Restoring What Has Been Lost: The Mythic Journey of Shakespearean and Tolkien Heroes After the Fall in Eden

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Chapter 1: Mythic History: The Interconnectedness of the Hero's Journey and Edenic Themes

In order for man to understand where he is going, he must first remember where he began. The intertwining link between the beginning, the in-between journey, and the end of a story, or narrative, has been present since the ancient years of literary criticism. The ancient Greek philosopher Aristotle explains that a unified and effective narrative should have a "beginning, middle, and end" (66), and the even more ancient realm of mythology tends to follow this format not only in its written structure, but also in its thematic and archetypal construction. These three main segments of a mythic narrative are later redefined by the famed mythological historian Joseph Campbell in his three-fold stages of the hero's journey: "The standard path of the mythological adventure of the hero is a magnification of the formula represented in the rites of passage: separation—initiation—return" (*Hero* 23). The consistent framework that is found in man's mythic imagination ultimately echoes the structure of man's own experience at Garden of Eden where all that occurs afterwards stems from the the events found in Genesis 1-4. Therefore, the following chapters will follow and examine thematic and archetypal elements of heroic narratives, primarily through two works by William Shakespeare and J.R.R. Tolkien, as they relate to the universal, historic, and edenic qualities of the three stages of the hero's journey.

This mythological, structural formation, or creation, links to Eden and man's own creation when readers remember Genesis and the Lord's words: "He formed man from the dust from the ground and breathed into his nostrils the breath of life, and the man became a living creature" (English Standard Version Gen. 2.7). God may have molded man's body from the existing earth, but it was not until He breathed His own breath into the man that he came alive.

The creation of mythic narratives imitates God's own creative method in Eden; the generic mythic tales lay as lifeless reflections until the author breathes the very breath of Life into the narrative. In order to make such an intimate creation, the author uses aspects of life that are both shared universally by all humanity while also adding personal elements of his life to create a sense of empathy within the reader.

Rather than simply mold mankind out of clay, God also gave man His image and breath, so in mythology, the author gives the work and the hero a bit of himself to give it life. These intimate aspects that are shared between creation and mythology combine together the universal, divine traits with the personal, individualistic characteristics of human nature and experience. From the ancient Greeks to modern times, man has asked himself the foundational questions of who he is, where he came from, and what his place is in the world. Due to this ancient and profound quest, literature and history are filled with volumes of man's age-old journey to answer these questions, and few narratives have reflected the richness of human life and the essence of humanity's search like those found in mythology. In the religious and historical sense, myth has often been negatively associated with lies and mysticism; however, in the literary realm where the fictional element is a presupposition, mythology takes a more revered and inspirational status.

In this argument, mythology will refer to the more literary realm of myth where the narratives serve as a metaphor for the detail-rich experience of life through the constructive use of archetypes. In turn, the phrase, mythic narrative, will refer to a literary tale, whether a novel or a play, that has absorbed these mythological features. Therefore, this thesis will examine the archetypally rich imagery of the playwright William Shakespeare and novelist J.R.R Tolkien as it argues for the remarkably similar frameworks in their own representations of mythic

narratives; especially in connection to the interconnected framework of the hero's journey and its infusion of themes that originated in the Garden of Eden.

Ultimately, myth has become the stage where the foundational and defining features of human identity are represented and acts, as famed mythological historian Joseph Campbell describes, as a metaphor for the experience of life (*Power* 5) by using symbolic forms or archetypes to reflect the "dynamics of the psyche" where "the problems and solutions shown are directly valid for all mankind" (*Hero* 14). In these metaphors, or narratives, the key constructive elements are what the psychologist Carl Jung has coined as archetypes. In this case, archetypes will refer to the mythic narrative's characters that serve as symbolic representations of specific, emphasized characteristics in Campbell's "dynamics of the psyche" (*Hero* 14) and Jung's "collective unconscious" (Shamdasami ii), or the foundational, universal elements of man's internal nature that are shared by all humanity. An archetype finds its embodiment in mythic narratives, much as majesty finds expression in a living king, or a Mentor who personifies wisdom and guidance throughout the narrative. Yet rather than being a stagnant monument to a single human reality, a myth may infuse many archetypes into a character as he or she embarks on what Campbell calls the hero's journey. Since William Shakespeare and J.R.R. Tolkien perform this process with their heroes and heroines, it seems fitting, then, that the hero should be a major focus in the argument of this thesis.

Campbell argues in *The Hero with a Thousand Faces* that the hero's journey realizes itself in the three-stage division of a mythic hero's progressive and transformative tale as he embarks on a journey of an eventual return and restoration: "A hero ventures forth from the world of common day into a region of supernatural wonder (x); fabulous forces are there encountered and a decisive victory won (y); the hero will return from this mysterious adventure

with the power to bestow boons on his fellow man (z)" (Campbell 23). In simpler terms, stages x, y, and z will be called by the basic names of "separation, initiation, and return" (*Hero* Campbell 23) where each stage will refer not only to moments in the mythic narrative's progression as a tale, but also the hero's archetypal and personal progression as a character. Ironically, the organized, progressive, and profound records of events and human experience mirror the classical understanding of history where the events and implications of man's creation influence all that follows.

If myth is a metaphor for the experience of life, then the experience of humanity, which is also known as history, becomes a natural source of inspiration for mythic narratives. Just as the two Muses, Calliope and Clio, are lovingly and familially bound, myth and history share a sisterly bond in human understanding where one genre reflects the generic image of the other. The famed Roman historian Plutarch himself acknowledges the close bond of history and mythic tales when he compares his writing to that of Roman mapmakers:

> As geographers . . . crowd into the edges of their maps parts of the world which they do not know about, adding notes in the margin to the effect, that beyond this lies nothing but the sandy deserts full of wild beasts, unapproachable bogs, Scythian ice, or a frozen sea, so in this work of mine, in which I have compared the lives of the greatest men with one another, after passing through those periods of probable reasoning can reach to and real history find footing in, I might very well say of those that are farther off: 'Beyond this there is nothing but prodigies and fictions, the only inhabitants are the poets and inventors of fables; there is no credit, or certainty any father; Yet . . . I thought I might, not without reason, ascend as high as to Romulus, being brought by my history so near to his time. (1)

Both myths and histories are sketched from generation to generation in order to instruct man about his exploratory journey across the charted and uncharted territories of his identity. This mythical journey then becomes an echo of the interlinking historical events in the Garden of Eden where mankind was created, where he fell, and where he received the prophecy that promises a restoration of all that he lost in the Fall.

Due to the classical concept of humanity's common origin, a universality of mythological themes is reflected within mythic narratives. As Joseph Campbell observes, "The comparative study of the mythologies of the world compels us to view the cultural history of mankind as a unit" (*Hero* 19). The reason for this all-encompassing view of humanity is derived from the common themes found in a shared origin at Eden where man received life. While Campbell personally ignores the edenic source, these commonalities, as suggested previously, inspired philosopher Carl Jung to form his concept of universal archetypes. Archetypes, such as the Hero, seep into every culture's mythology, or "have world-wide distribution appearing everywhere in new combinations, while remaining, like the elements of a kaleidoscope, only a few and always the same" (*Hero* Campbell 19). The timeless and familiar archetypes and themes create the almost homelike nature to what could easily become such a bizarre and intimidating world of myth. The realm of centaurs, phantoms, and orcs are made less strange and terrifying by the very human aspects of the heroes. Their hopes, fears, struggles, and triumphs mirror the commonality and universality in man in an uncanny manner, just as Campbell reflects in *The Hero with a Thousand Faces*: "The wonder is that characteristic efficacy to touch and inspire deep creative centers dwells in the smallest nursery fairy tale—as the flavor of the ocean is contained in a droplet" (1). In myth the vaulting and the humble elements of life tend to melt and blend into

one genre in order to touch a variety of lives from the smallest child who hears a nursery rhyme to the grey-haired professor who examines the hidden symbols in epic poetry.

Due to their natural origins and formation in the source of human nature, the enduring themes are instinctively recognized by these variously leveled readers and are naturally created by the personally distinctive authors: "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. What is the secret of the timeless vision?" (*Hero* Campbell 1-2). Many mythic historians or academics such as Hamilton and Tolkien, believe that the secret is the existence of enduring, universal Truth (*Witness* Hamilton 4 and *Letters* Tolkien 144). Therefore, authors like Shakespeare and Tolkien, forge their narratives by using the structure of this concept while also consciously or unconsciously breathing in the edenic themes.

Mythic narratives thrive on this process, and this complex creation is why the mythic tales are interconnected, transformative journeys rather than single, stagnant events. Just as Creation and the history that follows share a close link, so are creation myths closely tied to the hero's journey. As mythic critic El-sayed explains, "Creation myths accentuate patterns of transformation from nothingness to full existence, from chaos to order, from dark to light, and from meaninglessness to meaningfulness" ("Creation"). The pattern of the creation myths continues its influence in the lives of the heroes that follow because these timeless tales reflect the enduring and profound elements of human life and progressive transformation in order to provide a sense that no event in life is meaningless. Instead, everything in human existence has some sort of purpose that intertwines with the rest of human reality, and the events in creation influence the events that unfold in man's personal and universal history. Because Shakespeare

and Tolkien present imaginary worlds where the heroic journey and transformation unfold, the rest of this chapter will delve into the division and interconnected nature of the different stages of this archetypal journey by giving special attention to the mythic aspects of *The Winter's Tale* and *The Lord of the Rings*.

Since mythology is a metaphor for the experience of life, it also reflects the importance of beginning and origin within human existence. A man's origins are the foundation upon which his identity and story are built. They also guide the direction in which his destiny, or tale, moves forward through the promised hope of one day reclaiming what man had lost in the Fall. Therefore, chapter 2 addresses Shakespeare and Tolkien's use of edenic principles in the formation of the first stage, which is also known as the separation, in connection to heroic identity while chapter 3 explores the role of the prophetic hope that propels the journey's initiation stage that ultimately forms the hero's identity. Orthodoxy in Shakespeare's 16th century and Tolkien's 20th century held the belief that mankind was created in the Garden of Eden, where humanity learns the truth of his identity and where he receives the prophecy that will guide him through the trials and decisions of life until his purpose is fulfilled and he is brought home. After the Fall, God offers man mercy and hope through a prophecy of his redemption and evil's defeat. As the author and biblical professor, William Varner, observes in "The Seed and Schaffer," Genesis 3.15 is a promise that has profound implications on the events and the three figures' decisions later on in the biblical narrative:

> It is important to note that this verse is part of a lager narrative involving a man, woman, and serpent. It is not an isolated statement but actually comes as part of the judgement that is pronounced by the Lord on the woman, the man and the serpent because of their sin and the serpent's temptation toward that sin…As we will see, the narrative reads like

> a historical account and involves profound theological realities. The context shows that Genesis 3 is not just a simple tale of a man, a snake, and a woman. (155)

The journey's initiatory stage is more than simply a sequence of segmented events; rather, it is the Aristotelian middle that unites, or reconciles, the separation and return within the hero's personal, transformative journey. This enduring, edenic hope of restoration has been passed down through the ages and has found its way into the myths and legends that have defined the human imagination.

With these elements in mind, the hero's journey and edenic influences can be seen in the mythic narratives of authors like William Shakespeare and J.R.R. Tolkien's. According to Shakespearean critic Hannibal Hamlin, Shakespeare utilizes several biblical, edenic allusions: "In the Romances, Shakespeare's allusions to the Genesis are complex, as one would expect in tragicomedy. The dark legacy of the Fall is still present, but the possibilities for some kind of redemption seem real" (133). While Shakespeare's biblical and edenic parallels are not limited to his Romance plays, the Romances hold more mythic overtones than his other genres. Hence, *The Winter's Tale* will take center stage in this archetypal and edenic pursuit; especially in regards to its mythic overtones. As a Renaissance playwright, Shakespeare is not commonly thought of as a mythological author; however, his Romance narratives contain the generic mythological features that qualify them as representations of the hero's journey.

In contrast, J.R.R. Tolkien has more commonly been acknowledged and self-described as a biblically-inspired, mythological author, but he and Shakespeare share more common mythological foundations than most people assume. The unifying thread that ties the playwright and novelist together can be found in Tolkien's own description of his mythological creative process when creating *The Lord of the Rings*: "As for the rest of the tale it is, as the Hobbit

suggests, derived from (previously digested) epic, mythology, and fairy-story" (*Letters* Tolkien 31). The source of Tolkien's inspiration came from many previously read mythic sources, such as *Beowulf* as well as Norse and Greek mythology. Yet rather than being a patchwork of direct borrowing, the hobbits' journeys are constructed of "digested" mythic tales. Therefore, the nature and construction of myth is born from the breathed-in qualities that naturally result from an internalized, comprehensive knowledge of mythology itself and past mythological narratives, just as Aristotle prescribed for stories in his *Poetics*.

So this examination of mythology's influence in Shakespeare and Tolkien's narratives will utilize the consistently edenic themes to reflect the hero's three-fold journey of separation, initiation, and return to reclaim what he or she has lost. Humanity's perception and illustrations of reality have consciously and unconsciously absorbed several edenic themes that have acted as foundational elements in man's mythological imagination. Whether true or fabled, each tale tells the progressive story of man as he journeys from one stage of existence to the next until he reaches his destined destination.

Mirroring the Edenic Framework:

As famed mythic author and scholar J.R.R Tolkien remarks in his essay "On Fairy-Stories," the joy and wonder reflected in mythic narratives, which in this case includes Romances or fairy-stories, emerges as the author mirrors reality or the richness of human experience:

> Probably every writer making a secondary world [a true fairy-story or romance], a fantasy, every sub-creator, wishes in some measure to be a real maker, or hopes that he is drawing on reality: hopes that the peculiar quality of this secondary world (if not all the details) are derived from Reality, or are flowing into it. (70)

Such a reality emerges because the two realms of myth and history ultimately cause readers to participate in a complex process with the narrative by requiring the reader to sift through the tales' real and fabled experiences and the interconnectedness between them in order to unearth the internal meaning. While Joseph Campbell takes the time to try to separate meaning, or intentionality, from the importance of myth, he acknowledges and defines the reemerging pattern, or framework, within the world's myths. This ancient, universal pattern has become known as the hero's journey where the hero moves through three stages in his narrative, the separation, the initiation, and the return, by crossing a threshold, or turning-point, between each stage. However, Campbell's predecessors and descendants in the literary mythic realm have clung to mythology's deep connection to meaning and purpose while following this progressive framework. Such mythic schools of thought have done so in a manner that unearths more far-reaching and richer archetypes than the narrow and more specific substitutions often found in myth's competitor, allegory.

Sharing Campbell's desire to separate the deep, universal archetypes from lifeless carbon-copied figures, J.R.R. Tolkien seeks to reconcile the perceived problem when he distinguishes myth from allegory through the example of *The Lord of the Rings*:

> As for any meaning or 'message', it has in the intention of the author none. It is neither allegorical nor topical. As the story grew it put down roots (into the past) and threw out unexpected branches: but its main theme was settled from the outset by the inevitable choice of the Ring as the link between the Hobbit . . . Its sources are things long before in mind, or in some cases already written. (xiv)

In order to avoid the limitations of the narrow or shallow representations that can be found in other literary genres, myth takes on the appearance, complexity, and enriched details that are

usually confined to history, or human experience. As scholar Martin Day observes, "The Historical School of myth study in [19th] century, spearheaded by W.R. Rivers, while recognizing that myth is not history per se, asserts that it genuinely encapsulates the historical struggles of a society, the crisis situations that are the truly meaningful events of any group" (239). Ultimately, mythic narratives rely on the belief that events are not meaningless, but they encompass a meaning that transcends authorial, or human, intent and form a recognizable, traceable structure.

For example, Middle Earth's war with Sauron does not directly represent the World Wars from Tolkien's lifetime; however, it does reflect, or imitate, War in its archetype or ideal, which can relate the mythic narrative to a more universal and diverse pool of human experience. In his writing, Tolkien took the profound, rich elements of "feigned" history and let the symbols, archetypes, and meanings naturally emerge. In a similar fashion, Shakespeare "feigns" or imitates the concept of Time by turning it into a personified, on-stage figure who would connect and transform the two halves of *The Winter's Tale* into one complete, intertwining narrative. According to these interlinking and imitative tendencies, mythology can essentially be called a fictional form of history that carries the same ability to interconnect a vast collection of human experiences into one progressive journey. Therefore, the following chapter will explore the interconnected, history-reflective nature of the hero's journey within Shakespeare and Tolkien's narratives by exploring the link between the three stages as well as the importance of context.

Links Between the Three Stages of the Hero's Journey

Since the mythic framework of the hero's journey acts as a mirror to mankind's progressive journey through human history, the interconnectedness of the hero's journey can be traced as a reflection of human existence since Adam and Eve first left the Garden of Eden. The

moment that the parents of all humanity were charged to cross the gateway between Eden and the newly fallen world, mankind began its epic journey through history and towards the ultimate restoration of what was lost in Eden. Because of the interconnectedness found within history-reflective myth, this argument will explore the influential interconnectedness of each of the three stages within the hero's journey by showing how each stage influences and informs the other in an interwoven journey that transforms the hero.

The first stage of the hero's journey is known as the separation, or departure, where the hero is "called to adventure" and eventually "crosses the first threshold" in order to enter the second stage of the hero's journey (*Hero* Campbell 28). The beginning of the tale often finds the hero in his home living in relative contentment only to receive a call that pulls him away from all that is familiar to him. Sometimes the call is the result of a threatening, impending danger; as was the case with the Greek hero Perseus who journeyed for Medusa's head in order to save his mother from the threat of a cruel marriage. However, in some other myth's the hero is called away from home because of a blunder: "A blunder—apparently the merest chance—reveals an unsuspected world, and the individual is drawn into a relationship with forces that are not rightly understood" (*Hero* Campbell 42). This form of separation more closely reflects the events in the Garden of Eden where Adam and Eve's blunder of eating the forbidden fruit results in their separation from the Garden of Eden and the previously sinless identity. Ultimately, the call results in the hero's crossing of the first threshold. This is the pivotal moment when the hero has crossed from one manner of existence into another, or has crossed into the second stage of the hero's journey.

Once the hero has undergone the experience of separation, he then is faced with the longest and most difficult stage of his journey: the initiation. As Campbell explains, "Once

having traversed the threshold, the hero moves in a dream landscape of curiously fluid, ambiguous forms, where he must survive a succession of trials" (*Hero* 81). With everything that is familiar behind him, the hero then comes to experience the realm of the strange, unfamiliar, and often dangerous realities of this new world. After leaving the Garden of Eden, Adam and Eve were faced with the yet unknown reality of living in a fallen, sinful world. However, the hero is not forced to journey through such impossible and grim challenges alone: "The hero is covertly aided by the advice, amulets, and secret agents of the supernatural helper whom he met before his entrance into this region. Or it may be that he here discovers for the first time that there is a benign power everywhere supporting him in his superhuman passage" (*Hero* Campbell 81). Towards the beginning of his initiatory stage and often in the moment of the threshold crossing, the hero is given a prophecy or promise that propels and aids him through each trial he faces. Alongside their curse, Adam and Eve were also given God's promise that a redeemer would come to destroy the evil that had come into the world and in turn, restore them to the right relationship with God they once possessed. Despite each trial and disappointment that they faced, including the murder of their son at the hands of his brother, the hope of the Lord's promise being fulfilled empowered them to persevere until their journey on earth was done.

The mythic reflection within the hero's journey absorbs this hope-filled endurance as the hero conquers test after life-threatening test and then obtains the restoration or reconciliation for which he had been journeying. Once his calling is fulfilled he then crosses the final threshold into the last stage of the history-reflective journey:

> When the hero-quest has been accomplished, through penetration of the source, or through the grace of some male or female, human or animal personification, the adventurer still must return with his life-transmuting trophy. The full round, the norm of

> the monomyth, requires that the hero shall now begin the labor of bringing the runes of wisdom, the Golden Fleece, or his sleeping princess back into the kingdom of humanity, where the boon may redound to the renewing of the community, the nation, the planet, or the ten thousand world. (*Hero* Campbell 167)

This restorative triumph is known simply as the return. It is the long-hoped for moment when the hero has accomplished what he set out to achieve and he is now able to cross the threshold one last time to return home.

However, as Campbell indicates, the hero does not return from such strangely profound experiences the same man he was when he first crossed the threshold (*Hero* 188). The hero has been transformed by his journey, and the originally childlike figure of the hero has gradually matured into a father figure, a familiar archetype. He is simultaneously wizened and scarred by his experiences, which often causes the hero to internally wrestle with himself and the temptation to not return home. However, once the hero succeeds in crossing the final threshold, his importance does not end. Instead, as a Father archetype, the hero lets his tale, or legend, be told so others may learn from his journey. Through the experiences of Adam and Eve and their lives in the Genesis account, humanity has learned the profound realities and ramifications of his creation, fall, and place in mankind's journey to the final restoration with God. Since then, mankind has either consciously or unconsciously utilized edenic themes in his mythic imagination and his formation of the hero's journey. William Shakespeare and J.R.R. Tolkien are no exceptions.

Narrative Historical Context:

With the heroic and edenic frameworks in mind, the rest of the chapter will provide the general context of the heroic journeys in Shakespeare's *The Winter's Tale* and Tolkien's *The*

Lord of the Rings. In essence, each tale's narrative history will be laid out in terms of each stage of the hero's journey.

Shakespeare's narrative, *The Winter's Tale*, is one of his more unique and mythic tales since it falls under the genre of Romance. The most common and basic definition of a Shakespearean Romance is a tragicomedy where the tale begins as a tragedy and part-way through the narrative, it transforms into a comedy by providing a happy ending (Lamb 1-2). It could even be said that the Romances seek to illustrate and embody all of the contrasting elements of human experience: joy, tragedy, loss, and restoration. The result of such complexity is Romances' tendency to absorb core mythic qualities that have led scholars to acknowledge Shakespeare's connection to the realm of mythology and archetypes. When describing Norton Frye's perspective on the nature of Shakespearean Romances, Mary Ellen Lamb and Valerie Wayne notice that he "designates romances as 'the structural core of all fiction' for its embodiment of mythological archetypes" (qtd. in 3). The progressive, transformative structure of the narrative and, in turn, the heroes' progressive identity as archetypes strongly mirrors the three-stage format of the hero's journey. The main heroes of *The Winter's Tale*, King Leontes and Queen Hermione, and their daughter, Perdita, face a mythic journey when the royal family endures a tragic separation and is propelled into a six-year initiatory stage.

Ultimately, the stage of separation in *The Winter's Tale* is set into motion by a similar conflict that was found in the Garden of Eden: a blunder, or more darkly, a sin. Leontes destroys the peace of his kingdom, home, and family when he mistakenly accuses his pregnant wife of committing adultery with his best friend. Shakespearean critic Hallett Smith remarks on the tragic blunder of the tale's first stage that ultimately propels the rest of the narrative into motion:

> In the first, the dramatic force is the insane jealousy of Leontes, apparently unmotivated, a kind of disease. Shakespeare deliberately eliminates some of the possible justification for the king's suspicion which was a part of his source. Here is no study such as he had already made in Othello of the gradual poisoning of a mind; the seizure is sudden, inexplicable to impartial observers, and so complete that it makes Leontes denounce the holy oracle as a liar. (1612)

The nature of his blunder is exposed in the narrative's context because his jealousy is conceived solely by his own imagination, and the history of the queen's character makes the claim unjust and impossible in the eyes of every other character. Yet structurally, the blunder brings about the tragic separation of each member of Leontes's family. The separation stage of these Shakespearean heroes unfolds over the course of the first three acts where Leontes commits his blunder, Hermione defends herself and chooses her course of action, their son, Mamillius, dies, and Perdita is abandoned on the shores of Bohemia. However, the surviving heroes do not have to cross into the future, or initiatory stage, without hope.

During the first threshold crossing at Hermione's trial, Apollo leaves the family with a prophecy that serves as a convicting challenge and an empowering hope for the characters as they move into the initiatory stage that tests their individual characters and forges their destinies. Parallel to her parents' trial scene Perdita is left and then found on the shores of a new kingdom where she will spend the next sixteen years of the initiatory stage. Ultimately, the final scenes within the separation stage hint at the upcoming transformation and progression towards the hoped for restoration and return: "But look thee here, boy. Now bless thyself: thou met'st with things dying, I with things new-born" (Shakespeare 3.3.112-14). The tale of death and separation

begins to transform into a heroic journey towards life, redemption, and return. Thus, the initiatory stage of the mythic journey begins.

Ironically, the heroes' initiatory events in *The Winter's Tale* occur mainly offstage, but Shakespeare uses the unique method of personifying the initiatory stage of the hero's journey in the embodied figure of Time:

> I, that please some, try all, both joy and terror,
> Of good and bad, that makes and unfold error,
> Now take upon me, in the name of Time,
> To use my wings. Impute it not a crime
> To me, or my swift passage, that I slide
> O'er sixteen years and leave the growth untried
> Of that wide gap, since it is in my pow'r
> To o'erthrow law, and in one self-born hour
> To plant and o'erwhelm custom
> . . . I witness to
> The times that brought them in; so shall I do
> To th' freshest things now reigning . . .
> Your patience this allowing,
> I turn my glass, and give my scene such growing
> As you had slept between. (4.1.1-17)

By standing as the embodiment of the initiatory stage, Time turns his hourglass to transform the tragedy into a comedy and alter the heroic stages by moving the heroes closer to the final

threshold. So the initiatory stage within Shakespeare's narrative is found in the brief space of Act 4 and in the hinted, off-stage events related by Time and each hero.

Along with the transformation and connection of the narrative stages, Time also explains or hints at what the heroes have personally endured over the past sixteen years, and how each hero has been prepared to transform from his or her previous archetype into the embodiment of a new figure. Much of what makes a mythic tale effective is its ability to meet the Aristotelian standards of narrative unity while also providing a sense of the unknown that is filled by either the reader's imagination, assumptions, or, primarily, recognition. This recognition of certain realities is the foundation upon which Carl Jung based his theory of archetypes. The belief in the ancient, enduring nature of certain truths is what provides mythic narratives with the ability to let what remains understated, or even unsaid, to be known to the reader, as is the case with *The Winter's Tale's* use of the initiatory stage to transform each character. Jung himself attests to the ancientness and recognizable nature of the archetypes:

> If we wanted to explain the fairytale personalistcally, the attempt would founder on the fact that archetypes are not whimsical inventions but autonomous elements of the unconscious psyche which were there before any invention was thought of. They represent the unalterable structure of a psychic world whose "reality" is attested by the determining facts it has upon the conscious mind. (*Four* 128)

Because of his belief in the soul's importance and the recognizable, universal nature of the truths that the archetypes represent, his theory of archetypes has served as foundational, descriptive patterns by which key themes and elements have been identified within mythic tales. The recognizable elements that surround a theme, character, or circumstance then give rise to the importance of history and context where the archetypes both are included and defy their

boundaries. Shakespeare may not display the initiatory events on stage, but he allows the recognizable changes and realities within the hero to provide enough information for the audience to fill in the gaps, see how each figure has been transformed within the last sixteen years, and enjoy the famed mysterious wonder of mythology. Yet with this mystery also lies a satisfying resolution found in the final stage of the hero's journey.

Finally, the fulfillment of the last stage, known as the return, occurs when the heroes all re-cross the threshold of the Sicilian palace in order to be reconciled and fulfill the prophecy that had been given to the heroes at the beginning of their wanderings. Yet the final threshold that brings the heroes home is more than a physical place within *The Winter's Tale*; instead, the return, or restoration of home, occurs because each hero makes a personal decision to reconcile himself or herself to the other figures, which ultimately transforms the hero into his destined archetype. Yet rather than permanently end the tale, the hero's journey is simply resolved so the hero can continue to fulfill his last task: to instruct the childlike figures that follow as a Father figure through the history of his journey. *The Winter's Tale* ultimately becomes an inheritance that Hermione and Leontes can give to their daughter and her husband, so that they may learn from their experiences and become better rules and better people.

Yet the inheritance of heroic tales and the progress of the hero's journey is not limited to Shakespeare's *The Winter's Tale*. Instead, J.R.R. Tolkien follows a similar framework in his creation of T*he Lord of the Rings* and the mythic journey of Frodo Baggins. While Tolkien's narrative technically follows the journey of two main hobbits, Frodo's heroic journey will be the primary focus. However, the influence of Bilbo Baggins' journey will make appearances as an already formed father-figure who encourages and inspires Frodo in his journey. Based on this

emphasis, the three stages of the hero's journey will be determined by where Frodo begins his adventure.

Ultimately, the separation stage of Tolkien's narrative takes place when Frodo leaves the Shire with the One Ring. Like *The Winter's Tale*, the cause of the separation is foundationally due to a blunder; however, unlike Shakespeare's narrative, the blunder is not committed by the primary hero or intentionally. Instead, a history of Middle Earth's blunders, including the unwitting blunder of Frodo's uncle decades before, causes a far-reaching chain of events that forces the next ring-bearer to take responsibility and undergo the journey to restore peace. In essence, Frodo's separation stage and call to adventure is more gradual, and the personal motivation for the hobbit to answer the call to adventure lies in the threat of danger posed by the power of the Ring and the Black Riders who are searching for it. As Joseph Campbell observes, "Typical of the circumstance of the call are the dark forest, the great tree, the babbling spring, and the loathly, underestimated appearance of the carrier of the power of destiny" (*Hero* 43). The Ring at first appears unassuming and commonplace, but its presence and hidden power propel the hero and the rest of Middle Earth into a transformative, heroic journey as well as a separation from all that is familiar. Also, the more immediate threat of the Black Riders propels Frodo to continue journeying onward and begins the initiatory stage that separates him from his old life and his old identity.

Due to its episodic nature, the initiatory stage is the longest and most complex part of the hero's journey (Campbell *Hero* 81), and rather than briefly refer to the second stage as Shakespeare did in *The Winter's Tale*, Tolkien spends more than an entire novel explaining the trials and tribulation period of Frodo and his comrades' episodic journey. Ultimately, the journey begins after Frodo and his friends cross the threshold out of Shire and into the wide world

beyond their home, and the journey ends when they cross the threshold once more to return home. The task of covering every detail and test of each member of the Fellowship would be more than a single work could justly unveil, so the examination of the initiatory stage will focus on the one element that accompanies and propels all of the heroes throughout the entire middle portion of the journey: the promise or prophecy of hope.

Just before or not long after the hero crosses the first threshold into an unknown realm, he is given some kind of divinely-supplied tool, weapon, or ability that will aid him in the struggles to come. In keeping with the edenic themes, Tolkien's empowering gift is hope, which is something even more powerful and mysterious than the talisman-like power of the One Ring. Due to the intricate complexity of the initiatory stage in *The Lord of the Rings,* Frodo's hope, like his original call to adventure, is gradually formed by multiple semi-divine figures such as Gandalf, Elrond, and Galadriel. Each one provides Frodo with some insight or prophecy while also acknowledging the mystery of the future's details. The blended combination of instances, insights, warnings, and encouragements again echo the edenic prophecy of restoration and redemption that is closely linked to the curses of the Fall. Just as the hope in the Genesis prophecy is echoed throughout the rest of history and Scripture, so does the hope in the prophecies and old legends resound throughout Frodo's journey until he reaches the final threshold that takes him back home.

For Frodo, his initiatory stage begins to reach completion when the One Ring is destroyed, Aragorn is placed on his throne, and evil armies are defeated. However, while the moment of the One Ring's destruction is of vital importance to the hero and the completion of his journey, it is ironically not the moment of this hero's final threshold crossing. Instead, the transformative moment that provides and begins the resolution of Frodo's heroic journey occurs

when he stands at the borders of the Shire and re-enters to bring peace back to himself and his home. So this transformative resolution when Frodo reaches the Shire will be the primary focus in the fourth and final chapter of this argument.

The final stage, known as the return, is when the hero makes his final transformation from the Child archetype into a Father figure. The hero returns to the place he had once known only to find that his home and himself have changed since the hero first crossed the threshold at the beginning of the tale. As she reflects on the return of Homer's Odysseus, Edith Hamilton remarks on Penelope's happy and yet stunned response to seeing her husband for the first time after twenty years: "She sat down and looked at him in silence. She was bewildered. At one moment she seemed to recognize him, the next, he was a stranger to her" (*Mythology* 306). Ultimately, the final stage serves to highlight the transformation of the hero and the fulfillment of the prophecy that has empowered the hero through the entirety of his tale. Yet despite the finality and resolution of the narrative, the hero's influence and importance is far from its end, and the same is true of Frodo.

Ultimately, the return stage ensures the hero's immortality through the ensured retelling of his legend and the memories of those whom he leaves behind. After Frodo returns to the Shire and he helps to begin the restoration of his home, Frodo performs one last task before sailing into the heaven-like horizon of the West: he passes on the inheritance of his legend to Sam. Frodo knows that he is no longer the same hobbit who began his journey and that his time in Middle Earth has come to an end. So he leaves everything to his best friend; including the responsibly of leading the people of the Shire and carrying on the wisdom obtained from their adventure. The experiences of the hero then become the inspiration for how Sam and those who follow after the hero live both within and without Middle Earth. Ultimately, the hero's journey is a progressive,

interconnected tale that continues to connect its own mythic world to the world outside the bindings of the book by acting as a metaphor for the experience of life (*Power* Campbell 5). Through the relatable and familiar struggles, triumphs, thoughts, and emotions that the hero experienced throughout his journey, audiences are able to draw parallels that put into context both the narrative's meaningful events as well as their own experiences.

The concept of context has long played a vital role in the study of narratives. The timing, tone, and location of the words or events within the story, along with the overall impression that the combination imbeds within the reader, provide the interpretive force that allows the audience to understand the text's meaning and implication. For example, Shakespeare's *The Winter's Tale* exposes Leontes' accusations of Hermione being unfaithful as unfounded and the result of blind jealousy because of the narrative's context, or the characters' revealed history. Alongside this reality lies the concept that mythological understanding finds its context in its link to human history and the desire to reflect the universal image of humanity.

As author Hester Lees-Jefferies explains, "Memory is not just a matter of remembering as simple storage, but of the organization and orderly retrieval of what is remembered, and all modes of memory must take this into account" (14). True memory in its purest and greatest form is not simply the shallow recollection of facts or words, but it also includes the contextual understanding that is closely linked to meaning and empathy. Mythic tales, including those of Shakespeare and Tolkien, sought to tap into this depth of human, ancestral memory both in how they wrote and in how the tale would impress itself into the memory of audiences. The use of such recognizable elements of human understanding and experience is what ultimately forges and reflects the interconnectedness of each stage within the hero's journey.

Chapter 2: The Call and the First Crossing into the Formation of Heroic Identity

In the realm of biblical scholarship, mythology has had a rocky relationship, or what could even be called a separation, with Christian audiences due to its origin in pagan religion and the modern attempts to call the Bible a mythic text. However, since ancient Roman and Greek religions have lost their credibility as religious beliefs, they are now openly seen for what they in nature truly are: legends that were formed in fallen man's attempts to understand the world in which he lived. The blurred line between poet and priest has at once been separated and redefined, and ironically, the test of time has shown the ancient poet to be more accurate than the pagan priest in his portrayal of human existence: "Not the priest, but the poet had influence with heaven—and no one was ever afraid of a poet" (*Mythology* Hamilton 10). The poet by being seen as a poet breaks down the suspicion and fear within the audiences while also artistically imitating the Truth about human nature and the vague, yet recognized handiwork of heaven in the traceable framework found in human experience.

Ultimately, mythology operates under the core belief that the best means of educating man about his identity and role in the grand stage of human history is through the emphasis of human nature as well as the universality and interconnectedness of human experience. For as mythological historian and scholar Edith Hamilton observes, "Genuine education is possible only when people realize that it has do with persons, not with movements" (*Ever-Present Past* 26). Therefore, humanity in mythology takes on a persona that is reminiscent of a Platonic ideal because of its almost divine presence and importance at the core of mythic tales. The hero and his journey personally resonate with those who hear his tale because he mirrors the complexity of human nature and desires while he also embodies both the divine and earthly elements of life.

While probing the depths of human nature and illustrating the image of the mythic hero, authors come face-to-face with these realities. In her reflections of art's role in the human pursuit of truth, Edith Hamilton explains that "[w]e have within us the power of seeing the things not seen and of making them visible. The truths that are the most important to us are proved to be true not by reasoning about them or explaining them, but by acting upon them" (*Witness* 5). Through the illustrative actions of the hero, the mythic author seeks to capture the invisible realities of Truth and human experience by realizing them imaginatively. This includes the events and implications of man's experience in the Garden of Eden.

In his famed essay "On Fairy-Stories" Tolkien remarks on the profound and far-reaching implications of the separation that occurred in the Genesis Fall: "A vivid sense of that separation is very ancient; but also a sense that it was a severance: a strange fate and a guilt lies on us. Other creatures are like other realms with which Man has broken off relations, and sees now only from the outside at a distance, being at war with them, or on the terms of an uneasy armistice" (66). Ultimately, the fairy-stories, or what could also be called mythic narratives, expose just how many aspects of life the Fall severed mankind from experiencing. When Adam and Eve found themselves outside the Garden of Eden, they also found themselves cast out or separated from their sinless identity and the unobscured presence of God. As a result, the rest of mankind also found itself cast out with their ancestors, so the presence of a destiny-shaping separation naturally emerges in man's mythic imagination.

In one of his letters, Tolkien remarks on the foundational human longing for Eden in man's memory:

> While Genesis is separated by we do not know how many sad exiled generations from the Fall, but certainly there was an Eden on this very unhappy earth. We all long for it, and

> we are constantly glimpsing it: our whole nature at its best and least corrupted, its gentleness and most humane, is still soaked with the sense of 'exile.' If you come to think of it, . . . your obstinate memory of this 'home' of yours in its idyllic hour . . . are derived from Eden. (*Letters* 109-10)

Therefore, when men create a mythic hero, he bears many of these edenic characteristics as well as man's own human longing for the "home" that was lost. Much of the hero's journey begins and is saturated with the desire to preserve, protect, or restore the near-edenic state of his home while much of the tragedy emerges in his separation from that beloved home. In light of this, the following chapter will explore the edenic elements and influence in the separation stage of Tolkien and Shakespeare's mythic narratives especially as the hero attempts to answer his heroic call and cross the threshold beyond his home.

Tolkien: Conquering Trepidation at the Threshold

Before the hero in Tolkien's imaginary world hears his call to adventure or is aware of the dangers that lie just beyond the borders of his home, he often lives in a contented and treasured existence. Frodo Baggins begins his journey with a beautiful, garden-like home that he dearly loves and an uncle who has lovingly taught him. Yet this idyllic, almost Eden-like, home is also where the young hobbit's heroic beginning, or separation stage, emerges when he must say good-bye to his mentor and Father figure, and eventually make his own personal choice whether to stay or leave. Just before Bilbo Baggins walks outside his door for the last time, the elder hobbit remarks on Frodo and his relationship with his childhood home:

> He would come with me, of course, if I asked him. In fact, he offered to once, just before the party. But he does not really want to, yet . . . he's still in love with the Shire, with woods and fields and little rivers . . . I am leaving everything to him, of course, except a

> few oddments. I hope he will be happy, when he gets used to being on his own. It's time he was his own master now. (*Lord* Tolkien 32)

Frodo had been under his uncle's care and mentorship for years, and now the time has come for the childlike figure to begin his journey into maturity. During his birthday speech Bilbo implicitly announces the passing of the hero's privilege and responsibility to Frodo: "Secondly to celebrate my birthday . . . I should say: OUR birthday. For it is, of course, also the birthday of my heir and nephew, Frodo. He comes of age and into his inheritance today" (*Lord* Tolkien 29). The aging hero and Father figure must step down in order for the next childlike figure, or potential hero, to take his place; otherwise, Frodo's journey could not begin.

Frodo's first separation is with his beloved uncle, yet the hobbit is left with an inheritance that includes Bag End, the Baggins home, the One Ring, and the artifacts from Bilbo's own hero's journey, which will eventually influence Frodo's actions and his heroic journey, but more urgently, aid him in the decision in overcoming his trepidation of crossing the threshold. The Baggins home becomes a symbol of what Frodo strives to save and preserve by journeying to Rivendell and eventually Mount Doom. As Tolkien explains in one of his letters, the Shire holds a special place in Frodo's heart and motives; however, the concept of home in its more idyllic and humane sense becomes the cause that calls Frodo to leave the Shire and save the homes of the rest of Middle Earth: "It seems clear that Frodo's duty was more 'humane' not political. He naturally thought first of the Shire, since his roots were there, but the quest had as its object not the preserving of this or that polity, such as the half republic half aristocracy of the Shire, but the liberation from an evil tyranny of all the 'humane'" (*Letters* 240-41). Rather than single-mindedly, selfishly, and solely pursue the Shire's interests, Frodo remembers the personal inheritance of his home, which in turn, causes him to empathize with those who are facing the

loss of their homes. This empathy helps the hero overcome his fear of crossing the threshold into the unknown world, and to embrace the responsibility of carrying the One Ring.

For Frodo, the Ring begins as an inheritance that at first only appears to be a trinket that reminds the young hobbit of Bilbo. However, it soon becomes a weighty burden and responsibility that the hero must shoulder in order to fulfill his heroic calling. The more that Gandalf reveals about the Ring, the more Frodo begins to recognize its almost living aspect and the true importance of what he is being asked to face:

> The Ring allows itself to be found by the hobbit, seemingly choosing to pass out of the hands of Gollum. This is the most pivotal event of the Middle-earth mythology, for it not only emphasizes the immanence of power in the natural objects of Middle-earth (the powers inherent in the elves and Sauron flowed into the Ring at its making) but provides the fundamental motivating force for this first tale and the larger one to come. (Petty 24)

The unsettling knowledge that the Ring allowed itself to be taken by Bilbo, and that the dark forces are on their way to the Shire, becomes Frodo's inheritance and burden. However, it also propels the hero to make a difficult decision to take up the remnants from his uncle's journey and take the first steps of his own. Yet rather than rely solely on the Ring and the fear it represents, the primary tools that aid Frodo on his journey are the artifacts that remain from Bilbo's own heroic journey such as his dagger, Sting, and more importantly, the lessons that are gleaned from Bilbo's tale.

When the hero stands at the edge of the first threshold he is often faced with the reality of what he is about to undertake and the temptation to reject his call in order stay home. As Gandalf urges Frodo to think of a way to subtly leave the Shire, the hobbit struggles to bring himself to leaving even though he knows deep in heart that he must: "To tell the truth, he was very reluctant

to start, now that it had come to the point. Bag End seemed more desirable a residence than it had for years, and he wanted to savour as much as he could of his last summer in the Shire" (*Lord* Tolkien 64). The hero realizes that a strong possibility exists where he may never return to his beloved home, and the desire to remain threatens to take control. However, the mythic hero is reminded of the hope that can not only restore his home to him, but also strengthens him to take that first step and all of the steps that follow: "He had indeed privately made up his mind to leave on his fiftieth birthday: Bilbo's one hundred twenty-eighth. It seemed somehow the proper day on which to set out and follow him. Following Bilbo was uppermost in his mind, and the one thing that made the thought of leaving bearable. He thought as little as possible about the Ring, and where it might lead him in the end" (*Lord* Tolkien 64). As the hobbits travel with Strider towards Rivendell the overlap between Frodo and Bilbo's journey materializes further in the form of literal stone monuments. When the hobbits are startled by the sight of petrified trolls that at first they believe to be alive, Frodo laughs at their forgetfulness: "We are forgetting our family history! These must be the very three that were caught by Gandalf, quarrelling over the right way to cook thirteen dwarves and one hobbit" (*Lord* Tolkien 200). Frodo realizes that in that moment they had been unnecessarily afraid of a danger that had already been overcome, and when he sees the memorial to Bilbo's victory, Frodo is then encouraged by the story of such success and is also guided towards his own call that is yet to be accomplished. As Tolkien explains in a letter, "Frodo is not meant to be another Bilbo. Though his opening style is not wholly un-kin" (*Letters* 186). Rather than repeat the same adventures as his uncle, Frodo must undergo his own unique journey and fulfill his own call to adventure. Yet enough "kinship" in their experiences exists in order to encourage the young hobbit to move forward.

While the experience with the trolls occurs during the more initiatory portion of his journey, the overlap between stages can be seen in this chapter because the brief encounter with the petrified trolls helps Frodo separate his own journey from Bilbo's while gleaning lessons and hope from the elder hobbit's success. In her reflections about the parallels between Bilbo and Frodo's journeys, Petty recognizes the threshold aspects of Bilbo's encounter with the trolls: "This first division of *Departure* consists of the first 'move' in the mythic structure: crossing the first threshold leads the troupe, on the first leg of the journey, into a confrontation with villainy in the person of several trolls" (21). Therefore, when Frodo encounters these monuments to the start of Bilbo's journey, he is encouraged to continue in the first steps of his own journey.

As Tolkien scholar Anne C. Petty remarks, "The first step taken upon the Road of Departure for the quest-journey is always a formidable one, involving anticipation, trepidation, and an odd sense of buoyancy coming from the excitement and expectations of distant lands. In taking the first step we have answered the call to adventure, and the only access to the return threshold is through the mythic cycle of our particular quest" (9). The hero begins his journey with mixed emotions and has at least an instinctive knowledge that once he crosses the first threshold that leads away from his home, he will not be able to cross it again until his task is complete and he may not be able to re-cross at all. In his explanation of the mythic hero's first threshold crossing, Joseph Campbell recognizes the panic a hero must wrestle when he ventures into the unknown realm beyond his home: "The emotion that he [Pan, a Greek god of nature and its wildness] instilled in human beings who by accident adventured into his domain was 'panic' fear: a sudden, groundless fright. Any trifling cause then—the break of a twig, the flutter of a leaf—would flood the mind with imagined danger" (*Hero* 66). Since the hero knows of the

shadowy danger that lies beyond the threshold of his home, he begins to imagine every possible danger and wrestles with the terror of what could happen should he answer the call to adventure.

This trepidation in moving forward also echoes the moment when Adam and Eve leave the Garden of Eden because, like the heroes that follow them, they are frightened of the dangers God presents in His curses (Gen. 3.17-19) while they are hopeful in the promises of future restoration (Gen 3.15). So in obedience to God's judgement, they walk forward, or away from Eden and towards the unknown realm of a Fallen world. So as a mythic author, Tolkien masterfully illustrates the sudden severance with the familiar and the hero's gradual reconciliation with the reality of what he is called to accomplish and endure. Thus, the separation is complete and the initiation stage of the hero's journey may begin for the newly formed hero.

Shakespearean Separation: The Dividing Blunder and the Prophetic Call to Adventure

This progressive emergence of the hero in the separation stage of the hero's journey as well as the edenic overtones are found not only in Tolkien's mythic narratives, but also in Shakespeare's *The Winter's Tale*. While Frodo must gradually wrestle with the dark reality and imaginative fear of what he is being called to accomplish, the Shakespearean heroes, Leontes and Hermione must face similar yet distinct dangers in their separation stage. As Shakespearean critic Harold C. Goodard observes, the narrative reflects these conflicting and complex elements of human existence: "*The Winter's Tale*, . . . does indeed subject us to this strain if for no other reason than that it is such a heterogeneous mixture . . . It is romantic—it is realistic. It is tragic—it is comic. It is Christian—it is pagan" (263). Ultimately, the mythic narrative reflects the complex and often conflicting realities in human experience especially in regards to the imagined and true elements in reality. Similar to the edenic Fall, the separation within *The Winter's Tale* occurs due to a mythic blunder, or a what could also be understood as a fatal sin; primarily one

that comes from the deception of an imagined fear. The inevitable result is then the loss of innocence that severs the connection between the heroes, their home, and each other.

Shakespearean scholar A. D. Nuttall references the edenic overtones that subtly but surely weave their way through the first half of *The Winter's Tale*: "The sheep-shearing scene is the big formal pastoral of the play, but Polixenes' reference to lambs places his speech as part of the pastoral pattern. Christianity has a story of a lost green place of innocence, the Garden of Eden. In most versions of the story (though not in Milton's) sexuality and sin enter together with the eating of the apple" (349). The loss of innocence that results from the blunder of the separation stage in *The Winter's Tale* exists in the two-fold accusations between the husband and wife. One overtone can be seen in Nuttall's observed echoes of the medieval retelling of the edenic Fall and Leontes' claim that his wife sinfully lost her innocence by committing adultery. However, the more prominent and narratively consistent parallel to the Garden of Eden lies in the fatal blunder of giving into deception where the hero is persuaded to distrust his understanding of past events and current reality. In regards to Adam and Eve, they were deceived into questioning their understanding of what God actually did say (Gen. 3.1) and whether or not they would truly die if they ate the fruit (Gen 3.4). For Leontes, he deceived himself into questioning his understanding of whether or not his wife had been unfaithful and into distrusting the present reality that the unborn child was actually his. In the end, the distrust proves to be an unfounded fear, and becomes the cause of the narrative's separation.

The unjust and fantastical nature of the Leontes' claim and the gravity of his blunder emerges when Hermione's faithful character and role in the narrative is examined:

> Indeed, the *The Winter's Tale* might have been written to expound the difference between fantasy and imagination, between infatuation and faith. Leontes, in the first half

> of the play, shows what happens when one reverts to the instinctive fears that send a small child or a primitive man into a panic . . . Hermione, on the contrary, shows what happens when one uses his reason (though she does that of course) but when one surrenders to those finer and loftier instincts that are as much a part of our inheritance as are our grosser ones. . . Nothing can undermine her combined modesty and pride, blur her insight and sympathy, or shake her trust that truth will triumph in the end. (Goodard 266)

The beginning of the narrative and primarily the introduction of the hero often has long-lasting significance for the hero and his journey. Sometimes mythic authors hint at the hero's complex reality and future by merely introducing his or her name, as Shakespeare does when he introduces the queen in *The Winter's Tale*.

Hermione in the ancient Greek language has many meanings that encompass her heroic character. In one sense, the name means "well born," which refers to her noble standing as queen, her integrity, and the representation of her personal character. However, the second translation hints at elements of her fate because Hermione's name can also be the Greek term for "stone," which can refer to her impersonation of a statue towards the end of the play. Rather than being forced to choose between the two translations, the readers seem to be encouraged to combine or blend both meanings to form the entirety of her character. When combined, both translations seem to embody her well born and stony nature in her firm, unyielding forbearance as a martyr to her husband's injustice. In other words, Hermione comes to represent the mythic elements of Joseph Campbell's call to adventure and the threshold guardian. In both of these mythic roles she voices the divinely-appointed reality, or truth, that buoys the characters amidst their imagined fears in the time of their separation stage.

Names in literary mythology usually possess an intentionality that helps provide context for what kind of character is being introduced, and what kind of role the hero will play throughout the journey. In Hermione's case, her name is also derived from the masculine name Hermes, the Greek messenger god who oversaw the wellbeing of travelers. In *The Winter's Tale*, Hermione is reminiscent of the messenger who communicates heaven's intentions and exposes the reality of the moment. When Leontes first publically accuses her of adultery, Hermione foretells the outcome of his actions and commentates on the truth of the situation:

> Since what I am to say must be but that
> Which contradicts my accusation, and
> The testimony on my part no other
> But what comes from myself, it shall scarce boot me
> To say 'not guilty.' Mine integrity,
> Being counted falsehood, shall (as I express it)
> Be so receive'd. But thus, if the pow'rs divine
> Behold our human actions (as they do),
> I doubt not then but innocence shall make
> False accusation blush, and tyranny
> Tremble at patience. (Shakespeare 3.2.22-32)

Her conscience and past actions bear witness that she is innocent of this crime and that the heavenly powers are sovereign over their fates, and yet she knows, or foretells, that dark days are ahead of her and her husband because of his jealousy, or fatal blunder. Ultimately, her imprisonment and the latter trial serve as the separation that divides Hermione and Leontes from

each other and the rest of their family, while also revealing the future implications of her role as the messenger of the call to adventure as well as the threshold guardian in the events to come.

Through her words and consistently honorable character, Hermione calls on her husband and the other members of the court to act heroically by seeing and judging for themselves whether or not she is innocent: "Beseech you all, my lords, with thoughts so qualified as your charities shall best instruct you, measure me" (Shakespeare2.1.112-13). Rather than simply provide strength and goodness for herself, Hermione fulfills another heroic quality by inspiring strength, wisdom, and certainty for other people around her: "And except for her husband, the faith of others in her is almost equal to the faith in herself. She seems to lift others beyond their natural level. Unlike the obsequious and fawning courtiers to be found in some of Shakespeare's other plays, these people stand up for the truth and their Queen in the very face of the King" (Goodard 266). Her honor, goodness, and integrity are so well known by the nobles that they do not doubt her innocence for one moment. In fact, her heroism is so well known, not just widely known, that they follow their queen's example and stand up to the king unafraid. These brave and noble servants are fully aware that death is a likely result of their actions, but they value their queen and what is right more than their lives; therefore, Hermione's heroism inspires them to cross the threshold with her, move forward in their journey, and await the judgement that will occur at the trial. Ultimately, the events of the first three acts draw the lines in the figures' characters and the mythic narrative, which in turn become the characters' personal and structural thresholds.

In a similar fashion to her role before and during the trial, Hermione's ghostly duplicate also guards and prophetically announces the separation of her infant daughter from her home while Antigonus entrusts the child to her fate upon the distant shores of Bohemia:

I have heard (but not believ'd) the spirits o' th' dead
May walk again. If such thing be, thy mother
Appear'd to me last night; for ne'er was dream
so like waking…
Good Antigonus, for fate (against thy better disposition)
Hath made thy person for the thrower-out
Of my poor babe, according to thy oath,
Places remote enough are in Bohemia,
There weep and leave it crying; and for the babe
Is counted lost for ever, Perdita. (Shakespeare 3.3.16-33)

Just as she foretold the fate of her husband when he accused her of adultery, Hermione also predicts Perdita's fate by giving the baby a name that foreshadows the trials that are to come as a result of her heroic separation.

From her birth, the princess is called to live a life as a shepherd's daughter and far away from the land in which she was born. As Campbell observes, "The first stage of the mythological journey—which we have designated the 'call to adventure'—signifies that destiny has summoned the hero and transferred his spiritual center of gravity from within the pale of his society to a zone unknown" (48). The phantasmal being of Hermione serves as the messenger of this divine call where Perdita will be subject to a humanly unknown fate. In a way, Hermione embodies what Joseph Campbell calls the "threshold guardian," or a supernatural being who marks the boundaries between the known and unknown realms of the hero's existence (*Hero* 64). For just as the Greek gods in ancient mythology would take on the guise of a familiar person to

guide the hero towards a certain direction in his journey, so does the phantasmal image of Hermione provide a fateful, prophetic call that leads both hearers towards their threshold.

Yet the call that compels the heroes to cross into a new world or stage of existence is often as mysterious and complex as the figure who guides them in their crossing. As Campbell observes, the image of the Virgin or pure Mother figure often act as the interceder in the heroic journey who offers hope and the tools necessary during the hero's departure:

> The helpful crone or fairy godmother is a familiar feature of European fairy lore; in Christian saints' legends the role is commonly played by the Virgin. The Virgin by her intercession can win the mercy of the Father . . . The hero who comes under the protection of the Cosmic Mother cannot be harmed. The thread of Ariadne brought Theseus safely through the adventure of the labyrinth. This is the guiding power that runs through the work of Dante. . . "Thou art the living fount of hope." (*Hero* 59)

In a way, Hermione embodies elements of each of these mythic women. After Apollo's prophecy reveals Hermione to be "chaste" (Shakespeare 3.2.132) and her ghost appears as "a vessel of like sorrow, so fill'd, so becoming; in pure white robes, like very sanctity" (Shakespeare 3.3.21-23), Hermione reflects the image of the Christian martyr and the pure mother. However, she also embodies the more Greek and Roman tradition of the priestess by foretelling Antigonus's death and acting as the mythic guide for Antigonus when he undergoes his unwished-for task.

While Hermione's appearance and words are frightening and tragic, she also offers a glimmer of hope in her appearance by revealing the divine aid and oversite in the lives of both him and the baby girl. Antigonus recognizes the danger for both Perdita and himself if he travels to the shores of Bohemia as the phantom commands; however, he keeps his vow and entrusts the infant princess to the authority of heaven since "Apollo would . . . it should here be laid, either

for life or death" (Shakespeare 3.3.43-44). While he wishes that both he and the baby should live safely, he entrusts himself to the higher authority of heaven by obeying Hermione's ghost and crosses the threshold to the end of his life and the beginning Perdita's. Ultimately, Shakespeare utilizes the defining and enriching methods of mythic narrative's beginning by crafting Hermione as a complex archetype in the separation stage of the hero's journey without limiting her personal characteristics or influence within the entirety of the narrative. In a way, she becomes the primary voice of the call to adventure and the threshold guardian.

The separation stages of Tolkien and Shakespeare's mythic narratives ultimately become a pivotal period for the hero where he must wrestle with the decision to answer the call to adventure and cross the threshold into a world filled with the unknown. Once the hero chooses to cross, he enters into the next and most challenging stage of his journey: the initiation. In this middle portion of the narrative and his journey, the hero undergoes the greatest of his challenges, which includes retaining the hope that he receives at the threshold through his many trials and tribulations.

Chapter 3: The Initiation's Prophetic Hope

After the hero crosses the threshold beyond the life-altering separation stage, his challenges and journey have only just begun. In order to fulfill his calling and obtain his longed-for restoration, the hero must prove himself in a series of trials. As Tolkien observes concerning the mythic aspect of narratives like his *Lord of the Rings* and Shakespeare's Romances, the tales have a profoundly universal, timeless, and human element to the experiences reflected in the hero's trials:

> This, however, is the modern and special (or accidental) 'escapist' aspect of fairy-stories, which they share with romances, and other stories out of or about the past . . . But there are also other and more profound 'escapisms' that have always appeared in fairy-tale and legend. There are other other things more grim and terrible to fly from than noise, stench, ruthlessness, and extravagance of the internal-combustion engine. There are hunger, thirst, poverty, pain, sorrow, injustice, death. And even when men are not facing hard things such as these, there are ancient limitations from which fairy-stories offer a sort of escape, and old ambitions and desires (touching the very roots of fantasy to which they offer a kind of satisfaction and consolation. (*Fairy-Stories* 65-66)

With the mythic narratives acting as a metaphor for the experience of life (*Power* Campbell 5), these combatting trials and hopes that are reflected in third and bridge-like stage of the hero's journey, which Campbell calls the initiatory stage, not only connect the beginning and end of the hero's journey, but also these very human struggles that mankind universally experiences. Yet amidst his fear, uncertainty, and pain lies a hope, often presented through a prophecy or promise, that guides man and the hero of his mythic imagination through his dark times.

Throughout the second half of Campbell's initiatory stage in the hero's mythic journey, the hero experiences a main element of Scripture's edenic narrative: the enduring promise of hope. After the curses that accompany humanity's Fall in Genesis 3, the future appears to be relentlessly bleak; however, God also provides the promise of hope alongside the dark consequences of their sin. When speaking to the serpent God declares, "I will put enmity between you and the woman, and between your offspring and her offspring; he shall crush your head and you shall bruise his heel" (English Standard Version Gen. 3.15). In this prophecy the Lord reveals that a descendant of the woman will eventually destroy the enemy who has brought about the guilt and evil that humanity now faces. While the heel of the redeemer will be bruised, a non-fatal wound, the serpent's, or Satan's, head will be crushed. As the author and biblical professor, William Varner, observes in "The See and Schaffer," Genesis 3.15 is a promise that has profound implications on the events and the three figures' decisions later on in the biblical narrative:

> For those who interpret 3:15 as a messianic promise, the words embedded within these ominous words of doom portray am individual who will be mankind's only hope—the seed of the woman, called by such names as Deliverer, the Savior, and most famously, the Messiah. The *coming one* will not arrive, however, before a fierce conflict develops. Here is a promise not only of hope but also of warfare. (159)

When Adam and Eve hear the Lord's decrees, they become more resigned to their fate, and the hope of a future redeemer who will defat Satan and the sin they had brought into the world begins to soften the pain as they acknowledge the struggles to come.

This moment in human history has a profound impact on the individual figures in the Genesis narrative as well as all of the people who are their descendants. These personal and

universal implications are reflected in the brief instance after God passes judgement because this moment is also when Eve first receives her name: "The man called his wife's name Eve because she was the mother of all living" (Gen. 3.20). While her half of humanity had received the title, "woman," at the instant she was created, Eve receives her individual name after this prophecy because her, her husband, and their future children's trial-filled journey towards restoration begins in that moment. Eve's identity and calling are revealed alongside the dawn of loss and the hope of reclaiming what has been lost; however, they are revealed in such a way as to have universal implications that echo throughout human history and experience. So the fact that echoes of these edenic elements are found in man's mythic imagination, including Shakespeare and Tolkien's narratives, is not surprising. While Shakespeare's *The Winter's Tale* has a much shorter physical text of the hero's initiatory stage than Tolkien's *Lord of the Rings*, prophetic hope remains an equal constant within both narratives. Since this prophesied hope is present throughout the entirety of the heroes' complex and rich initiatory stages, this chapter will focus on the consistent presence and role of hope in Shakespeare and Tolkien's narratives as the heroes move forward towards the return of their home.

Shakespeare: Transformative Hope

Shakespeare's initiatory stage reflects the edenic themes of man's constant attempt to try to reconcile himself to his fallen, shattered identity that came as a result of the Fall. Leontes' fatal blunder and jealousy during his separation stage shattered his family and his identity as an honorable king, which forced him to endure sixteen years of guilt and loneliness until the prophecy that Apollo provided during the trial is fulfilled. As the Greek's myth of Pandora illustrates, hope came into man's possession just as he received all of the evils in the world. So mankind's mythic imagination continually reflects the combined and conflicting realities of loss

and hope as the hero enters the initiatory stage where he wrestles with waring forces of good and evil.

With the universal division of good and evil also came man's shattered identity, which he hopes to repair from the moment he walks out of Eden's gates, or crosses the threshold as Joseph Campbell calls the hero's moment of leaving home:

> Just as the traditional rites of passage used to teach the individual to die to the past and be reborn to the future, so the great ceremonials of investiture divested him of his private character and clothed him in the mantel of his vocation. Such was the ideal, whether the man was a craftsman or a king. By the sacrilege of the refusal of the rite, however, the individual cut himself as a unit off from the larger unit of the whole community: and so the One was broken into the many and these then battled each other—each out for himself—and could be governed only by force. (*Hero* 10-11)

Ultimately, Campbell seeks to capture the internal warfare that exists within the hero and that which propels him to journey onward so that he may experience yet another transformation; however, this time, the change will be a reverse of the hero's Fall. Leontes had previously transformed himself into a blind, jealous tyrant who destroyed his family and challenged the authority of heaven, and now in his initiatory stage he seeks to fulfill another transformation by being a wise and humble king who fulfills the will of heaven and reunites his lost family: "Once a day I'll visit the chapel where they lie, and tears shed there be my recreation" (Shakespeare 3.2.238-40). After his devastating loss, Leontes seeks to become a different man, and the hope of such a change and the prophecy's restoration causes him to persevere until his daughter is found.

This hope and longing is why he listens to Paulina's advice and refuses to remarry. He places his trust and obedience into the divinely-provided prophecy, and the decisions that he

makes throughout the initiatory stage proves to Apollo and to his wife that he truly has changed into a more honorable man. The edenic elements of restoration and redemption again influence the mythic narrative by reflecting man's hopeful search for restoration. At the Fall, man's perfection was shattered into a sinful nature that continually has his evil desires at war with his originally holy purpose, and Leontes wrestles with his failings until his family is once again restored. The "traditional rites" in mythology, as Campbell puts it, reflect both the hope and fear of man's transformation from one state to another; whether it is a fall from glory to destruction or a redemption from destruction to glory. The hero archetype reflects the need for the redemptive transformation through his journey where "the hero is the man of self-achieved submission…Only birth can conquer death—the birth, not of the old thing again, but of something new" (*Hero* Campbell 11). Ironically, this transformation is both inclusive of man's "self-achieved" portion of identity as well as the necessary "submission" to something apart from him. In a similar fashion, Leontes must come to terms with the reality that a power beyond himself is in control, and the majority of his initiatory test involves him humbling himself to this sovereign power and truth.

Similar to Apollo's intervention during the separation stage, the character, Time, takes an almost divine role in the initiation by carrying the audience and characters from one heroic stage to the next by moving the events forward sixteen years. Through Time's narration, Shakespeare blends the instantaneous and gradual elements of the initiatory stage by using only one act of the play to present sixteen years' worth of experiences and trials. Similarly, the hero's journey towards restoration is gradual, but the transformation of the hero as a hero archetype is instantaneous. The distinction arises when the critic clarifies which aspect of the hero's identity he is identifying. The moment the hero leaves his home, or crosses the threshold, is a pivotal

moment when a character is identified as the mythic hero because in that unalterable act, he has declared his decision to undergo the hero's journey. The moment of indecision and the temptation to reject his calling is overcome, and the character moves from a candidate to a confirmed Legacy archetype. By resigning himself to his destiny, the hero exhibits Campbell's "self-achieved submission" where rather than have his mythic tale die with a rejection, it is born with his acceptance. The moment the king hears that his wife and son are dead, Leontes' eyes are opened to the truth of his blunder and he transforms from a jealous tyrant into a humbled, grieving man whose transformed heart is tested throughout the sixteen years of waiting. When Shakespeare's character, Time, steps onto the stage and turns his hourglass, the transformation of the heroic journey's stages as well as the transformation of the heroes is put into motion along with the gradual fulfillment of the prophecy's hope. And like the prophecy found in Genesis, this declaration from heaven comes to fruition through the combination of both justice, which transforms the hero through repentance, and mercy, which motivates the hero to hope.

Apollo's prophecy echoes the edenic myth by combining justice and hope in his pronouncement of the characters' futures. Because the Leontes unjustly disavows his wife and daughter, "The king shall live without an heir until what has been lost be found" (Shakespeare 3.2.134-36). According to these words, the king will face an ironic justice that combines punishment with a restoration. Because of his blind cruelty, the very people that the king foolishly rejects will be the ones with whom he will desperately wish to reunite. Yet the prophecy also hints at the return of the king's daughter, which would signal the restoration of the kingdom's fortunes. Happiness, justice, and the continuation of the kingly line would once again define the characters' beloved home. Tragically, the hope the kingdom places in Perdita stems from the loss of person in whom they had a previous hoped. The young prince, Mamillius, dies

halfway through the tale, and the full weight of tragedy and the separation is felt in the loss of this hope. Leontes lost his son, his heir, and the bright future of his kingdom when the child was destroyed by his blind jealousy, so for sixteen years he weeps over his wife and son's graves while also hoping that his daughter will return to him. Ultimately, this period in Leontes' life is a test to see if his heart has truly changed and to determine whether or not he will remain faithful to his wife and to the authority of Apollo's decree.

While the king has no way of knowing that Hermione is still alive and living close to his palace during the initiatory stage, Leontes does understand that her memory, the lessons she taught him during her trial, and the hope within Apollo's prophecy remain intimately close to him as they guide him through the years following his separation. One of the most profound moment's in the hero's journey is when he realizes that the means, or the promised hope, of restoration has always been assured and has never left the hero's side throughout the entire journey. Just as Adam, Eve, and their descendants, primarily the Israelites, held God's edenic promise of restoring their lost home close within their hearts and memories, so do mythic tales reflect the humanity's hope for restoration even in the darkest hours. As God reminds Adam and Eve's descendants before they enter into the Promise Land after forty years of wandering, "For this commandment I command you today is not too hard for you, neither is it far off. It is not in heaven, that you should say, 'Who will ascend to heaven for us and bring it to us, that we may hear it and do it? Neither is it beyond the sea, that you should say, 'Who will go over the sea for us and bring it to us, that we may hear it and do it?' (Deut. 30:11-13). The hero is called to be separated from all that he knows and loves in order to face overwhelming pain, and in the great mythic narratives, like *The Winter's Tale,* the heroes wonder from where the hope that they have been searching for will appear.

Yet the beauty of the hero's journey emerges when the Heavenly Power that has called, preserved, and guided the hero through every step reveals that the hope that he has been searching for is not found in the distance, but is placed in the heart and soul of the hero by the divine: "But the word is very near you. It is in your mouth and in your heart, so that you can do it" (Deut. 30.14). Leontes may not originally witness his daughter's adoption, hear Cornelius's declarations of loyalty, nor see his wife alive; however, he carries the hope within his heart that heaven will fulfill the prophecy and that his humble actions truly matter. Ultimately, the long, weary journey, or initiation, is not about travelling past a physical horizon, but is simply the opportunity to transform the hero himself through the empowerment of hope until he is ready to return home and to move from one identity into another archetype. This transitional element in *The Winter's Tale* reflects the mythic hope where life will triumph over death:

> The pivotal line in the play, the point at which we turn from the story of loss to the story of renewal, comes in Act II: 'thou met'st with things dying, I with things new-born'" (III.iiii.113-14) . . . What, however, is distinctively Shakespearean is the overlapping of the comedic tone, laid over the still unfinished tragic business . . . The storm has scarcely finished its work of killing, and yet we sense joy in the wind. (Nuttall 350-51)

The middle portion between the separation and return is where hope and doubt as well as loss and redemption begin to overlap and meld together in time's overturning hourglass. So Shakespeare's originally tragic tale begins to transform into a more hopeful journey.

Tolkien: Hope Perseveres

The mythological portrayal of hope reflects more than its emergence and transformation in circumstantial moments by reflecting its more varying appearances in human existence. Sometimes the narrative world in which the hero lives does not place hope in an event or

circumstance, but in a person who will help bring about a combination of the two. According to Tolkien's legends, Aragorn was born to King Arathorn and his queen, the young Gilraen, only to quickly become fatherless when Arathorn was slain by orcs. His mother then took him to live with her in Elrond's house where the elven king loved the boy as his own son. Besides being the son of a king, Aragorn received such love, protection, and mentorship because of the legacy surrounding his father's line and the prophetic responsibility surrounding him in regards to the destruction of Mordor and its power. Therefore, Aragorn was given a new name that would reflect Middle Earth's hope, foreshadow the young king's fate, and set a standard for the boy to aspire towards: "He was called Estel, that is 'Hope,' and his true name and lineage were kept secret at the bidding of Elrond; for the Wise then knew that the Enemy was seeking to discover the Heir of Isildur, if any remained upon earth" (*Lord* Tolkien 1032). Like hope itself, Aragorn's heritage is handed to him when he is ready to rightly bear it. His calling and fate would become clearer and clearer as time continued, and he would have to endure solitude, years of wandering, and sacrifice before he would receive the fulfillment of the hope that he and Elrond looked forward to. Yet he perseveres in his selflessness, honor, and service, which in the end, brings about his greatest hope and restores him to the home and kingship that had been lost long ago.

In a similar fashion the originally unified Fellowship in Tolkien's mythic narrative undergoes a shattering fragmentation half-way through the initiatory process of the journey. As Tolkien scholar Anne C. Petty observes, "In addition, our attention is more specifically directed toward the rituals of human experience as the Fellowship is split up and we follow each of the heroes individually. The human quest for integration and unity: 'at-one-ment,' awaits each of the heroes at the end of the road" (45). Yet in order to reach their atonement and reunite with their friends, the heroes must first endure the rest of the initiatory, or trial, portion of their journeys.

As Petty observes, the hero is able to endure the "Road of Trials" with the help of previously provided tools from a seemingly divine source, or even a "benign power" that has never abandoned him throughout the journey: "The reader discovers as he follows the progress of the Ring to its destruction in the Cracks of Mount Doom that this 'benign power' provides the motivating and conjunctive elements initiating the accomplishment of the many formidable tasks confronting Frodo and his companions, even to the extent that the very powers of evil work towards this end" (47). This benign power could be identified as a divinely provided hope or prophecy that accompanies the hero through every trial until his Calling is fulfilled. For while tragedy is experienced in the shattered identity of the Fellowship, the separation enables the heroes to be tested and to grow as individuals. The way in which the hero is able to face his most challenging trials is ultimately through the hope of the future restoration that was foretold to him.

Yet alongside his isolated growth is also the influence of Frodo's friends whether through physical presence or internal memory. The hobbit embodies the perseverance of hope as his journey's path darkens because of the strength he gleans from other faithful figures. The hobbit begins his journey away from the Shire by thinking that he must face the Dark Riders, the evils of Mordor, and the weight of the One Ring alone. But he continues to be surprised at the faith, protection, and friendship of the people he meets along the way. As Sam reminds Frodo, "Where there's life there's hope" (*Lord* Tolkien 685). The fact that Frodo himself is still alive despite all of the dangers in his journey reminds the hero that life can endure and triumph over death and darkness. As Tolkien observers, "Most good 'fairy-stories' are about the *aventures* of men in the Perilous Realm or upon shadowy marches" (*Fairy-Stories* 9). Yet the way he faces such dark, perilous realms is through the continual reminders of hope that his friends provide. They act as a refining challenge that grows and empowers the hero. Ultimately, Tolkien echoes Campbell's

concept of the initiatory stage in mythic narratives where the hero's adventure leads him through dangers and trials that test and transform Frodo character.

When Frodo lies awake and safe in Elrond's house after he crosses the river and is out of the Black Riders' clutches, Gandalf privately remarks on the beginning of the transformative change within Frodo: "To the wizard's eye there was a faint change, just a hint as it were of transparency, about him, and especially about the left hand that lay outside upon the coverlet" (*Lord* Tolkien 217). The events of the hero's journey often leave scars, and the most profound alterations are not what these trials leave on the hero's physical body, but within the hero. Yet a hope remains that the experiences will not destroy the hero, but bring about a wisdom and a refinement of the heroic identity hinted at in the first threshold crossing. As an answer to his own observation Gandalf thinks to himself, "Still that must be expected. He is not half through yet, and to what he will come in the end not even Elrond can foretell. Not to evil, I think. He may become like a glass filled with a clear light for eyes to see that can" (*Lord* Tolkien 217). The hero endures difficulty, hardship, and even profound, personal loss throughout his initiatory stage, but he endures everything in the hopes that he will become a reflective lens through which others who are willing and able to look will be able to see themselves, goodness, and the light that brings the hero safely through the trials of life. In other words, he longs to become a living monument of hope as he obtains the longed-for restoration like his friend had been for him. Just as Hermione becomes a living statue that memorializes the restoration of each living character within *The Winter's Tale*, Frodo becomes the reflective lens through which characters like Sam, Aragorn, and Gandalf examine themselves as they face the trials of the initiatory stage. Through the hero's personal transformative journey, he clings to a hope that his actions are not in vain.

As Tolkien scholar Elizabeth Whittingham observes, the hope laced throughout Tolkien's world is multi-faceted and complex, but ultimately includes the promise of eternal life for those who follow Middle Earth's version of the Divine and that all evils will be overcome by goodness and justice in the end (219-20). The hero's brief experiences of triumph act as partial fulfillments of these promises and continue to renew his hope the final fulfillment will come to pass. So the prophecy that is presented before the hero sets out on his quest becomes more necessary and precious as he endures the latter and darker moments of his initiation.

While Frodo is in the palace of Galadriel she reminds the hero that "hope remains while all the Company remains true" (*Lord* Tolkien 348). Despite the loss of Gandalf and the hero's fear concerning the dangers he is facing, he is offered hope through Galadriel's faith and the friendship of the Company. Even when Boromir temporary gives into temptation and attempts to take the Ring from Frodo, he repents and gives his life defending the seemingly insignificant hobbits. This selfless act inspires the remaining heroes to continue on their journey, and provides hope that the temptation of the dark power can be overcome. Every trial and every struggle within the long initiatory stage is fueled by hope that protects, preserves, and transforms the hero.

The Trustworthiness of Hope

The hope in which the hero has placed such trust later proves to be a trustworthy source in the kind of mythic narratives presented by Tolkien and Shakespeare. At the end of the hero's initiatory stage, the prophecy is fulfilled and despite all the pain, scars, and failures his hope is realized, and the hero stands at the threshold of his restored home, or the final stage of his heroic journey:

> The consolation of fairy-stories, the joy of the happy ending: or more correctly of the good catastrophe, the sudden joyous 'turn' (for there is no true end to any fairy-tale): this joy, which is one of the things which fairy-stories can produce supremely well, which is not essentially "escapist" nor "fugitive." In its fairy-tale—or otherworld—setting, it is a sudden and miraculous grace: never to be counted on to recur. It does not deny the existence of dyscatastrophe, of sorrow and failure: the possibility of these is necessary to the joy of deliverance; it denies (in the face of much evidence, if you will) universal final defeat. (*Fairy-Stories* 68)

The turn in Tolkien's eucatastrophe in essence parallel's Campbell's final threshold crossing and the edenic fulfillment of Genesis' redemptive prophecy. In one of his letters, Tolkien remarks on the foundational human longing for Eden in man's memory:

> While Genesis is separated by we do not know how many sad exiled generations from the Fall, but certainly there was an Eden on this very unhappy earth. We all long for it, and we are constantly glimpsing it: our whole nature at its best and least corrupted, its gentleness and most humane, is still soaked with the sense of 'exile.' If you come to think of it, . . . your obstinate memory of this 'home' of yours in its idyllic hour . . . are derived from Eden. (*Letters* 109-10)

Therefore, the consistent presence of hope drives and guides the hero into the final stage of the hero's journey: the return. Yet the kind of return that exists in Tolkien and Shakespeare's narratives is more than simply arriving at the home he left, but includes a joy and a continuation of life.

Parallel to the Shakespearean romances, Tolkien's novels reflects the fulfilling, joyful progression towards resolution that he calls a Eucatastrophe. According to Tolkien, a

Eucatastrophe is a tale that "is the true form of fairy-tale, and its highest function" where there is "the Consolation of the Happy Ending" and the "imaginative satisfaction of ancient desires" known as the "Escape form Death" (*Fairy-Stories* 67-68). Therefore, amidst the dangers of his trials, the hero clings to the hope that life awaits him on the other side of his initiatory stage once he crosses the final threshold into the return. The fulfillment of the hero's hope is foretold and often takes the form of a written or spoken prophecy that embodies the longed for future and return that the hero strives to reach.

Through their use of language, mythic narratives ultimately have the power to resurrect imaginatively what has been buried beneath the sands of time and within the human psyche. Once again, the edenic and Campbellesque concept of restoration emerges at the heart of mythic narratives; however, it is accomplished through words' ability to evoke a hero to remember enduring Truths. One ancient Egyptian proverb captures the almost resurrective quality of memory: "To speak the name of the dead is to make them live again" (qtd. in Blustein vi). Throughout the initiatory stage of Shakespeare and Tolkien's narratives, the use of profound, life-restorative recollection propels the hero forward through his most difficult and dark moments in his journey. In more general terms, the hero is admonished either by himself or the friends who surround him to recall the promise found in hope; whether is hope that is found in the possibility of obtaining what he is striving for or simply surviving an ordeal to reach another dawn. More specifically, Shakespeare and Tolkien embody their heroes' hopeful memory in the form of a previously-given prophecy.

Chapter 4: The Heroic Journey Home

Ultimately, man's mythic search for Eden is his long, historic journey home where he will not only be restored to his former perfected self, but also to his divine, eternal family. Throughout their epic and vast-sweeping narratives, neither Shakespeare nor Tolkien lost sight of the deeply personal aspect of the hero's journey. In light of this, the following material will explore how home, the inner man, and family serve as core themes within their heroes' experiences as they fulfill the final stage of the hero's journey: the return.

For example, *The Winter's Tale's* conflict could easily have morphed into a war between two kingdoms or portray the tragic fall of a nation; instead, Shakespeare chooses to present a conflict within and between families. The king does not mourn the loss of a political ally when he wrongly accuses Polixenes, but he does mourn the loss of a friend. Hermione may be a queen, but she is first and foremost Leontes' wife, Perdita's mother, and Paulina's friend. In a mirrored fashion, Tolkien's Bilbo may go on a quest to slay a dragon and recover lost treasure; however, he and the dwarves are journeying to recover something much more precious: the dwarves' ancestral homeland. While Frodo also fights to end the darkness that threatens his and the rest of Middle Earth's homes. In such pursuits, Hermione, Leontes, Bilbo, and Frodo may have been introduced to kings, leaders, and warriors, but what they treasure and admire the most about these people is their friendship. These personal aspects of the mythic journey make the experiences precious and profound to the hero, while also making the hero precious to the other characters in the narrative and the reader. In a sense, the hero hits home both in a literal return to his original beginning as a changed individual and as powerful influence in the lives of those who hear his story.

As the hero attempts to make his way home, he is tempted by several offers to give up his quest, but his perseverance and faithfulness eventually guide him to the final stage of his journey. As Joseph Campbell observes, "The standard path of the mythological adventure of the hero is a magnification of the formula represented in the rites of passage: separation—initiation—return" (*Hero* 23). Man in his quest for what was lost in Eden is continually trying to return to his former sinless position and self; therefore, the myths that have emerged throughout history reflect and emphasize the threefold events of dividing loss, gradual, refining transformation, and the restoration of home in its fullest sense; including Shakespeare and Tolkien's tales. So in order to complete the hero's journey within these two authors' works, this chapter explores the edenic themes in the complex, reconciliatory stage, which is known as the return.

Tolkien: The Return's Complex Joy

In order to consistently reflect the realities of mankind's experience, the returns at the end of the mythic narratives such as *The Lord of the Rings* are peculiarly satisfying because they are often imperfect experiences while still being joyous and complete. Just as the Greek hero Theseus defeats the minotaur, but also loses his beloved father because of his mistake, so does Frodo successfully carry the Ring to Mount Doom, but the hobbit is also forced to endure the scars of his journey and the guilt of his failure to throw the Ring into the fire himself. However, as Petty observes, the complex end possesses undeniable benefits: "At the end of the progression lies the grail, which the quester, perhaps sadder but definitely wiser for his experience, carries back the benefit of himself and humanity at large" (10). Despite the pain, the joy of the restoration is not dimmed by the hero's loss or failures; instead, the wisdom and humility from his failures as well as the fact that the restoration still occurs highlights the wondrously

redemptive elements and the truth in the myth. As Tolkien himself observes, "The peculiar quality of the 'joy' in successful Fantasy can thus be explained as a sudden glimpse of the underlying reality or truth. It is not only a "consolation" for the sorrow of this world, but a satisfaction, and an answer to that question, 'Is it true?'" (*Fairy-Stories* 70-71). By imitating the complex realities of life, including the bittersweet joy in completing his journey, the mythic author fulfills his goal of imitating the truths of human experience. Therefore, just as the first step outside of Frodo's door is difficult for the hero to take, so is the last step back across the threshold.

The moment he returns to the threshold of his home, the hero sometimes hesitates because he knows that he is not the same man he was when he left. At Frodo's silence and hesitation to reenter the Shire, Gandalf questions the young hobbit: "The wound aches, and the memory of darkness is heavy on me. It was a year ago today" (*Lord* Tolkien 967). Unlike the young, inexperienced Child archetype, the hero returns as a Father figure who carries the weight of care and experience within his heart. Some heroes feel that they have risen above their old home, some feel haunted or displaced, while others feel afraid. Grieved at his friend's pain, Gandalf replies, "Alas! There are some wounds that cannot be wholly cured" (*Lord* Tolkien 967). The scar Frodo received at the hands of the Black Riders remains alongside the dark memory of what the hobbit had suffered, and Frodo knows that his journey has forever separated him from the old Shire he had once known: "I fear it may be so with mine. There is no real going back. Though I may come to the Shire, it will not seem the same; for I shall not be the same. I am wounded with knife, sting, and tooth, and a long burden. Where shall I find rest?" (*Lord* Tolkien 967). The return home can be a complex experience for the hero because the journey home is more than arriving at a location where he had once dwelled; instead, it also involves

finding what Scripture's original language calls Shabbat Shalom, or the lasting "Sabbath rest" that comes from an internal, spiritual peace. As Frodo illustrates, sometime the hero is terrified that he is too scarred for the peaceful, simple life he had once lived, and the return is about being able to live such a life again without losing the acquired wisdom from his heroic journey.

Ultimately, the fear of never knowing such an internal peace again eventually melts away within the hero, and in Frodo's case, "The next day the pain and unease had passed, and Frodo was merry again, as merry as if he did not remember the blackness of the day before" (*Lord* Tolkien 967). While his need to readjust to Shire life continues, the fear of never again feeling at peace fades away when he begins to see familiar faces like the inn-keeper, Butterbur, who had helped to start him on his journey. As he becomes settled at the inn, Frodo begins to realize what things have remained the same and what have changed: "Mr. Butterbur had at any rate not changed his manner of talking, and still seemed to live in his old breathless bustle. And yet there was hardly anybody about, and all was quiet…in the light of two candles that he lit and carried before them the landlord's face looked rather wrinkled and careworn" (*Lord* Tolkien 969). The man and the place are at once familiar and different, which is similar to how Odysseus found his home upon his return. Men abused the laws of hospitality and greedily tried to claim what belonged to Odysseus's son, and rather than run to his family's open arms unhindered, the hero is forced to once again face a trial in order to reclaim his lost home. Similarly, Frodo is faced with a war-torn Shire that needs help to recover and heal from the ordeals just as much as the hero himself.

After enduring war, hardship, and bloodshed, Frodo, like Greek hero, ends his journey by restoring hard-won peace and prosperity to his home and family, despite his fears, pain, and the temptation of revenge. After his confrontation with the suitors Odysseus words reflect the

decision of Frodo and the other Hobbits when they return to the Shire: “And let us bring about oblivion for the murder of their sons and kinsmen. Let them love one another as before, and let there be abundant wealth and peace” (Homer 24.484-86). Rather than annihilate his enemies, Odysseus listens to Athena’s call to show mercy and refrains from giving the suitors cause to wage endless war. Likewise, rather than give into the hatred and fear that they experience after their war and at the final threshold, the hobbits choose to pursue peace and strive to rebuild their home, as well as their relationships.

In Tolkien’s narrative Bilbo and Frodo are separated from each other throughout their main journeys, and for both heroes the other hobbit represents what makes the Shire home for the character. The two are separated at the beginning of *The Fellowship of the Ring* as each hobbit makes his own journey towards Rivendell because of his own personal calling. Yet amidst the active separation, the individual hobbit is encouraged and propelled forward in his tasks, or initiation, by the home-centered memory of the other hobbit. Then they are reunited both temporarily in Rivendell and then permanently as they sail into the West. These two heroes are continually seeking to reclaim that contented, fulfilled state of being, or what the everyman may call being home. Both hobbits return to their beloved Shire and never forfeit their love for the place, but the person of the uncle and nephew, along with what each hobbit represents to the other, serves as their true home and brings about their final return in the form of the heavenly West. Yet before the hero sails away, he passes on his heroic lessons, blessings, and responsibilities to a successor.

Often in mythology, the hero’s last act is to leave something behind for those who will carry on his legacy. In Beowulf, the older king lies mortally wounded in the dragon’s cave as he watches his young heir, Wiglaf, stab the dragon in order to defend his beloved king. Beowulf

then delivers the final blow that slays the dragon, but not without paying the price with his life. Before he dies, the king bestows upon Wiglaf the dragon's treasure, his kingdom, and the charge to use all of it for the good of his people. As the mighty Beowulf provides these gifts, he also asks the young hero to build a memorial in his name so that his legend and memory would live on in the hearts of all who see it. The mighty Beowulf who had slayed fearsome beasts such as Grendel, Grendel's mother, and now a dragon hands his collar, a symbol of his kingship and family, to Wiglaf. This exchange of heroic responsibility and Calling is mirrored in Frodo and Sam as Frodo prepares to board the boats that will carry him through his final journey home. Just before he sails into the West, Frodo reveals that his time in the Shire has come to an end, and the father-like Master bestows upon Sam the honor and responsibility of being his heir in every possible regard:

> "'But," said Sam, and tears started in his eyes, "I thought you were going to enjoy the Shire, too, for years and years, after all you have done."
>
> "I thought so too, once. But I have been too deeply hurt, Sam. I tried to save the Shire, and it has been saved, but not for me. It must often be so, Sam, when things are in danger: someone has to give them up, lose them, so others may keep them. But you are my heir: all that I had and might have had I leave to you. And also you have Rose, and Elanor; and Frodo-lad will come, and Rosie-lass, and Merry, and Goldilocks, and Pippin; and perhaps more that I cannot see. Your hands and your wits will be needed everywhere. You will be the Mayor, of course, as long as you want to be, and the most famous gardener in history; and you will read things out of the Red Book, and keep alive the memory of the age that is gone, so that people will remember the Great Danger and so

love their beloved land all the more. And that will keep you as busy and as happy as anyone can be, as long as your part of the story goes on." (*Lord* Tolkien 1006)

Ultimately, Sam's story becomes a continuation of Frodo's, which, in turn, continued Bilbo's tale. Each hero's story then becomes intertwined with the heroes who temporally surround him and personally instruct him. For just as the heroes of the past provide meaning for the ones who succeed them, so do the heroes who come after provide resolution for the ones who have come before. The hero ends his journey by completing his transformation into Legend and safeguarding his memory in the hands of the Legacy figure who succeeds him. The mythic hero finds both resolution and eternity in the lives of those who live after him.

In *Poetics*, Aristotle reminds authors that the narrative's plot must have a satisfying conclusion that connects well to the beginning and middle of the plot: "Thus, well-constructed plots must neither begin nor end in a haphazard way, but must conform to the pattern I have been describing" (67). Therefore, the hero's return home provides that resolution by concluding his tale where it began, or occasionally having the hero's successor where the hero began in his journey. In Tolkien's conclusion of *The Lord of the Rings,* Sam fulfills both the mythic return home and the role of continuing the main hero's Legacy: "But Sam turned to Bywater, and so came back up the Hill, as day was ending once more. And he went on, and there was yellow light, and fire within; and the evening meal was ready, and he was expected. And Rose drew him in, and set him in his chair, and put little Elanor upon his lap. He drew a deep breath. 'Well, I'm back'" (*Lord* Tolkien 1008). At the end, Sam experiences a return home of his own when he walks back through his front door after saying goodbye to his best friend and master forever. Now, Sam stands as his own man with his own heroic character and Calling. He sits in his chair as a Father figure and takes his place in myth as the bearer of the heroes' tales, or as a Sage, and

the leader of the hero's people. The mythic narrative ends where the hero and the reader's experience begins: at the hearth of a home and before a man who tells the story of a hero's journey.

The succession of leadership, authority, responsibility, and even respect is often a significant moment in the hero's journey home due to its symbolic representation of the Child completing his transformation into the Father archetype. In his list of recurring themes in mythic narratives, Clyde Kluckhohn remarks on the inclusion of restoration in the heroic theme of slaying monsters and stepping into the father's role after proving himself worthy: "The son immediately turns into a man, slays a monster or monsters, restores his people—but not his father—and becomes chief" (51). The Childlike figure goes on a transformative journey where he seeks to restore what has been lost at the hands of the bestial or figurative monsters. Sadly, the Father figure is often lost either to separation or death along the journey, but through his passing and teachings, the former Father figure, or Legend, provides a means for the Child to fulfill his calling and become a Father figure himself; either as a literal father, king, warrior, or leader. As Kluckhohn attests, this thematic framework appears in numerous cultures and myths across global history, and it also serves as a near-perfect echo of the Greek hero Theseus's journey.

In the myth of Theseus, the hero returns home from slaying the minotaur to an unexpected change. Before he sailed, his father instructed Theseus that if he should survive his quest, the hero must change his ship's sail from black to white. This way, the father would know based on the ship's color if his son was still alive. Unfortunately, amidst all of the excitement, the young hero forgot to change the sails before he came in sight of his home. So when the king sees the dark sail on the horizon, he becomes hysterical with grief over the supposed death of his son and throws himself off the cliff from which he was watching. When Theseus returns he is

met with the shocking and heartbreaking reality of his father's death as well as the responsibility of becoming his people's ruler. He had left as a Child, but now he returns to assume the role of Father through his journey home.

Ultimately, this final transformation is what makes Theseus such an important figure in Greek mythology. He may have defeated a minotaur, but what made him such a hero in the eyes of the Greeks was his continuous role as the restorer of peace and the founder of Athens. Rather than live as a dictator like King Minos of the labyrinth, Theseus wanted to bring peace and prosperity to his people, so he willingly surrendered his power and formed the first democracy. But as Edith Hamilton observes, the hero's task was only beginning: "So Theseus became King of Athens, a most wise and disinterested king. He declared to the people that he did not wish to rule over them; he wanted a people's government where all would be equal…Thus Athens became, of all earth's cities, the happiest and most prosperous, the only true home of liberty" (*Mythology* 208). Through his selfless leadership and values, Theseus becomes a mentor, sympathetic friend, and the means of a safe-haven for many other Greek heroes such as Hercules and Oedipus. The infantile Legacy becomes a fatherly Legend by serving as an example for the heroes who followed him. Ultimately, the hero's return home does not end his journey because through his legacy, the man continues to save and live. Likewise, Frodo may have sailed into the west at the end of Tolkien's novel, but his story is continually being remembered and influential in both Middle Earth and this world.

Frodo's return becomes a key element in the mythic metaphor for the experience of life that reflects life-altering and resolving truth for Sam and the real-world readers of Tolkien's narratives. As Arne Zettersten observes, the element of truth in Tolkien's mythic tales goes beyond mechanical fact and embraces the nature of truth:

> I consider the whole problem of the truth of mythology to be one of the most crucial to any discussion of Tolkien's work. It should be pointed out that the word *true* should not mean here "in accordance with fact" or "at one with reality;" instead, the word *true*, as used by Tolkien, should be given the meaning "characteristic, with characteristic qualities, and in this way representative of the phenomenon in question, typical, genuine, credible, real." (206)

In a way, the character of truth is embodied in the mythic characters or archetypes. Yet rather than be limited to Tolkien's narratives, this reflective, archetypal presence of truth in myth is also echoed Shakespeare when he "hold[s] as 'twere the mirror up to nature" (*Hamlet* Shakespeare 3.2.22). Ultimately, the final stage of the narrative completes the reflective image of man's journey through life where he finds restoration.

Shakespeare and the Reconciliation in the Return:

In his tragicomedies, like *The Winter's Tale*, Shakespeare mirrors the profound providential power and authority over the narrative's circumstances in order to bring about the seemingly impossible restoration and resolution that was prophesied towards the beginning of the play:

> In Shakespeare's late plays, then, closure is at once a theatrical device, a mediation on retirement and the approach of death, and a kind of philosophical response to the existential terrors that have haunted the problem plays and tragedies of the 1600s. The response is not an 'answer' in the sense of correcting a misleading impression; to say that a kind of providentialism takes the place of apocalyptic terror is not to argue that faith is restored in the eventual triumph of goodness. The genre of tragicomedy requires that perils eventually yield to a happy ending. (Bevington 211)

The divine influence that circumstantially and personally resolves the journey for the hero is illusively complex. While the mystery of life and his journey's purpose becomes personally clear for the hero and to an extent he may reveal his understanding to the reader, the element of the mythic mystery remains. Ultimately, the resolution and restoration does not emerge from a questionless existence, but a satisfied reconciliation.

For example, Leontes may wonder how his wife was able to remain hidden for sixteen years, but the joy of having her and her trust restored to him made all other questions seem unimportant, and while the reader may have the same questions, the reconciliation between the characters satisfies him in a similar fashion. Ultimately, the jarring separation from the most foundational elements of a hero's life along with their final restoration at his journey's end provides the resolution to the Aristotelian standard of narrative unity while also providing personal satisfaction for the hero by revealing the resolution of all that he endured during the initiation portion of his heroic journey. Yet in order to reach his final destination and obtain personal, lasting peace, the hero must wrestle with one last challenge that often takes place within his own heart.

One of the uniquely mythic elements within Shakespeare's *The Winter's Tale* is not only the fantastical and supernatural illusions throughout the narrative, but also the tale's emphasis on personal reconciliation and redemption: "The hero of *The Winter's Tale* resembles Othello in his lethal suspicions of an innocent wife, but the differences are striking . . . More surprisingly, he is given a chance to atone for his vicious jealousy, and, after a long separation during which he thinks she is dead, he is reunited with his wife" (McCoy 2). In the end, Leontes recognizes his failings and because of his sincere repentance, Hermione overcomes her anger and openly forgives her husband, which enables her to also give her daughter the mother she had never

known. Ultimately, the foretold return of Perdita to Sicily is only part of the prophecy's fulfillment because Hermione's reconciliation with her husband frees him from the guilt that plagues him throughout the initiatory stage, which in turn, empowers him to be the father and king his daughter and kingdom need. Now they are able to live in "abundant wealth and peace" by reuniting the family and joining together two kingdoms in Perdita and Florizel's marriage. Therefore, the heroic stage of the return becomes more than arriving at the shores of the hero's kingdom; instead, home is a matter of personal reconciliation and a reunion with the loved ones that the hero had lost.

After sixteen years of separation, Leontes is reunited with his wife not just because she physically returned from the grave, but because she was restored to him heart and body. Hermione may have stayed in the kingdom that she called home and lived with a friend, but it is not until her reconciliation with her family that she is truly home again and became a Legend. So in the mythic narratives, home is as much a state of being as it is a location. At first, the long journey to the return and redemption seems far away to the hero, and he crosses several perilous lands only to realize that the divine presence who gave him the prophecy of hope has always been with him and guided him through the entire journey. Just as Hermione remains close to her husband, and the prophecy clings closely to the memories of the narrative's characters, the grandeur of the return within the hero's journey is not measured by distance, but by the state of the hero's relationships. What began as a physical location in the hero's mind now becomes a spiritual reality where the return stage draws all of the scattered characters together and resolves the conflicts from the initiatory stage. Ultimately, the final stage is where the complex fulfillment of mercy and justice emerges for the characters.

Shakespeare draws on the same recipe of justice followed by reconciliation in *The Winter's Tale*. Rather than reveal herself immediately to her husband, Hermione waits until her daughter safely returns and until her husband sincerely repents of his cruelty and arrogance. She begins by executing justice, and then ends by offering mercy and hope that seemed unthinkable moments before:

> In the play taken as a whole the myth of love followed by loss and restoration prevails. The eucatastrophe transcends and erases the murky complexities of the play's first half. Leontes repents of his insane jealousy, and we forget its source in our joy that the wife he thought dead is alive and well. But he never got his son back. Mimillius, the little boy, really died (the casualties in this comedy are surprisingly numerous). But he does find Perdita, the daughter he had lost. (Nuttall 350)

Yet the process to arrive at the complete restoration can take unexpected and sometimes tragic turns in order to reach the ultimate conclusion. The complex experiences of restoration and loss blend together to bring about the eucatastrophe where the king's family experiences the joy of restoration and are reconciled to the grief of the loss they have experienced throughout the previous stages of their journeys.

Even as the heroes celebrate the reconciliation with the past, they also rejoice in the restored hope for the future as the new childlike figures step forward to succeed the hero, who is now a Father figure. Through the combined thoughts of Archidamus and Camillo, Shakespeare captures the hope and potentially of the childlike figure's succession:

> "You have an unspeakable comfort/ in your young prince Mamillius: it is a gentleman of/ great promise that ever came into my note."

> "I very well agree with you in the hopes of/ him: it is a gallant child; one that indeed physics the/ subject, makes old hearts fresh: they that went on/ crutches ere he was born desire yet their life to see/ him a man." (1.1.34-41)

As the Father feels his body gradually age and his life move towards its end, he finds comfort in watching his son grow into a man. For as he fades away, the son whom he loves rises to take his place in the world just as the hero had once done in his youth. Even if the father cannot personally witness this moment in his son's journey, the hope of the event fills him with life and joy, which ultimately drives him until his time on earth is done. While Mamillius did not survive to fulfill this hope, Leontes and Hermione witness the dawning of a bright future in the lives of their daughter and son-in-law. The man no longer had a boy to "make old hearts fresh," but he does not end his life or rule without an heir, or a Legacy figure, to carry the tale of his and his wife's Legend. The hero's successors then mirror the concept of eternity where the hero crosses the last threshold into his everlasting home where he at last finds peace and belonging. As Shakespearean critic Ingo-Stina Ewbank observes, *The Winter's Tale* represents the theme where the mythic author "abandon[s] time-thinking in order to devote himself to 'myths of immortality'" (139). Rather than limit the narrative and the characters to the boundaries of time, the return allows the hero to transcend it, and live through the characters and descendants who follow.

Ultimately the return's bittersweet mix of painful loss and restoration echoes both the grief and restored hope of Eve in Genesis 4. When her son, Cain, murders his brother, Abel, she witnessed the destruction her original hope for the fulfillment of God's promise that she had clung to since she left the Garden of Eden. Able had been the son that God favored and now that he was dead, that hope was dashed away, and the murderous acts of Cain proved that he was not

the one to restore peace. However, she later gives birth to a third son whom the later genealogy in Genesis reveals to be the father of the great heroes in biblical history; including, the Messiah who would ultimately fulfill the edenic promise by providing personal salvation of individuals and universal restoration in the Final Days of history. Ultimately, everything within mythology comes full circle. From the intertwining archetypes that form a complete picture of humanity to the mythic hero journeying far from home and returning once his Calling is fulfilled, the mythic narratives capture the significance and projecting influence of man's origins in Eden as he imparks on his restorative journey home.

Conclusion:

Throughout history man has sought to truly know himself and to understand humanity's purpose in this world. While history records the events of human life, mythology records man's inner experiences and desires through the imitative images of outward events. Essentially, mythology utilizes the Platonic and Aristotelian concept of mimesis where mythic characters represent certain qualities of human identity by acting as archetypes. "Archetype" in the original Greek language literally translates as "original pattern" where "archein" means "old" or "original," and "typos" means "model," "type," or "pattern." Ultimately, the power of archetypes is rooted in the presupposition of origins and universal consistency in human nature, while their use stems from the desire to better understand these ancient patterns within human identity and experience. In order for man to be able to continually, naturally, and almost unconsciously reflect and empathize with the same images, a common origin and shared qualities within humanity must then exist. Therefore, endic themes have become foundational elements of many mythic archetypes and narratives; including Shakespeare and Tolkien's tales.

Ever since the Fall, man has sought to reconcile himself to his shattered identity and to uncover his destined Calling that will bring him to his lost edenic home. Amidst this search, The hero's journey helps to reaffirm the interconnected elements of human life and history where nothing in life is meaningless, but everything has an intertwining connections through personal and universal life. As Bilbo observes, "Not all those who wander are lost" (*Lord* Tolkien 167). While the hero's journey is a search to reclaim what has been lost, the presence of divine calling, the ultimate heroic pursuit to return home, and the presence of meaning within the narratives reflect the reality that the journey is far from aimless. Just as Aragorn wanders across all of Middle Earth and Hermione waits in hiding while still being filled with purpose, compassion,

and capability, so does the mythic hero embark on his journey with purpose and continual guidance. The predetermined end that the early prophecy reveals comes to pass and shows that the hero's hope for restoration has not been misplaced. Ultimately, by drawing from humanity's shared origins in Eden, these mythic themes transcend time, space, and culture in order to reflect the uniquely human identity and longed for restoration.

Enduring Influence

As several mythic scholars observe, the far-reaching mythological themes do not owe geography and trade their fame, but they are influential because of the inherent qualities within human nature: "Some myths appear to have a very limited geographical distribution; other themes that have a very wide or perhaps universal distribution are varying styled, weighted, and combined…The mere recurrence of certain motifs in varied areas separated geographically and historically tells us something about the human psyche" (Kluckhohn 47-49). These themes that transcend culture, environment, and time reveal inherent qualities within humanity and join together not just the mythic hero and the reader, but also the various characters and archetypes. While archetypes provide some form of categorization that separates one character from the others, the shared human elements also unite them. The Sage, or Mentor, archetype may appear to be set apart from the Hero archetype throughout the mythic narrative because of his uniquely profound wisdom; however, the compassion and shared qualities that the Mentor feels in relation to the Hero is what often propels him to help the character. This form of empathy and unity ultimately reflect through example and practice the universality of mythology. Mankind shares the same origins and the same desire to reclaim all that had been lost in the Fall. So man's mythic imagination naturally reflects such elements of human experience.

Uniquely, mythic narratives do not draw their images or qualities from the rapidly changing fashions of "new" entertainment, but rely on the enduring, historic, and recognizable framework and qualities of myth in order to more intimately resonate with their readers: "After all, when one takes up a book like this, one does not ask how entertainingly the author has retold the stories, but how close he has brought the reader to the original" (*Mythology* Hamilton xii). Mythological authors like Shakespeare and Tolkien seek to not simply copy the old myths in their work, but to take in the very nature of the mythic narratives and forge their own tales. Just as sculptures can be made from the same material, yet the sculpted creation stands as its own masterpiece, so do mythic narratives stand as their own myths amidst the realm of literary mythology while being constructed of shared archetypes and mythic "material."

Rebirth of Eden in the Hero's Journey

These shared core materials are also what unite a Renaissance playwright to a 20th century novelist under the realm of mythic, heroic narratives. Yet what more vastly enfolds all of humanity under the mythic journeys and archetypes is the shared origins and implications that root the tales in man's creation, fall, and search in Eden. In narratives such as *The Winter's Tale*, "Shakespeare's allusions to Genesis 1-3 are more complex than those in the chronicle histories, and sometimes ambiguous, but they are based on similar assumptions: Old Testament history is real history, and the story of Adam and Eve offers valuable moral and political lessons to later rulers and their subjects" (Hamlin 135). Since Adam and Eve were the first couple to possess dominion over the earth and all that it contained, they serve as the inspirations for following rulers in both history and myth. Leontes and Hermione mirror the ancient couple's glories and faults alongside Tolkien's complex, royal figures in *The Lord of the Rings* series. This is just one

example of how both authors draw on edenic themes and figures in order to provide a rich metaphor for human life, identity, and experience.

In a way, the figures and experiences of Eden are reborn in these mythic narratives while they reflect the theme of restoration and rebirth in the three stages of the heroes' unique journeys. According to Jung, the concept of rebirth has a rich and profound meaning in the human psyche:

> This word has a special flavor; its whole atmosphere suggests the idea of *renovatio*, renewal, or even of improvement brought about by magical means. Rebirth may be a renewal without any change of being, inasmuch as the personality is renewed is not changed in its essential nature, but only its functions, or parts of the personality, are subject to healing, strengthening, or improvement. (*Four* 48)

While characters grow older, and the Child becomes the Father in his search for rebirth or restoration, the essence of what makes each mythic hero unique remains. Rather than loose himself in his journey, the hero discovers or uncovers himself as his character develops in the narrative's self-reflecting experiences that are triggered through the separation stage. So the archetypal and personal nuances of restoring and fulfilling identity in some of Shakespeare's heroes in *The Winter's Tale* and Tolkien's figures in *The Lord of the Rings* can be seen through the lens of the initiatory stage in the hero's journey.

Yet the hero cannot endure the final stages of his initiation without the empowering hope that is found in the narrative's prophecies. As his circumstances darken and he grows weary in his fight against evil, the hero is tempted to give up his quest. However, as Edith Hamilton reflects on the unique certainty man finds in his life-long journey, she acknowledges that a hero

perseveres despite the supposed inevitable defeat that his immediate circumstances threaten because he hopes in a good that is beyond his sight:

> What Shakespeare knew, he could not prove by fact and reason. In the truth he was seeking there could not be certainty, logically demonstrated or factually self-evident. There can never be that kind of certainty in the things that are greatest and most important to us. To me in the course of my long life, this has become a profound conviction. No facts, no reasoning, can prove to me that Beethoven's music is beautiful or that it is more blessed to give then to receive. No facts can prove to me that God is. There is an order of truth where we cannot have the proved certainties of the mind and where we do not need them…To perceive beauty opens the way to a fuller perception of beauty. To love goodness creates more goodness. Spiritual certainty leads to greater certainty. The truths of the spirit are proved not by reasoning about them or finding explanations of them, but only by acting upon them…When the world we are living in is storm-driven and the bad that happens and the worst that threatens press urgently upon us, there is a strong tendency to emphasize men's baseness or their impotent significance. Is this the way the world is to go or not? It depends on us.... God puts the truth of Himself into our hands. We must carry the burden of the proof, for His truth can be proved in no other way. "Glorious is the venture," said Socrates. (*Ever-Present Past* 183-84)

The heroic perseverance reflected in mythic narratives, including Shakespeare and Hamilton's contemporary, Tolkien, is not reliant on the hero's own limited, immediate perception, but is sustained by the far-reaching hope that the hero places in a divinely-provided prophecy. The active pursuit of "the assurance of things hoped for and the conviction of things unseen" (Heb. 12.1) are an essential part of the hero's initiatory stage because it reflects man's own tumultuous

struggle in the dark hours of his life to reach the fulfilled edenic promise at the end of the dark hour. The hero does not persevere because he can perceive how the promised end of evil and the restored good of his home will occur, but instead, the hero trusts in a power beyond himself to fulfill his hope. As a result, he continues through the dark in his "glorious venture."

Once the hero is able to journey through his initiatory stage, he then takes his final steps back over the threshold of his home. This last stage in the hero's journey has often been called the return where the hero journeys back to the home he had temporarily lost after fulfilling his divinely appointed calling. Yet the hero does not simply return geographically to his home; instead, he personally reclaims what has been lost or what has been absent in his identity and relationships by making his final transformation from a Child archetype into a Father figure. The final stage simultaneously resolves the hero's journey and explores the lasting Legacy that the hero leaves behind as an inheritance for the next generation of Child-like figures who will take their own journeys. The resolution of the hero's journey satisfies the plot, the readers, and the hero without murdering the hero's importance and influence because as a Legend, the hero lives through his story.

Shakespeare and Tolkien recognize the enduring power of myth in human imagination and desire to use their "digested myths" in order to create narratives that would resonate with man by providing a metaphor for the experience of life. The hero serves as an ideal, almost god-like picture of what man hopes to personally and universally achieve while also reflecting the present, human qualities within the Everyman. The combined use of the universal and personal alongside the human and divine elements of life set mythic narratives apart by forging a type of fictional history within its own mythic realm. For if myth is a metaphor of the experience of life, then history is the universally shared human experience that mythology imitates. Aristotle

observes that mankind is imitative by nature (60), so as humanity continues through the end of its epic, home-ward journey, man will continue to create mythic imitations, and Eden will hold an irreplaceable place in human memory and imagination.

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