

## Bilbo's hero's journey through the scope of Campbell's monomyth

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### Abstract

The purpose of this article is to discuss how J.R.R Tolkien formulated the journey of a hero in his novel *"The Hobbit or There and Back Again"*. The article is aimed at explaining Bilbo's journey through the scope of Joseph Campbell's monomyth. The reader is provided with information that helped Tolkien's work to become successful. In his work, Campbell argues that the events experienced by a mythological, literary or modern hero/person are not usually individual and that these are experienced by others in similar patterns. These similar experiences are presented in an adventurous journey that allows the hero to leave his usual environment, rediscover himself and return to his former life. In addition, it has been discussed with the archetypes of Carl Jung that the character, which is studied, is not unique heroes. While examining the work, it is tried to determine which archetypes Bilbo fits or which archetypes he evolves. Tolkien, in *"The Hobbit or There and Back Again"*, points out the importance of spiritual and material world. He draws attention to the fact that the courage of a little fellow in a wide world might be for the benefit of the rest. By choosing a hobbit as a protagonist he aims at showing the significance of an insignificant person might be greater. On a larger scale, Tolkien aims at attacking prejudices of humanity.

**Keywords:** Quest, monomyth, archetype, myth, hero's journey.

## Campbell'in monomitinin çerçevesinden Bilbo'nun kahramanın yolculuęu

### Öz

Bu makalenin amacı, J.R.R Tolkien'in kahramanın yolculuęunu *"Hobbit"* romanında nasıl formüle ettięini tartıřmaktır. Bu makale, Bilbo'nun deneyimledięi kahramanın yolculuęunu Joseph Campbell'in *monomyth* paradigması kapsamında açıklamayı amaçlamaktadır. Okuyucuya, Tolkien'in çalıřmasının neden bu denli başarılı olduęuna dair bilgiler verildi. Campbell eserinde mitolojik, edebi ya da modern bir kahramanın/kiřinin deneyimledięi olayların genellikle kiřiye özgü olmadıęı ve bunların benzer kalıplar içinde başkaları tarafından da yařandıęını öne sürmektedir. Bu benzer deneyimler de kahramanın günlük ortamından ayrılarak, kendini yeniden keřfetmesini saęlayan ve eski hayatına geri dönmesiyle son bulan macera dolu bir yolculuk ile sunulmaktadır. Ayrıca, Carl Jung'un arketipleri ile çalıřılan karakterin özgün birer kahraman olmadıęı savı tartıřılmıřtır. Jung da eserinde, maceraya atılan kahramanları aslında birer arketipe ait olan alıřılmıř karakterler olarak görmektedir. Eser incelenirken Bilbo'nun hangi arketiplere uyduęu ya da hangi arketiplere evrildięi belirlenmeye çalıřılmıřtır. Tolkien, *"Hobbit"* adlı eserinde manevi ve maddesel dünyanın önemine iřaret ediyor. Büyük bir dünyadaki küçük bir adamın cesaretinin dięerlerinin yararına olabileceęine dikkat çekiyor. Bir kahraman olarak bir hobbit seçerek, göreceli olarak önemsiz görülen bir kiřinin öneminin daha beklenenden daha büyük olabileceęini göstermeyi

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amaçlamaktadır. Daha büyük bir ölçekte, Tolkien insanlığın önyargılarına saldırmayı amaçlamaktadır.

**Anahtar kelimeler:** Macera, monomit, arketip, mitoloji, kahramanın yolculuğu.

## Introduction

Tolkien's fantasy novel *The Hobbit, or There and Back Again* is a popular novel which uses myth and unconsciously the monomyth of the hero to show that all people in real life or the ones in a fictional world experience similar things and share the same characteristics- the latter one is going to be based on the Jungian theory of archetypes.

The purpose of this article is to analyze J.R.R Tolkien's *The Hobbit* through the scope of Joseph Campbell's monomyth by using Carl G. Jung's archetypes. In this study, Bilbo is going to be analyzed in the monomythic cycle but also in Jungian archetypes, and if and how his spiritual journey affects his archetypal shift is going to be evaluated.

The title of Tolkien's novel implies that the reader is to experience monomyth in the novel. "There and back again" is a foreshadowing for the physical journeys of the characters especially for Bilbo, the protagonist of the novel. The main element in Campbell's monomyth is going on a journey to somewhere and then coming back to the habitat with a "boon". Before the analysis and the study of Tolkien's novel along with Campbell's book, the starting point should be the definition of myth as some intellectuals claim that what Tolkien wrote is not a simple novel but a myth, which has a complex structure and a deeper meaning.

Anthony S. Mercatante and James R. Dow regard myth as the most complex genre in different types of stories and they state that "... the suggestion that myths discuss preternatural topics, that is they present and ponder (discuss) on narrative form topics that are beyond (preter) the natural or the normal, not really miracles, but still strange and inexplicable" (2009, p. xi). They avoid giving a definition in their book, instead they interpret other definitions and they agree that people have been mistaken for so long about the idea of myths' attempting to explain something. According to them, myths "...are rather poetic devices that give concrete images to unexplainable phenomena, both natural and social" (p. xii).

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

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

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

The way Carl Jung studies myth requires special attention because he scatters chunks of his ideas on myth in different works and does not present the readers a definition of it. However, it would be

appropriate to say that he builds his theory on the concept of 'collective unconscious' and it involves 'archetypes' to clarify it. According to Jung, they are the key components that create and shape our thinking, and form the most important things about humanity like religion, science and so on, which means that archetypes are universal and transcendental. Because they are transcendental, it is not wrong to say that they occur repeatedly. Because of this reoccurrence, universal motifs of mythology are comprised. Jung regards that myths that come into existence via these motifs do not address to society as a whole but to individuals separately. His archetypes are universal, too, but they are to serve people reach self-realization as individuals.

### 1. Jung's archetypes and collective unconsciousness

Nowadays each person has the notion that they are unique in every sense. Notwithstanding these ideas of individuality, who people are or what they experience in this world is not much different from each other; they are more or less the same. Paulo Coelho states in his novel *Veronica Decides to Die* that "Each human being is unique, each with their own qualities, instincts, forms of pleasure, and desire for adventure. However, society always imposes on us a collective way of behaving..." (Coelho, 1999). Although he emphasizes the individuality of people, Coelho admits the shared behavioral types of people with the phrase "...collective way of behaving".

Jung developed different ideas regarding human psychology although mostly his collective unconsciousness theory and archetypes are going to be studied in this article. According to Jung, collective unconsciousness is a deeper layer of consciousness. He argues that consciousness has two layers. He calls the first one as the personal unconscious and it is unique to each individual. However, this personal conscious is based on a deeper layer, which is not personal but inborn and he calls it "collective unconscious". He chooses the word collective to suggest that it is universal rather than personal. ([1959], 1969, p. 3)

His choosing the term "collective" has a purpose. With his definition he accepts that humans are different individuals, but puts forward the fact that fundamentally we share similar, universal characteristics. Those characteristics are not the result of what we experience, instead they are innate. By stating this, he opened the road to the concept of archetypes. Tatiana Golban gives a pertinent explanation of archetypes as follows "... archetypes are some emblematic forms of behaviour which manifest themselves as ideas and images to the conscious mind" (Golban, 2014). The archetypes are fundamental for an improved understanding of myths. They are the result of collective unconsciousness, not personal.

In Jung's pattern, there are various archetypes but the primary ones are four in total which are ego, shadow, anima/animus and the self (the psyche). First one -ego- is the conscious mind. It is at the center of consciousness which gives us an identity. It is the thing that makes us who we are. Second one - shadow- is the opposite of the ego. In Freudian term, it is like the "id" - the animalistic side of our psyche. If it is controlled (by ego), it can be very creative and productive; if not, it might be really destructive. As Golban puts forward in her book "The ego should first confront and then assimilate the power of the shadow" (Golban, 2014). Third one is anima/animus which is: If male subconscious has feminine impulses, it is called anima. If female subconscious has male impulses, it is called animus. Fourth is the self that is the physic center/soul of a man, other archetypes orbit around it. Self is the eventual aim of an individual. It is like becoming a whole, complete. Those archetypes are the beginning

of the man, and they exist in each and everybody. Later the ones that differ from person to person, from story to story and from experience to experience come into existence.

The more familiar archetypes to everybody are the mother, the father, the child, the bride that are called family archetypes. Although they are the most well-known archetypes, most people are not aware that they are accepted as archetypes. The ones that are concerned with in this study are called storyline archetypes or character archetypes, some of which are hero, maiden, herald, wise old man/woman (mentor), threshold guardian, witch or sorceress, trickster, outcast, shapeshifter, ally.

The most important archetype in a hero-myth is undoubtedly the "hero." This archetype has been changing from the very beginning. Once it was only depicted as a supernatural being having snake body, bullhead and so on. Later the term man hero came into existence. From that moment, the man hero has been in the center of all attention. The second and one of the most important archetypes for Tolkien's novel and his universe is mentor; the wise old man / woman. The next archetype is threshold guardian. Threshold guardians are the characters that defend an actual gate to a new world or exist in the story to test the hero on his journey. The herald archetype is the one that has the literal meaning of the word herald. It is the one that reveals the arrival of serious switch in the story concerning especially the hero; or sometimes it carries a message that has a significant importance for a resolution of events.

Jung's collective unconscious and his acknowledging myths as the dreams of all humanity led to archetypes, and with these archetypes, it became easier to grasp the meaning of stories that have been told for centuries via literature or today the silver screen. He made a huge contribution to the understanding of myth and other stories. Raya A. Jones criticizes him for making his contribution as a psychologist, not as a scholar wishing myths to be understood solely. He argues, "As a psychologist, Jung did not set out to reform the scholarly understanding of myth, but psychologists' understanding of mind (more precisely, psyche)" (Jones, 2003). Jung defines psyche as a self-regulating system that tries to maintain a balance between opposing forces and it craves for individuation. Freud thinks myths are a step out of group psychology leading to individuation. Rollo May claims that our consciousness is the result of thinking via myths (2016, p. 87).

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

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

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

## 2. Campbell's myth

Campbell put forward a theory in 1949 with his renowned book *The Hero with a Thousand Faces* and his theory is called "Hero's Journey", "Hero-myth" or "Monomyth", which claims that all stories and

myths have a common pattern, and what characters experience in different ones is actually almost identical or differ slightly from each other in terms of hero-myth. His claim was not the first or the last which suggested that stories and people had similar characteristics. From Adolf Bastian, who put forward that humanity shared a "psychic unity," to Vladimir Propp, who formulated the fundamental elements of the tale in his work, various scholars have shared his ideas on the subject. By basing his "actantial model" on Propp's theories, A.J. Greimas disintegrated a tale into *actants* and tried to find similar patterns in it. These scholars are a few of those who believe that there is a similar pattern behind stories and similar characteristics of different individuals.

The most important or the most attractive character in a story would be the protagonist, and sometimes the antagonist. Readers are inclined to identify themselves with the protagonist or from time to time with the antagonist who is generally the foil of the protagonist. One reader is able to identify with different characters from different stories, which set in different genres. How is this possible? There are two reasons for that. In the first one, they generally tend to identify themselves based on sorrow and joy that characters experience. Those are universal themes, so it is normal to identify yourself on this level. The second one can be explained with Campbell's theory.

Campbell makes this identification more plausible. In almost every myth and story, one can encounter a journey of the hero, and this journey is the key to become a whole for the character. Campbell states the significance of journey as "The journey of the hero is about the courage to seek the depths; the image of creative rebirth; the eternal cycle of change within us..." (2003, p. xix). What endeavors and challenges people come face to face are not always unique experiences. They read or see similar characters in different works and it makes them to identify more with the characters because they begin to seek more similarities between the characters and themselves.

In his theory, Campbell presents us three fundamental stages and seventeen substages: 1) Departure (the call to adventure, refusal of the call, supernatural aid, the crossing of the first threshold, the belly of the whale), 2) Initiation (the road of trials, the meeting with the goddess, woman as the temptress, atonement with the father, apotheosis, the ultimate boon), and 3) Return (refusal of the return, the magic flight, rescue from without, the crossing of the return threshold, master of the two worlds, freedom to live). Campbell named those stages as "the nuclear unit of the monomyth" (2004, p. 28). This book is going to be the nucleus for this study. J. R. R. Tolkien's novel *The Hobbit or There and Back Again* is going to be studied in terms of the monomyth and the main concern is going to be Bilbo's journey. This study is not going to be some kind of a test for Campbell's theory but rather applicability of his theory because the novel was first published in 1937, twelve years earlier than Campbell's.

### 3. The monomythic experience in Tolkien's "The Hobbit or There and Back Again"

#### 3.1. Bilbo's departure

Tolkien created a new world, a new myth for his reader starring a small creature called a hobbit. Studying the transformation of an ordinary hobbit into a heroic one is interesting. In order to be able to call a heroic quest "monomyth" there has to be a transformation, and the transformation of a weak one is more enchanting although it is very common.

The first section of departure is *Call to Adventure*. Generally, this call is directed to a person who lives an ordinary life in an ordinary place. For this study Hobbiton, the place where hobbits live, is the

ordinary place and Bilbo Baggins spends an ordinary life without having any kind of adventure. He never leaves the boundaries of his territory. This is the reason why they have a good reputation: they never have any adventures. Tolkien states in his novel "... people considered them (Bagginses) very respectable, not only because most of them were rich, but also because they never had any adventures or did anything unexpected..." (2014, p. 4). Bilbo fits into that society very well by having two breakfasts in a day and smoking pipes rest of the day doing nothing unexpected. Just as Dorothy Matthews describes he chooses 'a somewhat withdrawn, self-centered life' (1975, p. 33). Nothing unexpected happens in Hobbiton so the arrival of Gandalf the Gray (a wizard- Istari) and thirteen dwarves is named an unexpected party-the first chapter of the novel. Gandalf comes on to stage to call Bilbo on an adventure "I am looking for someone to share an adventure that I am arranging, and it's very difficult to find anyone" (Tolkien, 2014, p. 7). Bilbo turns this call down without hesitation because he is a Baggins. He is a Jungian archetypal child at this stage. His ego is the source of his identity. Because of his conscious mind, his ego, he chooses to stay within the boundaries of the territory, or his own self. He obeys the standards of his family by refusing the call, which is the second sub stage of departure. "The myths and folk tales of the whole world make clear that the refusal is essentially a refusal to give up what one takes to be one's own interest" (Campbell, 2004, p. 55). This is the view of Campbell for characters to refuse a call and it is not something unexpected. The next day Gandalf comes back with Thorin and twelve more dwarves. Thorin makes the call again but Bilbo refuses. However, Tolkien gives the clue for his answering the call "Then something Tookish woke up inside him, and he wished to go and see the great mountains, and hear the pine-trees and the waterfalls, and explore the caves, and wear a sword instead of a walking stick" (2014, p. 19). Bilbo is half Baggins and half Took. His mother was famous Belladonna Took one of whose ancestors was believed to have taken a fairy wife.

Unlike what Campbell suggested, Tolkien subverted the natural order of the monomyth. A hero will meet his protectors after he accepts the call. However, Tolkien sent the helpers to make the call. Other than those helpers, Bilbo receives help from Beorn (a shapeshifter) and eagles to complete his task- to become a hero. Because Bilbo is not adventurous, the *Crossing the First Threshold* stage is more important for him. Dwarves left Bilbo's house without waking him up and left a note for him to meet them at the Green Dragon Inn in case he would change his mind and decide to join the quest. The place is not an alien territory for the hobbits although the name of it is really prominent. It is a foreshadowing for the upcoming events. Bilbo needs to enter the place where Smaug lives when he accepts the call. By entering the Green Dragon Inn, he enters a world of danger and adventure by leaving the world of peace and quiet he lives in; and to pursue a quest. In his old life, the weather was fine all the time and he had plenty of food and comfort. He wore nice and clean clothes. From now on, he will have hunger, the weather will get worse, and he will walk in territories he has never heard of. Campbell describes it as follows "Beyond them is darkness, the unknown, and danger..." (2004, p. 71).

At the beginning everything goes well for him because he travels in almost comfort. At some point he realizes that he has left his hat and walking stick, and Dwalin provides them for him. This is one of the turning points for Bilbo as Murat Arslan suggests in his article that "Physically, Bilbo wears clothes belonging to someone else. Yet metaphorically, Bilbo leaves his previous Baggins-centered identity and starts his quest both in search of treasure and identity" (2015, p. 138). He begins to change physically at first by leaving his Baggins side. Then, he reaches the threshold guardians, whom are the three trolls. Threshold guardians exist in a story to warn or remind the hero that he is leaving his ordinary world and stepping into a dangerous world, and trolls fulfill their duty, however Bilbo overcomes them with his supernatural helper –Gandalf- and steps his foot into the unknown world. In Jungian terminology, he steps into unconscious. This is the stage called *Crossing the First Threshold*.

The first thing he gains after that point is a small sword called the sting that is a Freudian phallic symbol. He also takes it from a dark cave, which is also considered a phallic symbol. It symbolizes that he is experiencing some kind of initiation ceremony. Dorothy Matthews discusses this view also, as "If Freud's view of the sword as a phallic symbol is correct, then it does not seem farfetched to view these scenes as vestiges of the coming-into-manhood ritual" (1975, p. 31). Bilbo realizes that he is changing when he first uses his sword, just like a male child's becoming aware of his sexual organ at puberty. He begins to feel more powerful.

The first days of his quest were not so bad. They had plenty of food to eat, ponies to ride on and good weather to travel. He thought it would not be so bad. However, this state of well-being is just temporary until the hero goes into *The Bell of the Whale* stage of Campbell. According to him, the hero would appear to have died by being swallowed by the unknown instead of being victorious, and experience a symbolical –sometimes actual- rebirth (Campbell, 2004, p. 83).

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

### 3.2. Bilbo's initiation

Upon finishing the departure stage, the initiation stage is waiting for the hero to be. At this stage, the character must go through many obstacles and tests for him to be accepted by the society as a hero. The society to accept Bilbo is thirteen dwarves and a wizard. The first subsection of this stage is *Road of Trials*. It is obvious from its name.

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

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

In *The Hobbit*, a story completely lacking female characters, we may look for the anima in symbolic forms. Associated with the anima and forming a bridge between it and the self are archetypal feminine symbols such as the ring, the egg, the jewel, and the mountain (1994, p. 33).

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

In Bilbo's situation the ring does not become the temptress figure. Everything that leads the hero to abandon or stray from the quest is called woman as temptress. For Bilbo it is the comfort and longing for the comfort in Hobbiton that hinders him from his quest. "He wished again and again for his nice bright hobbit-hole. Not for the last time" (2014, p. 72). Bilbo longs for the comfort a lot and it makes his journey a lot more difficult. He does not want to leave Beorn's house, either. Until the end, he always wishes for the comfort and food. "The Tookish part was getting very tired, and the Baggins was daily getting stronger. 'I wish now only to be in my own arm-chair!'" (2014, p. 340). The comfort is associated with the mother figure from childhood until death, so comfort's being the temptress is not a coincidence. On the physical level, the ring might be considered as the temptress for Bilbo, however, on psychological level another issue comes onto the stage. *The Hobbit* is a novel that consists no female characters in it like mentioned earlier. Readers, however, come across the mentioning of Belladonna Took, who is Bilbo's dead mother. Because of the absence of female characters, Bilbo has no chance of experiencing *Meeting with the Goddess* or *Woman as the Temptress* stages physically, yet, because of Tolkien's successful writing, he experiences those stages psychologically.

... the comforting, the nourishing, the "good" mother—young and beautiful—who was known to us, and even tasted, in the remotest past. Time sealed her away, yet she is dwelling still, like one who sleeps in timelessness, at the bottom of the timeless sea. (Campbell, 2004, pp. 101,102).

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

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

Bilbo prefers to give the Arkenstone to Bard and the Elvenking to prevent a possible war between dwarves and others. They offer him to stay with them fearing that Thorin might hurt him. However, Bilbo refuses and goes back to his comrades. By doing this he makes the enemy (not a real enemy but they seem for the time) see him an honorable man, a real hero. By confronting with Thorin, his giving the Arkenstone to someone else, he risks his life for a greater good, but Thorin does not accept him. Only



after the battle of five armies, Thorin regards him as a friend and a hero. "...I wish to part in friendship from you, and I would take back my words and deeds at the Gate" (Tolkien, 2014, p. 333). Also Thorin says "There is more in you of good than you know, child of the kindly West. Some courage and some wisdom, blended in measure" (Tolkien, 2014, p. 333). Whether until the last minute or not, Bilbo accomplishes the atonement stage. Thorin is the first one to acknowledge the wholeness of Bilbo with these words. A true hero, which Tolkien sought according to George Clark (p. 43) should be brave, conscious and clever at the same time. If he lacks either one, the becoming a whole function of a quest will not be fulfilled.

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

The last stage of initiation is the ultimate boon. It is the achievement of the goal of the quest. As a group, they began their journey to slay the dragon and retrieve the treasure stolen from them. Bilbo's aim was to have an adventure and become a different man. The party could not slay the dragon, but a man did, Bard. However, Bilbo's contribution to killing the dragon should not be ignored because he is the one to find its weak spot. In the novel, it is ignored and so does Bloom think so. "Thus Bilbo is the indirect cause of the dragon's removal, though he never gets any thanks for it" (2009, p. 112). Bilbo's company could take the treasure back, and share some of it with the elves and men. The one to concern is Bilbo. He succeeded his quest by having an unforgettable adventure, and becoming a changed man. The real boon he got was the ring. With the help of the ring, Bilbo could overcome the metaphorical dragons on his journey, and by gaining confidence, he has changed from a domestic obedient character into an independent, self-confident one. Most of the time, the boon is used for the sake of the society, however, in this story it only helps Bilbo.

### 3.3. Bilbo's return

Return of the hero is the last stage of the monomyth. In most cases, heroes have a tendency to refuse to return from 'the blessed isle of the un-aging Goddess of Immortal Being' (Campbell, p. 179). There are different reasons for a hero to refuse to return, some of which might be the comfort achieved, the idea of not being able to fit into the society, the shame because of not being able to accomplish the journey (especially the spiritual one), having no reason to go back (losing the loved ones, or already having no one back there), selfishness to use the boon for his own interest, and pleasures found in the new world. Bilbo has accomplished both the spiritual and physical journeys. He has no reason to refuse to return. Losing Thorin gives Bilbo the reason not to stay in the new world, but to go back. That is why the first section of return stage is absent in his monomyth. He prefers to go back to his town that he cannot leave behind totally. For his monomyth to become a complete cycle, he must go back. He brings the treasures he has achieved during his quest back to Hobbiton. Those treasures include gold, mithril, sting, the ring and his new character, which the people in his town do not like. Rebirth is one of the major themes in

the novel. Bilbo, who used to live in a dark comfortable hole which he did not want to leave at all, runs out of his round Hobbit hole to face an unknown world, just like a baby's leaving its mother's womb. His rebirth is about maturing this time, not about aging. He matures and comes back as a new person, so according to his relatives and other hobbits who live there, the one to come back is not Bilbo, but someone else. This shows that Bilbo cannot become the *Master of Two Worlds*. He was once a respected man, but now he is thought to be a false one. He is not welcomed back there. "On their side they never admitted that the returned Baggins was genuine, and they were not on friendly terms with Bilbo ever after" (Tolkien, 2014, p. 348). He has lost being the master of outer world, and it might lead to lose the inner one, too.

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

Bilbo's returning immediately without telling anyone about the ring is what Campbell called *Magic Flight*. However, Gandalf did not let him go back to his ordinary life alone. He and Beorn guided him back to Hobbiton just as he guided him to the Lonely Mountain. It is called *Rescue from Without* by Campbell. "The hero may have to be brought back from his supernatural adventure by assistance from without. That is to say, the world may have to come and get him" (Campbell, 2004, p. 192). Gandalf is the reminder of his own world that comes and gets him. He is the only connection to his ordinary life. He has power to take him back. However, Bilbo cannot cross the *Return Threshold*, because the thing to do after going back is to share the wisdom one attains. Since the people have lost the respect for him, he gets happy; he does not want to welcome people and share his tale. He prefers solitude, and becomes indifferent to other hobbits. Prior to his adventure, Bilbo used to have what Jung called 'mystical participation' and because of this, his society used to accept him. However, because of the experiences and changes he has had, he breaks the chains of mystical participation and starts to act out of society's boundaries. He gains maturity, or 'individuation' in Jungian terms. Therefore, Bilbo cannot be the master of the two worlds like mentioned before. Although he is not the master, he definitely has freedom to live. By being indifferent in the society, he gains calmness that provides him a state of mind without any worries.

#### 4. Conclusion

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

Bilbo goes on an adventure in order to find his true self, and as a result of Thorin and Gandalf's help, he achieves it. At the beginning, he was a peaceful character obeying the rules of his community. However,

he had an inner conflict, a conflict between his Baggins side and Took side. Chance mentions this conflict as follows “Symbolically, the conflict between the hero and adversary is internalized within the split self of the protagonist” (2001, p. 64). This conflict has a determining role on his becoming. During his adventure in an unknown world, he manages to make peace between those two sides, which leads to his becoming a whole although he cannot achieve a mastery among his society.

Thorin and Gandalf have huge influence on Bilbo's monomyth, because they are the power figures -or father figure in Jungian terminology- whom he has to confront and atone. He desires for approval by them and he gets it first from Thorin on deathbed; becoming the first character in the novel who acknowledges his maturation and becoming a whole. Then Gandalf confirms his maturation as Walker states, “The final confirmation of the maturation of hobbit bildungsroman is given by Gandalf, wisest of wizards...” (2009, p. 101) saying that Bilbo is grown up and indeed very high.

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

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

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