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Celtic mythology in modernist literature: “The Crock of Gold”
(Master’s Thesis)

Keltská mytologie v modernistické literatuře: “Hrnc zláta”
(Diplomová práce)

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Prohlášení:

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Podpis:

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Introduction

Mythology constructs a substantial part of the cultural code of every nation, but besides that, it is the source of the archetypes which are rooted in the people's collective unconscious. The archetypes due to their universal nature maintain modes of behavior in some way which is unnoticeable for the consciousness of a person. Therefore, it is important to study how mythology hides the programs, which affect minds from different continents in a similar way.

Campbell in his book *A Hero With A Thousand Faces*, first published in 1949, has shown the development of different mythological heroes (e.g. Hercules, Krishna etc.) according to a set of stages. The unity of these stages construct the Hero's Journey, an archetypical quest divided into a number of phases, where each of them is supposed to take the hero closer to his transformation. This thesis is an attempt to shed light on suitability, functioning and implications of the mythological archetype of a journey in the traditional and post-modern representation of mythology. I also intend to show how some of stages get omitted and what meaning is hidden behind this. The hypothesis is that Celtic manifestation of personal development in the form of an archetypal journey differs from the modern one. In addition, a part of the hypothesis is that the reasons for the absence of some of the important stages of the Hero's Journey are buried in the cultural and historical changes in the country.

The chief objective of this master's thesis is to apply Joseph Campbell's theory of a Hero's Journey on two novels published during the Irish Literary Revival: *Cuchulain of Muirthemne*, shaped by Lady Gregory, and *The Crock of Gold*, written by James Stephens.

I have chosen the saga *Cuchulain of Muirthemne* as a literary work of ancient mythology mainly due to the reputation of Lady Gregory. She was an active participant of the Irish Literary Revival and is known to be in great relationship with W. B. Yeats, who governed the movement for some time. Moreover, they were considered to be the mother and the father of the Revival. The participants of the Irish Renaissance were interested in restoration of the cultural identity via their literary contributions, which were deeply rooted in pagan mythology. However, *Cuchulain of Muirthemne* is not a mere novel,

which was inspired by the glorious warrior. Lady Gregory conducted a great research on the original stories, she collected and translated them to publish as a unified saga about Cuchulain. As Lady Gregory's aim was to make the most authentic version of this legend, *Cuchulain of Muirthemne* could be considered as an excellent example of the ancient mythology.

The second work for my analysis is *The Crock of Gold* by J. Stephens. He was also an active forerunner of the Irish Literary revival and believed that his works could serve the aims of the movement. The main character of the novel is a contemporary druid, who during his adventures visited two ancient gods and at the end caused the awakening of all the pagan deities. I have chosen this book, because, in my opinion, *The Crock of Gold* is an excellent example of the modernist literature, since it was written by a devoted to the Irish Revival writer and because this novel is centered on the pagan mythology and questions its connection to the nowadays world.

In the theoretical part, there will be the presentation of the initial state of the original mythological and cultural heritage of Ireland and a discussion on how the conversion from paganism to Christianity affected it. Afterwards, I will discuss the Irish Literary Revival, which became a turning point in the national literature, since the participants of this movement focused mainly on the folklore of their country in order to restore the lost cultural identity. Furthermore, I will provide an overview of different approaches of a number of scholars to mythology as a genre, explain how C. G. Jung saw the concept of the archetype, and, finally, study Joseph Campbell's theory on mono-myth. Since this theory will be further used for the analyses of the selected literary works, I will discuss the core terminology and the stages which construct the Hero's Journey in detail.

In the practical part, before the analyses provided, there will always be an overview of a particular storyline of the characters under study. There will be full analyses of the characters' identification as heroes in accordance with Campbell's theory and their type identification in line with the hero classification of Donncha Kavanagh and Majella O'Leary. Consequently, with the focus on characters' actions and reactions, there will be conducted in-depth analyses on the stages of the Hero's Journey in their storylines. The principal target of this work is to conduct analyses over *Cuchulain of Muirthemne* and *The Crock of Gold* using Joseph Campbell's theory on the Journey archetype, but at the end

of my paper I will try to define the major differences in the Journeys and propose what could trigger their emergence.

1 Mythology in Ireland

Cuchulain of Muirthemne and *The Crock of Gold* became available for a general reader at the beginning of the twentieth century and each of them has their own peculiar relation to the Irish Literary Revival, the literary movement which is considered to be a renaissance of Irish talent, representatives of which mainly worked with the Irish folklore.

Cuchulain of Muirthemne is a complex of ancient legends about a renowned hero of semi-divine origin. A version of these legends was shaped and translated in 1902 by Lady Augusta Gregory, who collected them from the area around her home. As an Irish Literary Revival forerunner she was interested in reconstruction of the Irish cultural identity, and *Cuchulain of Muirthemne* is just one of her numerous works devoted to this higher aim.

The Crock of Gold, in turn, is a comic novel written by James Stephens ten years after Gregory's *Cuchulain of Muirthemne*, in 1912. It is fantasy, which incorporates topics of Irish national heritage, psychology of human relations, philosophical debates, storytelling, romance between a mortal and a god and etc. The characters range from the most mundane (farmer) to the highest of the divine (a Celtic and a Greek gods) and though the story's main character is not a representative of a magical world, his life is deeply interconnected with it.

These two literary works are rooted in mythology and traditions and that is why it is paramount for the further analyses to prepare a substantial theoretical base for understanding why the further discussed archetypes appear and behave differently in the stories under study. It turns out that historical, cultural and social aspects could be helpful in the process of decoding of Cuchulain's and the Philosopher's Journeys.

It is important to highlight that though both of the works were published during the period of the Irish Literary Revival, *Cuchulain of Muirthemne* is a collection of stories, which in fact originated many centuries ago. Hence, Lady Augusta Gregory was only triggered by the movement to collect the tales, in order to preserve them, while *The Crock of Gold* is an actual product of this period.

Therefore, in Chapter One I will trace the historical context of emergence of Irish mythology and present the Irish Literary Revival.

As it is crucial to study what place mythology occupied in the daily life of the Irish I will expose the peculiarities of the of pagan society construct, especially the functions of Druids, as the representatives of the closest to knowledge of magic and divine.

Secondly, I will present the trajectory of the development of Irish literacy, which would explain how the way of legend transmission transformed from oral to written and most importantly, what caused it and what drastic changes it brought.

Finally, I will speak about the emergence of the Irish Literary Revival and what kind of contribution its participants tried to bring with their works towards the formation of the national identity.

1.1 Prehistory of Ireland

“The existence of the myth and history is interdependent, since one fertilises the other.”¹

The oldest traces of human presence in Ireland were found in 1928, human bones in a cave from the Mesolithic period indicate that Ireland was already inhabited before 9000 BC. However the chances of these people surviving the last cold spell of the Ice Age (7000 BC) is very small; there is a documentation of the first considerable human habitation in the second half of the seventh millennium BC.

In the middle of the Stone Age there occurred the first communities of the Mesolithic people. There is no direct proof of the religious or linguistic culture of this period; the newcomers were hunter-gatherers, and though they preferred to stay by the seashore, the sea voyage they undertook was in simple crafts.

The Bronze Age started before 2000 BC with a new migration wave of the Beaker people coming to Ireland. O’Brien believes that due to the arrival of the skilled in metal-using community, the copper metallurgy appeared in Ireland

¹ Peter Munz, “History and Myth,” *The Philosophical Quarterly*, no. 22 (1956): 1.

already on an advanced level.²

There is no recorded date of when the Celts got from Europe to Ireland but by the 500 BC the island seemed to have become entirely Celtic. Their emergence epitomizes the beginning of the Iron Age.

By the 4th century AD there were five major kingdoms, which were governed by one or two families, moreover, there were at least one hundred fifty smaller kingdoms grouped within the principal ones. The country was under no central control, as there was only tribal kings, who were in charge and who “depended upon their personal qualities for authority.”³ The autonomous tribal chiefs and kings were united only once under the high king, Brian Boru, already in the 11th century AD; for the rest of the time they were dominant in their own areas.⁴

The classes of the society were clearly differentiated in a hierarchical way: the slaves (*mug*), the freemen (*cele*), and the aristocrats. The slaves were either the criminals or those unfortunate captured in wars. The freemen were, basically, the foundation of the Early Irish society. This class consisted of twenty-seven subdivisions, including such professions as tradesmen, merchants, farmers and etc.⁵ The aristocrats, or the intelligentsia (*aesdána*), included the king, druids, warriors, historians, jurists, bards, skilled craftsmen and all other professions, which needed thorough training or education.⁶

1.2 Druidism

The religion of the pagan Irish, Druidism,⁷ was based on the principles of the after-life, the immortality of a human soul and its transfer to another body after death. More than four hundred gods comprised the Celtic pantheon, one hundred

²Ranelagh, J. O’Beirne, *A Short History of Ireland* (Cambridge: Cambridge University Press, 1999), 5.

³O’Beirne 1999, 11-12.

⁴O’Beirne, *A Short History of Ireland*, 7-9.

⁵O’Beirne, *A Short History of Ireland*, 11-13.

⁶Chadwick, *The Celts*, 116.

⁷Patrick W. Joyce, *A Concise Pistory of Ireland*, (New York : Longmans, Green, and Co., 1903), 35.

of which were worshipped widely across the country and the rest were tribal or local deities.⁸ The Roman poet Lucan mentioned the three main authentic Celtic gods without an attempt of presenting them in terms of the Roman gods: Teutatatis, “father of the tribe,” the main tribal deity, Taranis, “thunder,” the sky-god and, allegedly, an underworld god (Dis Pater), and Esus, patron of the travellers and traders, god of crafts and art.⁹ Besides that, nature and its elements were also a considerable part of the Celtic Belief system, for instance, earth was worshipped as a mother, provider and defender, while rivers, trees and animals had their own divine representation.

Druids played an important role both in the social and spiritual life of the Celts, since they were teachers of the following generations and the repository of the ancient secrets.¹⁰ The process of teaching could take up to twenty years and was carried by means of poetry, i.e. orally transmitted, thus the power of memorizing was highly valued. The druids, or the seers, who were also capable of teaching, conducted their classes on planes and incorporated into their programs such subjects as the stars and their movement, the nature and the majesty of the earth, the power of the omnipotent gods, and others, which answered on questions of natural and moral philosophy.¹¹

The druids in pagan Ireland were physicians, poets, historians and judges, but most importantly, they had reputation of great magicians, and in old Irish writing they figure principally in this function.

People believed that they ruled the natural phenomena, foresaw the future, talked to the animals and elements of nature, could produce madness to make person an idiot.¹² During the battles, these incantations of insanity were considered to be the most frightening spells. Other than that, the druids could send upon the whole army of the enemy an enervating spell or prepare a potion, which could cure the wounded combatants. Even in some of the historical romances, the outcome of the battles was determined more by the magical powers of the druids than by the courage of the warriors.

⁸O'Beirne, *A Short History of Ireland*, 10.

⁹Chadwick, *The Celts*, 148.

¹⁰O'Beirne, *A Short History of Ireland*, 9.

¹¹Chadwick, *The Celts*, 51.

¹²Joyce, *A Concise History of Ireland*, 36.

Druids were the intermediaries with the world of supernatural, for instance, they were able to communicate with the fairies and other representatives of the invisible world for good or evil.¹³

1.3 The Conversion and its Consequences

The earliest written recordings of the native gods come not from the pagan period, but from the early Christian Ireland. The arrival of Christianity led to dramatic consequences in Irish society on every level. Paganism and its rituals were about to get discontinued. The Christian religion inherently is a religion of the Book, thus it triggered the spread of text writing via the Roman alphabet.¹⁴ Ireland had never been a part of the Roman empire, therefore the establishment of Latin literacy meant the expansion of the empire for the first time beyond its borders.¹⁵

Christianity was present in Ireland from the early 400s, but it is hard to pinpoint when one religion superseded the other, and only during the 500s did the church hierarchy get legal status of a privileged order and with it - Latin education. Though the occasionally growing marginalized manifestations of paganism took place up until the turn of the 800s, in the mid to late fifth century the public worship of the pagan pantheon by the aristocratic society had already come to an end. By the beginning of the 600s the conversion of Irish society on the level of hierarchy and institution took place. Everything known in the contemporary world about Irish divinities comes down to the readers from the works composed a long time after the introduction of Christianity, and most presumably has been filtered through its prism. Therefore, the image of the Irish gods on the pages of the survived mythological material is a product of the devout and intellectually

¹³Patrick W. Joyce, *A Smaller Social History of the Ancient Ireland*, (London, New York, and Bombay: Longmans, Green, & Co., 1906),

<https://www.libraryireland.com/SocialHistoryAncientIreland/II-V-1.php>.

¹⁴Mark Williams, *Ireland's Immortals: A History of the Gods of Irish Myth* (Princeton: Princeton University Press, 2016), 3.

¹⁵Tomás Ó Cathasaigh, "Secular literature in Irish: prose tales," in *The Cambridge History of Irish Literature*, ed. Margaret Kelleher, Philip O'Leary (Cambridge: Cambridge University Press, 2006), 10.

sophisticated foreign culture, in other words, at the time of the very first appearance in the writings the pagan gods had already been divorced from the original cult.¹⁶

The earliest known texts in Latin in Ireland are *Confession* and *The Letter to the Soldiers of Coroticus*, composed by a Christian missionary, St. Patrick. Though the works were composed in a ninth century Book of Armagh, St. Patrick lived in the fifth century. He was born in a privileged family in Roman Britain and being a teenager got enslaved by the Irish raiders. As Christianity was majorly present in Ireland among the British slaves at those times, during his six years of captivity he came to love God and, led by a vision, he eventually escaped to the motherland, where he became a cleric. The second vision brought him back to Ireland to spread the gospel and, as Palladius in 431, to become a missionary. Later St. Patrick was revered as the national apostle and his figure got incorporated into legends.¹⁷

Patrick's work *Confession* is an essential source for the takeover conversion to Christianity caused. It amounts to a powerful spiritual autobiography. The work reveals a hundred of *tuatha*, kingdoms with differently dense population. Patrick mentions *et immunda*, "idols and unclean things," but according to Jacqueline Borsje the right meaning is "apparition," which refers to supernatural entities. After Patrick there is nothing that alludes to native deities up until the end of the seventh century. Mark Williams claims that in order to bridge this gap in recordings about the destiny of the originally worshipped deities the readers should try to find the parallels within the similar societies, where the customs of variable offerings to divinities and animal sacrifices, which were universal among the pre-Christian nations, were gradually given up or prohibited.

In the terms of low life expectancy, the following consequences of the loss of the rituals would be the peoples' oblivion. The ritual sites would not have been only closed and deserted, but according to Edel Bhreathnach, even consecrated with the ceremonies of the new religion, for instance, the wells and springs, previously used as the spots for pagan rites during the conversion period became transformed into the sites of baptism conducted by missionaries.

¹⁶Williams, *Ireland's Immortals*, 3.

¹⁷Cathasaigh, "Secular literature in Irish: prose tales," 11.

The changes also took place on the social level. The status of the churchmen raised, while the authority of the druids was drained through “the law-tracts and penitentials for this process of social demotion,” for example, stipulations of the seventh century led to the loss of their rank and privileges as members of high-status professions.¹⁸

1.4 Literacy in Ireland

Scholars have considered literacy in Ireland as a consequence of the successful conversion, but Ireland possessed some degree of literacy earlier than the fifth century, since there already existed the oldest record of Irish in the form of the inscriptions incised in stone with ogham script.¹⁹

Celtic people, instead of working on their literacy skills, paid great attention to the improvement of the advanced oral techniques, since it was the principal vehicle for self-expression and transmission of the ancient Irish lore. First of all, the literate people of those times undertook a serious memory training, which made them proficient in that aspect. Secondly, in order to succeed in it, they had to put the subject matter in an artificial (poetic) form, so they could keep the legend off the deterioration and preserve it for the further generations.²⁰ The pre-Christian native Irish oral tradition was under the leadership of the order of poets, the filids. They were in charge of the whole intellectual life of the country and for its dissemination they used, firstly, rhythmical prose, then prose and verse. As the chief aim was to narrate the major deeds of the kings, lords and noblemen of Ireland, filids’ training was long and strict.²¹

Later the role of a filid as a “purveyor of praise and blame” remained, but there appeared a significant degree of overlap with the clerics. Filid had various regulations on his private life (for instance, sexual life with wife), he was supposed to be innocent of libel, theft and anything else of unlawful nature. The poet’s conduct in some way was under the control of the church. Formally, kings,

¹⁸Williams, *Ireland’s Immortals*, 14.

¹⁹Cathasaigh, “Secular literature in Irish: prose tales,” 9.

²⁰Chadwick, *The Celts*, 48.

²¹Chadwick, *The Celts*, 267.

nobles or the church could become a patron of a filid. Formally, this profession was assumed to be self-regulating in accordance with the final evaluation of the king, but from the practical standpoint, filids became subject to clerical pervasive influence.²²

Ireland had been Christian for several centuries by the time Irish mythology got written down. It is chronologically divided into four cycles, Mythological or Cycle of the invasions, Ulster, Fenian or Ossianic cycle, and Historical. None of the manuscripts composed earlier than the end of the eleventh century survived due to the methodology of the text transmission, which was a creative process for the monks, including the expansion and contraction of the story, its reshaping and reduction of the matter, which partially was due to the indigenous oral tradition and partially due to the ecclesiastical provenance.²³ The written version of the legendary sagas did not banish the belief in traditions or magic, but it definitely changed the emphasis. It reduced the power of the gods, who stopped being all-powerful and eventually became just a legend of the ancient race. Gods, known as *aes síde* (sing. síd, ‘supernatural folk’) or *Tuatha Dé Danann* (‘the tribes of the goddess Danu’), were not worshipped and served by sacrifice anymore. The filids started to take them as a spirit folk of the past, humans, who improved their skills of magic and who once in the old heathen times ruled the country, but lost it after the defeat to the Gaels. After all, the tales were changed and became related only as tales, since they had lost all of their religious relevance.²⁴

1.5 Irish Literary Revival

Benedict Anderson in his book *Imagined Communities* (2006) argues that ideology of nationhood is the principal concern for countries which are on their way to build historical, social and cultural identity. The expansion of print culture and the dawn of capitalism in the nineteenth century triggered the rise of

²²Ó Cathasaigh, “Secular literature in Irish: prose tales,” 20.

²³Ó Cathasaigh, “Secular literature in Irish: prose tales,” 24.

²⁴Chadwick, *The Celts*, 268.

national consciousness, what for the colonized countries could be troublesome due to the unavoidable penetration of the imperialist culture into the local one. The loss of the country's self becomes the reason for the cultural revival, which is aimed on freeing the national identity from the foreign exposure. At the beginning of the twentieth century, the Irish Literary Revival became the key to turning the game around.²⁵

According to Anderson, the local printing press makes the dissemination of national literature easier, what has a huge importance for the process of formation of a cohesive and shared national understanding. This is how the Renaissance of Irish talent took place.

Irish books from the very beginning were governed by the London printing press. There was only one press – Dublin University Press and it was shaped under the management of king's printer. It lost its supremacy only in 1690, which led to gaining of autonomy in the country. The 18th century was a period of the increase in population, thus the growth in demands for literacy, widespread of educational institutions and expansion of print production took place. Under those circumstances, the 19th century became the time when small presses appeared in the provinces all around Ireland and this newly obtained independence over printing practices uncontroversibly affected the fate of the Irish book.²⁶ The emerged availability and circulation of the printed word caused the knowledge to become accessible to the masses as “an integral part of the public sphere.”²⁷ Print “reflected the political and social trends of early modern Ireland”²⁸ and took the form of communal sharing, i.e. groups of people in rural communities met in order to read and discuss together the new materials, establishing by that connection between the oral tradition of knowledge transmission and the print culture.²⁹

The Cuala Press was founded by the siblings Elizabeth and William Butler Yeats in 1902 with the chief aim of creating a successful platform for the

²⁵Emma Ross, “The Celtic Twilight: Folklore and the Irish Literary Revival,” *The Journal of Publishing Culture* Vol. 2, (May 2014): 1-15, 2.

²⁶Ross, “The Celtic Twilight...,” 4.

²⁷James Murphy, *The Oxford History of the Irish Book, Volume 4: The Irish Book in England 1800-1891* (Oxford: Oxford University Press, 2011), 12.

²⁸Murphy, *The Oxford History of the Irish Book...*, 17.

²⁹Ross, “The Celtic Twilight...,” 4.

Renaissance writers, ensuring that “every letter of type was set up for the glory of Ireland.”³⁰ This platform was supposed to provide the artists with a direct channel to Irish audience without the dependent and toxic pressure of British publishers, who could grant wide distribution, but “showed little interest in young Irish authors.”³¹

W. B. Yeats is presumed to be the father of Irish Literary Renaissance due to two principal reasons. First of all, he was heavily involved in the press and while his performance of an editor he literally refused to publish materials “which failed to contribute to the Celtic Revival.”³² Secondly, he contributed greatly to the literary heritage of Ireland during the process of pursuing an idea to form national narrative.³³ It manifests the most in his vision of the beloved motherland in his works as of “an epic Ireland of ancient myth and legend, and in the folk and fairy.”³⁴

Whilst Yeats is proclaimed to be the father of the Revival, Lady Gregory obtained the status of the mother of folklore. She devoted her life to preserving of Gaelic culture by translating numerous legends she had found, so she could save it before it went extinct with the locals. Lady Gregory was profoundly supported by Yeats, who believed that she masterly captured “the ancient heart of Ireland.”³⁵ Her folk translations constructed the basis of Irish Revival followers and contemporaries, and, after all, she “ensured the tales of peasantry remain alive today.”³⁶

James Stephens was another contributor to the Literary Irish Revival. He was friends with W. B. Yeats, J. Joyce and G. Russell (AE). In his works, he was developing in two different directions: on the one hand, he was interested in a realistic depiction of Ireland as it was done in his first novel, *The Charwoman's*

³⁰Ernest C Marriner, “Fifty years of the Cuala Press” *Colby Quarterly* 3, no. 11 (August 1953): 171-183, https://digitalcommons.colby.edu/cgi/viewcontent.cgi?referer=https://www.google.com/&https_redir=1&article=1336&context=cq.

³¹Jacqueline Genet, Sylvie Mikowski and Fabienne Garcier, *The Book in Ireland* (Newcastle: Cambridge Scholars Press, 2006), 32.

³²Ross, “The Celtic Twilight...,” 6.

³³Ross, “The Celtic Twilight...,” 7.

³⁴Ross, “The Celtic Twilight...,” 8.

³⁵William Butler Yeats, “The Celtic Twilight” in *Mythologies* (London: Macmillan & Co, 1962), 7.

³⁶Ross, “The Celtic Twilight...,” 10.

Daughter, but on the other hand, he followed the tradition of Yeats and Lady Gregory. Thus, he incorporated legends into his stories, and well-known example of such work is *Deirdre*, for which in 1924 he received the Tailteann Festival medal.³⁷

Being a young writer Stephens found himself drawn into the operation of non-political movement, the Irish Literary Revival. He felt sympathy with the objectives of the father of the Renaissance, William Butler Yeats.

Yeats, Stephens, his mentor AE, and many other Irish writers were members of the Theosophical Society, which conducted discussion over Eastern philosophy and the occult. Stephens was fascinated by the prospect that acknowledgement and understanding of the past may help in “predicting a new, “purer” future,” within which the meaningless material world of Dublin of the late nineteenth century will be replaced by “an ethereal purification of the mind and soul.”³⁸

At the end of the nineteenth century AE once wrote to Yeats that “the gods” had returned to Ireland and “a new Avatar” was about to appear.”³⁹ Stephens never forgot AE’s prophecy and brought the ancient Celtic gods back in his book *The Crock of Gold*.

2 The Hero’s Journey and Mythology

The principal objective of the second theoretical chapter of this work is to shed light on Joseph Campbell’s theory on existence of the Hero’s journey, but before that it is fundamentally important to outline the diversity of perspectives of other scholars on the issue of what mythology is as a genre. Joseph Campbell built his theory based upon the existing ones and was a loyal follower of Jung, whose theories of the archetypes are considered as his main and the most important contribution to the field of myth theory. Joseph Campbell paid his respect to Carl Jung in the introduction to the *Portable Jung*, saying that he was a great psychiatrist and an outstanding philosopher, whose findings in

³⁷Patricia McFate, *The Writings of James Stephens* (London: The Macmillan Press, 1979), 1.

³⁸McFate, *The Writings of James Stephens*, 11.

³⁹McFate, *The Writings of James Stephens*, 11.

comparative mythology, psychology of religion and alchemy “inspired and augmented” the researches of many theorists.⁴⁰ Both Campbell and Jung agree that human psyche goes far beyond its current culture and time. A knowledge of Jung’s theory can help to understand clearly Campbell’s study on mono-myth, i. e. the Hero’s Journey, which evolved from it.

2.1 Mythology as a genre

Mythology has served as an indispensable part of the development of every civilization all around the globe. In the modern world, the concept of myth is interpreted as a fairy tale, invention or fiction. However, it is crucial to remember that its role in primitive societies was totally different: myth was closely related to religion, and was taken as some genuine, real event, sacred tradition. Moreover, it served as an example to follow. Its role for human development is enormous as it was a tool for people to discover interconnectedness in the happenings around them. John Campbell in his book *A Hero With A Thousand Faces*, claims that myths have been flourishing since the ancient times and „they have been the living inspiration “of whatever else appeared in a man’s life.⁴¹ A long time before it was put into words, a belief system already existed in pre-historic cave paintings, tombs, engravings in stone and shrines.

Myth, being a complex concept, has been interpreted by many scholars in diverse ways. It is worth saying that representatives of various schools distinguish different characteristics of it. Scholars Maria Leach and Jerome Fried define myth as a narration of specific events happening some time ago, which explains the system of religious beliefs, cosmological and supernatural traditions of a nation, and describes its cultural peculiarities, gods, and heroes. Myths shed light on the establishment of the world, creation of all living beings and find the answers for the mysteries of nature, for instance, why bats are blind or how the

⁴⁰Carl G. Jung, Joseph Campbell, *The Portable Jung* (New York: Penguin Books, 1976), vii.

⁴¹Joseph Campbell, *The Hero with a Thousand Faces* (Princeton, N.J.: Princeton University Press, 2004), 3.

constellation of Orion appears in the sky.⁴²

Max Muller was one of the leading theoreticians of myth in the first half of the 20th century. He held myth as the essential means via which earlier people could communicate, and which left numerous traces within more-developed modern languages. In order to understand the myth and to interpret it rationally, a person must get non-mythical concepts by consistently un-riddling the mythical objects.⁴³

Ernst Cassirer, another philosopher of the 20th century, was an advocate of philosophical idealism, and in his work *Sprache und Mythos* (1925) he criticizes Muller for an unreflective realism about the objects of myth. He comes to disagree with taking objects of any sort as autonomous of their representation, and, respectively, with the constraint of rational interpretation. Cassirer argues that Muller's point of view makes everything created by a human just an imitation, which is extremely far from the original. Thereby, whatever gone through the rationalization is a subject to „outrageous distortion, the same departure from objective reality and the immediate data of experience.”⁴⁴

Cassirer sees myth as a reflection of subject's reality, consequently, the focus of its study should not be the content itself or any logical sense, measured by “something extraneous which is supposed to be reproduced in them,” but it is supposed to take these forms as a criterion for their inner meaning. Myth is not just a copy of reality, it has a spiritual sacred form and it is led by the unpredictable law of generation.⁴⁵ Hence, the mythic symbol builds up its own new world.

The psychiatrist Carl Jung believed that myth plays a crucial role in the human psyche, which is in charge of regulation procedure of the chaotic reality. The psyche is “a reflection of the world and a man.” Since the world cannot be processed systematically by a man, he has to settle for less and create a segment of the world with an individual system according to his interests. This private segment of the world is an illusion, made in order to bring more understanding

⁴²Maria Leach, Jerome Fried, *Standard Dictionary of Folklore, Mythology, and Legend* (Harper & Row Publishers, 1984), 778.

⁴³Anthony K. Jensen, "Ernst Cassirer," Internet Encyclopedia of Philosophy, Accessed February 5, 2019. <https://www.iep.utm.edu/cassirer>.

⁴⁴Anthony K. Jensen, "Ernst Cassirer."

⁴⁵Anthony K. Jensen, "Ernst Cassirer."

and the feeling of safety, but a limited creature, i.e. human, cannot recognize the unlimited one, the universe.⁴⁶

Myth's authorship has always generated considerable interest among the scholars. Francis Bacon, for instance, in 1607 in his book *The Wisdom of the Ancients* questions the presence of specific author of a work and expresses his belief that myths are of collective or folk art, they are "as things received and embraced in earlier ages."⁴⁷ Moreover, though there is some difference in the narration of authors of nearly the same ages, the obvious similarity is also present. This is logically caused by the philosophers having the same source of similarity from the ancient tradition, whilst the embellishment of the story was dependent on their perception of it. This is the reason, why Bacon esteems fables not as fictional stories of the earlier ages, but as sacred artefacts, an allegorical form of the expression of philosophical truths.⁴⁸

For the further analyses in Chapters 4 and 5 I will use the theory presented by Joseph Campbell. He believed that the main reason of the presence of the similarities in the myths of all times and from all of the cultures lays in the unity of our subconscious and that myth is a construct of archetypes, which transmit a specific way of thinking. This partially reflects the majority of the presented points of view in this Chapter.

2.2 Psyche and Mythology

Carl Jung, the founder of analytical psychology, believed that a person does not come into the world with zero knowledge awaiting for a stimuli from the surroundings in order to obtain its patterns and forms, but he comes already with the pre-formed structure, which affects his perception of the surroundings throughout his life.

Jung was a practicing psychiatrist and besides that, he was also considered

⁴⁶Carl Gustav Jung, ed. by Joseph Campbell, *The Portable Jung* (Penguin Classics, 1992), 23-24.

⁴⁷Francis Bacon, *Bacon's Essays*, (Boston: Little, Brown and Company, 1884), 320, https://archive.org/stream/baconsessayswisd00bacoiala/baconsessayswisd00bacoiala_djvu.txt.

⁴⁸Bacon, *Bacon's Essays*, 321.

as an expert in the field of mythological and religious symbology. While studying mythologies and religions of different nations, he realized that the majority of them had the same structures and symbols. Moreover, he found out that they also emerged in the minds of his patients, in their fantasies and dreams, who were affected by schizophrenia. Jung came to a conclusion that these were the archetypes, “functional dispositions,” which underpinned human’s innate tendency of producing resembling or equal psychic structures shared by everybody.⁴⁹

One of Jung’s students, Erich Neuman, in order to explain the term archetype, proposed an analogy with organs. Thus, as we are born with a body with a complex structure of organs, similarly, the mind of a person is a ready-made system of psychic organs. These psychic organs are archetypes and they function without the awareness of the person himself, the same way as the physical organs do. Most importantly, healthy mind is like a healthy body, its well-being is totally dependent on the proper functioning of its organs.⁵⁰

Jung describes a certain genetic potential, which belongs to a child from birth. Thanks to this potential, a person gets the ability to choose and “program” his life (choice of partners, moral standards, ethical norms and values, as well as any other rituals that affect the relationship between the world and man).⁵¹ These parts of life are considered as common to all people, and that is why they constitute archetypes as an attempt to recognize certain forms of behavior. An essential part is to distinguish the individual components of a person’s life from the archetype itself, since it binds a whole culture or society: “It is not a personal bias, archetypes create myths, religious nations and epochs of history.”⁵²

Jung claimed that myth is a psychic phenomenon, which reveals “the nature of the soul.” To put it differently, his unconscious psyche has an irresistible longing for processing all outer experiences into “inner, psychic events.” For instance, when a primitive man saw a sunset and a sunrise, he had two

⁴⁹Michael Palmer, *Freud and Jung on Religion* (London: Routledge, 1997), 99.

⁵⁰Carl Gustav Jung, “The Psychology of the Child-Archetype,” *Essays on a Science of Mythology* (Princeton: Princeton University Press, 1969), 102.

⁵¹Adam Adamski, “Archetypes and the Collective Unconscious of Carl G. Jung in the Light of Quantum Psychology,” *NeuroQuantology* 9, no. 3 (September 2011): 564, https://vk.com/doc112371493_512332339?hash=ba7bcd36931587572&dl=43bab1cb72c81547c8.

⁵²Carl Gustav Jung, *Man and His Symbols* (New York: Dell Pub. Co., 1964), 80.

procedures taking place in his head at the same time: the external obvious explanation of a psychic happening, and the internal, where this route would represent the fate of a hero or of a god. In other words, his knowledge of nature is kind of the language and outer form of an unconscious psychic process. Various mythologized acts of nature are “symbolic expressions of the inner, unconscious drama of the psyche,” which becomes available to the man’s conscious due to the procedure of projection. This is reflected in such processes of nature as change of the seasons, phases of the waxing and waning moon, droughts and floods etc.⁵³ Psyche, in essence, is not an exclusive product of an individual’s experience, but it includes also transpersonal components shared by all people, which Jung calls archetypes. He proposes that it is them, that affect human’s thinking and behavior.

2.3 The Hero’s Journey

2.3.1 Joseph Campbell and his works

Joseph Campbell was born on the 26th of March, 1904, in New York and died on the 30th of October in 1987 in Honolulu. While being a student he read several major legends about King Arthur and found them similar to Native American motifs and themes which he remembered from the stories he read in his childhood. Already as an adult, he studied the literary classics of Hinduism and Buddhism and the theories of renowned psychologists Carl Jung and Sigmund Freud.⁵⁴

Comparative studies of mythology conducted by Joseph Campbell brought important evidence of Jung’s understanding of the archetype concept, and they are an important addition and support for Jung’s clinical research. Of the particular interest in this respect is Campbell’s cross-cultural study of the archetypal motive of the Hero’s Journey, which he called the “mono-myth” because of the universal and ubiquitous character which goes beyond the

⁵³Carl Gustav Jung, *The Collected Works of C.G. Jung: Volume 9: The Archetypes of the Collective Unconscious* (Princeton University Press, 1969), 6.

⁵⁴“About Joseph Campbell,” Joseph Campbell Foundation, <https://www.jcf.org/about-joseph-campbell/>.

historical, geographical and religious boundaries. He first shared this theory in 1949 in his book *The Hero with a Thousand Faces*, where he showed how it manifests itself in various contexts, including the shamanic crisis of initiation, the experience of transition rituals, the mysteries of death and rebirth, psychosis or spiritual crises etc.

The major archetypal concept is the concept of the hero, which is a separate mono-myth construct. Its structure is entirely devoted to the hero's wanderings, his travels and transformations. The idea of a hero is rooted in the human desire to see more in him-/herself than he/she is. The formation of the character is based on overcoming his capabilities and the desire to obtain superhuman experience. Jung shows such an unattainable ideal in the context of the cultural heritage of people; the hero in this system plays the role of a "superman" due to an irresistible urge to fight his shadow fears, difficulties and horrors of life.⁵⁵ According to Campbell, mythology itself reflects the reality with its hardness and the hardness of the Creator. Thus, the transformation of the hero is an outcome of his constant struggle with the terrible circumstances he has to face.⁵⁶

Campbell's works were written after the Second World War and his aim was to affect and improve "human mutual understanding." Therefore, he mainly focused on the similarities of the mythologies in order to prove how essentially all people are the same. The core point is that the similarities in the myths and fairytales speak of the main feature of our subconscious; namely, that the minds of different peoples are extremely alike one another.⁵⁷

2.3.2 Functions of mythology

Joseph Campbell, a psychoanalyst and a post-trauma specialist, says that, based on experience in practice, a human soul, exposed to drama and stress, longs for stories, and while the bravery and courage could be called as the

⁵⁵Carl G. Jung, *The Symbols of Transformation* (Princeton, N.J.: Princeton University Press, 1967), 268.

⁵⁶Campbell, *The Hero with A Thousand Faces*, 42.

⁵⁷Campbell, *The Hero with a Thousand Faces*, xxii.

muscles of the spiritual power, which makes a person united and whole, stories could be called as the bones of this body.⁵⁸This empowers and moves forward the episodes of the life myth, since the communication between souls is through teaching, and teaching is the main function of myths.

Mythology's regulatory function was expressed in the way, how it managed all aspects of life of the primitive society, where myth was akin to science, since it satisfied the urge for explanations and knowledge in general. It also contained instructions on social life, ideological beliefs, spirituality and rituals, science and art. One of the aims was to denote the value system and eliminate or make less critical the stress evoked by the social injustice, natural phenomena etc.

Campbell identifies four major functions of myth: mystical, cosmological, sociological, and pedagogical.⁵⁹

The mystical function is performed when a person gets enthralled, facing the universe or something unexplainable. Anything which relates the mind to the mystery of the existence of something far from ordinary, which creates awe and fill the person with the feeling of sacredness, like communication with God and other deities, alien abductions, sci-fi stories etc. The aim of these stories is to explain humans' mortality. They help to honor the dynamism of life, its insurmountable nature of volatility in order to accept the world where only that meaning remains which we bring to it. Besides that, it also connects the conscious and the unconscious presented through our preconditioned existence.⁶⁰

The cosmological function of myth enables a man to transmit the image of the cosmos. It also helps to explain how space and time are organized, the creation of all living beings and their evolution, the location and interconnection of hell and heaven. Nowadays, mythology has lost this function, because people had chosen to base their judgment on scientific proofs, not on archaic religious texts. It is important to say that myth was the very first method of processing the world around, but afterwards came the rational and logical. Although, even within a new epoch, aspects of mythology have remained in the cultural codes

⁵⁸Campbell, *The Hero with A Thousand Faces*, xxxi.

⁵⁹Joseph Campbell & Bill Moyers, *The Power of Myth* (New York: Anchor, 2011), 50.

⁶⁰Joseph Campbell, *Creative Mythology* (New York: Penguin, 1991), 609.

of nations, in their religious systems and ideologies.⁶¹

The sociological function of the myth focuses on the validation and management of the designated order⁶² and the feeling of belonging to a certain community. Myths, which perform this function, are vital tools for managing the moral conduct by establishing cultural background. As a whole, it assists in differentiation of the human, non-human and inhuman behavior. Sociological/Cultural myth should be in accordance with the natural order of the world as much as with the social one, since human beings are part of nature itself and all its parts are interrelated. For example, the central figure of any mythological system is God, and He is “a personification of a motivating power or value system,” which works in a human life and in the universe, it is the reconciliation of personal power and of the nature.⁶³

The most significant among the four denoted functions for J. Campbell is pedagogical. This one is the core of the mystical, cosmological and sociological ones. Within this aspect of mythology, stories support the individual with “the centering and harmonization.”⁶⁴ The major themes are those, which encourage the search for the life answers, understanding of who we are and our own narratives by using symbols, more specifically, topics under discussion are mortality and immortality, love and hatred, knowledge and ignorance, friendship and loneliness, motherhood and fatherhood etc. Pedagogical myths have very understandable and obvious difference between good and bad, what shapes a pattern of thought evolution, in order to live meaningfully and consciously. These behavioral models are adjusted to the rules and peculiarities of a specific social group, furthermore, they have rituals and guidance through the main milestone of human’s life. For Campbell pedagogical function is based on processing the experience of the ancestors and leads to self-reflection and truth seeking within oneself in line with morals.⁶⁵

⁶¹Campbell, *Creative Mythology*, 611.

⁶²Campbell, *Creative Mythology*, 621.

⁶³Campbell & Moyers, *The Power of Myth*, 40.

⁶⁴Campbell, *Creative Mythology*, 623.

⁶⁵Campbell & Moyers, *The Power of Myth*, 50.

2.3.3 Explaining the theory of the Mono-myth

The pattern of the Journey, discussed in *The Hero with A Thousand Faces*, is cyclical, since, it is a quest, within which the hero leaves home, faces numerous challenges and comes back. There are three major sections in Campbell's theory: Departure, Initiation and Return. The journey starts with the Departure phase, when the hero leaves the "world of common day into a region of supernatural wonder." Afterwards, the hero must face a series of obstacles and challenges within the phase of Initiation. After the success with the trials, the final section begins, the Return, where the hero gets on his way back home with the "power to bestow the boons on his fellow men."⁶⁶ Each of these sections additionally is divided into five or six stages. Campbell acknowledges that the scale of phases he presented are not obligatory for all of the myths, sometimes the episodes can be in different order or the single element can get repeated several times.

2.3.3.1 The Hero

The core of the Campbell's model of mono-myth is a hero, hence, it is crucial for us to define it.

The mono-myth hero is a character of exceptional gifts. He can be either honored by his people or disdained and unrecognized. At the setting of the story the world of the hero and he himself may suffer from a symbolical deficiency, which could be expressed in fairy-tales as a lack of some specific thing (ex. golden ring), or in apocalyptic vision as physical and spiritual life of the planet being jeopardized. Usually, the aim of a fairy-tale hero is to attain a microcosmic triumph, whereas for the myth hero - a world-historical, macrocosmic triumph.

Campbell believes that the hero is the one, who tries or succeeds in doing "something beyond the normal range of achievement and experience," he devoted and sacrificed himself to do something more important than his life,

⁶⁶Campbell, *The Hero with a Thousand Faces*, 28.

bigger than him.⁶⁷The trials, the hero has to go through, are “designed to see to it, that the intending hero should be really a hero.” He must prove by deeds that he/she is able to overcome the dangers, has enough courage, capacity and knowledge to match for the tasks.⁶⁸The difference between the ordinary people and the hero is that the usual person is content and proud of himself not participating in the adventure; he prefers to stay within the boundaries of “known.”⁶⁹

The ultimate trial is in devoting and losing oneself to some higher end, which is attained only in case when a hero ignores his self-preservation instincts, since only fulfilling this criterion can lead to “a truly heroic transformation of consciousness.” This transformation is achieved either by instructive and enlightening revelations or by the challenges of the quest.⁷⁰

The term hero can be applied not only to ultimate heroes, but also towards those who are presumed to be more questionable. Ultimate hero does no harm towards the society in general, he is more of a protector (ex. Frodo from *The Lord of the Rings*), whilst the dubious hero can be simultaneously a hero only for his community and a frightening psycho for those, who are out of it (ex. Napoleon, Hitler). Therefore, it is not the objective aftermath of the “utility ratio” of hero’s actions, on the contrary, it is more of an estimation of the character’s heroism to do anything in sake of his own people, even though the idea for which he sacrificed himself seems to be unworthy of respect or understanding. This judgment is incapable of destroying “the intrinsic heroism of the deed performed.”⁷¹

2.3.3.2 The phases of the Hero’s Journey: Departure, Initiation and Return

The Departure phase consists of several stages. ‘The Call to Adventure’ is the first one, the typical myth of the Hero’s Journey begins when the

⁶⁷Campbell & Moyers, *The Power of Myth*, 156.

⁶⁸Campbell & Moyers, *The Power of Myth*, 159.

⁶⁹Campbell, *The Hero with a Thousand Faces*, 71.

⁷⁰Campbell & Moyers, *The Power of Myth*, 160.

⁷¹Campbell & Moyers, *The Power of Myth*, 159-162.

protagonist's usual daily life getting suddenly interrupted by the invasion of the elements that are magical in nature and belong to other levels of reality. This intervention could be in the form of a threat to the hero's peace/ the peace of his community or it could be just an occasional for him event. In any of these cases, it triggers the awakening of the hero. A herald, being a "preliminary manifestation of the powers that are breaking into play," passes to the hero the call to adventure, which implies an invitation to a journey to a fairytale-like world. The announcer of the adventure is often a dark, beastly or judged evil by the world figure, representing "instinctual fecundity within ourselves, or ... the unknown."⁷²

The hero either agrees to go at once, or refuses the call, what is expressed in the non-obligatory second stage the 'Refusal of the Call,' which eventually usually still leads to the agreement to answer the call. Refusal converts the quest into its negative, since "the subject loses the power of significant affirmative action and becomes a victim to be saved." As a result, his blossoming world changes into a wasteland of dry stones, and he perceps his life as meaningless.⁷³

At the third stage called the 'Supernatural Aid' the hero receives from a helper advice or a magical item to go through the journey. This figure "represents the benign, protecting power of destiny." The story in general must be a reassurance that the peace of Paradise is not lost. It supports the present, stands both in the future and in the past, and though the challenges of the threshold passages will certainly happen, the protective power is constantly present and appears at the right moment in the form of "ageless guardians."⁷⁴ The helper can also function as a guide and direct the hero to a further stage called 'Crossing the First Threshold.' Within it, the hero on his way to the mystical unknown has to deal with the forces trying to bring him down "at the entrance to the zone of magnified power."⁷⁵

The final stage, 'The Belly of the Whale,' is the episode, where the hero's loss to the forces leads him to his death or crucial defeat. The motif of a hero dying and resurrecting from the dead symbolizes rebirth. This motif is very

⁷²Campbell, *The Hero with a Thousand Faces*, 47.

⁷³Campbell, *The Hero with a Thousand Faces*, 54.

⁷⁴Campbell, *The Hero with a Thousand Faces*, 66.

⁷⁵Campbell, *The Hero with a Thousand Faces*, 71.

common in the stories all around the world. The Departure ends, when the hero emerges from “the belly of the whale” to continue the Journey.⁷⁶

The phase of the Initiation consists of six stages. At ‘The Road of Trials’ the hero deals with numerous difficulties and tasks using given by the helper advice or a magical item. Besides that, he can get acquainted with the helper’s agents. Success at the final challenge, the ‘supreme ordeal,’ is followed by a reward realized in the form of something material, like elixir, sacred marriage, or another type of apotheosis.

The second stage, ‘The Meeting with the Goddess,’ implies that the ‘The Goddess’ is the incarnation of the promise of perfection; the soul’s assurance, that at the conclusion of its exile in a world of organized inadequacies,”⁷⁷ the “mystical marriage” with the “Goddess” happens “after all the barriers and ogres have been overcome.”⁷⁸ The main difference in whether the main hero is a man or a woman lays in the balance of powers, since the marriage for a male hero represents his total mastery of life, whilst for a female one it represents the submissive state of being mastered.⁷⁹

The third stage is ‘Woman as the Temptress,’ and in contrast to ‘The Meeting with the Goddess’ it implies that a hero is under the risk of losing his path and leaving the quest unfinished.⁸⁰

The next stage, ‘Atonement with the Father’ brings the win of the hero over the father figure and overtaking his place or earning his trust and respect.

The stage ‘Apotheosis’ is an episode with hero’s transformation into a divine being. As the male hero learns to his female side and the female hero – to her masculine side, this is a process of becoming androgynous. Eventually this process makes the hero more than he or she was before. The hero gets to know that he himself is the answer he was searching for before he started his journey.⁸¹

The sixth phase in the Initiation is called ‘The Ultimate Boon.’ Here the hero is about to get the blessing of the gods or he has to steal what he desires and consequently escape.

⁷⁶Campbell, *The Hero with a Thousand Faces*, 83.

⁷⁷Campbell, *The Hero with a Thousand Faces*, 101.

⁷⁸Campbell, *The Hero with a Thousand Faces*, 100.

⁷⁹Campbell, *The Hero with a Thousand Faces*, 110.

⁸⁰Campbell, *The Hero with a Thousand Faces*, 111.

⁸¹Campbell, *The Hero with a Thousand Faces*, 149-150.

The final major phase also consists of six stages. The first one is the 'Refusal of the Return.' The hero must be on his way back home to share with his people the boon he received, however, some heroes may refuse to do so, though they still change their minds afterwards.

The stage 'The Magic Flight' is a part of a journey of those heroes, who caused hostility of the previous owner of the boon by stealing it, so their aim is to return home safely. In contrast, a hero, who acquired the boon fairly, in addition to that, gets the blessings and the good will of the gods, thus his way back is much easier.

The stage called the 'Rescue from Without' implies, that the hero may get help from the outside to return to his people.

The next stage is called 'The Crossing of the Return Threshold,' within which the hero deals with the trouble of explaining to his people the truths and experiences he obtained during his travels. He has to come up with a solution to a problem of integrating his new identity into the community, which did not change.

The fifth stage is called 'Master of the Two Worlds,' in this stage the hero proves that he has "freedom to pass back and forth across the world division"⁸² without contaminating the principles of both of the worlds, the ordinary and the magical ones. His talent of the master is in the skill of learning about one world by virtue of the other. The grand journey ends with a stage called 'Freedom to Live.' This stage is an image of a happy ending of the story, since it is a presentation of such gifts that the hero brings from the quest, as salvation, peace and prosperity.

⁸²Campbell, *The Hero with a Thousand Faces*, 110.

3 The Summaries of Cuchulain in Muirtheme and The Crock of Gold

3.1 The storyline of Cuchulain

Cuchulain of Muirthemne is one of the numerous versions of the Cuchulain's legend cycle, and, as it has been noted in Chapter 1.2.5, it was published under the name of Lady Augusta Gregory, who was an Irish dramatist, a folklorist and a theatre manager. She is remembered mainly for being an active participant of the Irish Literary Revival in the late 19th and early 20th century. *Cuchulain of Muirthemne*, 1902, was based on previous national oral and written legends about the lifespan of the well-known national hero, who lived, allegedly in the first century AD.

The earliest part of the Irish epic is the Uladian cycle, which was formed in the north of Ireland by the Ulad tribe (in the area now called Ulster). The central figure that unites the cycle is King Conchobar mac Nessa, whilst the main character is the king's nephew, Cuchulain. There is a number of tales dedicated to him, which, being placed in a specific order by Lady Gregory, make the legendary biography of this persona.

Cuchulain was an ancient Gaelic hero warrior, gifted with abnormal strength, speed and agility. His parents were the sister of the king and Irish god, Lugh. Already at the age of seven the boy left his home to join the Red Branch Knights, the young army of the King Conchobar. When he reached his palace at Emain Macha, he defeated one hundred and fifty boys, so that they would have come under his protection.

Originally, he was called Setanta, but this changed after he killed the watchdog of the blacksmith Culain and got called the Hound of Culain, Cuchulain, as he promised to take the place of the hound and to protect the blacksmith until he found a new one.

Later on, one day the Druid Cathbad was teaching the pupils and shared with them the prophecy that whoever took arms that day would get glory, but shorten his life. Cuchulain heard it and tricked his uncle into giving him the best arms so he could become the most glorious warrior of Ulster. Afterwards, he picked the finest chariot and tried to join Conall Cearnach, the Victorious, the chief champion of the young men of all Ireland, at the watchers' ford. When Conall

refused his help, Cuchulain went solely to kill Nechtan's sons who earlier in boasting had killed as many Ulstermen, as there were living in Ulster at that moment.

When Cuchulain was growing out of his boyhood at Emain Macha, all the women of Ulster started to fall in love with him. Thus, the men of Ulster took the counsel together about the situation, and settled, that he needed to get married. The most fitting candidate was Emer, the daughter of Forgall Manach. Forgall was against their marriage, so he sent Cuchulain to the legendary woman warrior, Scathach, hoping that he would have never come back. However, the hero managed the entry tests and went through the training. Meanwhile, Scathach was attacked by Aoife, the queen of local tribes. Cuchulain joined the battle and killed Aoife's best warriors and fooled her, so she lost her attention and got defeated. The conditions to spare her alive were to stop attacking Scathach and to conceive a child from him, what she eventually did.

Though Cuchulain managed to succeed in the training with Scathach, Emer's father, still did not want to let his daughter marry the warrior. Therefore, he prepared the palace for a defense from the hero, during which several men were killed. The three brothers of Emer survived, while Forgall died making the leap from the wall of the court to escape from Cuchulain. Afterwards, the hero picked up Emer, her foster-sister and their two loads of gold and silver and took the road to Emain Macha. By the time they reached the city, Cuchulain had killed the aunt of Emer and more than a hundred warriors, who went after them to bring her back.

Time after Bricriu of the Bitter Tongue once made a great feast for Conchobar and for the chief men of Ulster. He built a great house for that, but none of the men wanted to come due to them being sure, that Bricriu planned to set them to a quarrel. Subsequently, they were blackmailed and the men of Ulster had to participate in the feast. On their way to the place of the celebration Bricriu provoked the three strongest warriors, including Cuchulain, so each of them decided that he deserved the Champion's Portion, what later led to rivalry and forced contest in several phases not only among the warriors, but also among their wives. Besides the battles with the shadows, a giant and a huge worm, Laegaire, Conall and Cuchulain had to agree to kill the magician Uath in exchange of their own lives, which he was to take the day after that. At the end,

it was only Cuchulain, who managed to go through all of the trials and who got the Portion, and it was Emer, who obtained the status of the queen over other women.

In the meantime Aoife could not forgive the betrayal of Cuchulain, when he left her to marry Emer, and seven years later she incited their common son to go to Ireland and get into the fight with the best warrior, his father, so he would get killed by his parent's hand.

Besides Aoife, Cuchulain had made a good share of enemies during his life and other adventures. The most vengeful of them were Maeve, Lugaid, son of Curoi, whom he had killed at his own house in Munster, and the three daughters of Calatin. All of them had their reasons for the revenge, for instance Curoi, who helped Cuchulain during the competition over the Champion's Portion, was killed by him, because his wife fell in love with Cuchulain and asked to take her from the court. Maeve, the powerful and vengeful queen of Connaught, could not forgive Cuchulain, because he did not support her in the battle over the biggest bull in Ireland. Calatin, in his turn, was murdered with all of his sons, when his wife was about to give birth to the three girls. Maeve was the one who sent daughters of Calatin to learn magic to set a payback for Cuchulain. Afterwards she gathered the rest of the hero's enemies to prepare the attack. Calatin's daughters performed an enchantment which created the illusion of a fight, which Cuchulain was eager to join. Everybody in the Emain Macha was aware of the fact, that if he had joined it without Connal, his foster-uncle, who was on his way to help, the hero would have get killed. Thus, all men and women of Ulster tried to hold and persuade him that it was a witchcraft, but, ultimately, he got tricked by one of Calatin's daughters and departed to fight with the army of Maeve by himself.

Before the actual battle, Cuchulain was weakened by the sisters in several ways, which were based on his predictable weakness of trying to protect his name and reputation. Eventually, the hero met his death alone on a pillar-stone, to which he tied himself, and in a while, Lugaid struck his head off.

When finally Conall arrived, he had to avenge his foster-son, so he brought to Emer heads of all of the ringleaders and reaffirmed, that overall he killed more than ten hundreds of people. Satisfied with the worthy revenge, Emer asked to get buried with her husband and died after saying farewell. All the people of

Ireland mourned them. But afterwards, Cuchulain was seen in his Druid chariot going through Emain Macha and singing the songs of the Sidh.

3.2 The storyline of the Philosopher

The Crock of Gold, 1912, written by the Irish author James Stephens, is a comic novel which discusses different philosophic topics and gender relations in the context of Irish folklore.

The Crock of Gold is a tale, told by a bemused story-teller who follows the characters on the way to their destiny. The protagonist of the tale is the Philosopher and he is married to the Thin Woman; they live together with another Philosopher and his wife, the Grey Woman. The story begins with the suicide of one of the philosophers and the subsequent death of his spouse. The protagonist and the Thin Woman stayed with the two kids, since, besides having their own child, they became foster-parents to the child of their friends.

Whilst the family tried to adjust to the new state of their lives, the Philosopher kept fulfilling his function in the society of a wise man and an advisor. One day the farmer Meehawl Mac Murrachu dropped by to ask for a recommendation on the topic of a lost washing-board. At the end of the Philosopher's rambling and confusing discourse on unsubstantial topics the farmer got the information about the thief. He found out that, the Leprecauns of Gortna Cloca Mora took it, because his cat ate their robin. Afterwards, he followed the directions of the Philosopher to the location of the Leprecauns' crock of gold and brought it home. As it was a community relic, this led to the Leprecauns kidnapping the children and blackmailing the Thin Woman to help them in getting the crock back. The Thin Woman was from the fairy lineage, so the forest people got scared of the possible consequences of the conflict and returned the children at the end of the day.

In order to revenge both of the offenders: the thief and his instigator, they did two things simultaneously: first of all, they went to the local police with a claim, that the Philosopher killed his two friends and buried them under the house, and secondly, they pointed the foreign god Pan at the daughter of

Meehawl Mac Murrachu, Caitilin.

Caitilin lived with her father in an isolated area, what caused her not being aware of her unprecedented beauty. By the time when the horned god reached the farmer's land, she had already got unsteady and confused, since an unformed thought was torturing her. Her state and shamelessness of Pan, were the reasons why she followed him willingly, leaving her family behind.

When Caitilin disappeared, Meehawl Mac Murrachu again visited the Philosopher, who promised him to get his daughter back. There was an issue to come, since Pan had power over all grown men. Therefore, the Philosopher sent his children, who, being instructed how to find Pan and what to say, still did not manage to persuade Caitilin to return back home.

Children's failure forced the Philosopher to undertake the assignment and to hit the road himself. After an unsuccessful negotiation over the concept of virtue in Pan's cave, the protagonist made his mind to ask the Celtic god of love, Angus Óg, for help.

At first, on his way to the Irish god he met a fat woman, who told him that he was no married man and that no thin woman could be good in marriage in general. At the end of their conversation, he kissed her in the eye and she left him offended. The second person he met was an old woman who constantly suffered from the stones in her shoes. The Philosopher offered her to ask for some food or a cup of tea at beautiful clean house they were passing by, but when the woman took a seat and started to play with a puppy, the owners of the house rudely forced her to leave. Heartbroken, she left the Philosopher and kept murmuring while going away about the life, she could never have. The final meeting was with the two men who argued to identify the worthiest of them to marry the lady they were with. All three of travellers were exhausted of fighting and the woman decided to marry the Philosopher, since he was the one, who had a lofty goal to find god. She did not bother about the fact that he was married and neither did she ask for his consent. The Philosopher escaped at the very first convenient moment, and after roaming about in the forest, stumbled into Angus Óg in the Caves of the Sleepers of Erin.

After this meeting, Angus Óg went to the Pan's cave and offered Caitilin to join him. They talked over the question of what were the greatest things in the world: Hunger for Pan, Common Sense for Meehawl Mac Murrachu, Divine

Imagination for Angus Óg and Happiness for Caitilin. The Irish god then went on about the disharmony of Common Sense and Happiness when they are by themselves and confessed in his loneliness, thanks to the abuse of Thought and Emotion. Caitilin made a decision to follow him not because she understood him fully, but because she felt his desperate need in her.

Meanwhile, the Philosopher was on his way home, where he again had three significant encounters. At the beginning, he met a man with his sons and daughters and the father of the family received from the Philosopher the prophecy from Angus Óg. The message was that “the horses had trampled in their sleep and the sleepers had turned on their sides.”⁸³ Mac Cul did not understand it, but the words thrilled in his heart like music.

After they parted ways, the Philosopher met a girl, whom he tried to persuade that there was no reason for her to be sad from the unrequited love to a young man, since it was only her pride, which tortured her, but not the feeling. The woman refused his advice. The moment she abandoned the hero, a man approached him. He was the unrequited love of the girl and the second person, to whom the Philosopher was to convey the prophecy. This time the prophecy read as follows: “the Grey of Macha had neighed in his sleep and the sword of Laeg clashed on the floor as he turned in his slumber.”⁸⁴ He likewise did not understand the meaning, but those words made his heart dance and sing.

The final encounter was with a twelve-years-old boy. The Philosopher and the boy talked about the differences between the old and young people and agreed on a conclusion, that older people do things being guided only by reason, while the young ones do not need it. The boy recognized the meaning of the prophecy at once, when he heard that “a son would be born to Angus Óg and his wife, Caitilin, and that the sleepers of Erin had turned in their slumbers.”⁸⁵ He said that he would make a poem for the people of Erin, so they know that the Sleepers were coming.

When the Philosopher returned home after his adventures he was delighted to see his wife and kids, but their happiness of reunion did not last for long, since

⁸³James Stephens, *The Crock of Gold* (Project Gutenberg, 2009), chap. XIII, <https://www.gutenberg.org/files/1605/1605-h/1605-h.htm>.

⁸⁴Stephens, *The Crock of Gold*, chap. XIII.

⁸⁵Stephens, *The Crock of Gold*, chap. XIII.

several policemen arrived and arrested the man for a murder of the another Philosopher and wife. On the way to the police station, the officers of the law got lost in the woods and were attacked by the Leprecauns, so the Philosopher could escape.

Prior to this, Seumas and Bridgit were playing around and found the crock of Leprecauns gold. Being unaware of what and whose it was, they brought it back by chance directly to the Leprecauns' house, what made the forest people incredibly happy. They truly repented for what they did, so that is why they decided to help the Thin Woman to rescue the Philosopher in the forest.

Though he successfully fled, the Philosopher refused the offer of his wife to live together with the Leprecauns. Instead, he voluntarily returned to the police, because he believed that a man should obey the law. At the police office, no one believed that he killed two people, but still kept him in jail until the trial.

The Thin Woman, in her turn, could not let it happen, so she made her mind to ask Angus Óg for assistance in this issue.

Before she reached the god, the mother and the kids encountered the Three Absolutes: Absolute of Beauty, Strength and Ugliness. The Redeemer of Beauty told her that Beauty was Thought and it lived in the man's head, he offered her indifference towards passions, despair and shame. Strength implied Love, which located in the man's heart, so this Absolute offered her safety and peace. The last Absolute was of Generation and was placed at the man's loins. He was the Thin Woman's biggest craving, and he wanted to give her the wildest delights, which had been forgotten, since he was the master of everything, what was crude and riotous. The Thin Woman refused all of the offers and successfully reached hospitable Angus Óg and Caitilin, who agreed to help her.

The final chapter is devoted to the merry procession of the divine and semi-divine deities, whom Angus Óg and the Thin Woman organized in order to free, not just the Philosopher, but all the people of Ireland.

4. Hero identification

In this chapter, in the first place, I will establish the archetypal motifs in *Cuchulain in Muirtheme* and *The Crock of Gold*, applying the Wilfred L.

Guerin's classification. It will define the trajectory of plots and the heroes' development. Then I am going to use Campbell's criteria of a hero, which I have already defined in the chapter 2.2.3.1, to study the main characters of the selected works, Cuchulain and the Philosopher. After proving that they meet the requirements of being a hero according to Campbell, I will analyze them, using the classification on hero categorization of Donncha Kavanagh and Majella O'Leary, printed in "Myths, Stories, and Organizations: Premodern stories for our times." Thanks to this classification, I will identify their types and speak of their chief features and principal weaknesses. These will help afterwards to understand what triggered them to react in some specific way at various stages of their Journeys.

4.1 Archetypal motifs

Wilfred L. Guerin in his *Handbook of Critical Approaches* claims that there are three fundamental archetypal patterns: Creation, Immortality and Hero Archetypes. Within the Creation motif, which is present in every mythology, there are stories of how the world emerged from the chaos. The Immortality archetype is either focused on a "return to a paradise," a journey to a perfect state of things before the Fall, or on human's attempt to achieve immortality via submission to great Nature's eternal cycle, cycle of seasons in particular. The Hero Archetypes are the archetypes of redemption and transformation. The first one is the Quest, where the hero must undergo a series of challenging and almost impossible tasks to save the kingdom. The second one is the Initiation, which implies that the hero during his trip transfers from ignorance to acknowledgement, consciousness and responsibility. The final third archetype is the Sacrificial Scapegoat, which is centered on a hero, who must die to atone for the sins of his people.⁸⁶

Cuchulain of Muirthemne by Lady Gregory and *The Crock of Gold* by James Stephens incorporate two different archetypal motifs.

⁸⁶Wilfred L. Guerin, *A Handbook of Critical Approaches to Literature* (New York: Oxford University Press, 2005), 189-190.

The saga about Cuchulain is based on a Hero archetype of the Quest. The long journey of the hero starts from the birth, then goes to his first success in small battles, common recognition, his maturity and acquisition of a status of a country hero, as he wins in important struggles with unspeakably powerful and undefeatable enemies. Thus he successfully saves the kingdom, and, eventually, the journey ends with the death. This story and many other ancient Celtic stories represent the society in which the hero was glorified and venerated as a great protector and almost a martyr.

In turn, *The Crock of Gold* has archetypal motif of Initiation, where a hero usually undergoes a number of hard ordeals on his way to social and spiritual maturity. The Initiation, in general, consists of three phases: Separation, Transformation and Return.⁸⁷ The main character of *The Crock of Gold* is the Philosopher, an extremely intelligent man, who got several people and entities into trouble due to his indifference towards the law of balance between the worlds of humans and supernatural deities. Hence, he had to go on a journey to resolve the problematic situation he caused and on the road, thanks to all the people he met and all the experiences, he transformed and became a thoughtful, sensitive and loving person. Overall, his deeds and the deeds of his wife, the Thin Woman, triggered the revival of all the ancient native gods and divinities, who united to save the Irish Spirit and Intellect from the awful people of the Fomor.⁸⁸ This, within Guerin's categorization, implies that they saved the kingdom eventually and it is not only the Philosopher, who returned transformed, but the whole nation took part in it.

4.2 Application of Campbell's Hero criteria

Now that I have discussed how Campbell saw the concept of a "hero," I will give my reasons on why the main characters of the saga *Cuchulain in Muirtheme* and *The Crock of Gold* are heroes and what makes them as such.

In the first place, both Cuchulain and the Philosopher were honored by the

⁸⁷Guerin, *A Handbook of Critical Approaches to Literature*, 190.

⁸⁸Stephens, *The Crock of Gold*, chap. XIII.

locals in their microcosms. Cuchulain was recognized as special not only due to his divine origin, but also due to his multiple talents and his undeniable superiority in numerous fields. The Philosopher, in his turn, is considered to be the wisest man, so that people are used to address him on the issues they cannot solve by themselves.

The second criterion is the symbolical deficiency in the setting of the story. This one is hard to identify in the whole saga about Cuchulain, because the motif of his actions mainly was based on the principal: "I do it, because I can." Since his early childhood, as a nephew of the king, he was growing up in abundance of everything, what in combination with his semi-divine origin made him believe in his ultimate integrity. As time was passing, Cuchulain participated in the elimination of the Irish enemies, expressing his patriotism, however initially his motivation was still rooted in his feeling of invincibility. According to Campbell, he is more of a fairy-tale hero, since the aim he tried to pursue was to defeat only the local adversaries.

The symbolical deficiency, which is present in the *The Crock of Gold* is more obvious, since it is the loss of the Meehawl Mac Murrachu's washing board, which triggered the whole story. The initial goal of the Philosopher was to return the board, what led to subsequent complications of a bigger scale. Thus, starting as a fairy-tale hero who was trying to solve the problems in his microcosm he ended up with reaching macrocosmic triumph, since he caused a national revolution of returning to the original tradition.

Thirdly, whilst the heroes served the community, they eventually conducted the deeds that were beyond the "standard" achievements, which the others did not dare to try or failed to accomplish. For instance, Cuchulain managed to win the in three stages of the Ulster Championship.⁸⁹ There were two other warriors fighting for the public recognition to be the first warrior of the country, but they lacked courage, devotion and strength needed to succeed.

In *The Crock of Gold* the trio of a woman and two men, who met with the Philosopher on his way to Angus Óg, were extremely surprised, when he

⁸⁹Lady Gregory & William B. Yeats, *Cuchulain of Muirthemne*, Arr. and put into English by Lady Gregory (New York: Oxford University Press), ch. V., doc. 40 , <http://public-library.uk/ebooks/25/76.pdf>.

declared that he was on his way to meet the ancient god.⁹⁰ The woman, in particular, pressed the Philosopher to refuse from his mission, persuading him to follow her lead to have a ‘normal’ mundane life. The reason of this incident is that, according to the norms of the story reality, though people were aware of the presence of the fairy world, nobody could approach the ancient god, while the Philosopher proved this axiom wrong and eventually found Angus Óg. This shows the exclusivity of his deeds.⁹¹

Fourthly, the leading characters of the chosen stories in their own way ignore the chance of staying in the “safe zone,” put themselves under the risks and accept the following consequences. Cuchulain, by his warrior nature, mainly started or joined the battles without a second thought, but it was twice, when he neglected the self-preservation instincts consciously accepting the possible fatality of his actions. The first time happened during one of the challenges of the Ulster Championship when he agreed to cut the head of terrible Uath in exchange for his own life.⁹² The goal he was pursuing was to prove the community the strength of his word and his status of a great warrior.

The second example took place when he went alone against the army of Maeve, though the whole court tried to persuade him to wait for help in the face of his foster father, Conall. This situation differs crucially in the goals he adhered to. The principal reason why he could not wait for Conall was the hallucination of a dreadful battle, which was evoked by the daughters of Calatin. Cuchulain could not hide cowardly, when the Irish people were massacred, so he had to join the battle.

Therefore, Cuchulain successfully completed the transformation of consciousness, since he changed from a person who agreed to die only to glorify his name to a man who sacrificed himself for his people.

The Philosopher also went through a transformation of consciousness. At first, his motivation to help Meehawl Mac Murrachu to find his daughter was very similar to Cuchulain’s - to prove his reputation. However, the farther he went, the deeper changes happened in him: from a self-centered egoistic philosopher he becomes a listening man driven by a mission given by god. The

⁹⁰Stephens, *The Crock of Gold*, ch. XI.

⁹¹Stephens, *The Crock of Gold*, ch. XI.

⁹²Gregory & Yeats, *Cuchulain of Muirthemne*, ch. V, doc. 48.

critical moment was, when after the successful escape, he voluntarily returned to the police, though he had a chance to stay safe with Leprecauns and be sure that nobody could find him. By that, he paid his respect to the system and expressed his belief that its representatives could make the right decision: “An innocent man cannot be oppressed, for he is fortified by his mind and his heart cheers him. It is only on a guilty person that the rigor of punishment can fall, for he punishes himself. I have been arrested, the men of the law had me in their hands, and I will have to go back to them so that they may do whatever they have to do.”⁹³ Even though he was innocent and could fight for his freedom, he chose peace and agreed to risk his safety for an idea of justice.

The fifth criterion is about the questionable and doubtful nature of the hero in a story. Campbell believes that the evaluation of the hero's deeds, which objectively seems as totally “unheroic,” does not affect the status of a hero. It is important to notice that during the relatively short life Cuchulain managed to kill a huge amount of people. A vivid example of it could be an episode, when he kidnapped Emer from her father's house. Cuchulain attacked the palace and became the reason of Forgal's death, then besides the kidnapping of two women he also stole gold and silver from the court. After that on their way to Emain Macha he slaughtered Emer's aunt and more than a hundred of warriors who went after them to return Emer home.⁹⁴ However, all this does not damage his image of a hero for the community (and therefore the status of a hero according to Campbell) since, from their point of view, he was protecting the weak and killing the oppressor. Voltaire said that with the great power comes great responsibility, but Cuchulain, as the owner of limitless power, often used it to get what he wanted (e.g. women) without thinking about the sorrow he brought on the families of the deceased. The reason why at the end of the saga he got defeated so easily was that there were too many people, who lost members of their families and who were eager to get revenge at all costs.

The Philosopher's transformation during his journey, on the contrary, steadily and exponentially makes him more and more objectively likable character, who persistently tried to improve the mistake he made, and who

⁹³Stephens, *The Crock of Gold*, ch. XV.

⁹⁴Gregory & Yeats, *Cuchulain of Muirthemne*, ch. XIX, doc. 32.

submitted to the justice and the will of gods.

4.3 Application of Hero's classification

Campbell promotes the idea of the manifestation of the hero archetype in numerous stories of various origins, so he places all heroes into only one analytical category. Meanwhile, Kavanagh and O'Leary in their work in "The Legend of Cu Chulainn: Exploring Organization Theory's Heroic Odyssey" distinguish four different types of the hero archetype: The Celtic hero, The Romantic Hero, the Neo-romantic hero and the Postmodern anti-hero.⁹⁵ For the further analyses in the Chapter 5 it will be useful to understand the nature of the archetypes the characters under study present.

Campbell defined hero as the one, who must be with "strength, cleverness, and wisdom" and who must obtain extraordinary capacity to face and survive the obstacles on his way.⁹⁶ The term antihero identifies the opposite of that, it appeared on literary stage already in seventeenth- and eighteenth-century, but it was modern anti-heroism, which happened in the twentieth century as a reaction to the uncertainties of the citizens about their daily and traditional values.⁹⁷ In consonance with Kavanagh's and O'Leary's classification, Cuchulain is a Celtic hero, while the Philosopher is an Antihero with the traits of a Romantic one. This could be proven via the tool kit of the criteria presented by the scholars and the analysis of the books *Cuchulain of Muirthemne* and *The Crock of Gold*.

Firstly, the Celtic hero is a born hero what accords with the point of view that herohood cannot be achieved, since it must be predestined. There has always been a tendency to endow the specific type of heroes with extraordinary powers from the very moment of conception or the moment of birth.⁹⁸ Since in the Celtic

⁹⁵Donncha Kavanagh & Majella O'Leary, "The Legend of Cu Chulainn: Exploring Organisation Theory's Heroic Odyssey," *Myths, Stories, and Organizations: Premodern stories for our times*, no. 4 (Oxford University Press: Oxford, 2004) p. 116-130.

⁹⁶Campbell, *Creative Mythology*, 302.

⁹⁷Shadi Neimnech, "The Anti-Hero in Modernist Fiction: From Irony to Cultural Renewal." *Mosaic: An Interdisciplinary Critical Journal* 46, no. 4 (2013): 75-90. <http://www.jstor.org/stable/44030709>.

⁹⁸Campbell, *Creative Mythology*, 294.

world view there is a very vague boundary between human and superhuman, the leading characters have abnormal abilities. French philologist Dumézil claimed, that the Celts lived in a supernatural world, where opposition of human to divine did not exist and their worlds were entangled.⁹⁹

Cuchulain, in particular, is a child of a conjunction of Lugh, the God of Light, and a mortal woman Deichtire. His mother was a sister of Conchobar mac Nessa, legendary king of Ulster. She and her fifty maids were turned by Lugh into a flock of birds at the day of her wedding. They were found a year later at the day of her delivery. The nobles argued on who would be in charge of raising the boy and, eventually, agreed that the best of them would take part in this process. Thus, Cuchulain had not only a divine father, but he was also part of the noble family, where people understood the importance of the child of god and the best of warriors, philosophers and scholars were engaged in his education.¹⁰⁰

“”

For a Celtic hero it is crucial to be of a supernatural origin, therefore, the parents of the hero are significant; moreover, in the recordings even the appearance of the warriors of a lower magnitude included indication of their fathers: “Fergus son of Rogh... and Celthair son of Uithecar.”¹⁰¹ The antihero is the one without the background, a rootless character who is by himself.¹⁰² In comparison with Cuchulain, nothing is known about the origin of The Philosopher but the fact that he lived with his friend, when they met their future wives. The only family he had was the one he obtained years later in the persons of, at first, the second Philosopher, and then the Thin Woman and the kids.

Besides the fact that the Celtic hero is predetermined to become a legend he also may have superpowers or be multi-talented. Cuchulain was loved by numerous women of the kingdom for the excellence of his wisdom, his prudence and gift of sense, gift of calculating, sweetness of speech, beauty, strength etc. For instance, he surpassed all of the nobles in quickness and deftness,¹⁰³ when he was only four. Once he begged his mother to let him join the boy-troop in a

⁹⁹Kavanagh & O’Leary, “The Legend...,” 7.

¹⁰⁰Gregory & Yeats, *Cuchulain of Muirthemne*, ch. I, doc. 17-18.

¹⁰¹Gregory & Yeats, *Cuchulain of Muirthemne*, ch. I, 16.

¹⁰²Guerin, “A Handbook...,” 38.

¹⁰³Gregory & Yeats, *Cuchulain of Muirthemne*, ch. III, 23.

different city. He went there with a shield of lath, a toy-spear, a playing-club, and a ball and in order to make the trip more fun, he kept throwing his staff before him and managed to catch it before it fell on the ground.¹⁰⁴

The typical Romantic hero does not have several talents as the Celtic one, but he still is preordained for the great things. Thus, he usually has extraordinary qualities or charisma via which he strikes the world, in other words, he is a genius in some sphere.¹⁰⁵ The Philosopher was famous for his wisdom and immeasurable knowledge. For instance, his wife, who belonged to the divine family of Shee of Croghan Conghaile married him after he answered the “three questions, which nobody had ever been able to answer.”¹⁰⁶ Hence, the exceptional smartness proves the Philosopher to have this feature of a Romantic Hero. Extraordinary talent marks off the differentness and the deviance of the hero¹⁰⁷ what does not contradict with him being an anti-hero at the same time in the case of the Philosopher.

“In contrast to other heroes, the anti-hero is more of a celebrity rather than an achiever, an object of identification rather than a figure of awe, and a narcissist rather than a self-less campaigner.”¹⁰⁸ The anti-hero in majority of representations is ordinary and unattractive, what was not exactly the case of the Philosopher, since, though he was narcissistic and ego-centered, he was not just a celebrity. He fairly obtained the recognition as a distinguished bulwark of wisdom, what was the reason of why Meehawl Mac Murrachu sought help from him when the washing board of his wife and later his daughter disappeared. Even the Philosopher’s approach towards the man in the form of one way conversation did not repel the farmer. Moreover, he was very respectful and accepted the Philosopher’s behavior, since he agreed with the status of the hero.¹⁰⁹

Celtic hero is supposed to get initiated as a hero through the performance of the series of heroic deeds.¹¹⁰ Cuchulain acquired the status of the hero already by the age of six and one of the most vivid illustrations of this was his first fierce

¹⁰⁴Gregory & Yeats, *Cuchulain of Muirthemne*, ch. I., 17-18.

¹⁰⁵Kavanagh & O’Leary, “The Legend...,” 10.

¹⁰⁶Gregory & Yeats, *Cuchulain of Muirthemne*, ch. I, doc. 1.

¹⁰⁷Kavanagh & O’Leary, “The Legend...,” 11.

¹⁰⁸Kavanagh & O’Leary, “The Legend...,” 15.

¹⁰⁹Stephens, *The Crock of Gold*, ch. III.

¹¹⁰Kavanagh & O’Leary, “The Legend...,” 4

fightn with a ferocious guard hound of the smith Culain, who was eventually defeated. As we know, this was just the beginning of the numerous battles and victories.

Life of a Celtic hero is voluntarily short, but the hero himself is permanent due to his fame which he gets because of the memorable deeds in battles.¹¹¹ Cuchulain as a Celtic hero chose to shorten his life in exchange for the glory on the day when he, still being a child, heard Cathbad's prophecy and did everything, what was needed to remain in the annals of history.

Both the Celtic and the Romantic heroes are constantly on the move, they are driven by higher nature and are selfless. Both of them would try to help the weaker and take priority of fulfilling the mission higher than their own lives. The anti-hero, in his turn, may stay put at one place, he "is not seeking to reach a higher state of being and is certainly not interested in personal sacrifice."¹¹² The Philosopher at the beginning of the story was so much caught up in self-adoration process that he did not care even when his children got kidnapped by Leprecauns, as he "did not notice that they had been away at all."¹¹³ Moreover, in comparison with the life expectancy of a Celtic hero, who usually dies at a relatively young age due to his dedication and extreme bravery, the Philosopher was already an adult, who preferred to stay at home in safety. Even when Seumus and Bridgit returned home from Pan with the bad news, he still tried to avoid his journey and asked his wife to go.¹¹⁴ Thus, it could be presumed, that this line of behavior could be the reason of how he survived till his age what is very illustrative of his antiheroic image.

Though the Celtic hero has a superhuman form, he is still in possession of frailties. Firstly, he undergoes immense suffering, as a consequence of the confrontation of human relationship and the role of a great warrior he plays.¹¹⁵ An example of this could be the tragic story of Cuchulain's son, Connla, who got mistaken by him for an intruder and died by the hand of his father.¹¹⁶ Connla's death became one of the events that broke his invincibility and led

¹¹¹Kavanagh & O'Leary, "The Legend...", 4.

¹¹²Kavanagh & O'Leary, "The Legend...", 16.

¹¹³Stephens, *The Crock of Gold*, ch. VIII.

¹¹⁴Stephens, *The Crock of Gold*, ch. X.

¹¹⁵Kavanagh & O'Leary, "The Legend...", 6.

¹¹⁶Gregory & Yeats, *Cuchulain of Muirthemne*, ch. XVIII, doc. 148.

eventually to his transformation.

Second weakness of a Celtic hero is his excessive self-assurance interconnected with his total immunity to the fear of death. This combination makes his reactions and responses predictable, what results in getting outsmarted by the cunning enemies.¹¹⁷ Cuchulain had several major faults: he was too young, too beautiful, too daring¹¹⁸ and easily manipulated when it came to questioning of his status of the best warrior. For instance, at the feast of the poet Bricriu of the Evil Tongue Cuchulain, in spite of his renowned wisdom, followed Bricriu's provocation. The poet wanted to set the strongest Ulster men at variance, so he told each of them that they deserved the champion's portion,¹¹⁹ which practically meant public recognition. All in all, the desire to prove himself as the greatest warrior was so predictable that the enemies of Cuchulain could easily manipulate him.

Speaking of the frailties of the Philosopher, his function in the society was of a wise man who knew much more than anybody else would about the supernatural and the real worlds. He is a kind of an analogue of a druid but in a modern context, within which he is not qualified in multiple spheres, as druids were. Hence, it turned out, that he was not competent enough even at his position of an advisor, since he caused a chain reaction of problems by his recommendation to Meehawl Mac Murrachu.

The Philosopher was supposed to be a mediator between the two worlds. His major responsibility was to fight with the ignorance of people about the laws of common life with the fairies and to keep them from doing any harm to the magical society. However it was him, who broke the law of balance of the two worlds by telling Meehawl Mac Murrachu where to steal the crock of gold as a revenge for the taken washing board, though the Leprecauns had every right for it, since the farmer's cat killed their robin. He did that voluntarily, not being under the pressure or threat, though he knew how important it was for the Leprecauns, as it took the whole "community many thousands of years to amass" it.¹²⁰

¹¹⁷Kavanagh & O'Leary, "The Legend...", 6.

¹¹⁸Gregory & Yeats, *Cuchulain of Muirthemne*, ch. III, doc. 23.

¹¹⁹Gregory & Yeats, *Cuchulain of Muirthemne*, ch. V, doc. 48-49.

¹²⁰Stephens, *The Crock of Gold*, ch. IV.

To sum it up, the Celtic hero archetype implies significant limitations on the character's behavior and choices he makes. Cuchulain due to his origin, nobility and invincibility has to be ego-centered and starving for more proves of his status of the greatest warrior. Though he helps the community to get rid of the enemies, his prior motivation is reputation. This pattern breaks only at the end of the saga with his transformation and self-sacrifice.

The archetype of an antihero also influenced the Philosopher greatly, since in the beginning of the story he tended to use any opportunity to prove his intelligence superiority in the community, avoided any risks and responsibilities and ignored the risks to which his family was endangered. All this led to him breaking the simple law of balance between the deities and the people, what proves that he practically did not perform the function of the mediator between the two worlds properly which he believed he did.

5 Application of Hero's Journey model

Having discussed Campbell's main terminology in the Chapter 2.3.3.1, the stages of a mono-myth – in the Chapter 2.3.3.2 and the plots of the stories – in the Chapters 3.1 and 3.2, I am now going to analyze the Hero's Journeys conducted by the Philosopher and Cuchulain.

As it was mentioned earlier, Campbell does not claim that presence of all the enlisted stages is obligatory in the story. He believes that “many tales isolate and greatly enlarge upon one or two of the typical elements of the full cycle, others string a number of independent cycles into a single series.”¹²¹ In addition, not only various characters or episodes mix and get fused, but the whole “outlines of the stories are subject to damage and obscuration.”¹²² Thus, the core elements of Campbell's model must be in a story, or at least must be implied, while some phases are optional and could be left out, for example, ‘Refusal of the Call’ or ‘Atonement with the Father.’ This is the reason, why I decided to change the order of some of the stages in the practical analysis, so their sequence was chosen according to the development of the storylines of the selected

¹²¹Campbell, *The Hero with a Thousand Faces*, 228.

¹²²Campbell, *The Hero with a Thousand Faces*, 228.

characters.

5.1 Cuchulain's Hero's Journey

Cuchulain's legend, as I have already stated in the Chapter 4.1, has an archetypal motif of Quest, but it consists of numerous stories, which could be identified as sub-quests. If we speak of the whole saga, it is difficult to identify some of the stages of the Hero's Journey due to the big scale of events described in *Cuchulain in Muirtheme*. Hence, for this part of the thesis I have chosen the story called *The Championship of Ulster* because it is the most illustrative legend in terms of the substages of the Hero's Journey. However, the fragments of other legends were under study as well.

5.1.1 Departure

The 'Call to Adventure' is the first phase, where the hero-to-be gets sucked into the future quest. According to Campbell, the Journey starts with a routine life of the protagonist being intervened by the herald and his call. When Cuchulain was a child, he did not meet the herald Campbell described, who would trick him to join the warrior's quest and invite to start the Journey. On the contrary, as a Celtic hero he was predestined to take part in it by him being partially a god. Moreover, he amplified the drama, when he voluntarily followed the prophecy that gave him a great glory, but shortened his life. The archetype of a herald could be partially realized in Cathbad, since he shared that prophecy. On the other hand, it could be questioned, because by that time Cuchulain had already proved his exceptionality by killing the Culain's hound and defeating more than a hundred of trained boys. Cuchulain's immediate decision to be the illustrious warrior eliminated the further stage in Campbell's Journey, called 'The Refusal of the Call.' This impulsive reaction of deciding to start the adventure takes place in the majority of the legends.

Speaking of the chapter "Championship of Ulster" the phase 'Call to

Adventure' is more apparent. The herald is realized in the character of Bricriu, who totally coincides with the prototypical variant of this archetype, since he is an untrustworthy and jealous troublemaker, whom everybody in Ulster tried to avoid. In order to conduct the mischief he had planned, he built a new marvelous palace, so he could invite the king and the noblest people from his court. Though Conchobar did not want to take part in the celebration, since he knew that Bricriu had arranged something bad, he got scared of his threats and had to agree to come. The "call" to adventure Bricriu arranged was triggering the pride of Cuchulain, so he lured him and two other respected warriors into a rivalry over the Champion's portion, what was the beginning of the Hero's Journey.

'Refusal of the Call' is absent in Cuchulain's life quest, but it is present in the sub-quest of the participation in the Championship. After the three warriors claimed their right for the Champion's Portion they were to prove that they deserved it, but it was Cuchulain, who did not leave the Bricriu's palace at once. Instead, he decided to entertain the women of Ulster and he changed his mind only after Laeg, his chariot, gave an impulsive speech on the hero's cowardice, what always worked with him, and he, finally, answered the "call."

The phase 'Supernatural Aid' implies that the helper, who represents the protecting power of destiny, supports the hero. There were several episodes when Cuchulain received the advice or guidance from different characters, but he did not take them into consideration. For instance, when his mother tried to stop him, when he was a little boy, to travel alone to join Conchobar's training or when Scathah gave him sedative potion, so he did not join the battle with Aoife etc.

The last time the whole court of Conchobar tried to prevent the upcoming tragedy by stopping the hero from leaving the palace, since everybody knew that this battle was to be the last one for Cuchulain, if he took part in it. Besides the attempts of the people, the hero dealt with the numerous omens, the diversity of which impresses. There were a brooch falling on his foot, then the horses left him when he was arranging the chariot, next, it was his loyal friend, the horse called Grey Macha, who would not let him come closer and shed bloody tears, and, finally, the wine, Cuchulain's mother offered him, changed instantly into blood, when he tried to drink it. All this was ignored and put aside, and Cuchulain continued his quest, which ended with his death.

Thus, Cuchulain being overconfident in his strength and exceptionality constantly refused the protection from anybody or anything, that tried to save him by performing the function of a helper. In other words, the hero went through all of the challenges alone and relied only on himself, what creates a huge gap in the picture of world in the legend, since though there are forces, which try to cooperate with the hero he ignores them.

In the episode with the Champion's portion there was no helper as well, hence there was no stage of 'Supernatural Aid.'

The stage 'Crossing the First Threshold' usually entails that the hero encounters the monsters which try to stop him on the border between the worlds. Usually it is hard to identify such stages as 'Crossing the First Threshold' or 'Master of the Two Worlds' in the stories of the Celtic genre, since there is no distinction between the ordinary world and the magical world in the quest. The principal reason for it was that in such stories, and in *Cuchulain in Muirtheme* in particular, the boundaries become very vague and ambiguous. For instance, the Celts did not have distinct differentiation of the functions in the pantheon, which led to the "fluid division between gods." In the same way the human-inhuman boundary was extremely ambiguous, thus there are numerous characters, who are demi-gods with both god-like and human-like traits, which are present in both of the worlds.¹²³ Given the above, the worlds of supernatural and common are very diffused, since they are inhabited by the creatures of mixed origins.

Another specialty of the Celtic genre stories is in the invulnerability of the main character discussed in the Chapter 4.2, which follows him up until the moment of his mortal defeat. That is why the 'The Belly of the Whale' rarely happen in the sub-quests that Cuchulain undertook, since there cannot be any defeat at all and the hero must be invincible every time and only death can stop that.

Speaking of the final battle there could be a moment to call 'The Belly of the Whale,' but it did not eventually lead to rebirth of the hero, on the opposite, it led to his ultimate death. It happened when Cuchulain met the three daughters of Catalin on his way to the battlefield. They disguised themselves as three old women and tricked him using his shortcoming of preserving the good reputation

¹²³Kavanagh & O'Leary, "The Legend...", " 7.

by his name. Their curse weakened him well enough so he would not have strength to fight as he used to and win.

5.1.2 Initiation

Cuchulain's story does not follow Campbell's model in this stage likewise. The phases, which do take place are only 'The Road of Trials,' 'Apotheosis' and 'The Ultimate Boon.'

'The Road of Trials' demands the hero to undergo a series of trials, by managing which he proves to be worthy of 'The Ultimate Boon.' The majority of the stories about Cuchulain incorporate this stage, which he always tackled perfectly, except for a couple of last episodes. Before Cuchulain arrived to the place of the battle, he got weakened four times thanks to the fact that his enemies counted on two things: him not being able to change from the person who cared more about his reputation, than about his life and his desire to contribute to the battle, when the men of Ulster were under attack. In other words, it is his pride and forced patriotism, which caused the tragic ending of the saga.

Cuchulain's 'Apotheosis' is in his acceptance of death, which he successfully avoided and denied since his childhood. It is his recognition of his own mortality, which he had to acquire, in order to go through the transformation. 'The Ultimate Boon' is likewise reversed and it is manifested in the way how the people found out about the news of the death of the first warrior of the nation, the protector of Ireland.

Speaking of the Ulster Championship, in particular, the stage 'The Road of Trials' went successfully and Cuchulain was the leader in all the trials. For that, he had to deal with the wild giant cats, powerful witches, great warrior Ercol, attack of the magical creatures of Curoi and, finally, the death agreement with Ualth. Though his competitors did not agree with his victory at the first, he proved the whole Ulster, that he was the first warrior in the kingdom.

"We no longer desire and fear; we are what was desired and feared."¹²⁴Campbell's stage of 'Apotheosis' implies that transformation and

¹²⁴Campbell, *The Hero with a Thousand Faces*, 149.

vision of the Self happen with the hero. For Cuchulain it happens when he agreed for the last trial with Ualth, whom he was supposed to kill with a condition that the next day Ualth would come to kill him. By his decision to come on the next day and to put his head under the magic axe of Ualth he acknowledged death for the first time and proved to himself and to the others, that he was courageous enough to get the recognition of the people as the best warrior, what was 'The Ultimate Boon' he was longing for.

According to Campbell, the stage 'The Meeting with the Goddess' implies that the hero after overcoming all the barriers gets to "a mystical marriage of the triumphant hero-soul with the Queen Goddess."¹²⁵ 'The Goddess' for Cuchulain is Emer and their encounter took place in the beginning of his journey in the third chapter of the saga.

Cuchulain's popularity among women was so big, that the men of Ulster had to take counsel about finding a proper wife for the hero. Though the king Conchobar sent out nine men to find the woman, Cuchulain found Emer by himself. She was considered to be the worthiest of all, since "she had six gifts: beauty, voice, sweet speech, needlework, wisdom and chastity."¹²⁶ However, getting married to Emer was not so simple: he went through the training of Scathach, participated in her battle and defeated her main enemy, Aoife, and after arriving back to Emer he had to kill great amount of warriors. Campbell claimed that "the mystical marriage with the queen goddess of the world represents the hero's total mastery of life"¹²⁷ Therefore, Cuchulain's success in a set of trials, which he went through in order to get married to Emer, was his personal proof of the mastery of the warrior's life.

The stage 'Woman as the Temptress' is multiplied and occurs on Cuchulain's Journey several times in various periods of his life. The reason for that is that many women in Ulster were in love with Cuchulain and statistically it caused him a usually more trouble and even considerably weakened him. The most vivid example of that is how his only son had to die because of him choosing Emer over Aoife.

¹²⁵Joseph Campbell, *The Hero with a Thousand Faces*, 100.

¹²⁶Gregory & Yeats, *Cuchulain of Muirthemne*, ch. III, doc. 23.

¹²⁷Joseph Campbell, *The Hero with a Thousand Faces*, 111.

5.1.3 Return

The final stage is considered by Campbell to be of high significance, but it is not popular among the sub-quests Cuchulain took. Though he caused so much hostility to other people, who at some point owned the boon he was aiming at, the phase 'The Magic Flight' is usually absent in the hero's journey. The major reason of that is the nature of the Celtic hero, which obliges the character to be ready to take part in a battle to multiply the victories. Cuchulain preferred to fight back than to escape from the enemy. For instance, in the chapter "Courting of Emer" he kidnapped the maiden and fled to Emain Macha. However, on their way he had to kill a huge number of warriors, what was part of the trial which Emer gave him, so he would prove himself as a good match for her.

The stage called 'Rescue from Without' is manifested in the episodes, when the hero gets support from the outside. This stage is unusual for Cuchulain's story either. The reason for that could be again the image of an invulnerable and unquestionable Celtic hero. It did take place a couple of times, but, as well as it happened with the stage 'Supernatural Aid,' Cuchulain stubbornly either refused or ignored help in any of its forms.

The stage called 'The Crossing of the Return Threshold', within which the hero struggles to explain the new vision of the world to the members of his community, does not happen within Cuchulain's life. Due to the fact that with each of his successful phases 'The Road of Trials' and 'Apotheosis' he gets the total acceptance of his superiority, which evolves into the love and admiration of the people.

The journey ends with a phase called 'Freedom to Live.' The image of a 'happy ending' is significant, since it promises salvation, peace and prosperity to the hero and his community. The majority of the sub-quests have this phase at the end. It intensified the people's belief in the ultimate hero-savior, who would always be there to protect.

The Championship of Ulster finishes with this phase avoiding all of the rest from the stage Return.

The grand quest of Cuchulain ends tragically with his death, but the stage called 'Freedom to Live' gets manifested in two things: in the glorified memory

of his deeds and in his rebirth into a Sidh.

5.2 The Philosopher's Hero's Journey

5.2.1 Departure

The herald for the Philosopher is Meehawl Mac Murrachu, who approached him to ask for advice about the lost item. Meehawl Mac Murrachu is not a dark figure, he is just a usual farmer, who is aware of the fairies' existence, but not well enough to resolve the issue independently. However, him addressing The Philosopher about the washing board is not 'The Call to Adventure' yet, because it was not an actual life-changing intervention into Philosopher's daily life. On the contrary, it was a part of his routine to answer the questions of the locals. Moreover, neither was it a threat to the community, since the story took place in the world, where people and fairies lived together and indirectly interacted, according to an unofficial law. The law was broken when the farmer's cat killed the Leprecauns' robin. In the Chapter 4.3 I analyzed the Philosopher, according to the antihero criteria of Kavanagh and O'Leary, and concluded, that, by giving advice which led to the imbalance in both magical world and the world of people, he failed as a bulwark of wisdom. This failure became a vital discrepancy in his routine life. Therefore, 'The Call' started, when the farmer approached the wise man the second time with the news that his daughter disappeared. Only when the Philosopher realized, that it was a vengeful reaction on the stolen Leprecaun's crock of gold, he, though without admitting his guilt, had to take some action.

Resumé

The Philosopher promised to help, but he partially refused the 'The Call,' since instead of going to see Pan and Caitilin by himself, he sent his kids, Seumas and Bridgit. On the one hand, he had his reasons, since he believed that only kids were not getting enchanted by the god. This incident still showed that his self-preservative instincts were stronger than the desire to resolve the issue. Nevertheless, after them coming without the result, he tried to send the Thin Woman, whose refusal made him take it from there and visit Pan by himself and by that, finally, answer the 'The Call.'

The third stage called ‘Supernatural Aid’ is not much supernatural in *The Crock of Gold*, since in the Philosopher’s case it would be the bread the Thin woman baked for him. The reason, why this gesture is grand, is because there is an obvious disharmony in their relations. At start, the Thin Woman married the Philosopher in order to pinch him in bed, afterwards, when she gave birth to a child, she claimed that she did not bargain for that, and as a protest, refused to cook for her husband, what satisfied him much, since he did not like her cuisine.¹²⁸ In addition, they did not share the same values, for instance, the Thin Woman thought that the knowledge acquired should be kept in secret and stored, while the Philosopher adhered to the view, that it is a refilling process and it should be offered to the others.¹²⁹ All this illustrates the difficult situation in the family, which started to change when the Philosopher decided to see Pan by himself.

By cooking the bread, the Thin Woman made an important step towards the transformation of their relations, because the bread symbolizes her protection over the Philosopher. In the story the bread was the only nutrition he had on his long way to Pan and afterwards to Angus Óg. This shows the hero from a different perspective: in the world where he managed to communicate with gods, he proved to be an ordinary man, who could suffer from simple hunger, but who could likewise survive due to the given simple bread.

The helper, besides providing hero with the aid, also shows him his way to the threshold. In *The Crock of Gold*, the function of the helper is performed not only by the Thin Woman, but also by Seumus and Bridgit. As they had visited Pan and Caitilin first, they provided the Philosopher with the right course and he got to his destination extremely fast. Therefore, the further stage ‘Crossing the First Threshold’ was not painstaking due to the helpers’ advice. But the next and final stage of the Departure, ‘The Belly of the Whale’, challenged him greatly.

As I have already pointed out, the self-image the Philosopher followed was of a wise man with indisputable knowledge and wit. Communication with him was hardly possible, since he did not consider the listener as an equal, thus, he answered the questions he liked the most and was indifferent towards the

¹²⁸Stephens, *The Crock of Gold*, ch. I.

¹²⁹Stephens, *The Crock of Gold*, ch. II.

listener's point of view in general. For example, his dialogue with the Thin Woman, after she found out about the stolen Leprecauns' crock of gold, consists mostly of his reflection about some trivial topics, like the usefulness of sleep for bats and for kids, at the same time, when the woman asked the direct question about his participation in finding the kids, the Philosopher answered with denial: "Are you going to listen to what I am telling you about the Leprecaun?" said the Thin Woman. "I am not," said the Philosopher."¹³⁰

'The Belly of the Whale' implies the hero's death or a loss, which leads to his further rebirth and, subsequently, transformation. Pan was the first living being, after the deceased friend, whom the hero considered as an equal, so he let the conversation with the deity flow on a different level, where each of them was allowed to express himself. Talking over virtue and vice, life values and the perception of life as a whole, the Philosopher, as a man of Thought, got defeated by Pan's philosophy, which was completely based on Emotion and enjoying of the present moment.¹³¹ This episode is very important in the hero's formation process, because it was the first time he questioned himself. All his life he was a figure, who shared knowledge and the others accepted it modestly, but this time he had nothing to say in order to change Pan's perception of the world. When the Philosopher realized that, he lost his temper, by what he crossed another threshold, the threshold between the cold, detached, independent and lonely plain of Thought and the unpredictable, uncontrollable, sensitive and thoughtful majesty of Emotion. Patricia McFate believed that the fights "between the Thin Woman and the Philosopher are illustrative of a female Emotion in perpetual battle with a male Thought."¹³² The whole quest the Philosopher took is a journey towards the balance between these two dimensions.

¹³⁰Stephens, *The Crock of Gold*, ch. IV.

¹³¹Stephens, *The Crock of Gold*, ch. X.

¹³²McFate, *The Writings of James Stephens*, 42.

5.2.2 Initiation

Campbell has a two-phase reading of the phase 'The Meeting with the Goddess.' At first, she is "the paragon of all paragons of beauty, the reply to all desire, the bliss-bestowing goal of every hero's earthly and unearthly quest,"¹³³ who lures and promises joy at the end of the quest. She guides the hero to break his chains and liberate him. The second way of Campbell's reading is that the hero becomes her husband.

In the Philosopher's journey 'The Road of Trials' starts after the phase 'The Meeting with the Goddess', which happens at the same time with the phase 'The Belly of the Whale'. In the hero's life there are two 'Goddesses': the Thin Woman and Caitilin, who both represent the image of Sensations and Emotions. The usual pattern given by Campbell gets broken, since the Philosopher starts his quest being already married to a 'Goddess.' The root issue is that he did not recognize her as such, what caused her to transform into her negative, or rather, become an easily irritated, angered and protesting woman. Although, even her anger and enmity were considered to be "more valuable than the friendship of angels."¹³⁴

Caitilin was described as the most beautiful woman, who was not aware of her beauty. But it was Caitilin's naked perfection, the impeccable female forms, which triggered the sensational awakening of the Philosopher, since she was the second embodiment of the 'Goddess's' archetype. After the meeting in the cave during the 'The Belly of the Whale' phase, the Philosopher observed odd changes in the way of his thinking. Her memorable shapely figure haunted him, floating before his eyes "as beautiful and simple as an old statue," and he could not understand how a mere animated geometrical arrangement could turn upside down his world.¹³⁵

The Philosopher embarked on the path of 'The Road of Trials' in a new state: the importance and authority of his mind faded away, he started to see things he never noticed. For instance, he got amazed by "the sunshine bathing the hills and the valleys" and by the bird's body, while the landscape in front of

¹³³Campbell, *The Hero with A Thousand Faces*, 101.

¹³⁴Stephens, *The Crock of Gold*, ch. I.

¹³⁵Stephens, *The Crock of Gold*, ch. XI.

him was changing with every step he made.¹³⁶

The final destination on this part of the way is the stronghold of Angus Óg. Consciously, the hero had chosen to address the ancient God because he had more chances of getting Caitilin out of Pan's grip. From the other perspective, Angus Óg is a Celtic native god, who symbolizes the unity of Thought and Emotion, what is the personal boon of the Philosopher at the end of his quest. But, in order to get it, he had to go through the trials, which were supposed to test him on how much he deserved them.

The trials, the Philosopher, was to deal with, were the encounters with the three women. Here the stage 'Woman as the Temptress' is incorporated into 'The Road of Trials' and, moreover, it is tripled. Usually, this stage indicates the risk of losing the interest in the finishing of the quest, what in the Philosopher's case is reaching Angus Óg, the manifestation of harmony of Thought and Emotion. Pan, on the contrary, was the god, who evoked the senses, aroused and celebrated the strength and the depth of passion. He is the master of the world, where there is no right or wrong, there is just the joy of the present moment. Philosopher's further trials would be interconnected with the issue of physical experiences, because it was Pan, who managed to raise doubts about the hero's mindset.

The Philosopher, at first met a comely big woman, who walked as if and she had never known misfortunes and misgivings,¹³⁷ what differed from the Thin Woman greatly, since she was often tense and dissatisfied due to numerous reasons. Most importantly, the fat woman started to attack the Philosopher's spouse directly by claiming that he looked nothing like a married man and that thin women could never be good wives. As the sensational awakening of the Philosopher had just begun, he got very impressionable. In addition, he liked the fact that the fat woman was so different and understood him at once. He gave up and kissed the woman on her eye. Although he easily succumbed to his instinct, the fat woman stopped him and offended left home. All things considered, this trial the Philosopher did not succeed to accomplish. Afterwards, he was confused and lost, "right and wrong were meeting and blending together so closely that it became difficult to dissever them."¹³⁸ He realized that he followed the Pan's

¹³⁶Stephens, *The Crock of Gold*, ch. XI.

¹³⁷Stephens, *The Crock of Gold*, ch. XI.

¹³⁸Stephens, *The Crock of Gold*, ch. XI.

truth which made him call into question the real nature of things.

The second woman he encountered was the old woman with the stones in her boots. He talked to her willingly, but kept a substantial emotional distance, when he witnessed the poor state of her health and clothes. He stood aside likewise, when she was shouted at by the owner of the house, in front of which she was sitting. After she took off murmuring about the possible life she wished she had, he “was very glad she had gone away, and as he tramped forward he banished her sad image so that in a little time he was happy again.”¹³⁹ Neither did he share with her the bread, which as a magical gift could help the eater, what he did do with the fat woman. All this means, that the Philosopher did not pass this trial also, since, though he started to see and feel many new things, he was not ready to experience feelings of the higher order, like sympathy, for instance.

The final trial was the one, which the Philosopher finally succeeded with. He again met with the ‘Temptress,’ but this time it was a young woman, who was trying to decide whom of two men, that she was with, to marry. When she suddenly expressed her desire to marry the Philosopher, he realized that “there was a flutter at his heart, which was terrifying, but not unpleasant.”¹⁴⁰ This feeling symbolizes another risky temptation to quit the journey. She offered him such things, which could easily evade his diligence and caution. Firstly, it was the promise to never let him starve, what I have already identified earlier as a pledge of protection. Secondly, it was her admiring of him being a man with a mission. Admiration, flattering and recognition of his exceptionality is what certainly would work for the earlier version of the Philosopher, before he took the quest. Thirdly, though the thing she got attracted to was his devotion to a higher mission, she did not just release him from it, but banned it so he would never need to go through the laborious process of transformation.

Here the ‘The Road of Trials’ joins with the further stage of ‘Apotheosis,’ where the life-changing realization is getting to the hero, and after processing it he understands his real identity and what kind of deeds he must do more. The decision of the Philosopher to leave the woman is the ‘Apotheosis,’ because he

¹³⁹Stephens, *The Crock of Gold*, ch. XI.

¹⁴⁰Stephens, *The Crock of Gold*, ch. XI.

realized, that the meaning of life was not in keeping oneself in the safe zone or in spending one's time in physical and sensational experience. For this reason he told her, that in order to reach the ultimate wisdom, a person must raise himself "above things instead of letting things raise themselves above him,"¹⁴¹ and that nobody should be a slave to another person or to his own necessities.

By fighting back the 'Temptress' the Philosopher accomplished the trial and the road took him finally to Angus Óg. The meeting with the god of Harmony is the stage called 'The Ultimate Boon.' Besides the blessing of the god and the agreement to help, the Philosopher got a mission from the divine being, who eliminated finally the pettiness and confusion that bothered him and brought to his life meaningfulness and enlightenment. The stage of 'Initiation' ends with the transformation completed on time.

5.2.3 Return

According to Campbell, the final stage of 'Return' incorporates six phases, but the presence of some and sequence of others will be changed in this part of the analysis, since they do not fit the development of the story. The Philosopher by this moment had achieved the necessary transformation and got on his way home, but before he reached it, he had a mission to complete. The mission he obtained was in transmitting the three messages from the god to the three men, whom he was to meet. Therefore, I may call this stage the 'The Crossing of the Return Threshold,' within which the hero usually struggles to explain the truths he acquired to the people of the non-magical world.

The first two men, the family man, Mac Cul, and the unrequited love of a suffering girl, Mac Culain, did not understand the prophecies they got from the Philosopher, though it made them feel like it was something very important. This did not upset the hero and the final encounter with the boy, called Mac Cushin, was of bigger success. Mac Cushin and the Philosopher reflected on the topic of how adulthood differs from the childhood as completely equal interlocutors, even though the boy was only twelve years old. This is just another proof of the

¹⁴¹Stephens, *The Crock of Gold*, ch. XI.

changes the Philosopher had undergone, since in the first part he perceived only Pan to be worthy to talk to. Meanwhile, Mac Cushin was the single person, who recognized the recited prophecy. Thus, he pledged to write a poem, so the inhabitants of the non-magical Ireland could get prepared for a revival. Success with the prophecy gave the Philosopher an opportunity to, finally, get home, where the stage ‘The Crossing of the Return Threshold’ leads to the opening of the next stage called ‘Master of the Two Worlds.’

As the Philosopher had reached Angus Óg and obtained his personal wholeness, his behavior towards the family members drastically changed. He kissed the Thin woman with “such unaccustomed tenderness and spoke to her so mildly,” that after the shock she started immediately to cook his favorite food, wept and proclaimed that the world did not contain the equal of her husband for comeliness and goodness.”¹⁴² The transformation of the Philosopher in an instant affected the Thin Woman in a such way, that she immediately changed from the negative manifestation of ‘The Goddess’ archetype towards the positive one. Moreover, she afterwards took her own quest, in order to save her husband. Given these points, The Philosopher successfully infected the ordinary world with the changes he obtained in the magical one, what proves his mastery of the two worlds.

The next stage ‘Rescue from Without’ consists of the Philosopher’s arrest, detention and escape. The accident, which caused it was the reaction of events on him hurting the Leprecauns community. Since they could not reach the hidden crock of gold, they wanted to bring the level of justice and injustice to balance, so they called the police and slandered the Philosopher with false accusation of murder of the second philosopher friend and his spouse. But while the policemen with the hero were going to the police station, Seumus and Bridgit, following the sunlight, found the cherished crock of gold and brought it back to the Leprecauns. The forest deities did not have a reason to keep the grudge anymore, so they were eager to help the Thin Woman to get the Philosopher back, what they successfully did, when the police officers got lost in the darkness of the forest. In other words, the sequence of coincidences happening is the expression of the ‘Rescue from Without,’ which implies that the hero gets into trouble and

¹⁴²Stephens, *The Crock of Gold*, ch. XIII.

escapes with the help from the outside.

The stage 'Refusal of the Return' happens usually in the beginning of the Departure, but in *The Crock of Gold* it takes place after the 'Rescue from Without' instead of the 'Freedom to Live.' The Philosopher did not return with the Thin Woman, since he understood how important it is to be able to raise oneself above the material things and follow the order. Thus, he chose the fate and the gods to dispense justice and either recognize him as innocent or send him to prison. By this gesture, as a 'Master of two worlds,' he again alternated the non-magical reality, because this action totally changed the attitude and the behavior of the policemen, who at once could see his innocence and tried to make the Philosopher's state as pleasant as possible.

The Journey ends with another 'Rescue from Without' arranged by the Thin Woman and Angus Óg. The impressive thing about the story is that this time 'Rescue from Without' is also a rescue of the whole Irish nation which lost their cultural identity due to "the dark people of Fomor," the foreigners who imposed their laws, made them "bow the lowliness" and flung them into the prisons of mind and self-degradation.¹⁴³ The final stage 'Freedom to Live' entails the integration of the knowledge the hero obtained during the journey, which would lead to peace and prosperity in the community. This stage is expressed in *The Crock of Gold* with the procession of ancient divine entities coming to release all the Irish people from the mind traps they got into.

¹⁴³Stephens, *The Crock of Gold*, ch. XVIII.

Conclusion

The focus of this master's thesis was to apply Joseph Campbell's theory of a Hero's Journey on two works published during the Irish Literary Revival, on the one hand, it was the novel *Cuchulain of Muirthemne*, arranged and translated by Lady Gregory, and on the other hand it was *The Crock of Gold*, written by James Stephens. The aim of the thesis was to explore the suitability of Campbell's theory, which was first published in 1949, to the saga about a cult Irish hero, which originated around the 1st century AD, and the novel about the adventures of a modern-day druid, which was written in 1912.

The first chapter was to provide an overview on two significant historical periods for Irish culture: pagan Ireland before and after the conversion to Christianity in the fifth century and the Irish Literary Revival.

The second chapter was to shed light on the interconnection of the archetype concept with mythology and Campbell's reading of the archetypes in stories. Thus, at first, I studied the approaches of different scholars towards mythology as a genre, and Jung's theory in particular, since he is considered to be the founder of a concept of an archetype and he had a major influence on J. Campbell's work. Afterwards, I made an overview of Campbell's theory on the stages of the Hero's Journey, including the identification of the major and secondary archetypes.

In the practical part of my research the complex analyses of the selected literary works followed, within which I proved Cuchulain and the Philosopher, the main characters of the books, to meet the criteria of the archetype of a Hero, identified the type of each of them and analysed the stories in accordance with the stages of Campbell's theory. Though Campbell theorized mono-myth much later than the books under study were presented to the general public, the Hero's Journey is well applicable to the stories of Cuchulain and the Philosopher. Now I would like to comment on the analyses of the Journeys using the theoretical background I have presented in Chapter 1.

Cuchulain of Muirthemne and *The Crock of Gold* are both works produced during the Irish Literary Revival, but there are some crucial differences in the construct of the Journeys of the main characters.

It is noteworthy that *Cuchulain of Muirthemne* is a collection of legends, which was translated by Lady Gregory, thus, factually, they originated centuries ago and are considered to be mythological heritage of the ancient Celts.

Cuchulain is a great example of a Celtic type of a hero. The major legend for the analysis was The Championship of Ulster, because it is the most illustrative in terms of the substages of the model of the Hero's Journey, but other than that, other legends were under study as well. Speaking of sequence of stages during his Journey, there are some which take place accordingly with Campbell's theory and some which do not happen at all.

The stage which did not take place at all in *Cuchulain of Muirthemne* is 'Supernatural Aid,' thus the archetypes of a helper and his gifts also did not appear on this stage, what could happen due to the important social and political changes in Celtic Ireland which affected life of the people on many levels, and mythology, in particular.

The course of the myth development in Ireland is complicated thanks to the intrusion of the Christian missionaries which I have discussed in Chapter 1.2 in detail. As I have mentioned there, the texts which contain any information about pagan Ireland, were written a long time after the conversion. Taking into consideration the vast campaign of the Christian church against paganism and original traditions, scholars believe that in these writings the gods and deities had already been divorced from the original cult.¹⁴⁴In other words, the variant of the legend of Cuchulain we have in the contemporary world may be not the real one, but rather the one which was beneficial for Christianity in order to obtain the maximum power over the nation, hence the one without active participation of gods in the life of people.

The stage 'Supernatural Aid' implies the hero to receive advice or a magical item to go through the journey. This figure "represents the benign, protecting power of destiny."¹⁴⁵ Lack of this stage and the archetype of a helper and a gift in the journey undeniably influence the hero. Their absence, according to Campbell, means that there is no promise of the great future after the exile, the hero is not under the protection of the local gods and he has to struggle through

¹⁴⁴Williams, *Ireland's Immortals*, 3.

¹⁴⁵Campbell, *The Hero with a Thousand Faces*, 66.

the quest by himself. Therefore, being unprotected by the supernatural forces and being limited by the frames of the Celtic hero type, which makes him arrogant and reckless in his belief of his invincibility, he is doomed to death. In addition, these missing archetypes construct a different concept of communication of people with the divine, as they cannot address any of the gods directly for help or protection which was very useful for the Christian church, since it became the principal “mediator” of this communication.

The Philosopher, in his turn, went through the whole process of Initiation and returned home as a different person. Almost all of the stages of the monomyth took place in the story, except for those which even Campbell calls optional, for instance, there was no ‘Atonement with the Father.’

In terms of the stage ‘Supernatural Aid,’ it was performed in accordance with Campbell’s theory: the helper of the hero was his wife of divine origin and she gave him a gift which symbolized her protection over him. Indeed, afterwards this protection overgrew into the protection of the major deity, god Angus Óg, who did not only save the Philosopher, but gathered all the divinities of Ireland to awake and to release the Irish. Angus Óg became a kind of a catalyst, since he triggered the Philosopher and his wife to pursue collective rather than individual goals, Caitilin understood what love is and refused to seek bodily comfort with Pan, and the policemen instead of blindly following the rules, took the risk to judge the situation with their heart. The protection of the hero spreads over all of the side character due to the strength of its source, Angus Óg, who taught them, “in plain words, that love conquers all.”¹⁴⁶

This difference in the structure of *The Crock of Gold* could also be explained by the cultural tendencies in Ireland at the end of the nineteenth and the beginning of the twentieth centuries, since it was the time of the Irish Literary Revival. The Revival, aimed at reconstructing the Irish national identity through literature. All the participants of the movement shared this goal and James Stephens was one of them. Moreover, the most renowned forerunners of the movement mentored and supported Stephens, so his work *The Crock of Gold* had to serve a higher purpose of the Revival: to lure the hero, the side characters and the reader into the interaction with the magnificent deities, and to illustrate

¹⁴⁶McFate, *The Writings of James Stephens*, 34.

the power of divine protection over their fates.

In light of the results of the analyses, the hypothesis that J. Campbell's multistaged theory of a Hero's Journey is applicable to both *Cuchulain of Muirthemne* and *The Crock of Gold* has been sufficiently proven, though not all of the stages were manifested. Moreover, I have proposed possible explanations of their absence, supporting my theory by the cultural historical data on the periods when the works were written.

Resumé

Cílem této práce bylo prozkoumat, jak vhodná je teorie Josepha Campbellova o monomytu, která byla poprvé vydána v roce 1949, k sáze o kultovním irském hrdinovi, která vznikla kolem 1 století n.l., a k románu o dobrodružstvích moderního druida, který byl napsán během Irského Literárního Obrození. Zkoumaná literární díla byla *Cuchulain of Muirthemne* (1902) a *The Crock of Gold* (1912). Hypotézou je, že se dá Campbellova teorie aplikovat ke dvěma výše zmíněným příběhům, a to bez ohledu na to, že byly napsány dříve a mají skoro dva tisíce let propast mezi jejich vznikem. Dílčím záměrem je zároveň možné najít sociální, kulturní, nebo historické vysvětlení nekonzistentnosti použití teorie Hrdinového Dobrodružství v těchto dvou dílech.

Knihy *Cuchulain of Muirthemne*, uspořádané a přeložené Lady Gregoryovou, a *The Crock of Gold*, napsané Jamesem Stephensem, byly vydány během Irského Literárního Obrození. Hlavním rozdílem je, že Lady Gregoryová pouze sbírala a překládala příběhy do ságy teprve v roce 1904, avšak legendy o Cuchulainovi se datují tisíce let zpět a mohou být považovány za mytologické dědictví předků. *The Crock of Gold* byl napsán roku 1912 Jamesem Stephensem, který byl jedním z hlavních představitelů Obrození a svou práci věnoval cílům tohoto literárního hnutí. Bylo tudíž klíčové studovat jak historickou minulost Irska, tak i Irské Literární Obrození.

První kapitola představuje krátké shrnutí dvou velice podstatných milníků irských dějin: pohanské Irsko před a po přijetí křesťanství v pátém století, a Irské Literární Obrození. Jsou zvolena konkrétně tato období, jelikož základní premisí bylo, že historický kontext leží v podstatě specifik těchto dvou příběhů.

Jak bylo prokázáno, keltské Irsko bylo pohanským státem s polyteistickým náboženským systémem, ve kterém bylo více než 400 božstev. Křesťanství se na území Irska dostalo spolu s prvním biskupem už ve 4. století a od té doby můžeme hovořit o útoku na pohanství — na jejich tradice, kultury a rituály. Jejich zákaz, zákon o vyhnání druidů z řad aristokracie, výuka latiny a množství dalších věcí vedlo lidi do zapomnění starého režimu.

Obrovská důležitost má fakt, že staré texty, které přetrvaly dodnes a jsou dědictvím období Keltů, byly napsány křesťanskými mnichy dlouho po přijetí

křesťanství. Tudíž když se keltská božstva poprvé objevila v rukopisech, byla definitivně odtržena od původního kultu. Jinými slovy to množství mýtů a legend, co dnes máme k dispozici, včetně Cuchulain of Muirthemn, muselo být zabaveno božstev, kteří původně se aktivně podíleli na životech obyčejných lidí. V případě křesťanství to bylo výhodné pro upevnění moci nad lidmi.

Na druhou stranu na přelomu 19 a 20 století se objevilo nepolitické hnutí— Irské Literární Obrození. Do té doby bylo Irsko potlačeno ze strany kolonizátorů — Britů, což vedlo k závislosti na imperialistické kultuře a vymizení autentické identity. Irští umělci, jako W. B. Yeats, Lady Gregoryová a J. Stephens svou literární práci věnovali duchovním, intelektuálním a kulturním potřebám své země, aby tím pádem mohli obnovit národní identitu. Z tohoto důvodu se drželi pohanského literárního dědictví venkovského obyvatelstva a inkorporovali ho do svých děl.

Druhá kapitola nahlédla na Campellovu teorii Hrdinová Dobrodružství, která se dnes používá v komparativní mytologii. Campbell věřil, že hlavním účelem shody v mýtech, které se objevují téměř ve všech kulturách, spočívá v jednotě našeho podvědomí, a v tom, že mýt je archetyp přenášející specifický způsob myšlení. Jeho názory se stavěli na studiích svých předchůdců, hlavně Junga, který první ve svých pracích představil koncept archetypu jako takového.

Campellova teorie monomýtu, která byla představena široké veřejnosti v díle *The Hero with A Thousand Faces* je zásadní předloha, která může být aplikována na jakékoliv dílo. Jedná se o pátrání, kdy hrdina opouští svůj domov, čelí nespočetným výzvám a vrací se zpět. Je to zřejmé ve třech zásadních fázích: Odchod, Iniclace a Návrat. Cesta začíná Odchodem, kdy hrdina opouští běžný svět a vydává se do světů nadpřirozeného. Potom se během fáze Iniclace potýká na své cestě s výzvami. Fáze Návratu znamená, že se musí vrátit v pořádku domů a sdělit všechno, co během svých dobrodružství zažil. Každá fáze je přitom dělena na pět, nebo šest dalších etap.

Obě hlavní postavy vybraných děl (Cuchulain v *Cuchulain of Muirthemne* a Filozof v *The Crock of Gold*) byly prozkoumány v souladu s kritérii, jež Campbell nabízí ve svém dílu o Hrdinově Dobrodružství. Především byly uctěny místními ve svých mikrokosmosech: Cuchulain — díky svému božskému původu a nezpochybnitelné převaze ve mnoha oborech, Filozof — díky svým znalostem a moudrosti. Zadruhé, zatímco oni sloužili své komunitě, přijali

výzvu, která byla „nadprůměrná“. Cuchulain úspěšně vítězí nad různými nepřáteli, a filozof přímo oslovil starověká božstva a podařilo se mu získat pomoc od jednoho z nich. Zatřetí, obě postavy obětovali své bezpečí tím, že podnikly výpravy.

Campbell tvrdí, že pohádkový hrdina chce porazit jen lokální soupeře, co je mikrokosmický triumf, a Cuchulain je pro tohle ideálním příkladem. Filozof, který začal jako pohádkový hrdina, jelikož pouze chtěl vrátit dceru farmáři, skončil jako hrdina mýtu, který způsobil národní převrat povoláním všech starověkých božstev, aby zachránili lid Irska. Jinými slovy se mu podařilo dosáhnout makrokosmického trumfu. To je jeden z hlavních rozdílů mezi postavami. Nicméně dle terminologie Campbella jsou obě postavy vhodné jako příklady archetypálního hrdiny.

Kavanagh a O'Leary pokračují rozbořením tématu rozdílů mezi představiteli archetypu hrdiny ve svém díle "The Legend of Cú Chulainn: Exploring Organization Theory's Heroic Odyssey." Přišli s tím, že existují čtyři různé typy: Keltský hrdina, Romantický hrdina, Neoromantický hrdina a Postmoderní antihrdina.

Cuchulain je ideálním příkladem Keltského hrdiny. Narodil se jako hrdina, jeho hrdinství bylo předurčeno a život z jeho vůle naopak zkrácen. Byl nadaný ve vícero věcech, což mu pomohlo v jeho činech a heroických skutečích. Nicméně důsledky jeho působivých rozhodnutí vedly jeho milovaný lid k utrpení. Nakonec byla jeho hlavní slabostí jeho nadměrné sebevědomí, které v kombinaci s již zmíněnými faktory vedlo k jeho smrti, jelikož mnozí jeho nepřátelé připravili plán jeho porážky jen kvůli předvídatelné povaze postavy.

Filozof je antihrdina s některými rysy romantického hrdiny. Jako takový byl, zaprvé, bez jakékoliv zmínky o jeho rodičích. Zadruhé, na počátku své cesty neměl zájem o obětování své bezpečnosti pro vyšší dobro. Avšak Filozof nebyl obyčejný nebo nezajímavý jako všichni antihrdinové, protože byl čestně uznán jako význačný znalec, a to díky tomu, že věděl více o přirozeném i nepřirozeném světě, než ostatní. Navíc přítomnost jeho znalostí potvrzuje, že Filozof má rysy Romantického hrdiny, který zpravidla nemá tolik talentů, jak Keltský, ale stále má význam ve společnosti. Avšak střet mezi antihrdinskými a romantickými rysy se stal příčinou neschopnosti, která vyprovokovala řetězovou reakci problémů, které ho nakonec přiměly začít Hrdinovo dobrodružství dle Josepha

Campbella.

V praktické části diplomové práce byl model Hrdinova dobrodružství aplikován na zápletky Cuchulaina a Filozofa. Oba dva vyhovují hlavním kritériím výpravy: Odchod, Inicie a Návrat.

Hlavní legendou z Cuchulain of Muirthemne pro analýzu byla kapitola “The Championship of Ulster,” protože je nejvíce názorná z hlediska sub fází modelu cesty hrdiny, nicméně útržky zbytku legend byly také předmětem studia. Ve většině legend ságy je otázka v identifikaci některých etap: ‘Dobrodružství Volá,’ ‘Nevyslyšené Volání,’ ‘Nadpřirozená pomoc,’ ‘Překročení Prvního Prahu’ a ‘V Břiše Velryby’. Pokud kapitola “The Championship of Ulster” obsahuje všechna stádia kromě ‘Nadpřirozená pomoc’, některým ostatním to naopak chybí kvůli svébytnosti hrdiny Keltského typu. Jelikož si byl Cuchulain vědom své síly a užíval si ji díky své nezranitelnosti, často odpovídal na výzvu do dobrodružství bez pomoci heraldu, a občas i zahajoval cestu sám. Těžko mohl tu fázi odmítnout, protože byl sám okouzlen započínáním nové výpravy. Tedy vždy existovala pouze pasivní nebo vůbec žádná podpora nadpřirozených sil. A i když se tak stalo, neexistovala pak spolupráce archetypů pomocníka nebo darů s hrdinou v rámci fáze ‘Nadpřirozená pomoc.’

Ve fázi Inicie je nejčastější fáze ‘Cesta Zkoušek’, jelikož keltský hrdina musí vykonat působivé množství skutků. ‘Apoteóza’ se neobjevuje v každém příběhu, protože ne každá následující sub výprav vede k transformaci hrdiny. Fáze ‘Nejvyšší Dobrodiní’ také se neodehrává vždycky, ale pokud ano, to je většinou zřejmě díky společenskému uznání Cuchulainově výjimečnosti. Je tu ale určitý zmatek ohledně důležitosti ženy na cestách Cuchulaina, avšak ‘Setkání s Bohyní’ je jeho výpravou pro dobytí Emer. Všechny ostatní ženy jsou představitelkami fáze ‘Žena jako Svůdnice’ protože všechny komplikace na jeho cestě byly obvykle spojeny s tím, že ženy nemohl odmítnout.

Fáze Návratu je méně aplikovatelná k legendám o Cuchulainovi, jelikož kvůli jeho smělosti a odvaze nedokázal projít přes ‘Odmítnutí návratu,’ nebo ‘Kouzelný útěk.’ Nedostatek fáze ‘Překročení prahu návratu’ může být zdůvodněn tím, že lidé pokaždé absolutně přijímali jeho převahu nad ostatními, což není překážkou pro vysvětlení nového obrazu světa po dobrodružství. Fáze ‘Svoboda žít’ se odehrává na konci veškerých sub výprav, čímž se zesiluje národní víra v hrdinu — spasitele, který je vždycky bude bránit.

Cesta Filozofa v *The Crock of Gold* je více aplikovatelná na model Hrdinova dobrodružství, jelikož se zde koná více subfází monomytu. Antiheroické prvky převládají ve Filozofovi a způsobí mu vnitřní nevyváženost Mysli a Citu, tudíž cesta, na kterou se vydal, končí harmonií.

Během etapy Odchodu se vyskytují natolik jasná stadia: 'Dobrodružství Volá,' 'Nadpřirozená pomoc' a 'V Břiše Velryby,' které jsou doprovázeny projevem potřebných archetypů heralda, pomocníka a darů. Filozof je antihrdina, a proto odpovídá na výzvu Hrdinova dobrodružství jen potřetí. A přestože měl napjaté vztahy se svou ženou, ve své podstatě představovala pomocnici, která mu dala dar dokončit výpravu na etapě 'Nadpřirozená pomoc.' Fáze 'Překročení Prvního Prahu' nebyla pro našeho hrdinu tak těžká, protože byl veden svými dětmi, kteří částečně taky působili jako pomocníci. Opakem toho, etapa 'V Břiše Velryby' byla velkou výzvou pro Filozofa. Začal cestu s myslí o své nezranitelnosti jako moudrý muž, ale když potkal antického řeckého boha Pana, ci filozofií byla kompletně založena na emoce, nepodařilo se mu ho přesvědčit, a právě to zlomilo jeho sebejistotu a vedlo to k dalším transformacím. Vsichni zkoušky Filozofa byly mezi sebou spojeny tématem fyzických zážitků, protože to byl Pan, kdo zpochybnil Filozofovo uvažování.

Fáze Iniciacii začíná etapou 'Setkání s Bohyní', ale v příběhu se objevují dvě 'Bohyně': Hubená žena a Caitilin. Caitilin byla tou, která otevřela nakonec srdce Filozofa. Hubená žena se změnila z negativního do pozitivního projevu archetypu 'Bohyně,' jenom když zastala změny u svého manžela na konci jeho výpravy. Tudíž po schůzce s Caitilin se filozof pustil na etapu 'Cesta Zkoušek' v novém stádiu, ve kterém důležitost a autorita jeho rozumu zmizela.

Zkoušky, kterým musel vzdorovat, byly setkání se třemi ženami. Tady etapa 'Žena jako Svůdnice' je inkorporována do etapy 'Cesta Zkoušek,' a navíc je ztrojnásobena. Náš hrdina neuspěl u prvních dvou zkoušek, protože se lehce poddal svým instinktům s jednou ženou, ale dále nemohl ukazovat sympatie a podporu druhé. Jinými slovy nezvládl svou pocitovou nevyváženost, způsobenou senzačním probuzením. Avšak na třetí pokus byl už úspěšný. Ten se spojuje s etapou 'Apoteóza'. Filozof si odmítl vzít poslední ženu kvůli životu měnícímu se poznání, které zažil, a tím se mu nakonec podařilo dokončit 'Cestu Zkoušek'. Konečným bodem jeho cesty bylo setkání s Angusem Ogem, starověkým irským Božstvem. Setkání s bohem Harmonie je stádium s názvem

‘Nejvyšší Dobrodiní’. Kromě božského požehnání a dohody o pomoci, filozof dostal misie od vyššího stvoření, které navíc zlikvidovalo jeho drobnost a zmatek a přineslo významnost a osvícení, čímž se završila jeho transformace.

Dále se děj odchýlí od Cambellove teorie. Fáze Návratu začíná etapou ‘Překročení Prahu Návratu,’ během které Filozof musí předat tři posláni Angusa Oga třem mužům. Tato fáze Hrdinova dobrodružství naznačuje, že hrdina obvykle s obtížemi vysvětluje dosažené pravdy lidem obyčejného světa, což je důvodem, proč jen jeden z těchto tří mužů pochopil posláni od pohanského božstva. Etapa ‘Pán Obou Světů’ se odehrává, když Filozof nakonec vrací domů, kvůli jeho úspěchu s předáním proroctví. Díky Angusu Ogovi Filozof dosáhl osobní celosti, sestávající se z harmonie Mysli a Emoce. Tudíž jeho chování se ke členům rodiny radikálně změnilo, protože stal se milujícím a starostlivým člověkem. Navíc, tato transformace vyvolala změny i v rodině, konkrétně u manželky.

Následující fáze ‘Kouzelný Útěk’ se skládá z arestu Filozofa, zatčení a útěku. Případ, který způsobil takové důsledky, byl reakci vnějšího světa na jeho škody společenství Leprikonů. Ale Hubená Žena jako ‘Bohyně’ a pomocníci spolu s Leprikony, kteří se změnili svůj názor, osvobodili Filozofa. Nicméně měli čelit hrdinovu odmítnutí během etapy ‘Odmítnutí Návratu,’ jelikož on si vybral věřit osudu a božstvům za svou záchranu a vrátil se do policejní stanice. Hubená Žena to nemohla přijat, a proto se dle domluvy s Angusem Ogem o pomoci vydala na cesty, aby zachránila svého manžela. Dobrodružství končí druhým ‘Kouzelným Útěkem,’ které bylo vykonáno Angusem Ogem a všemi probuzenými božstvy pro záchranu nejen Filozofa, ale i celého národa. Průvod starověkých božských entit, které přišli osvobodit Irský národ je čistě projevem závěrečné etapy ‘Svoboda Žít.’

Mezi všemi rozdíly v tom, jak se Hrdinovo Dobrodružství uplatnilo na Cuchulain of Muirthemne a The Crock of Gold je jeden nejživější kontrast. A to je funkčnost fáze ‘Nadpřirozená pomoc.’

Etapa ‘Nadpřirozená pomoc’ má velký význam z toho hlediska, že obsahuje božskou záštitu nad věřícími a její absence naznačuje absenci velké budoucnosti národa, hrdiny a jeho nekonečného střetu na cestě bez žádné podpory zvnějšku. Skutečnost, že se etapa ‘Nadpřirozená pomoc’ neobjevuje a že se bohové na výpravě Cuchulainu podílejí minimálně, by mohla být vysvětlena historickým

kontextem doby, kdy vznikla.

Legenda o Cuchulainu vznikly kolem 1. století n. l., ale byli poprvé zapsány až zdlouho po konverzi Irska na křesťanství. Vědci tvrdí, že pohanská božstva v psaných textech byly odcizeny od původního kultu a že to byla část kampaně katolické církve, jejímž cílem bylo očistit zemi od božstev, aby mohla vést lid k naprostému podřízení se nové víře.

Fáze 'Nadpřirozená pomoc' je provedena v souladu s Cambellovou teorií monomytu v knize *The Crock of Gold* účelově, jelikož James Stephens byl členem Irského literárního obrození a chtěl, aby mohla jeho díla sloužit vyšším cílům hnutí — obnovit národní kulturní identitu díky návratu zpátky do svých kořenů a tradic. Proto tato etapa funguje tak, jak má, a je to právě Irský starý bůh, který pomáhá hrdinovi dosáhnout osvícení a celosti/celistvosti.

Výsledkem analýzy a základní hypotézou je, že aplikovatelnost víceetapové teorie Hrdinova dobrodružství J. Cambella byla na obě díla *Cuchulian of Muirthemne* a *The Crock of Gold* úspěšně dokázána, ačkoliv ne všechny etapy byly projeveny. Hlavní rozdíly byly způsobeny odlišnostmi v typech hrdinských archetypů a jejich příběhů, protože každý z nich zavedl určitá omezení pro model monomytu. Kromě toho, některé fáze příběhů byly předurčeny kulturními, společenskými a politickými tendencemi období, kdy byly sepsány.

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Anotace:

Hlavním cílem teze tohoto mistra bude aplikovat teorii Josepha Campbella o Hrdinově Dobrodružství na dvě knihy vydané během Irského Literárního Obrození: Cuchulain of Muirthemne, uspořádané a přeložené Lady Gregoryovou, and The Crock of Gold, napsané Jamesem Stephensem.

Cílem této práce bude prozkoumat, jak vhodná je teorie Josepha Campbellova o monomýtu, která byla poprvé vydána v roce 1949, k sáze o kultovním irském hrdinovi, která vznikla kolem 1 století n.l., a k románu o dobrodružstvích moderního druida, který byl napsán ve 20 století.

Hypotézou bude, že se dá Campbellova teorie aplikovat ke dvěma výše zmíněným příběhům a rozdíly v projevech monomýtu by se daly vysvětlit sociálními, kulturními nebo historickými důvody.

První kapitola představuje krátké shrnutí dvou velice podstatných milníků irských dějin: pohanské Irsko před a po přijetí křesťanství v pátém století, a Irské Literární Obrození. Jsou zvolena konkrétně tato období, jelikož základní premisí bylo, že historický kontext leží v podstatě specifik těchto dvou příběhů. Druhá kapitola nahlédla na Campbellovu teorii archetypu Hrdiny a Hrdinového Dobrodružství.

V posledních kapitolách se teze soustředí na konkrétní literární díla, Cuchulain of Muirthemne a The Crock of Gold. Cílem těchto kapitol bude poskytnout čtenářům názorné analýzy fungování různých typů archetypu Hrdiny, jejich slabosti, omezení a způsobu, jakým procházejí transformací v rámci fází Hrdinového Dobrodružství.

Tato teze by měla sloužit jako srovnávací studie Irské mytologie prostřednictvím analýzy aplikace teorie monomýtu na díla, která představují tradiční a modernistickou literaturu.

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Anotace v angličtině:

The chief objective of this master's thesis will be to apply Joseph Campbell's theory of a Hero's Journey on two books published during the Irish Literary Revival: Cuchulain of Muirthemne, shaped and translated by Lady Gregory, and The Crock of Gold, written by James Stephens.

The aim of the study will be to explore how suitable is Campbell's theory on Monomyth, which was first published in 1949, to the saga about a cult Irish hero, which originated around the 1st century AD, and the novel about the adventures of a modern-day druid, which was written during in 20th century. The hypothesis will be that Campbell's theory is applicable to both of the stories and the differences in the manifestation of the mono-myth could be explained by the social, cultural or historical reasons. The first chapter will provide an overview on two significant historical periods for Irish culture: pagan Ireland before and after the conversion to Christianity in the fifth century and the Irish Literary Revival, since the premise was that the historical context of the epochs could have influence on the peculiarities in the analyses. The second chapter will be to shed the light on the functioning of Campbell's theory on Hero archetype and the Hero's Journey in particular. In the last chapters the

thesis will concentrate on the particular literary works, namely Cuchulain of Muirthemne and The Crock of Gold. The goal of these chapters will be to provide the readers with an illustrative analyses of the functioning of different types of the Hero archetype, their weakness, limitations and the way how they go through the transformation within the stages of the Hero's Journey. This thesis should serve as a comparative study of Irish mythology through the analysis of the application of the mono-myth theory on the works, which represent the traditional and modernist literature.