side. In storytelling, the shadow is usually the main antagonist or villain. The psychological aspect of the shadow are repressed feelings, greatest fears, and challenges. The main villain need not to be totally evil. It is a crucial aspect that the shadow characters usually do not think about themselves as evil or wicked, and they can express even positive qualities and features. This figure's primary function is to create a conflict in the story. They are something that should be overcome or defeated. Heroes themselves could express their shadow side, as the villain in a story need not be only outside the hero's self. Many stories are about the hero's inner conflict. The shadow is also a mask, which could be worn by any character in the story.⁹¹ One of the best examples of the shadow archetype is the character of Lord Voldemort from the *Harry Potter* movie octalogy (eight movie adaptations of books by J. K. Rowling released from 2001 to 2011), another good example would be Darth Vader, being the main villain in the *Star Wars* original trilogy.

⁹⁰ Christopher Vogler, *The Writer's Journey: Mythic Structure for Writers*, 59-63.

⁹¹ Ibid. 65-69.

Ally usually works as a hero's companion, friend, and partner. These are friendly figures providing comic relief and humanizing Hero's character, as thanks to them, the audience can learn more about the hero and his thoughts. There is another vital function of allies in storytelling, as they are often the ones introducing the extraordinary world to the hero (and the audience as well).⁹² An example of an Ally introducing the extraordinary world to the hero is Hagrid in the movie *Harry Potter and the Sorcerer's Stone*, who, after he takes the boy from the Dursleys, introduces Harry to the magical world.

The Herald archetype represents the kind of energy that announces some change. It could be a new person, condition, or even a piece of information that brings new energy and changes the way things were about to happen. In Greek mythology, this archetype is found in a God Hermes, who repeatedly serves as a Herald among the story. The Herald can be either negative, positive, or even neutral. The herald can be only a temporary function of a character during the story. The herald can appear on any stage of Hero's journey as well as there can be multiple heralds. This archetype does not have to be a person; it can appear as an animal, force, thing, or a series of events.⁹³

The trickster archetype represents mischief and desire for a change. Primarily, these clowns are the hero's comical sidekicks. They usually provide a comical relief. Tricksters may be allies of the hero or the main villain. They can also be independent. Special kind of a trickster is a trickster hero. Tricksters are characters that like to stir up trouble. They are known to be catalyst characters as they are affecting other character's lives, but their own life remains unchanged.⁹⁴ An excellent example of a trickster is Tyrion Lannister's character from the *Game of Thrones* (fantasy TV series, which is an adaptation of *A Song of Ice and Fire* by G. R. R. Martin) as he always has something funny or ironic to say.

⁹² Christopher Vogler, *The Writer's Journey: Mythic Structure for Writers*, 71-75.

⁹³ Ibid., 55-57.

⁹⁴ Ibid., 77-80.

4 MYTH AND ARCHETYPES IN THE SCI-FI AND FANTASY GENRES

Both science fiction and fantasy are closely connected genres. The line between them is often blurred. The books of this genre are usually stored together in the bookstores, and they share a similar reader base. It is often argued whether fantasy is a subcategory of science fiction or the other way around.

The difference between science fiction and fantasy genre is often difficult to explain, as these two genres are closely related. *The Encyclopedia of Fantasy* defines fantasy as a self-coherent narrative, which, when set in our world, is telling an impossible story. On the other hand, when its plot takes place in some other supernatural world, the world is somehow impossible. At the same time, it has its terms and laws.⁹⁵ The authors later state that the science fiction “designates a text whose story is explicitly or implicitly extrapolated from scientific or historical premises.”⁹⁶

As was previously mentioned, fantasy and science fiction films and literature are based on mythical sources, following the mythical pattern, which leads back to Joseph Campbell’s monomyth. Many successful fantasy and science fiction tales follow similar patterns. An article *Good and Evil in Popular Children Fantasy Fiction* by C. Neil Robinson introduces three examples of three top-rated fantasy books: *Fellowship of the Ring* by J.R.R. Tolkien, *The Lion, the Witch, and the Wardrobe* by C.S. Lewis and *Harry Potter and the Philosopher’s Stone* by J. K. Rowling. Robinson (senior lecturer of English and literacy) explains how all three mentioned literary pieces follow a very similar mythological pattern.

All the stories take place in an alternative reality. Harry Potter attends Hogwarts, The Pevensy siblings enter Narnia and Hobbits must leave their beloved Shire and enter the unknown and scary world beyond Shire’s borderline. The unknown world has a mystical entrance gate. Children enter Narnia through the wardrobe. Hobbits must cross the Brandywine river, and Harry Potter must figure out how to get through platform 9 ³/₄. As Robinson continues, there is a crystal-clear distinction between good and evil, as some of the characters are purely evil, while others are just good. Gandalf, Aslan, and Dumbledore

⁹⁵ John Clute and John Grant, Introduction to *The Encyclopedia of Fantasy* (New York: St. Martins Griffin, 1999), vii.

⁹⁶ John Clute and John Grant, *The Encyclopedia of Fantasy* (New York: St. Martins Griffin, 1999), 844.

are purely good characters with the best intentions. At the same time, Lord Voldemort, the White Witch, and Sauron represent the evil/shadow side. Often, some archetypal figure of a betrayer is present. Robins mentions Edmund, Gollum, and professor Quirrel. What is even more interesting, sacrifice is always present. Aslan sacrifices himself openly. Ron Weasley sacrifices himself in the game of chess. Gandalf's "death" after a battle with a demon in Moria (even though he is "reborn" later, while rebirth is also known as a mythical theme - Apotheosis) can be recognized as a sacrifice. In all three works, there is a temptation present, whether it is the One Ring, the Philosopher's stone, or even something less superstitious as a candy Edmund receives from the White Witch for the betrayal of his siblings.⁹⁷ To sum it up, all three probably most famous and successful fantasy literary works of our time are all closely linked to similar mythical patterns. Moreover, all the books mentioned above (*Fellowship of the Ring*, *Harry Potter and the Philosopher's Stone* and *The Lion, the Witch and the Wardrobe*) were later filmed, using the same mythological pattern as the books.

4.1 Star Wars and the Monomyth

The Cambridge Companion to Science Fiction states that the introduction of the first part of the Star Wars trilogy, *Star Wars Episode IV: A New Hope* by George Lucas and another significant science fiction movie: *Close Encounters of the Third Kind* by Stephen Spielberg were both a "turning point in American cinema" as well as a significant point for the entrance of science fiction to the mainstream culture.⁹⁸

The original trilogy of *Star Wars* original trilogy was inspired by Campbell's monomyth. This information was verified by the writer of the stories George Lucas himself. In an interview with Bill Moyers, who also closely worked with Joseph Campbell, Lucas said: "Well, when I did *Star Wars*," I consciously set about to recreate myths and the — and the classic mythological motifs. And I wanted to use those motifs to deal with issues that existed today," which he further explained by saying that the *Star Wars* movie (1977) deals with the fact that everyone has a good and evil side in them. The movie also deals with friendship issues and how dependent people can be on each other. According to Lucas, everyone

⁹⁷ C. N. Robinson, "Good and Evil in Popular Children's Fantasy Fiction: How Archetypes Become Stereotypes That Cultivate the Next Generation of Sun," *English in Education* 37, no. 2 (2003): 29-36, <https://doi.org/10.1111/j.1754-8845.2003.tb00596.x>.

⁹⁸ Edward James and Farah Mendelsohn, *The Cambridge Companion to Science Fiction* (Cambridge: Cambridge University Press, 2013), 91.

chooses their journey and controls their destiny by taking actions and decisions. Everybody is responsible for walking down their right path, because if they do not manage to do it, they may not be satisfied and fulfilled in the end. Later Lucas adds that he sees Joseph Campbell as one of his mentors while creating the script for the movie.⁹⁹

As was mentioned, *Star Wars* original trilogy scripts were strongly influenced by Joseph Campbell's theory of monomyth and mythological archetypes. As explained by the professor of English at the University of Ottawa, Robert G. Collins, Lucas put together elements of modernity, which he uses together with the mythological patterns known for centuries to create a "pastiche of myth."¹⁰⁰

⁹⁹ "The Mythology of 'Star Wars' with George Lucas," BillMoyers.com, last modified June 18, 1999, <https://billmoyers.com/content/mythology-of-star-wars-george-lucas/>

¹⁰⁰ Robert G. Collins, "Star Wars: The Pastiche of Myth and the Yearning for a Past Future," *The Journal of Popular Culture* XI, no. 1 (1977): pp. 1-10, https://doi.org/10.1111/j.0022-3840.1977.1101_1.x.

II. ANALYSIS

5 HERO'S JOURNEY OUTLINE IN THE STAR WARS EPISODE IV: A NEW HOPE

Star Wars Episode IV: A New Hope was initially released in 1977 under the name *Star Wars*. In 1981 the movie was re-released with the title *Star Wars Episode IV: A New Hope* to make the order of the movies more transparent concerning the storyline.¹⁰¹

5.1 Prologue

As was previously mentioned, Christopher Vogler emphasizes the initial image of the movie, as it helps to create questions and tense in the audience. *A New Hope* begins with a prologue, which explains when and where the story is about to take place. The movie starts with an initial image, where Darth Vader and the soldiers of Imperium enter the rebel spaceship where they kidnap Princess Leia, not knowing that she has hidden the Death Star plans in the memory of R2D2. The droid already left the ship with another one, C-3PO. This opening scene creates the tension and questions, as it is plain to see that something in this world is out of balance.

5.2 The Ordinary World

Both droids land on the planet Tatooine, where they first meet the protagonist of the story, Luke Skywalker. Luke lives with his uncle Owen and aunt Beru on their farm, where he helps them to earn a living by farming. Luke is an orphan who was raised by his aunt and uncle. Beru and Owen are parental figures. Luke and his uncle buy two previously mentioned droids from Jawas. Luke accidentally finds a message from the princess to Obi-wan Kenobi. Later, the Oedipal tension between Luke and his uncle becomes visible, as Owen is a paternal figure. When the young boy explains that he wants to leave the farm and join the academy, he is prohibited from doing it (for now) by his uncle. Owen repeatedly used the excuse that he needs the boy to work for him through the harvest, and Luke is quite fed up with it, leaving angrily. While the aunt explains to Owen that he needs to let the boy choose his path, Owen mentions his fear of Luke being like his father (who is believed to be dead):

AUNT BERU Owen, he can't stay here forever. Most of his friends have gone. It means so much to him

¹⁰¹Ryan Britt, "When Did 'Star Wars' Become 'A New Hope'? 37 Years Ago, Everything Changed," *Inverse* (Inverse, April 11, 2018), <https://www.inverse.com/article/43533-star-wars-a-new-hope-title-change-episode-iv-1981-1977>.

- OWEN** I'll make it up to him next year. I promise.
- AUNT BERU** Luke's just not a farmer, Owen. He has too much of his father in him.
- OWEN** That's what I'm afraid of.¹⁰²

At this point in the story, Tatooine and the circumstances of Luke growing up are introduced. We see he was raised by his uncle (paternal figure who he is in tension with) and a loving aunt, maternal figure with unconditional love and care, who is a lot more tolerant to the young boy than his uncle. Luke, as a protagonist of the story, is an orphan who longs for a change and is full of anger about not being able to do so.

5.3 Meeting with the Mentor

Luke finds out that R2-D2 escaped to find Obi-wan. He and C3-PO follow the blue droid but are attacked by Sand People. Fortunately, they are saved by Ben Kenobi. Kenobi explains to Luke the history of his father being a Jedi knight. The young boy is given his father's lightsaber.

- LUKE** What is it?
- BEN** Your father's lightsaber. This is the weapon of a Jedi Knight. Not as clumsy or as random as a blaster.¹⁰³

As was previously mentioned, the Hero is usually given some gift. It is something that should help him or protect him (in this case, the lightsaber). Obi-wan is portrayed as an older wise man and former Jedi knight. He knew Luke's father, and the boy immediately starts to look up to him. Obi-wan stands for the Mentor archetype (Wise Old Man), who is present to help the hero through his journey.

¹⁰² *Star Wars: A New Hope*, directed by George Lucas (Twentieth Century-Fox Film Corporation, 1977), Blu-ray (Buena Vista Home Entertainment, Inc., 2019).

¹⁰³ Ibid.

5.4 Call to Adventure

Ben plays the message from Princess Leia, while Luke is present and asks the boy to follow him on the planet Alderaan.

BEN You must learn the ways of the Force, if you're to come with me to Alderaan.¹⁰⁴

The usual pattern is present in this stage, as there is some kind of message – the proposal from princess Leia and the hero (Luke) is directly asked to go on an adventure. R2D2 acquires the role of the Herald (similarly to Hermes in the ancient Greek mythology).

5.5 Crossing the First Threshold

The first threshold on Luke's journey is his arrival in Mos Eisley. Mos Eisley is a spaceport where pilots of ships from all over the galaxy meet. As soon as the hero arrives, the first inconvenience happens. Luke, Obi-wan, and both droids are stopped by the Stormtrooper patrol that searches for the escaped robots. Obi-Wan uses the Force to manipulate the minds of stormtroopers. Afterward, Luke and his friends can continue to Mos Eisley Cantina, where Obi-Wan plans to hire a ship to transport them all to Alderaan. Luke gets into a fight with one of the pilots sitting at the bar. He is saved by Obi-Wan, who kills the enemy.

Luke meets two new characters, Han Solo and Chewbacca. Obi-wan hires smuggler Han Solo to transport him, Luke, and robots to Alderaan.

Meeting with Solo at Mos Eisley Cantina is Luke's first encounter with an unknown world beyond the farm. Mos Eisley is a spaceport where various characters meet, a relatively dangerous place with an explosive atmosphere. Mos Eisley is Luke's first step towards entering the supernatural World while leaving the ordinary world he knows behind him.

5.6 Tests, Allies, Enemies

The stormtroopers get a buzz about the group they search for. They arrive just as the group is boarding on the Millennium Falcon and is about to leave. The battle is breaking down, and then the pursuit of Han's spaceship. The hero (Luke Skywalker) and his allies (Obi-

¹⁰⁴ *Star Wars: A New Hope*, directed by George Lucas (Twentieth Century-Fox Film Corporation, 1977), Blu-ray (Buena Vista Home Entertainment, Inc., 2019).

Wan, Chewbacca, R2D2, and C3PO), are faced with a test where he must escape his enemies, save his life, and deliver a message to Leia's father on Alderaan. (Unfortunately, Alderaan is destroyed by the Death Star.)

Luke is tested by the attack of the enemies and meets his new allies – smugglers Han Solo and Chewbacca.

5.7 Approach to the Inmost Cave

Aboard Obi-Wan, he teaches young Skywalker to use the Force and his lightsaber. Meanwhile, the Millennium Falcon is preparing to land on Alderaan. Unfortunately, the moment the Millennium Falcon crew discovers that Alderaan was destroyed by the Death Star, they are spotted by the enemy. Everything seems to be lost. The entire ship and Herohero are dragged into the bowels of the Death Star.

The act of the Millennium Falcon being dragged inside the space station is similar to what Joseph Campbell called “the act of swallowing,” which is present in many mythological tales. The fact that Luke and his friends are dragged into the Death Star could be, according to J. Campbell, interpreted as the stage called Belly of the Whale, which is a stage where it seems that everything is lost and Herohero is dead. The audience is possibly horrified. Herohero lands on a space station full of enemies. This situation is similar to a situation of Ron Weasley, an ally of the protagonist in *Harry Potter and the Prisoner of Azkaban*. Ron is dragged into a hole (the act of swallowing) in a ground by a black dog. His fellows (and audience) do not know where he ends up or if he is still alive at that point.

LUKE Why are we still moving towards it?

HAN We're caught in a tractor beam! It's pulling us in!

LUKE But there's gotta be something you can do!

HAN There's nothin' I can do about it, kid. I'm in full power. I'm going to have to shut down. But they're not going to get me without a fight!

BEN You can't win. But there are alternatives to fighting.¹⁰⁵

5.8 The Ordeal

As previously mentioned, the Ordeal is a central crisis of the story. The Ordeal in *Star Wars Episode IV: A New Hope* begins with Obi-wan leaving the group to switch off the tractor beam, which is holding the Millennium Falcon inside of the Death Star. Luke stays alone with Han and the droids. When R2D2 finds Princess Leia in the system, Luke convinces Han to save her. The act of saving Leia here can be interpreted as the motif of Meeting with the Goddess.

Part of the Ordeal is the appearance of death. This time it is the death of Obi-wan Kenobi. Ben is killed by Darth Vader during a duel. In this section, Herohero (Luke) encounters the main antagonist of the story for the first time. Before his death, Obi-Wan managed to turn off the tractor beam, so Luke and his entourage can escape the Death Star. The Hero is leaves in a hurry being pursued by the enemies. This situation can be interpreted as The Magic Flight.

The death of Ben Kenobi could be interpreted as a self-sacrifice, similar to those mentioned by Robinson. As Obi-van says before his death:

VADER Your powers are weak, old man.

BEN You can't win, Darth. If you strike me down, I shall become more powerful than you can possibly imagine.¹⁰⁶

Ben is subtly implying that he will not die in a traditional sense. As the audience learns later, Ben transforms into a ghost-like figure as the symbolical rebirth is happening. In the movie *The Chronicles of Narnia: The Lion, the Witch, and the Wardrobe* lion Aslan sacrifices himself instead of the betrayer, Edmund. Aslan understands the laws of Narnia deeply, similarly

¹⁰⁵ *Star Wars: A New Hope*, directed by George Lucas (Twentieth Century-Fox Film Corporation, 1977), Blu-ray (Buena Vista Home Entertainment, Inc., 2019).

¹⁰⁶ *Star Wars: A New Hope*, directed by George Lucas (Twentieth Century-Fox Film Corporation, 1977), Blu-ray (Buena Vista Home Entertainment, Inc., 2019).

to Ben understanding laws of the Force. Aslan comes back fully reborn. Ben's physical appearance dissolves, but he transforms into an abstract form of consciousness. As was mentioned before, Joseph Campbell calls this archetypal situation of transformation through death and rebirth **Apotheosis**.

5.9 The Road Back

Luke and his entourage successfully leave the Death Star. Luke is coming back transformed. He faced death numerous times (his uncle and aunt, Obi-wan) and went through the Ordeal alive.

5.10 The Reward

The protagonist joins the Rebel forces and becomes a pilot and prepares himself for the final assault of the Death Star. According to Vogler, this stage is a stage of relaxation, while the hero is possessing what he came for. Analogically, after the first encounter with the power of the Empire and first meeting with Darth Vader, Luke, and his friends finally have time to relax, even though not for a long time. Luke comes to the Rebel base with R2D2, who is having plans of the Death Star as well as with princess Leia he wanted to save from Vader.

The romantic encounter often present at this stage is represented in a dialogue between Luke and Han about Princess Leia:

LUKE So... what do you think of her, Han?
HAN I'm trying not to, kid!
LUKE (under his breath) Good...
HAN Still, she's got a lot of spirit. I don't know, what do you think?
 Do you think a princess and a guy like me...
LUKE No!¹⁰⁷

5.11 The Resurrection

The Resurrection is represented by the final battle taking place near the Death Star. If the rebels failed in this battle, everything would be lost. It is a final obstacle in the journey.

¹⁰⁷ *Star Wars: A New Hope*, directed by George Lucas (Twentieth Century-Fox Film Corporation, 1977), Blu-ray (Buena Vista Home Entertainment, Inc., 2019).

Everything depends on Luke and his abilities. He must hit the only weak spot of the Death Star. When everything seems to be lost, Han Solo returns, rescuing Luke and allowing him to destroy the Death Star. Solo's return to help Luke and the Rebels could be, according to Campbell interpreted as **the Rescue from Without** type of archetypal situation, as Han gets into a discussion with Luke about whether to leave or stay and help the Rebel Alliance before the operation starts. Han initially decides to leave, but later, he returns and saves Luke's life.

5.12 Return with the Elixir

Luke is returning with his friends from the final battle. He returns transformed, as he fulfilled all his goals, faced death, brought self-sacrifice (by risking death, and losing Ben and his home). He is nothing of a farm boy who was leaving Tatooine in the beginning. As a reward, Luke receives a medal from Princess Leia, which could be interpreted as a trophy. A similar situation appears in the *Lord of the Rings: Return of the King*. At the end of the story, Aragorn is given a crown.

6 HERO'S JOURNEY OUTLINE IN THE *STAR WARS EPISODE V: THE EMPIRE STRIKES BACK*

6.1 The Ordinary World

At the beginning of the film, the audience meets Luke Skywalker again. He settled in the units of the Rebel Alliance. After the destruction of the Death Star, the Rebels escape to the planet Hoth, which is completely covered with ice and snow. Luke lives on a station with his friends. They became his new family and a symbolical home, as he lost his original one. The planet Hoth and the ways Rebels operate are introduced to the audience in this part, as Luke is followed through his daily tasks.

6.2 Call to Adventure

Luke is attacked by a wampa (a dangerous being living on Hoth). Luke uses the Force and his lightsaber to defeat the wampa, but the night is approaching, and Luke loses his consciousness. Before he faints, he has a vision of Obi-Wan Kenobi, who tells him to go to the Dagobah system to seek out his new teacher – Yoda:

BEN	Luke... Luke.
LUKE	(weakly) Ben?
BEN	You will go to the Dagobah system.
LUKE	Dagobah system?
BEN	There you will learn from Yoda, the Jedi Master who instructed me. ¹⁰⁸

A change is announced by the wampa's attack. The situation is out of balance now, and the main protagonist is in danger. Later, the presence of Ben Kenobi appears to ask Skywalker to go to the Dagobah system (Ben acquiring the role of the herald at this point).

¹⁰⁸*Star Wars: The Empire Strikes Back*, directed by Irvin Kershner, story by George Lucas (Twentieth Century-Fox Film Corporation, 1980), DVD (Buena Vista Home Entertainment, Inc., 2019).

6.3 Refusal of the Call

Han Solo sets out to find Luke. The night is approaching, and the winter outside is unbearable. The Rebels have to close the gate of their base because of the snow. Now it seems that both Solo and Luke are lost (Belly of the Whale motif).

Fortunately, Han and Luke are saved. A scene where Luke is in a bacta tank follows. He looks similar to a baby in the womb. This scene is another parable about death and rebirth, as mentioned by J. Campbell.

The Rebel base is attacked by Imperial troops. Luke and his friends escape the death and leave Hoth. The group splits. Han, Leia, C3PO, and Chewbacca escape on Millennium Falcon, while Luke with R2D2 head for the Dagobah system to find Luke's new mentor.

Rather than strict refusal, a delay takes place now. Luke has to be cured and gain his power back. Luke is probably not even sure if his vision of Obi-Wan's ghost was real. After the rebel base is attacked by the Empire (the situation is out of balance once again), Luke has to leave Hoth in a hurry.

6.4 Meeting with the Mentor

Luke arrives on Dagobah, accidentally landing into a swamp. Afterward, he meets a strange green creature and agrees to dine with it if the creature then introduces him to the master Yoda.

LUKE Now, will you move along, little fella? We've got a lot of work to do.

CREATURE No! No, no! Stay and help you, I will.

Find your friend, hmm?

LUKE I'm not looking for a friend. I'm looking for a Jedi Master.

CREATURE Oohhh. Jedi Master. Yoda. You seek Yoda.

LUKE You know him?

CREATURE Mmm. Take you to him, I will.
Yes, yes. But now, we must eat.

CREATURE Come. Good food. Come.¹⁰⁹

Luke does not know that the green creature is master Yoda himself, but he just met his new mentor, who offers him help.

6.5 Crossing the First Threshold

Luke finds out that the green creature itself is master Yoda. Yoda refuses to teach Luke because of Luke's behavior. Fortunately, the spirit of Obi-Wan Kenobi appears to persuade Master Yoda to teach Luke. Although Yoda compares Luke to Obi-Wan's former disciple Anakin, he finally agrees, and Luke's training begins.

YODA I cannot teach him. The boy has no patience.

BEN He will learn patience.

YODA Hmmm. Much anger in him, like his father.¹¹⁰

Yoda's reluctance to train young Skywalker is an obstacle that has to be overcome. If Yoda had not finally started to teach Luke, the boy would probably never acquire the skills needed to defeat the Empire.

6.6 Tests, Allies, Enemies

Leia, Han Solo, Chewbacca, and C3PO are chased by the pilots of the Imperium. They hide in an asteroid. The friends later discover that they are in the belly of a giant space worm. The allies of the protagonist are tested too. Their situation can be interpreted as a motif called The Belly of the Whale. They are swallowed and dwell in the bowels of a giant worm.

¹⁰⁹ *Star Wars: The Empire Strikes Back*, directed by Irvin Kershner, story by George Lucas (Twentieth Century-Fox Film Corporation, 1980), DVD (Buena Vista Home Entertainment, Inc., 2019).

¹¹⁰ *Ibid.*

Darth Vader and Emperor Palpatine begin to consider a plan to drag Luke to the dark side of the Force. Dark Side of the Force later becomes Luke's biggest temptation.

Luke's training with Yoda continues. The training is very demanding for Luke. His training is not only a test but also an inevitable symbolic fight with the enemy, which is reflected in the next phase - Approach to the Inmost Cave.

6.7 Approach to the Inmost Cave

Master Yoda brings Luke to the cave, ruled by the Dark Side of the Force, and commands him to enter. The motif of the Approach to the Inmost Cave is easy to see here.

Luke is about to face his biggest enemy – Darth Vader.

6.8 The Ordeal

Luke meets Darth Vader in the cave. They fight each other. Luke wins and cuts off Vader's head. To Luke's surprise, the head which falls on the ground looks like his own head.

The scene with the head implies some special bond between Luke and Darth Vader. Yoda came across Anakin (Vader) in connection with Luke's unpreparedness for the Jedi knight training (precisely, he emphasized the similarity of their personalities) before. A comparison of Luke as a hero and Darth Vader (Anakin Skywalker) as his shadow is suggesting itself – this time by showing Luke as his own enemy. Luke sees what he could become (similarly to his father) if he fell for the Dark Side of the Force.

A similar situation can be seen in the movie *Harry Potter and the Prisoner of Azkaban*. Harry has to fight the boggart (a magical creature, which shapes and form changes based on an individual's greatest fear). The boggart acquires a form of the dementor (an evil creature that devours happy memories). It is a cold, dark creature, which is the main antagonist in this part of the movie series.

6.9 The Reward

As Luke's training continues, he starts to understand the Force much better. However, there are obstacles in the form of Skywalker's lack of faith. These doubts are later dispelled by Yoda as he lifts Luke's spaceship out of the swamp by using the Force.

- LUKE** Oh, no. We'll never get it out now.
- YODA** So certain are you. Always with you it cannot be done. Hear you nothing that I say?
- LUKE** Master, moving stones around is one thing. This is totally different.
- YODA** No! No different! Only different in your mind. You must unlearn what you have learned.¹¹¹

Meanwhile, Luke's friends seek help and refuge in Cloud City. They seek for Han Solo's acquittance, Lando. Finally, they find him and have time to relax.

The figures rest before the climax of the story approaches. Luke finally understands the Force better and gets closer to his aim to become a Jedi knight. Han Solo, Leia, C3PO, and Chewbacca finally get a minute to rest.

6.10 The Resurrection

Lando turns out to be a traitor and reports Han, Leia, C3PO and Chewbacca to the Empire. Darth Vader captures Luke's friends. He wants to lure Luke Skywalker to Cloud City. Luke's arrival would give Vader a space to persuade Luke to join the Dark Side of the Force. Later, Lando helps princess Leia and Chewbacca to escape, while Han Solo is sent to Jabba the Hutt.

Meanwhile, Luke Skywalker has a vision of his friends being in danger. Despite Yoda's and Ben Kenobi ghost's protests, he leaves heading to Cloud City.

¹¹¹ *Star Wars: The Empire Strikes Back*, directed by Irvin Kershner, story by George Lucas (Twentieth Century-Fox Film Corporation, 1980), DVD (Buena Vista Home Entertainment, Inc., 2019).

Luke encounters Darth Vader and engages in a fight where Vader cuts off Luke's hand. Vader wins over Luke. He tells Luke that he is Luke's biological father and persuades Luke to join him and the Imperium. Luke refuses and jumps from the balcony to escape Vader.

- VADER** There is no escape. Don't make me destroy you. You do not yet realize your importance. You have only begun to discover your power. Join me and I will complete your training. With our combined strength, we can end this destructive conflict and bring order to the galaxy.
- LUKE** I'll never join you!
- VADER** If you only knew the power of the dark side. Obi-Wan never told you what happened to your father.
- LUKE** He told me enough! It was you who killed him.
- VADER** No. I am your father.
- LUKE** No. No. That's not true! That's impossible!
- VADER** Search your feelings. You know it to be true.
- LUKE** No! No! No!
- VADER** Luke. You can destroy the Emperor. He has foreseen this. It is your destiny. Join me, and together we can rule the galaxy as father and son. Come with me. It is the only way.¹¹²

The hero and his friends face a challenge and have to risk their lives. Luke has to face the loss of his right hand and the fact that he is not who he thought he was. He is the son of his biggest enemy, the main antagonist. The relationship between father and son being problematic is what is described as part of the monomyth by J. Campbell (the competition between paternal figure and their son is a part of the Oedipal complex problematics). Moreover, it is

¹¹² *Star Wars: The Empire Strikes Back*, directed by Irvin Kershner, story by George Lucas (Twentieth Century-Fox Film Corporation, 1980), DVD (Buena Vista Home Entertainment, Inc., 2019).

usually a climax of the story (which is why J. Campbell called this stage Atonement with the Father).

6.11 The Road Back

Luke uses the Force to contact princess Leia. She, Lando, and Chewbacca rescue him, which is a situation that could be marked as a Rescue from Without.

6.12 Return with the Elixir

After getting out of trouble, Luke receives a mechanical hand. Lando and Chewbacca are beginning to prepare a plan to save Solo.

7 HERO'S JOURNEY OUTLINE IN *STAR WARS EPISODE VI: RETURN OF THE JEDI*

7.1 The Ordinary World

Luke reunites with his friends in Jabba the Hut's palace. Together they plot a plan on how to escape and save Han Solo. As seen in a previous movie (*Star Wars Episode V: The Empire Strikes Back*), Luke's home is wherever his friends are (they have become his family after he lost his home on Tatooine). Luke is portrayed more mature physically (especially in comparison with the beginning of the first movie *Star Wars Episode IV: A New Hope*), as he enters Jabba the Hut's palace with high self-confidence.

7.2 Call to Adventure

Luke leaves for Dagobah, where he meets his old mentor from the previous movie – Yoda. Luke asks Yoda about Darth Vader being his father. Yoda confirms the fact. To become a rightful Jedi knight, Luke is given a task to confront Darth Vader:

LUKE	But I need your help. I've come back to complete the training.
YODA	No more training do you require. Already know you that which you need.
LUKE	Then I am a Jedi?
YODA	(shakes his head)
	Ohhh. Not yet. One thing remains: Vader. You must confront Vader. Then, only then, a Jedi will you be. And confront him you will. ¹¹³

After their talk, master Yoda dies – more precisely ceases turning into a ghost same as Obi-wan (death and rebirth archetype – Apotheosis) as is demonstrated in the scene of the Rebel winning party, where Yoda appears by the side of Ben Kenobi's ghost.

7.3 Refusal of the Call

Luke hesitates to confront Darth Vader, suggesting that he cannot kill his father. He speaks to the ghost of Ben Kenobi again.

¹¹³ *Star Wars: Return of the Jedi*, directed by Richard Marquand, story by George Lucas (Twentieth Century-Fox Film Corporation, 1983) Blu-ray (Buena Vista Home Entertainment, Inc., 2019).

LUKE I can't kill my own father.

Luke admits his worries about not being able to defeat Vader all by himself.

LUKE I can't do it, Ben.

BEN You cannot escape your destiny.

LUKE I tried to stop him once. I couldn't do it."¹¹⁴

7.4 Meeting with the Mentor

The secret of Princess Leia being Luke's sister is revealed by the ghost of Obi-wan (mentor). Luke is advised on how to defeat Vader. Once again, Obi-wan acquired the role of Luke's mentor while acquiring the role of a herald (the archetype which changes the energy of the situation) at the same time. Ben helps Luke to overcome his fear and makes Luke stop refusing the challenge.

BEN Your insight serves you well. Bury your feelings deep down, Luke. They do you credit. But they could be made to serve the Emperor.¹¹⁵

By saying this, Ben admits the possibility that Luke's shadow traits (e.g., recklessness) could be misused by the Empire.

BEN To be a Jedi, Luke, you must confront and then go beyond the dark side - the side your father couldn't get past. Impatience is the easiest door - for you, like your father. Only, your father was seduced by what he found on the other side of the door, and you have held firm. You're no longer so reckless now, Luke. You are strong and patient. And now, you must face Darth Vader again!"¹¹⁶

¹¹⁴ *Star Wars: Return of the Jedi*, directed by Richard Marquand, story by George Lucas (Twentieth Century-Fox Film Corporation, 1983) Blu-ray (Buena Vista Home Entertainment, Inc., 2019).

¹¹⁵ Ibid.

¹¹⁶ Ibid.

Ben suggests that the Dark Side of the Force is a temptation not easy to resist. The dark side is Luke's biggest temptation. Campbell calls the motif of temptation Woman as Temptress. In this case, the Dark Side of the Force is the primary temptation.

7.5 Crossing the First Threshold

Luke joins a team organized by Han Solo to destroy the Imperium. By joining the team, Luke makes a statement that he is dedicated to confront Vader (crosses the first threshold).

HAN I don't have a command crew for the shuttle.
HAN Well, it's gonna be rough, pal. I didn't want to speak for you.
HAN That's one.
LEIA Uh, General... count me in.
LUKE (OS) I'm with you, too!"¹¹⁷

7.6 Tests, Allies, Enemies

Luke and his friends are on their way intending to defeat the Galactic Empire. On their way, they must defeat thousands of enemies (Threshold Guardians). Luke's friends meet friendly Ewoks, who turn into their allies. Later, the Ewoks are very helpful in the battle with the Galactic Empire.

7.7 Approach to the Inmost Cave

Luke decides to surrender to Darth Vader as he does not believe that his father is purely evil. As they talk, a small hint of Luke being right appears in the dialogue. Vader suggests that it is too late for him to leave the dark side (as if he wished to do it):

LUKE Come with me.
VADER Obi-Wan once thought as you do. You don't know the power of the dark side. I must obey my master.
LUKE I will not turn...and you'll be forced to kill me.
VADER If that is your destiny.

¹¹⁷ *Star Wars: Return of the Jedi*, directed by Richard Marquand, story by George Lucas (Twentieth Century-Fox Film Corporation, 1983) Blu-ray (Buena Vista Home Entertainment, Inc., 2019).

- LUKE** Search your feelings, father. You can't do this. I feel the conflict within you. Let go of your hate.
- VADER** It is too late for me, son. The Emperor will show you the true nature of the Force. He is your master now."¹¹⁸

After saying that, Vader brings Luke to Emperor Palpatine with no mercy. Symbolically, Luke is swallowed, and the motif of the Belly of the Whale reoccurs once again.

7.8 The Ordeal

Luke and Darth Vader fight. Emperor Palpatine hopes that Luke will fall for the Dark Side of the Force. Luke refuses to let his anger and aggression win and kill Anakin (Darth Vader):

- EMPEROR** Good. I can feel your anger. I am defenseless. Take your weapon! Strike me down with all your hatred, and your journey towards the dark side will be complete.¹¹⁹

Vader preserves Luke from attacking the Emperor. This act could be interpreted as the first sign of Vader trying to save his son.

- EMPEROR** Good! Your hate has made you powerful. Now, fulfill your destiny and take your father's place at my side!
- LUKE** Never! I'll never turn to the dark side. You've failed, Your Highness. I am a Jedi, like my father before me.
- EMPEROR** So be it...Jedi."¹²⁰

Emperor Palpatine sees that his plan is lost. He prepares to kill Luke Skywalker by himself. At this point, it seems that everything is lost (the Belly of the Whale motif), Luke is in pain and begging for help.

¹¹⁸Ibid.

¹¹⁹ *Star Wars: Return of the Jedi*, directed by Richard Marquand, story by George Lucas (Twentieth Century-Fox Film Corporation, 1983) Blu-ray (Buena Vista Home Entertainment, Inc., 2019).

¹²⁰ Ibid.

7.9 The Reward

Anakin cannot bear watching his son die and attacks Emperor Palpatine. The Emperor is defeated by Vader, who is mortally wounded too.

Anakin saving Luke from the Emperor is a confirmation of Luke being right about him.

7.10 The Resurrection

Luke unmasks Darth Vader, and for the first time in his life, he sees the face of his father

ANAKIN Now...go, my son. Leave me.

LUKE No. You're coming with me. I can't leave you here. I've got to save you.

ANAKIN You already have, Luke. You were right about me. Tell your sister...you were right."¹²¹

7.11 The Road Back

After Darth Vader's death, Luke has to leave in a hurry. Once again, the Magic Flight motif appears in the movie.

7.12 Return with the Elixir

The Rebels are hosting a winning party. Luke returns as an adult man and a true Jedi knight. He achieved all the goals.

¹²¹ Ibid.

8 ARCHETYPAL ANALYSIS OF THE CHARACTERS

8.1 The Hero

Luke Skywalker is the main protagonist of the story. As described by Vogler, Hero is a figure undergoing the most significant transformation and development during the story. In *Star Wars Episode IV: A New Hope*, Luke is introduced as an orphaned farm boy longing for an adventure (leaving planet Tatooine and joining the spaceship academy as his friends did). His development begins as he meets two droids R2D2 and C-3PO. Thanks to them, Luke finds his mentor Obi-wan Kenobi. After the farm Luke lives on is destroyed by the Imperium, Luke is practically dragged to the middle of the conflict between the Rebel Alliance and the Imperium.

Later, Luke starts his training to become a Jedi knight with his mentor Obi-Wan. His training and development into a Jedi knight are another journey on its own and a part of Luke's developmental process.

Death of Luke's mentor Ben Kenobi is another step in Luke's transformation, as he has to face the death of someone close to him. Luke joining the Rebel forces and destroying the death star is different than somewhat naive and reckless farm boy he used to be before his journey started.

In *Star Wars Episode V: The Empire Strikes Back*, Luke begins as a young warrior. However, he still has not completed his Jedi training as he lost his mentor and is somewhat stagnating on this level of his development. However, after starting his training again (this time with a new mentor – master Yoda), his development continues.

A significant point in Luke's development is the revelation of the secret about his family, mostly because he has to accept his father not being dead but instead being Luke's greatest enemy. Moreover, as was mentioned by Yoda, Luke's personality is very similar to Anakin's. Luke has to learn ways to resist the temptation of the dark side of the Force (which is what his father tries to strengthen in Luke).

Probably the most crucial part of young Skywalker's development is a talk with his father in *Star Wars Episode VI: Return of the Jedi*, in a situation when the two of them are finally reunited and make peace between them.

Another feature of a hero is the ability to self-sacrifice and risk one's own life. Luke risks his life numerous times; at one point, he even loses his hand. During the story, the antagonist faced death in numerous forms – the deaths of his aunt and uncle, Ben Kenobi, and Anakin Skywalker.

8.2 The Shadow

As was previously mentioned, the Shadow archetype is usually the main antagonist of the story. Shadow archetype in the Original Star Wars Trilogy is represented by Darth Vader (Anakin Skywalker). Anakin used to be Ben Kenobi's apprentice and then a Jedi knight. Before some time, he betrayed Ben and fell for the dark side of the force.

The qualities Darth Vader embodies are anger, aggression, hate, and recklessness. As the hero (Luke Skywalker) is representing one side of the ego and Vader the other, these qualities are the ones being repressed in Luke. It is possible to say that Luke and Anakin are two sides of one coin. Darth Vader (Anakin) also represents Luke's possible future if he did not resist his temptation (joining the Dark Side of the Force). Analogically, they both share heroic qualities. That is demonstrated when Anakin saves Luke and kills the Emperor.

“No matter how sinful Lord Vader is, he is still part of Luke's flesh and blood and will remain so throughout eternity. The fact that the young warrior has a mechanical part attached to his body only strengthens the bond with the elder, who is more machine than human already.”¹²²

Some special bond between the hero and the shadow is often shared, e.g., Harry Potter and Lord Voldemort have a unique bond between them based on prophecy.

¹²² James F. Iaccino, *Jungian Reflections within the Cinema: A Psychological Analysis of Sci-Fi and Fantasy Archetypes*, (Westport: Praeger, 1998), 9.

8.3 The Mentor

8.3.1 Obi-wan Kenobi

Obi-Wan Kenobi (also referred to as Ben Kenobi) is a Jedi knight and former Anakin Skywalker's mentor. At the beginning of the trilogy, he becomes a mentor of Anakin's son Luke.

Ben is portrayed as an old white-haired man, and so he physically corresponds with the Wise Old Man archetype. Obi-wan is a wise man, helping Luke through his journey; he possesses many heroic qualities – he is a great warrior and acts like an experienced wise man. He undergoes the process of transformation – Apotheosis – during the *Star Wars Episode IV: A New Hope*. Being killed by Darth Vader, Ben continues to help Luke as a ghost. His death and resurrection could be described as analogical to the situation of Gandalf the Grey. He undergoes a similar process (while being a character standing for the Mentor or Wise Old Man archetype) in the first part of the *Lord of the Rings* trilogy, movie *Lord of the Rings: Fellowship of the Ring*. Gandalf the Grey is defeated in a fight with demon Balrog, but later, he is resurrected as Gandalf the White.

8.3.2 Master Yoda

Yoda is a second mentor and teacher of Luke Skywalker. The character's first appearance takes place in the Meeting with the Mentor phase of the *Star Wars: Episode V: The Empire Strikes Back*. Physically Yoda is not a human, but his outer appearance suggests the Wise Old Man archetype as it is traditionally known, too. While Obi-wan is rather an experienced warrior, excellent in the fight with his lightsaber, Yoda acts like more of a Zen master. His greatest weapon is his mind and excellent ability to use the Force. Yoda seeks peace rather than war.

Yoda's approach to Luke's training is slightly different than Obi-wan's. Where Ben taught Luke how to fight and use his lightsaber, Yoda teaches the young boy to use the force and the power of the mind. After he died in *Star Wars Episode VI: The Return of the Jedi*, Yoda is resurrected (goes through Apotheosis) and acquires a form of the ghost (same as Obi-wan) as can be seen at the Rebel winning party.

8.4 Allies

8.4.1 Princess Leia

Princess Leia is Luke Skywalker's sister, daughter of Anakin Skywalker. She becomes a leader of the Rebel forces after her father dies when Alderaan is destroyed by the Imperium. Her role in the story is the one of an Ally as she helps the hero pass through his journey.

Leia develops a romance during the story, where her love interest is a smuggler and another ally of Luke - Han Solo. For some time, her archetypal role is also a role of a temptress as described by Joseph Campbell, because during the story, both Han Solo and Luke are interested in her. They are both tempted by her, but not in a negative way, as Leia is a positive figure.

8.4.2 Han Solo

Han Solo is a smuggler originally hired by Obi-Wan Kenobi in Mos Eisley to transport Ben, Luke, and the droids to Alderaan. Unfortunately, as Alderaan is destroyed, Han is practically dragged into the middle of the conflict with the Imperium.

Han originally starts with an archetypal role of the shapeshifter (which he keeps through the whole *Star Wars Episode IV: A New Hope* movie). Initially hired by Obi-wan, Han expected money for his service. Unfortunately, the service he was meant to provide was not finished as Alderaan was destroyed. At the same time, Han had to fight for his life. After the successful escape from the Death Star, Han does not want to continue with the Rebels to destroy the Death Star and leaves.

LUKE So... you got your reward and you're just leaving then?

HAN That's right, yeah! I got some old debts I've got to pay off with this stuff. Even if I didn't, you don't think I'd be fool enough to stick around here, do you? Why don't you come with us? You're pretty good in a fight. I could use you.

- LUKE** Come on! Why don't you take a look around? You know what's about to happen, what they're up against. They could use a good pilot like you. You're turning your back on them.
- HAN** What good's a reward if you ain't around to use it? Besides, attacking that battle station ain't my idea of courage. It's more like suicide.
- LUKE** All right. Well, take care of yourself, Han. I guess that's what you're best at, isn't it?¹²³

This is a place where Han's loyalty to his friends comes to question, which is one of the shapeshifter features. Later he comes back as a Rescue from Without and becomes Luke's loyal ally. In many scenes, Han also provides a comical relief. With that said, Han can be marked as partially a trickster figure.

8.4.3 C3PO, R2D2, Chewbacca

Both droids are mainly Luke's allies, as they are very loyal through the whole trilogy, helping Luke, Leia, and Han to accomplish their goals.

They both acquired the form of the herald archetype during the beginning of the *Star Wars Episode IV: A New Hope* as they deliver a message from Princess Leia to Obi-Van Kenobi, and therefore they change Luke's plans. While being allies of the main protagonist, they accept the roles of tricksters as well, as scenes with them are usually full of humor and providing comical relief. Chewbacca is also a trickster and an ally. He is a friend, a co-pilot of Han Solo, who is always loyal to Han. He is a trickster figure as scenes with Chewbacca are rather funny and comical, e.g., following scene from the Millennium Falcon cockpit where droids and Chewbacca play a game and Chewbacca gets angry:

- C3PO** He made a fair move. Screaming about it won't help you.
- HAN** Let him have it. It's not wise to upset a Wookiee.

¹²³ *Star Wars: A New Hope*, directed by George Lucas (Twentieth Century-Fox Film Corporation, 1977), Blu-ray (Buena Vista Home Entertainment, Inc., 2019).

- C3PO** But sir, nobody worries about upsetting a droid.
- HAN** That's because droids don't pull people's arms out of their socket when they lose. Wookiees are known to do that.
- C3PO** I see your point, sir. I suggest a new strategy, Artoo. Let the Wookiee win.¹²⁴

8.5 Threshold Guardians

As was mentioned in the theoretical part, threshold guardians are usually figures that have to be somehow defeated or overcome, even though they are not the main villains of the story. Luke Skywalker and his friends have to overcome lots of threshold guardians during their journey. Good examples of threshold guardians are the imperial Stormtroopers (soldiers of the Imperium), as the protagonists have to defeat plenty of them. Another threshold guardian is Jabba the Hutt, “one of the galaxy’s most powerful gangsters, with far-reaching influence in both politics and the criminal underworld.”¹²⁵ Han Solo owes Jabba money, which complicates things for the whole group, and Jabba has to be defeated (in *Star Wars Episode VI: Return of a Jedi*) to continue in the journey.

¹²⁴ *Star Wars: A New Hope*, directed by George Lucas (Twentieth Century-Fox Film Corporation, 1977), Blu-ray (Buena Vista Home Entertainment, Inc., 2019).

¹²⁵ Jabba the Hutt,” StarWars.com, accessed April 10, 2020, <https://www.starwars.com/databank/jabba-the-hutt/>

CONCLUSION

The bachelor's thesis is divided into two main parts – theoretical and practical. The theoretical part is later divided into four chapters. The first chapter briefly introduces Jung's Theory of Archetypes and the Theory of the Collective Unconscious. The second chapter offers insight into the archetypal literary criticism derived from Jung's work. Some of the most influential critics are introduced. Afterward, Joseph Campbell and theory of the monomyth are discussed. The Hero's Journey is briefly described in the chapter. In the third chapter, character archetypes are discussed, and many examples from contemporary movies are given. The fourth part of the theoretical part discusses how the archetypes and myths are used in fantasy and sci-fi literature and movies.

The second part of the thesis is an analysis of the archetypal motifs, situations, and characters found in the original *Star Wars* trilogy with the emphasis on the Hero's Journey as the *Star Wars* original trilogy was deeply inspired by the work of Joseph Campbell. Each film is analyzed separately, although all of them are structured with the same pattern. The last chapter of the analysis is dedicated to the characters from the *Star Wars* original trilogy and their archetypal roles.

The main aim of this thesis was to show how the contemporary successful sci-fi and fantasy movies are connected by similar motives and to analyze three movies from a very successful saga. This aim was fulfilled successfully. The original trilogy of *Star Wars* was analyzed from many points of view. Many examples from other successful movies were given. Mythological motifs Joseph Campbell introduced were discussed. Christopher Vogler, who adopted Campbell's work was introduced. The analysis was done based on the knowledge gained from the theoretical part, discussing all the motifs and the most common archetypal roles of the characters.

All the movies introduced in this thesis share motifs that can be found in the mythologies all over the world. The knowledge of such archetypes leads to the better understanding of such movies and pieces of literature. This understanding of the motifs and archetypal roles behind the movie script makes the whole experience of watching or reading such artworks much more enjoyable.

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LIST OF ABBREVIATIONS

- ABC First abbreviation – meaning
B Second abbreviation – meaning
C Third abbreviation – meaning