

# HERO'S JOURNEY IN J.R.R. TOLKIEN'S NOVELS

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## Abstract

Literature is an inevitable part of people's lives and can be classified according to different schemes including subject matter, historical period, language, national origin, and genre. Genre refers to any works which share certain features and they are further divided into subgenres, one of which is a myth. Myths represent stories that concern a hero or an event, with the usage of factual or real explanation, as the origin of world, animals, or people. For many years it was the myths that helped our ancestors to understand different phenomena in the environment. J.R.R. Tolkien devoted his life to the creation of the mythology of England. All the literary works have certain common features, such as the characters that tend to reappear, or similar parts of the plot. These common features might be understood as archetypes. The present study is based on Joseph Campbell's theory of archetypal parts of hero's journey, which is applied to heroes in Tolkien's novels. The main objective of the paper is to find out to what extent the archetypal parts of the hero's journey can be applied to chosen heroes from Tolkien's novels.

**Key Words:** Hero. Archetype. Mythology. Journey.

## Abstrakt

Literatúra je neodmysliteľnou súčasťou ľudských životov a môžeme ju klasifikovaná z rôznych hľadísk ako je napríklad téma, historické obdobie, jazyk, pôvod a žáner. Žáner odkazuje na akékoľvek diela, ktoré zdieľajú isté vlastnosti a môžu byť ďalej delené do literárnych druhov a jedným s nich sú mýty. Mýty predstavujú príbehy ktoré sa týkajú hrdinu, či udalostí, ktorá je podložená skutočným alebo vecným vysvetlením ako napríklad vznik sveta, zvierat, či ľudí. V minulosti to bola práve mytológia, ktorá umožňovala našim predkom lepšie porozumieť mnohým prírodným úkazom a javom v životnom prostredí, ktoré si nevedeli vysvetliť. Tolkien sa počas svojho života venoval tvorbe mytológie pre Anglicko, pretože veril, že je to práve mytológia ktorá tejto krajine chýba. Rôzne druhy literárnych diel môžu mať podobné prvky, ako napríklad postavy ktoré sa zvyknú objavovať v dielach, podobné časti deja, a podobne. Tieto prvky môžu byť chápané ako archetypy. Tento výskum je založený na teórii Josepha Campbella o archetypálnych častiach cesty, ktorú hrdina podstupuje. Túto teóriu aplikujeme na romány J.R.R. Tolkiena. Hlavným cieľom tejto práce je zistiť do akej miery môžu byť tieto archetypálne časti cesty hrdinu aplikované aj na hrdinov v Tolkienových románoch.

**Kľúčové slová:** Hrdina. Archetyp. Mytológia. Cesta.

## Introduction

Literature is an essential part of human lives through which many important issues as values, vocabulary, new language, or grammar can be learned. Literature is present in humans'

lives from the beginning; stories make children curious. On the other hand, for the older readers stories might represent escapism from the daily routine. Literature also plays an important role in J.R.R. Tolkien's life. Bloom (2008) states that Tolkien devoted his life to the creation of mythology for England, because he believed that England was missing a mythology. The main objective of this research is to find the connection between Campbell's (2004) theory of archetypes and Tolkien's works, and to what extent can be Campbell's theory applied to Tolkien's heroes.

Carl Jung, a Swiss psychiatrist, as the first applied the term archetype to the literature. Jung (1981) uses a term collective unconscious by what he means that people end up using familiar concepts, which are also known as archetypes. Archetypes are certain features that can be found in every story; these features might be parts of the plot, typical numbers, characters that have tendency to reappear in the stories. Therefore, archetypes might make the stories familiar to the reader. Rusňák (2008) in his study, which is focused on the fairytales explains the meaning of the myth. The word myth (from Greek mythos – narration, legend) originated in prehistory and can be understood as a memory of specific culture. Myths reflect social and moral interactions of our ancestors. Archetypes can be applied not only to myths, or literature, but also to language. They are not dependent on the culture or historical period; they can be understood as a kind of universal patterns (Barthes 2013). Campbell's (2004) study *The hero with a Thousand Faces* focuses on the archetypal parts of hero's journey. Campbell's study can be also called a monomyth, which means an archetypal myth, or theme which underlies several superficially different myths.

Readers encounter different characters that appear in the stories. J. S. Morin (2013) claims that the reader encounters different types of heroes during the reading. The heroes differ by the attributes that describe them as for example an epic hero, anti-hero, or the perfect hero. Joseph Campbell (1904 – 1987), a professor of comparative literature, a specialist in the mythology and religion, applies the theory of archetypes to the world mythology in the book *The Hero with a Thousand Faces*. He redefines the hero's journey and in this way unifies all the heroes by the parts of their journey all of them have common.

Campbell (2004) not only explains the way all different types of heroes are equal, but he also deals with the archetypes that are used as the unifying element in the hero's journey. In the center of Campbell's explanation of the archetypes is a hero, who can be either a man or a woman, or in general, a human being with extraordinary qualities. The hero leaves the safety of his or her everyday life to undertake a journey. The common feature is that the hero has to overcome different types of challenges or fears in order to get a reward, which is at the end shared with the rest of community he or she comes from.

## **1 The Hero with a Thousand Faces by Joseph Campbell**

According to Campbell (2004), the hero is supposed to undergo a journey, which is made of three main stages and these are departure, initiation, and return. Each of the three mentioned stages has its own sub-stages. Departure is divided into five sub-stages – the call to adventure, refusal of the call, supernatural aid, the crossing of the first threshold, and the belly of the whale. Initiation includes six sub-stages – the road of trials, the meeting with the goddess, woman as

temptress, atonement with the father, apotheosis, and the ultimate boon. Return is also divided into sub-stages – refusal of the return, the magic flight, rescue from without, the crossing of the return threshold, master of the two worlds, and freedom to live.

In order to accomplish a certain goal, hero has to accept the call to adventure which, as Campbell (2004) explains, might be a mixture of a blunder, curiosity, or supernatural powers, which reveals an unsuspected world to the protagonist. After the call, the hero usually refuses to start the journey. The reasons of refusal might be different, for example: the fear of the obligation, insecurity, or any other reasons that might influence the hero. On his journey, the hero is usually accompanied by a supernatural help, usually it is a magical helper and he / she is continuously present within the features of the world, which are unfamiliar to the hero. After leaving the familiar limits and settings, the hero ventures to an unknown, dangerous, and adventurous world, the limits of which are also unknown. This stage, where hero encounters the field of adventure is called crossing the first threshold. The last part of the first stage is named the belly of whale, which Campbell (2004) defines as a new beginning. A new beginning that represents not only entering a new realm, but also willingness to undergo a change towards the new self. Campbell (2004) further explains that the new beginning usually follows the previous dangerous situation in order to prepare the hero mentally and physically for the challenges that await him.

The second stage of the hero's journey starts with the sub-stage the road of trials, which is characterized by the tests and tasks the hero has to experience. Usually, the hero fails one or more tasks. The important feature of this stage is the fact that hero has to prove himself worthy to achieve a transformation in his life. Throughout the journey, the hero meets the goddess, a person (not necessarily a woman) who represents someone who supports the him/her; moreover, in this stage hero usually receives an item, a present, which will be the key in the future. During the journey, hero also faces the possibility to abandon the quest. Campbell named this stage the woman as temptress. The temptress is not necessarily a woman, but it might be anything of pleasurable or physical nature. An important stage is meeting with the ultimate power of hero's life, which is called the atonement with the father. This figure is frequently someone who has power over the death and life. Apotheosis might be also understood as a breaking point in the hero's journey. Hero gains new knowledge or understanding what makes hero ready for more challenging and difficult part of the adventure. The ultimate boon represents the last sub-stage of the initiation stage where the hero achieves the goal of the journey.

After all experiences of the new world that hero gains he tends to refuse to return to his / her ordinary life; this sub-stage is called the refusal of the return. In some mythologies gods might become jealous of the main protagonist, so he / she has to escape, and this sub-stage is named the magic flight. One of the most important attributes for the returned hero is the ability to integrate the gained wisdom into a life and find out the ability to share this knowledge with the rest of the community. Therefore, the hero needs someone who will help him / her to fit in, especially if weakened or wounded by the gained experiences; the sub-stage is named the rescue from without. The crossing of the return threshold is probably the conclusion of what had begun at the crossing

of the first threshold. The main importance in the master of two words is hero's ability to become comfortable with both outer and inner worlds, to find a balance between spiritual and material. The last stage in hero's journey is called freedom to live, which can be understood as the freedom of being afraid of death, or as the ability to live in the moment.

## 2 The journey of Tolkien's heroes

The two characters, Sam and Frodo, are chosen from Tolkien's (2005) work *The Lord of the Rings*. The story begins with the celebration of Bilbo's birthday, after which he disappears and leaves everything to Frodo, whom he adopted. When Gandalf realizes that the Ring that Bilbo leaves to Frodo is the One Ring, he reveals it to Frodo and he is therefore forced to leave The Shire and take the Ring to Rivendell, the elf dwelling. During this journey, Frodo is accompanied by another three hobbits. The hobbits meet the Strider, who helps them in the demanding journey. Strider's identity stays hidden until it is revealed during the council. After the council, Frodo is sent (he also volunteered) to the Mordor to destroy the One Ring in the fire of Mordor. He is accompanied by three hobbits, two men, an elf, a dwarf, and one wizard, but after some unfortunate circumstances the fellowship is broken, and friends are divided to fulfil their own destinies. The story continues with the Frodo and Sam and their journey to the Mordor and the destruction of the Ring. The rest of the Company are trying to catch Sauron's attention (to enable Frodo's penetration into Mordor, Sauron's stronghold, and destroy the Ring) by challenging him, which results in a big battle, which is won due to the fact that the Ring is destroyed.

The following part presents the analysis of Tolkien's heroes Frodo and Sam. The analysis of the journey of each of the characters is based on Joseph Campbell's theory (2004), mentioned above. The study tries to prove that Tolkien's heroes and their journeys might be considered archetypes as defined by Campbell.

### 2.1 Sam's journey

The first analysis focuses on Sam's journey, which shows mainly the archetypal parts of his journey. The main parts of Sam's journey can be divided into the three stages: the departure, initiation and return, based on Campbell's theory (2004). However, further analysis of main stages shows that the sub-stages are either in different sequence or missing. Sam's journey does not start with a blunder; it is his curiosity that represents the call. Fortunately, Gandalf directs Sam's curiosity into the right direction and Sam becomes not only Frodo's companion, but also his closest friend and protector. The next stage that is called refusal of the call does not apply to Sam's journey, because he does not complain about going with Frodo, he is keen about the quest. On their journey, Sam also witnesses the supernatural aid which is represented by elves. The supernatural help comes when they are about to encounter the black riders, who are chased away by the presence of the elves. After the encounter with the black riders, Sam's personality is changed, he says: *"Yes, sir. I don't know how to say it, but after last night I feel different. I seem to see ahead, in a kind of a way. I know we are going to take a very long road, into darkness; but I know I can't turn back. It isn't*

*to see Elves now, nor dragons, nor mountains...*” (Tolkien 2005, p. 87). This shift within Sam’s personality might be understood as Campbell’s crossing the first threshold. The belly of the whale is Sam’s entrance to Rivendell, where he willingly offers himself to be a part of a fellowship.

During the first stage Sam is frequently forced to leave everything familiar behind and trust unknown people, accept the unknown situation and be ready to face new adventures. One of the best examples might be his encounter with Aragorn, but at that time Sam knows him only as a Strider: *“Sam frowned, and looked at his master; and at last he broke out: ‘With your leave, Mr. Frodo, I’d say no! This Strider here, he warns, and he says take care; and I say yes to that, and let’s begin with him. He comes out of the Wild, and I never heard no good of such folk. He knows something, that’s plain, and more than I like; but it’s no reason why we should let him go leading us out into some dark place far from help, as he puts it.’”* (Tolkien 2005, pp.165 – 166). As their relationship evolves, Sam lets Aragorn heal his wound: *“... Aragorn tended Sam and Frodo. Sam’s wound was not deep, but it looked ugly, and Aragorn’s face was grave as he examined it. After a moment he looked up with relief. ‘Good luck, Sam!’ he said. ‘Many have received worse than this in payment for the slaying of their first orc. The cut is not poisoned, as the wounds of orc-blades too often are. It should heal well when I have tended it. Bathe it when Gimli has heated water.’”* (Tolkien 2005, pp. 335 – 336). Applying the Campbell’s theory, further analysis of the sub-stages of departure shows that the refusal of the call is missing in Sam’s departure. The fact that the refusal of the call is missing might also represent Sam’s ability to return the Ring (as the further analysis shows). The missing refusal of the call might be a sign of Sam’s further ability to not to complain about the quest, to be able to leave his own desires aside and focus on helping Frodo with the destruction of the Ring. The fact that Sam does not refuse the call predetermines him also to withstand the temptation to refuse to finish his journey.

Some sub-stages in the initiation are also missing, as it does not start with Sam’s failure to prove himself worthy. But he does encounter the goddess who gives Sam very important gift - the seeds which allow him to make the Shire beautiful again. The goddess is represented by Galadriel, an elven princess. Sam also receives a cloak, which will save his and Frodo’s life: *“Sam put his ragged orc-cloak under his master’s head, and covered them both with the grey robe of Lórien; and as he did so his thoughts went out to that fair land, and to the Elves, and he hoped that the cloth woven by their hands might have some virtue to keep them hidden beyond all hope in this wilderness of fear.”* (Tolkien 2005 p. 933). The temptress is embodied in Galadriel and her beauty; moreover, it is also in her presence when Sam sees the fate of The Shire.

Sam is also tempted to abandon his journey, return home and warn the inhabitants of The Shire. *“But now Sam noticed that the Old Mill had vanished, and a large red-brick building was being put up where it had stood. Lots of folk were busily at work. There was a tall red chimney nearby. Black smoke seemed to cloud the surface of the Mirror. ‘There’s some devilry at work in the Shire,’ he said. ‘Elrond knew what he was about when he wanted to send Mr. Merry back.’ Then suddenly Sam gave a cry and sprang away. ‘I can’t stay here,’ he said wildly. ‘I must go*

*home. They've dug up Bagshot Row, and there's the poor old Gaffer going down the Hill with his bits of things on a barrow. I must go home!'*" (Tolkien 2005, pp. 362 – 363). Even though, Sam is tempted to return he withstand this temptation, moreover, he does everything he could to prevent this vision from happening.

The last part concerning the initiation is the atonement with the Father. This stage is missing in Sam's journey; he encounters an ultimate power (for example: Gandalf, Tom Bombadill, Galadriel) throughout the journey, but it does not follow Campbell's (2004) order. The last part, concerning the initiation, is probably the event when Sam realized that he cannot fulfil the purpose Frodo's quest, which is to destroy the Ring. He can help him, but Sam is not able to do it instead of Frodo, Sam says: *"I can't carry it for you, but I can carry you and it as well. So up you get! Come on, Mr. Frodo dear! Sam will give you a ride. Just tell him where to go, and he'll go."* (Tolkien 2005, p. 940). In this stage not only the power of the friendship, but also Sam's responsibility can be seen. It was easier for Sam to take the Ring and destroy it, but he knew that it was not his responsibility. His responsibility was Frodo and Sam fulfill his quest by helping him.

The analysis of initiation in Sam's journey shows that at least two sub-stages defined in Campbell's theory (2004) are missing. Tolkien's choice in the composition of Sam's journey has an influence on this character, which can be seen in the fact that Sam is able to sacrifice everything to save Middle-earth and to help Frodo. Sam always looks at Frodo as his master and does not act superior, not only in the situation when Frodo is terribly exhausted. The reason can be found in the fact that Sam withstands all the temptations that he encounters; he dislikes Gollum and would happily get rid of him, but he respects Frodo's wish and Sam respects Gollum. Sam learns to fight his desires on small deeds (for example: respecting Gollum, even though he dislikes him), which in fact influence his ability to return the Ring to Frodo; moreover, Sam is able to carry Frodo on his back up the Mount Doom.

The return as the last stage in hero's journey is also present in Sam's quest. According to Campbell (2004), the typical part of the third stage is a refusal of the return. Even though Sam loves elves and their dwellings, it is not enough for him to refuse to return to the Shire. He loves the Shire and its inhabitants and therefore he wants to return. Sam returns to the Shire; moreover, he can live there to rebuild the environment thanks to Galadriel's gift. Sam has no problems with the fitting in to the society; the fact that he overcomes so many dangerous situations is used to Sam's advantage. He can move on, he starts family and has children. The last part of his journey, called "Freedom to live" by Campbell (2004), is when he returns from the parting with Frodo. Sam says: *"He drew a deep breath. 'Well, I'm back, ' he said."* (Tolkien 2005, p. 1031), which is also the last sentence of the book. The sentence shows that Sam can start a new chapter of his life and live freely.

The analysis of Sam's journey shows that the three main stages, the departure, the initiation, and the return, can be found in his journey as defined by Campbell (2004). However, the further analysis of each of the stages shows that the stages are either missing some of the sub-stages or the

sub-stages are in a different sequence. Sam is a very special character and hero; he is the one who saves Middle-earth by helping Frodo to carry his burden. Tolkien (2005, p. 712) himself using Frodo's voice said: "*And Frodo wouldn't have got far without Sam, would he, dad?*". Sam's journey is very special despite the fact that he encounters the dangerous situation and even uses the Ring, he is not tempted or corrupted. Sam is able to become a leader, which is achieved only because of the journey he undertakes and difficulties he undergoes.

Sam's journey is completed when he is able to start a new life regardless all the evil events he experiences. *The Lord of the Rings* ends with the description of Sam's family: "*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,' he said.*" (Tolkien 2005, p. 1031). Throughout the story, Frodo is given more importance as he is carrying the Ring to Mount Doom for its destruction. However, the end of the book shows that it is not Frodo, but Sam who is more important. Sam is also rewarded with a happy life after the return. Frodo is not able to live in The Shire, he is haunted by all the horrible events he underwent, while Sam is exact opposite to Frodo.

## 2.2 *Frodo's journey*

Frodo's and Sam's journeys are very alike. As Frodo and Sam become close friends during their quests; moreover, they share the same journey. Therefore, there is a high possibility that these two journeys will be similar; however, there is one important difference and it is the personality of each of the characters, which might influence the individual journeys.

Frodo's journey starts with Bilbo's disappearance. The fact that Bilbo is leaving the Shire makes Frodo his heir and he also inherits Bilbo's ring. Bilbo is able to leave the Ring only with Gandalf's help, because the ring represents a great temptress to Bilbo's allurements. Frodo's call to adventure is represented by the Ring itself. Gandalf finds out the truth about the Ring and reveals it to Frodo; moreover, he also explains the importance of not getting the Ring. The refusal of the call is present at the very beginning in his journey, when Frodo says: "*I do really wish to destroy it!*" cried Frodo. "*Or, well, to have it destroyed. I am not made for perilous quests. I wish I had never seen the ring! Why did it come to me? Why was I chosen?*" (Tolkien 2005, p. 61). But after the former refusal, Frodo is willing to undergo the quest in order to destroy the Ring. The supernatural help comes also with the encountering the elves, which is also described in Sam's journey.

Crossing the first threshold is also similar to Sam's experience, but the difference lies in the fact that Frodo is tempted to put the ring on, as he believes that the Ring ensures the protection from the black riders. "*A sudden unreasoning fear of discovery laid hold of Frodo, and he thought of his Ring. He hardly dared to breathe, and yet the desire to get it out of his pocket became so strong that he began slowly to move his hand. He felt that he had only to slip it on, and then he*

would be safe.” (Tolkien 2005, p. 75). Belly of Whale might also be compared to the Rivendell and the council of Elrond that is held there; the only difference is Frodo being invited to this council. Seeing the importance of destroying the Ring and the agitation that the Ring of the power causes, Frodo willingly offers himself to be the ring bearer. Frodo says to council, *“I will take the Ring”* (Tolkien 2005, p. 270). The bravery of Frodo is rewarded by the companion of peoples who later become close friends, and together they start a great journey with the purpose of destroying the Ring.

Initiation for Frodo’s journey is more complicated compared to Sam. Both sub-stages, the road of trials and the woman as temptress, might be understood as the ring itself. Frodo is failing from the very beginning of his journey, he uses the ring sometimes because he believes that it might help him, sometimes it is just a coincidence, and sometimes it is just an enormous temptation and he is not able to withstand such pressure of not using the ring. As well as Sam, Frodo also receives a gift from Galadriel (who also represents the goddess). Galadriel says:

*“‘And for you, Ring-bearer, ’ she said, turning to Frodo. ‘I come to you last who are not last in my thoughts. For you I have prepared this. ’ She held up a small crystal phial: it glittered as she moved it, and rays of white light sprang from her hand. ‘In this phial, ’ she said, ‘is caught the light of Eärendeil’s star, set amid the waters of my fountain. It will shine still brighter when night is about you. May it be a light to you in dark places, when all other lights go out. Remember Galadriel and her Mirror! ’”* (Tolkien 2005, p. 376).

Applying Campbell’s theory (2004), the atonement with the father is missing in Frodo’s journey, since Sam, his loyal companion and Gollum does not represent Campbell’s (2004) meaning of “the father”, as Frodo does not encounter many people during the breaking of the fellowship. The ultimate boon is a part in the story where Frodo fails; despite this fact, the goal is achieved, and the Ring is destroyed. Frodo achieves the goal by an unwilling scarification - the loss of his finger. It might seem that the fact that Gollum steps too far is just a coincidence. But when Frodo starts to think about all that happens, he remembers Gandalf’s words: *“But do you remember Gandalf’s words: Even Gollum may have something yet to do? But for him, Sam, I could not have destroyed the Ring. The Quest would have been in vain, even at the bitter end.”* (Tolkien 2005, p. 947). The quote also indicates that there are no things as coincidences in the story and that everything and everyone, concerning Gollum, has its important role in the story.

On one hand, Frodo wishes to return to the Shire. On the other hand, he is missing something. It is Sam’s merit that they are leaving Rivendell, because Sam reminds Frodo that he would like to return, even though Rivendell is a place that offers everything he is able to imagine. From Frodo’s answer, it is obvious that he does not wish to return to the Shire, nor is he wishing to stay at Rivendell: *“‘Yes, something of everything, Sam, expect the Sea, ’ Frodo had answered; and he repeated it now to himself: ‘Except the Sea.’”* (Tolkien 2005, p. 986). After the return, Frodo is not able to become comfortable with the past events in his life and current situation. Therefore, he leaves to visit Bilbo to Rivendell, at least this is what he says to Sam. But Frodo does not leave

the Shire just to visit Bilbo in Rivendell, he leaves the Shire in order to depart for Grey Havens. And this departure allows Frodo “freedom to live”. It is assumed that Frodo starts to live for the present moment; he stops being overwhelmed by the nightmare of the Ring.

Concerning Campbell’s theory (2004), Frodo’s journey can be compared to Sam’s journey, as some of the sub-stages are either missing or are in different order, but all three main stages can be applied to Frodo’s journey. Tolkien connects “the road of trials” with “woman as temptress” which is both present in the Ring. Regarding the difference between Sam’s and Frodo’s journey the most important thing is that Frodo fails in the most important part of the story, which is the destroying of the Ring. Frodo is unable to withstand small temptations of using the Ring which results in his inability to destroy the Ring. On the other hand, there is Sam, who withstands the temptations of the Ring, which strengthens his personality. As the result, Sam is able to return the Ring to Frodo.

## **Conclusion**

The analysis of the two characters Frodo and Sam shows that Campbell’s theory (2004) can be applied to their journeys only partially. The reason is that the three main stages are present in both journeys, yet some of the sub-stages are either missing or are in the different order. Even though some of the sub-stages of Campbell’s theory (2004) are missing, both journeys can be understood as archetypal journeys as the three main stages are kept. The analysis of two characters in *The Lord of the Rings*, shows that Tolkien (2005) considers the departure as one of the key stages in hero’s journey. Departure is present in both Frodo’s and Sam’s journeys and without leaving the familiar setting and accepting the call of the adventure the Ring would not be destroyed. The other two stages, the initiation and the return, are also important but departure is inevitable. Nevertheless, when the two characters accept the burden of the quest it also implies that they would not give up; moreover, they would do everything that is in their power to accomplish the goal of their journey.

Tolkien (2005) also shows that it is important for hero to undergo the three main stages, but he also shows that in order to become the hero character does not have to undergo all the sub-stages if the main purpose of each of the main stages is observed (which in Campbell’s (2004) case is departure, fulfilling the quest, and return). The sub-stages might be also dependent on the author’s culture and his imagination, such as the figures of gods who do not have to be a part of every mythology. It does not mean that the two journeys cannot be understood as archetypes and *The Lord of the Rings* (Tolkien) can be understood as a great example of archetypal journeys. The analysis of the two journeys shows that the archetypal parts are present in both Frodo’s and Sam’s journeys. Even though it might be seemed that analyzed journeys can be understood as archetypes, further analysis is needed. But since the current study is limited further analysis and comparison to different theories other than J. Campbell’s will be done in the future.

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