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**Departure, Initiation and Return in Biblical Narratives
and JC's Heroic Biography**

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Abstract

This study applied Joseph Campbell's heroic pattern to the lives of Moses and Jesus Christ as described in *Exodus* and the Gospels in order to determine to which extent their lives correspond to the lives of mythological heroes. The results indicated that their lives agree to Campbell's hero pattern and they furthermore offered a different approach in uncovering the symbolic meaning of these narratives, ultimately supporting the idea that biblical narratives can be read as hero stories.

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Chapter 1: Introduction

As scholars have long recognised, important myths and tales involving heroic figures from all over the world share the same fundamental framework generally referred to as the heroic pattern or biography. The correlation between hero patterns and hero myths has been duly acknowledged in the various versions of the heroic pattern that exist. Alfred Nutt, Vladimir Propp, Jan de Vries, and Clyde Kluckhohn have each recognised distinct similarities in heroic biographies and have each developed a specific pattern to which they believed most hero stories adhere.

The literature also recognises that these archetypal templates do not limit themselves to myths and tales. In *Upon the Wild Waves: A Journey through Myth*, Padraic Whyte suggested that some heroic patterns parallel narratives that can be found in the Bible as well (1). In *Fishing for Men on the Edge of Wilderness*, Edmund Leach also posted a view along these lines. He explored whether or not the Bible can be studied in the same way as other mythologies, by applying Arnold van Gennep's *Les Rites de Passages* to various biblical narratives. He ultimately concluded that the Bible could indeed be considered mytho-history (597).

Whyte also suggested that Joseph Campbell's *Monomyth* parallels several biblical narratives including *The Book of Exodus* which narrates the life of Moses and the Gospels which narrate the life, death and resurrection of Jesus Christ (2). However, the studies which describe parallels between these two biblical narratives and Campbell's heroic pattern fail to carry out a complete detailed analysis. For example, in *Illuminating Moses: A History of Reception from Exodus to the Renaissance*, Jane Beal states that Moses' adult life fits much of Campbell's heroic pattern (29). Although she lists several moments in Moses' life that agree with Campbell's pattern, she fails to illustrate in exactly which way these moments correspond with this pattern. She also limits her study to Moses' adult life, excluding both his

youth and death entirely. Moreover, in *True Myth: C.S. Lewis and Joseph Campbell on the Veracity of Christianity*, James W. Menzies explores myth and religion in the thinking of Campbell. Although he draws a few parallels between Campbell's hero pattern and the lives of Moses and Jesus, he refrains from exploring various other important events and aspects of their lives that can also be described in terms of the *Monomyth*. Both studies thus seem to have ignored great or essential parts of the lives of Moses and Jesus and tended to focus on structure rather than exploring and elaborating on the symbolic meaning of these biblical narratives in terms of Campbell's heroic pattern. This consequently allows for a more detailed comparison between Campbell's version of the heroic pattern and both *Exodus* and the life of Jesus Christ, as described in the Gospels.

This study therefore aims to answer the following question: to which extent does *Exodus* and the life of Jesus Christ, as described in the Gospels, correspond to Campbell's version of the heroic pattern? In order to answer this question, Campbell's hero pattern will be examined in detail by discussing its background, development and structure. Additionally, the symbolic meaning of Campbell's hero pattern will be explained in more detail. Through close reading, parallels will then be drawn between the biblical narratives and Campbell's heroic pattern supported by textual evidence. It is hoped that the present study will ultimately provide a different approach in uncovering the symbolic meanings of these two biblical narratives.

Chapter 2: Theoretical Framework

In *Primitive Culture*, originally published in 1871, the Victorian anthropologist Edward Taylor made a lasting impression on the study of myth as he found that many myths and tales follow a uniform plot. He noticed that heroic stories from around the world frequently follow a storyline where the hero is exposed at birth, then saved by other humans or animals, and grows up to become a national hero (Seagul vii). Nevertheless, it was Johann George Von Hahn, an Austrian scholar, who ultimately pioneered research on the hero pattern with the publication of *Arische Aussetzung und Ruchkkeh* in 1876 (Seagul vii). He argued that all Indo-European tales follow an exposure and return formula (Seagul vii). In his work, Von Hahn analysed fourteen different hero stories from eleven different cultures before ultimately formulating the first hero pattern: a detailed pattern of sixteen individual incidents that can be considered to be characteristic of hero stories (Seagul vii). The pattern he developed is structured as follows:

1. The hero is of illegitimate birth;
2. His mother is princess of the country;
3. His father is a god or a foreigner;
4. There are signs warning of his ascendance;
5. For this reason he is abandoned;
6. He is suckled by animals;
7. He is brought up by a shepherd couple;
8. He is a high-spirited youth;
9. He seeks service in a foreign country;
10. He returns victorious and goes back to the foreign land;
11. He slays his original persecutors, accedes to rule the country, and sets his mother free;

12. He founds cities;
13. The manner of his death is extraordinary;
14. He reviled because of incest and he dies young;
15. He dies by an act of revenge of an insulted servant;
16. He murders his younger brother. (Seagul vii)

Von Hahn's hero pattern was, however, left unnoticed for several years by many folklorists until 1881 when Alfred Nutt, a British publisher and folklorist, applied Von Hahn's hero pattern to various Celtic materials with varying degrees of success. Since that time a number of additional and similar studies of the hero have appeared. In 1928 Vladimir Propp, for instance, conducted research on the structure of fairy tales. In his work *Morphology of the Folktale*, Propp identified five categories of elements and thirty-one narrative units based on various Russian fairy tales (Seagul viii). Furthermore, Dutch folklorist Jan de Vries developed a hero pattern consisting of ten distinct elements which he outlined in his book *Heroic Song and Heroic Legend*. Nevertheless, these scholars each limited themselves to merely identifying a common storyline or structure for hero myths. None of them made an attempt to explain the (psychological) origins of the biography.

Among scholars who not only outlined structures and patterns for hero myth yet theorised about them as well are Otto Rank, Lord Raglan, and Campbell (Seagul viii). Austrian psycho-analyst Otto Rank is often considered to be one of the very first scholars to have established "a theory of the hero's journey pattern based on its psychological origins and meanings" (Hero Pattern 2). He was a close colleague of Sigmund Freud, neurologist and the founder of psycho-analysis, and a follower of Freud's ideas. Rank was convinced that, "the universality of hero myths is a result of the commonality of the human psyche" (Hero Pattern 2). In his view, one therefore had to study the individual imagination in order to fully comprehend the construction of hero myths (Hero Pattern 2). In *The Myth of the Birth of the*

Hero, published in 1909, Rank used the Freudian analysis to study fifteen different hero stories, explaining each of these hero stories in the same manner Freud explained dreams (Seagul viii). According to Rank, like dreams, myths are a representation of “a disguised fulfilment of a repressed wish” (Seagul ix). The repressed wish of each and every individual to return to the days when we thoroughly believed that our parents were without fault and when they gave us all the attention that we felt that we deserved (Boeree 4). Based on these hero stories, he developed a theory where “the hero becomes an innocent victim of fate or noble parents and becomes heroic, not by winning the throne, but by killing his father” (Hero Pattern 3). He furthermore developed a heroic pattern that included the following elements:

1. Hero is born of distinguished often noble parents;
2. Difficulties precede his conception (continence, bareness, prohibited relationship);
3. A prophecy cautions his birth because his life poses a danger to his father or some authority;
4. He is surrendered to water in a box or some sort;
5. He is saved by animals or peasants;
6. When he is grown, he finds his true parents;
7. He takes his revenge on his father and is acclaimed a hero;
8. He finally achieves rank and honors often assuming rule. (Hero Pattern 3)

Nevertheless, both Rank’s heroic pattern as well as the psychological origin theory he proposed was criticised. In *Mythography: The Study of Myths and Rituals* it is pointed out that Rank’s theory completely ignored adult mythic heroes as it, similarly to Freud’s psychological model, focuses on early childhood only (Doty 176). Moreover, some of the heroes that Rank analysed did not kill their father and/or married their mother (Hero Pattern 4). Although Rank’s theory and pattern was not without criticism, it is considered to be highly

influential as it did lay the groundwork for later studies (Hero Pattern 4).

Following Otto Rank's psychoanalytical theory on the study of myth, English nobleman and folklorist Lord Raglan also theorised about the origin of hero myth, yet from an entirely different perspective. Raglan based his theory of myth on Sir James Frazer's work, *The Golden Bough*, a study of ancient cultures, rituals, and mythical tales (Fontenrose 1). Although he rejected Frazer's theory on evolutionism, he accepted Frazer's argument that myths and rituals are interconnected (Fontenrose 1). In *The Hero: a Study of Tradition, Myth and Drama*, Raglan argued that "all mythical tales are ritual texts and all myth-ritual complexes are derived from a single ancient ritual": the ancient ritual of the annual sacrifice of a divine king (Fontenrose 2). Furthermore, he illustrates how the hero's life can be divided into twenty-two characteristics and experiences that are each connected to a rite or border experience concerned with either birth and baptism, ascension to power or death and burial (Hero Pattern 5).

Although Lord Raglan's theory on hero myth has received much praise from scholars in related disciplines, it has received much criticism as well. Various scholars, for instance, believed that "to make all imaginative literature go back to a myth and hence a ritual beginning, the word myth becomes too wide in meaning to have any meaning at all" (Fontenrose 2). Moreover, several scholars have challenged the evidence that Raglan used to support his theory, eventually stating that the used evidence proved nothing of the sort (Hero Pattern 4). Nevertheless, Lord Raglan greatly influenced research on the hero pattern with his take on hero myths.

The most celebrated researcher of hero myth patterns is, however, Campbell. Campbell was an editor and a college teacher of literature at Sarah Lawrence College. He is best known for his 1949 work *The Hero with a Thousand Faces*, in which Campbell sets out to establish how mythical tales can arise in dissimilar cultures and times and yet still resemble

each other with regards to theme, plot, and symbolism. Like Otto Rank, Campbell believed that the answer is to be found in the human mind as the human mind is where myths and dreams stem from. However, in contrast to Rank, Campbell relied on psychoanalyst Carl Jung's view of myth as he believed that Jung, not Freud, provided the best understanding of the heroic journey (Hero Pattern 7). According to Jung, myth is the language of the Self speaking. In Jung's view, man is not born with a blank mind. Instead he believed that the human mind consists of a consciousness, a personal unconsciousness, and a collective unconsciousness i.e. the Self (Archetypes 4). He explains that the "collective unconsciousness consists of psychic structures [and elements] which are not unique to the individual but are [common to] all" (Archetypes 10). These identical psychic structures are referred to as archetypes, and they hold information about the never-changing truths about the desires, ambitions and hopes that are common to each and every individual (Archetypes 16). Nevertheless, these archetypes can, according to Jung, not be observed directly. "The existence of [these] archetypes is [however] revealed by the arrangements they produce in consciousness through the manifestations of symbolic imagery [thus myth]" (Myths 4). In this view, one can only acquire knowledge of the archetypal pattern enclosed in the human mind through the elucidation of the symbolic imagery and patterns manifested by these archetypes (Myths 6). In other words, by interpreting the patterns and symbols that are characteristic of heroic biographies, one can come to understand the inner yearnings and aspirations that are common to each and every individual. This viewpoint served as the starting point for Campbell's hero pattern research (Myths 6).

Throughout his study, Campbell also drew influence from Arnold van Gennep's 1909 work, *Les Rites des Passages*. Van Gennep was a folklorist and an ethnographic who systematically compared several rituals from various different cultures areas. He concluded that rituals that mark an individual's transition to a new status in society can be subdivided

into three stages also referred to as border experiences. The first stage that he identified is the preliminary stage or the stage of separation. During this stage the initiate is separated from his existing identity and social setting (Von Gennepe 11). Once the separation is completed, the initiate continues to the second stage, the liminal period. This stage is also known as the stage of transition. Throughout this stage the initiate is in limbo as he has lost his former identity but has not acquired his new identity yet (Von Gennepe 11). Finally, the initiate moves on from the liminal period to the stage of reintegration. At this time the initiate's new social status is confirmed and the initiate returns to society with his new standing (Von Gennepe 11). These three border experiences were also identified by Campbell in hero myths which he, in his turn, called the acts of departure, initiation and return.

Finally, after years of analysing hero stories, Campbell found that mythological tales follow a pattern where "a hero ventures forth from a familiar world into strange and sometimes threatening lands in his pursuit of the ultimate boon and making it available to their culture" (Campbell 23). Based on over one hundred hero stories, Campbell ultimately developed his model of the heroic pattern referred to as the *Monomyth* or the Hero's Journey which he outlined in his celebrated work *The Hero with a Thousand Faces* and is structured as follows:

Departure

1. Call to adventure
2. Refusal of the call
3. Supernatural aid
4. The crossing of the first threshold
5. Belly of the whale

Initiation

6. The road of trials

7. Meeting with the Goddess
8. Woman as temptress
9. Atonement with the father
10. Apotheosis
11. Ultimate boon
- Return
12. Refusal of the return
13. Magic flight
14. Rescue from without
15. The crossing of the return threshold
16. Master of two worlds
17. Freedom to live.

According to Campbell, the *Monomyth* symbolises the “individual’s departure from their conscious personality into their unconsciousness in pursuit of the ultimate boon, the unrealised potential that is hidden within” (Myths 20). “Viewed in this context, the hero becomes a symbol for that divine creative and redemptive image which is hidden within us all, only waiting to be known and rendered into life. The quest of the supreme hero is then to realize this potential in all people and to make it available to his culture” (Hero Pattern 7). However, in order to realize this achievement, the hero needs to embark on a quest.

In Campbell’s view, the quest consistently commences with the Call to Adventure. In hero myths, this call is often personified by an animal, a supernatural figure or appearance. The call symbolises one’s instincts or foreknowledge (Myths 21) and marks a new period. Campbell however found that in hero myths the call is most often refused or ignored. He explains that the refusal of the call essentially symbolises one’s reluctance to give up one’s current system of ideals, virtues, goals, and or advantages (Campbell 54). Although the call is

often initially ignored or refused, forces within understand the importance of the quest. Assisted by supernatural forces, the hero eventually answers the call. After crossing the first threshold, the border between two fixed states, the hero is swallowed into the unknown or, in the words of Campbell, the belly of the whale. This stage symbolises the individual's descendence into the deeper layers of his unconsciousness. It additionally marks the end of the first act as, during this stage, the hero has been successfully separated from both his identity and community.

The act of departure is followed by the act of initiation which begins with the road of trials. Throughout this stage, the hero must overcome several challenges and face various ordeals. In Campbell's view, this stage represents the individual's process of "dissolving, transcending, or transmuting the infantile images of his personal past" i.e. the purification of the Self (93). The hero will also face temptation, often personified as a woman, that might lead him to stray from his quest. Yet once he has survived the trials and resisted temptation, the hero moves on to the centre point of the Hero's Journey, the atonement with the father. During this stage, the hero faces his father or a father like figure who has control over life and death (Campbell 125). In Campbell's view, the father-figure is symbolic of the concept or ideal to which the hero aspires (125). By acquiring the approval of the father, the hero is ultimately permitted to a higher standing (Campbell 126). Finally, the hero achieves "the ultimate boon or gift that he will take back to his society" (Myths 27). In hero myths, the ultimate boon is often depicted as a holy grail, a medicinal potion or a magical plant and is meant to signify "an expansion of consciousness and therewith of being" (Campbell 131).

Once the ultimate boon has finally been achieved, the hero is expected to reintroduce this potential into the world. However, the hero might sometimes be reluctant to return to society for the reason that the hero could sometimes face rejection, exclusion or even derision (Myths 30). Additionally, the return may not always be easy. If the hero had to gain

possession of the ultimate boon by force, he will have to flee from the divine creatures who were initially guarding the boon (Campbell 125). Nevertheless, with the help of powerful figures or rescuers, the hero ultimately crosses the return threshold. Having conquered his fears in the divine world, the hero can be considered to be master of the two worlds. In the light of Campbell, the hero has then gained ultimate control of his inner feelings, thoughts, and needs (123). According to Campbell, mastery of the consciousness and unconsciousness ultimately leads to the freedom to just exist (126).

Chapter 3: The Act of Departure

Campbell designated the first stage of the hero's journey, the call to adventure. He explains that this stage symbolises the awakening of the Self as "destiny has summoned the initiate and transferred his spiritual centre of gravity from within the pale society into a zone unknown" (Campbell 53). Campbell had found that this stage most often begins with a blunder that reveals an unforeseen world to the hero. Subsequently, the hero is "drawn into relationship with forces that are not rightly understood" (Campbell 46). Although many adventures commence with a blunder, Campbell also found that various hero stories can begin with the initiate "casually strolling when some passing phenomenon catches [his] wandering eye and lures him away from the frequent paths of man" (54). Nevertheless, the events are always a result of the repressed desires and inner conflicts of the initiate (Campbell 46). The call to adventure is furthermore characterised by an appearance of the figure of the herald who sounds a problem, challenge or request. From Campbell's perspective, the herald represents the initiate's unconsciousness "wherein his rejected, unadmitted, unrecognised, unknown, or undeveloped factors, laws and elements of existence are hoarded" (48). The herald can take on many forms including that of an animal, a supernatural figure or appearance. Yet regardless of its form, it is always judged mysterious. The actual call is the crisis or request that the initiate is presented with and it ultimately requires the initiate to take action in the matter which marks the beginning of the adventure.

The call to adventure can be recognised in both the story of Moses in *Exodus* and the Gospels. In both narratives the call to adventure is revealed through the revelation of God whose presence can only be witnessed through the sound of his voice alongside a supernatural phenomenon. In *Exodus* God, for instance, revealed himself to Moses for the first time in the form of a burning bush. This bush had caught Moses' attention as the bush seemed to be

burning yet it was not consumed by the flames. When Moses moved towards the bush a voice spoke to him, saying:

Moses, Moses! ... Here I am... Do not come near; take your sandals off your feet, for the place on which you are standing is holy ground... I am the God of your father, the God of Abraham, the God of Isaac, and the God of Jacob ... The cry of the people of Israel has come to me, and I have also seen the oppression with which the Egyptians oppress them. Come, I will send you to Pharaoh that you may bring my people, the children of Israel, out of Egypt. (Ex. 3:4-11)¹

In this context, God appears to act as the herald as he is the bearer of the actual message. Moses then becomes the initiate as he is appointed as the liberator of the oppressed Israelites. Additionally, his calling is to liberate the Israelites and lead them out of Egypt. This finding is consistent with that of Jane Beal who claimed that the *Monomyth*'s first stage has a counterpart in *Exodus* (29). She continued to state that Moses' calling was to "lead the nation of Israel out of Egypt to a greater kingdom" (Beal 87). Beal however failed to elaborate on the manner in which the call to adventure was received by Moses, nor did she explain its symbolic meaning. This consequently leaves room for speculation and reconfiguration of the interconnection between the stage and the biblical narrative. Nevertheless, it was Moses' encounter with the burning bush that can be considered to be the first time that God revealed himself to Moses. Moreover, the call to adventure was not yet presented to Moses before this specific encounter. Finally, God pointedly designated Moses as the liberator of the Israelites for the first time during this passage.

In the case of Jesus as described in the Gospels, God made himself known to him at the River Jordan through a beam of light and/or a voice. "And as [Jesus] was praying, heaven

¹ The Bible. Print. New International Version

was opened... And [God's] voice came from heaven (Luke 3:21-22). Here Jesus was being baptised by John the Baptist. Once the baptism was completed, the heavens opened and a dove descended. The voice of God then spoke to Jesus with the following words, "this is my beloved son with whom I am well-pleased (Luke 3:22). Strengthened by the Holy Spirit, Jesus then proclaimed the following to the people standing around him, "the Spirit of the Lord is on me, because He has anointed me to proclaim good news to the poor. He has sent me to proclaim freedom for the prisoners and recovery of sight for the blind, to set the oppressed free, to proclaim the year of the Lord's favour" (Luke 4:18-19). Against this background, God once more has the role of the messenger. Although the message was not conveyed verbally in this passage, Jesus' subsequent proclamation indicates that God, however, did communicate a message which Jesus then received. Moreover, Jesus was appointed with the task of liberating and healing the people of Israel and to ultimately fulfil the messianic prophecy of death and resurrection.

However, a note of caution is due here since it could be argued that God did not reveal himself to Jesus for the first time during this passage. Various earlier passages in relation to Jesus' infancy suggest that God made himself known to Jesus before. For example, when Jesus was twelve years old, he visited the temple in Jerusalem with his parents during the Festival of the Passover. After the feast, his parents were returning home, assuming that Jesus was in their company. Nevertheless, it had appeared that Jesus was not. Subsequently, they had searched for him for three consecutive days before they finally found him sitting among the teachers in the temple in Jerusalem. When they reunited, Jesus asked his mother Mary, "why were you searching for me? Did you not know I had to be in [God's] house?" (Luke 2:49) This fragment, indicates that Jesus had been in contact with God before. Furthermore, it gives the impression that God required Jesus for a specific purpose or calling. However, for

the reason that the details concerning their encounter are not specified, it is not possible to verify whether the call to adventure has already been revealed to Jesus in the temple.

Campbell furthermore found that, once the call has been received, the hero most often refuses or ignores the call at first. The refusal of the call is the second stage of Campbell's hero pattern. During this stage the future hero initially refuses to adhere to the call for any motive or reason which ultimately withholds the hero from heading into the unknown. In Campbell's view, the refusal of the call is "essentially a refusal of what one takes to be one's interest. The future is regarded not in terms of an unremitting series of deaths and births but as one's present system of ideals, virtues, goals, and advantages" (55). Thus, the refusal symbolises the initiate's inability to put off his infantile ego, the inner depiction of himself and what he assumes it should look like. Campbell continues to explain that "all moments of separation and new birth produce anxiety"(48). It is therefore easier for the initiate to refuse or ignore the call at first and to try to turn the ear to other interests (Campbell 54). Nevertheless, forces within understand the importance of the call. Campbell describes that "the human psyche has many secrets and tools in reserve [which] are not disclosed unless required" (58). However, once the call has been refused, these secrets and tools are released in order to persuade the initiate into accepting the call.

Whereas Jesus immediately accepted his call to adventure, Moses initially refused to adhere to his call. In Moses' case it was ignorance in addition to insecurity that withheld him. As a result, Moses refused his call to adventure five consecutive times. Initially, Moses responded to the call with the words, "who am I that I should go to Pharaoh and bring the children of Israel out of Egypt?" (Ex. 3:11) Subsequently, God answered Moses' protest with the promise to remain by his side. Nevertheless, Moses refused the call a second time by questioning the response of the Israelites to the statement that he was sent by God. "If I come to the people of Israel and say to them, 'the God of your fathers has sent me to you,' and they

ask me, ‘What is his name?’ what shall I say to them?” (Ex. 3:13) In response to Moses’ second protest, God revealed his name to Moses for the first time. He then continued to convey the message that he wanted Moses to pass on to the Israelites. Moses, however, refused the call a third time as he raised doubts whether or not the Israelites would, in fact, believe him. “But behold, they will not believe me or listen to my voice, for they will say, ‘The Lord did not appear to you’” (Ex. 4:1). God therefore presented Moses with miracles in addition to a few wonderful tools that he was expected to use in order to convince the Israelites of his truth. Nevertheless, Moses refused again as he believed that he was not articulate enough. “Oh, my Lord, I am not eloquent, either in the past or since you have spoken to your servant, but I am slow of speech and of tongue” (Ex. 4:10). Once more God promised Moses that he would remain by his side and would even put the right words into his mouth. Subsequently, Moses protested a final time by asking God to send someone else. “Oh, my Lord, please send someone else” (Ex. 4:13). Thus, God appointed Aaron as his spokesman and Moses finally accepted the call to adventure.

This passage illustrates that the refusal of the call also has a counterpart in *Exodus* since Moses’ reasons for protesting are in agreement with Campbell’s perspective on the symbolic meaning of the stage. Moses appeared to be unwilling and hesitant to distance himself from the image that he had of himself. From this perspective, the solutions that God subsequently provided can be interpreted as the reserved secrets and tools of the psyche that had been released once Moses refused the call. As God offered a solution to each problem that Moses had raised, Moses ultimately could no longer deny the call.

Once the call has been accepted, the hero moves on to the next stage of the hero’s journey, the supernatural aid or helper. Campbell explains that “for those who have not refused the call, the first encounter of the hero’s journey is with a protective figure who provides the adventurer with amulets against the dragon forces he is about to pass” (63). This

protective figure often takes the form of an old wise woman or man and represents “the protecting power of destiny” (Campbell 65). It furthermore signifies reassurance that “[although the infantile ego] may seem to be endangered by the threshold passages and life awakenings, protective power is always and ever present within the sanctuary of the heart and even immanent within, or just behind, the unfamiliar features of the world” (Campbell 66). In other words, once the initiate has accepted the call and courageously descends into the deeper layers of his unconsciousness, he will find “all the forces of his unconscious at his side” (Campbell 66).

In both biblical narratives the stage of the supernatural aid or helper can be identified. Subsequent to the call being presented, Moses and Jesus both received the assistance of a supernatural helper who would protect and aid them during their quests. In these two narratives, the role of the supernatural helper is developed in the figure of the Holy Spirit. The Holy Spirit is the third member of the Trinity and can be understood as God who is spiritually active in the human world. For example, in *Exodus*, Moses received the promise that the Holy Spirit would assist him during his undertaking to lead the oppressed people of Israel out of Egypt. God had foreseen that the assistance of the Holy Spirit would be needed for the reason that the pharaoh would not be easily persuaded into releasing the Israelites. “I [, God,] know that the king of Egypt will not allow you to go unless a mighty hand compels him. So I will stretch out My hand and strike the Egyptians with all the wonders I will perform among them. And after that, he will release you” (Ex.3:19-20). Furthermore, God had promised that the Holy Spirit would put the right words into Moses’ mouth once he confronts the skeptical elders of the Israelites and tries to convince them and the people to follow him out of Egypt: “I will help you as you speak, and I will teach you what to say” (Ex. 4:12). Thus, the Holy Spirit in his capacity of the supernatural helper can be expected to assist Moses during various tough or dangerous challenges on his quest to liberate the Israelites.

In the Gospels, Jesus also received guidance and assistance from the Holy Spirit, the supernatural helper. Jesus first met the Holy Spirit at the River Jordan after the call to adventure was presented to him. Subsequent to Jesus' baptism and the opening of the heavens, "the Holy Spirit [had] descended on [Jesus] in a bodily form like a dove" (Luke 3:22). Unfortunately, no further details were shared about this encounter. As a result, Jesus' first encounter with the supernatural helper deviates from the standard. According to the standard, the supernatural helper most often foresees the future and tells the hero about all the trials and dangers that he needs to overcome (Campbell 64). Moreover, the supernatural helper offers their assistance or provides the hero with wonderful tools. However, during Jesus' first meeting with the Holy Spirit this is not the case. During the first encounter the future of the hero was not foreseen, nor did Jesus receive any supernatural tools. Only at a later moment in the story, the reader eventually comes to learn about the dangers and trials that the hero needs to overcome in addition to the ways in which the supernatural helper will be of assistance during these trials.

Although Jesus' first encounter with the supernatural helper deviates from the norm, it is also generally in line with the characteristics outlined in the *Monomyth*. In both narratives the Holy Spirit represents the protective figure who provides the hero with the needed essentials to face and overpower the dangerous figures that he will encounter on his quest. From the fundamental idea behind the *Monomyth*, the Holy Spirit can thus, in both cases, be interpreted as the ultimate fantasy which offers the initiate the much needed reassurance in order to descend into the deeper layers of his unconsciousness.

Chapter 4: The Act of Initiation

After meeting the protective figure who will guide and aid the hero, the hero will move forward in his adventure into a zone unknown where trials and dangers will be awaiting him (Campbell 71). Campbell designated this stage, the road of trials, which is the first stage of the initiation act. According to Campbell, the regions of the unknown are often described as a dark forest, a passage into the desert, a deep ocean or an alien land (72). Nevertheless, regardless of its form, it is always meant to signify the unexplored regions of the initiate's unconsciousness (Myths 23). Here the hero must survive a succession of difficult trials and dangerous challenges. In Campbell's perspective, these trials and challenges symbolise the "purification of the Self" (93). During these trials, the hero might encounter several symbolic figures who will each reflect a clue to what the hero must do in order to move forward on his heroic journey. Moreover, the hero will be "aided by the advice, amulets, and secret agents of the supernatural helper whom he had met before his entrance into the [regions of the unknown]" (Campbell 89).

The road of trials can be witnessed in *Exodus*. Moses' quest was to free the oppressed Israelites and lead them out of Egypt. In order to achieve this challenge, Moses firstly needed to convince the sceptical elders of the Israelites that God had sent him to liberate the people of Israel from the oppression in Egypt and lead them to the promised land. The elders were the adult men who were responsible for the decision-making on behalf of the community. During Moses' former meeting with the supernatural helper, it was prophesied that a number of miracles will need to be performed in order to persuade the elders. Therefore, Moses was given a staff that could miraculously transform into a snake.

The LORD said to [Moses], 'what is that in your hand?' [Moses] said, 'a staff.' And He said, 'throw it on the ground.' So [Moses] threw it on the ground, and it became a serpent, and Moses ran from it. But the LORD said to Moses, 'put out your hand and

catch it by the tail.’ So [Moses] put out his hand and caught it, and it became a staff in his hand. (Ex. 4:2-4)

Nevertheless, this performance alone would not convince the elders of Moses’ true intention. God had therefore told Moses to “‘put [his] hand inside [his] cloak’... and when [Moses] took it out, his hand was leprous like snow. Then God said, ‘put your hand back inside your cloak.’ [which he did]... and when he took it out, it was restored like the rest of his flesh” (Ex. 4:6-7). God had, however, foreseen that the elders would expect Moses to perform one last miracle before they would believe him. Therefore, God had said to him, “‘if they will not believe even these two signs or listen to your voice, you shall take some water from the Nile and pour it on the dry ground, and the water that you shall take from the Nile will become blood on the dry ground” (Ex. 4:9). Once Moses arrived in Egypt, he had gathered the elders of the Israelites. Assisted by the Holy Spirit, “Moses performed the signs before the [elders], and they believed” (Ex. 4:30).

Moses’ next challenge was to persuade the Egyptian pharaoh into releasing his people. Thus, Moses went to confront the Egyptian pharaoh and asked him to release the Israelites. In his attempt to persuade the pharaoh, Moses prophesied what would happen to the Egyptian people if the pharaoh declined his request. Nevertheless, the pharaoh appeared to be unshakable in his decision. Consequently, the Holy Spirit had sent ten devastating plagues upon the land of Egypt, assisting Moses in his trial to press the pharaoh into releasing the Israelites. After the tenth plague, the pharaoh finally capitulated as the Holy Spirit had called death upon all firstborn Egyptian children. The pharaoh ordered Moses and the Israelites to leave on the condition that the people of Egypt would be released of the plagues. “Up, go out from among my people, both you and the people of Israel; and go, serve the LORD, as you have said. Take your flocks and your herds, as you have said, and be gone” (Ex.12:31).

Shortly after Moses and the Israelites had fled from Egypt, the Egyptian pharaoh regretted his choice. He said, “what is this we have done, that we have let Israel go from serving us?” (Ex. 14:5) Whereas the pharaoh was raising troops to pursue and summon the Israelites to return, Moses and the Israelites were making their way through the desert. In the form of a cloud and/or a pillar of fire, the Holy Spirit had been leading the way. In the meantime, the Egyptian troops were catching up with the Israelites and ultimately cornered them nearby the sea. As a result, the Israelites began to panic. They asked Moses,

Is it because there are no graves in Egypt that you have taken us away to die in the wilderness? What have you done to us in bringing us out of Egypt? 12 Is not this what we said to you in Egypt: 'Leave us alone that we may serve the Egyptians'? For it would have been better for us to serve the Egyptians than to die in the wilderness. (Ex. 14:11-12)

The Holy Spirit then spoke to Moses, ordering him to “lift up [his] staff, and stretch out [his] hand over the sea and divide it, [so] that the people of Israel may go through the sea on dry ground” (Ex. 14:16). The Egyptians subsequently followed them through the divided sea. However, the Holy Spirit had caused the wheels of the Egyptian carts to lock up. The Holy Spirit furthermore caused a stormy cloud to shroud the Egyptians in darkness, ultimately preventing them from catching up with the Israelites. When the Israelites reached the other side, The Holy Spirit spoke to Moses once again and ordered him to “stretch out [his] hand over the sea, [so] that the water may come back upon the Egyptians, upon their chariots, and upon their horsemen” (Ex. 14:26). As Moses obeyed God’s order, “the waters returned and covered the [Egyptian] chariots and the horsemen; of all the host of Pharaoh that had followed [the Israelites] into the sea, not one of them remained” (Ex. 14:28). As a result, Moses had completed his tasks of convincing the elders and persuading the pharaoh before completing his ultimate goal of leading the Israelites out of Egypt.

These findings confirm the association between the stage, the road of trials, and *Exodus* for the reasons that the core characteristics of the stage can all be identified in the biblical narrative. From the perspective of Campbell, the land of Egypt can be interpreted as the land of wilderness or the regions of the unknown because it is the place where Moses faces different trials and ordeals as well as the place he. From Campbell's perspective, the desert can also be interpreted as the land of wilderness for the reason that Moses spent time wandering around the desert in search of the homeland. Thus, both the land of Egypt and the desert signify the unexplored regions of the unconscious. Moreover, each ordeal that Moses had to face symbolises a layer of the unconscious. Subsequently, each completed challenge represented a deeper descent into the unconsciousness. In this context, The Holy Spirit, in his capacity of supernatural helper, can furthermore be interpreted as a projection of the infantile ego which is defending itself against the various impulses of the unconscious.

Beal also made mention of the passage of the sea crossing. She stated that the crossing of the sea in *Exodus* corresponds with Campbell's hero pattern (Beal 29). She furthermore claimed that, in the light of Campbell, "many allusions can be found in the crossing of the sea" (Beal 30). However, she did not further elaborate on this point, nor did she describe in which way this passage interrelates with the *Monomyth*. Her findings could have offered some interesting insights and/or have raised some intriguing questions regarding the relationship between the passage and Campbell's hero pattern as well as its symbolic meaning. Yet without further evidence, Beal's claim remains an unsubstantiated idea or opinion.

The road of trials also has a counterpart in the Gospels. Jesus had to complete numerous tasks and overcome several ordeals in order to complete his quest in healing and liberating the people of Israel from sin in addition to fulfilling the messianic prophecy. Once Jesus had received the Holy Spirit, he began to perform various signs and wonders by healing the terminally ill in addition to casting out demons of those who were possessed. For instance,

in the *Gospel of Matthew*, Jesus healed a Phariseer by casting out a demon through the power of the Holy Spirit. “Then was brought unto [Jesus] one possessed with a devil, blind, and dumb: and healed him, insomuch that the blind and dumb both spake and saw” (Matt. 12:22). Furthermore, in the *Gospel of John*, Jesus cured the son of the royal official in Galilee (4:46-54). Finally, in the *Gospel of Luke*, Jesus raised the daughter of the ruler of the synagogue in Galilee back from the dead by the power of the Holy Spirit (8:40-56). Following these events, Jesus continued to travel to Jerusalem while curing numerous people along the way.

However, after finally arriving in Jerusalem, he was betrayed by Judas the apostle. As a consequence, Jesus was seized and arrested by the priestly guards. The morning after, Jesus was interrogated by Pontius Pilate, the prefect of Judea. Although Pilate eventually judged Jesus innocent, the Jewish priests and people still shouted that they wanted Jesus to be condemned to death. Subsequent to his sentencing, Jesus passed through pain and suffering since he had to endure a beating prior to carrying his own cross up a hill while wearing a crown of thorns (John 19). Finally, he was crucified and suffered death. “[After] they had crucified Jesus ... [Jesus] said, ‘it is finished’: and he bowed his head, and gave up the ghost” (John 19:23-30). According to Jesus’ earlier testimony to the Pharisees, Jesus passed through the road of pain and suffering by means of liberating those who believed in him from their sins and ultimately death. Thus, by dying on the cross, Jesus completed his second challenge.

So Jesus said to the Jews who had believed him, ‘If you abide in my word, you are truly my disciples. Then you will know the truth, and the truth will set you free...

Very truly I tell you, everyone who sins is a slave to sin. Now a slave has no permanent place in the family, but a son belongs to it forever. So if the Son sets you free, you will be free indeed. If a man keep my saying, he shall never taste of death.’ (John 8:31-52)

After healing and liberating the people of Israel from their sins, Jesus ultimately completed his quest by fulfilling the last part of the messianic prophecy, resurrecting from the dead.

In the case of Jesus, the land of Judea and Galilee in addition to the city of Jerusalem can be interpreted as the land of wilderness i.e. the unexplored regions of the unconscious because in these lands Jesus faced difficult and dangerous challenges. Moreover, the tasks and trials of healing and liberating the people of Israel, enduring pain and suffering in addition to conquering death can be identified as the different layers of the unconsciousness. Finally, The Holy Spirit can be recognised as the protective figure who ultimately secured the destiny of the hero.

According to Campbell, the hero can also face temptation during his adventure (111). He labelled this stage the woman as a temptress. He continued to explain that, in hero myth, temptations are often personified by a woman (Campbell 111). Additionally, the ultimate purpose of the woman as a temptress is to distract the hero away from his main duty or call (Campbell 111). In Campbell's view, the woman as a temptress represents any type of temptation including, material temptation and physical love (112). She is the embodiment of the conscious Self and she will offer nothing but short term pleasure and/or relief (Campbell 112). Giving in to temptation will ultimately cause the hero to fail as he, in consequence, ignores his own character, power and/or limitations (Campbell 111). From Campbell's perspective, the hero his encounter with the women as a temptress thus serves as a test to determine the hero his ability to make difficult judgements (111).

The crux of the curious difficulty lies in the fact that our conscious views of what life ought to be seldom correspond to what life really is. Generally we refuse to admit within ourselves, or within our friends, the fullness of that pushing, self-protective, malodorous, carnivorous, lecherous fever which is the very nature of the organic cell. Rather, we tend to perfume, whitewash, and reinterpret. (Campbell 112)

Campbell then continues to elaborate that “when it dawns on us, or is forced to our attention, that everything we think or do is necessarily tainted with the odor of the flesh, then, not uncommonly, there is experienced a moment of revulsion: life, the acts of life, the organs of life, .. become intolerable to the pure, the pure, pure soul” (112). In other words, once we realise that we have been trading short-term good feelings for long-term serenity and happiness, these short-term good feelings no longer meet our satisfaction. Our purpose is then to discover our position with regard to these short-term good feelings and let it assist us past the restricting boundaries of our consciousness and deeper into our unconsciousness.

Although the woman as a temptress cannot be acknowledged in *Exodus*, it can be recognised in the Gospels. In the *Gospel of Luke*, Jesus faced temptation in the form of the devil. Strengthened by the Holy Spirit, Jesus left the River Jordan to retreat to the desert where he fasted for forty days. Here Jesus encountered the devil who taunts and tempts him by offering him power and riches in return for his loyalty (Luke 4: 3-12). In this context, the desert can be interpreted as the land of wilderness i.e. the unexplored regions of the unconscious because in these lands Jesus faced the difficult challenge of withstanding temptation. Furthermore, the devil can be acknowledged as the tempter, offering Jesus short-term gratification as opposed to long-term fulfillment. Additionally, he attempted to lead Jesus astray. He can thus be viewed as a symbolisation of the conscious Self. Nevertheless, it could be argued that the devil does not fit Campbell’s exact description of temptation for the reason that the devil is not female. Throughout the Bible and particularly the Gospels, the devil is continually referred to as a masculine being. Nonetheless, Campbell’s claim that temptation is most often personified by a woman leaves room to assume that it can sometimes be personified by a man or a spirit as well.

Once the hero has completed his tasks and has overcome temptation, he moves on to the centrepiece of his journey, the atonement with the father. During this stage, the hero faces

the father, a father-like figure or an immortal of high authority who must be defeated, convinced, or whose approval is ought to be achieved in some manner (Temptress 1). By defeating the father or gaining his approval, the hero is elevated to a divine level and gains ultimate knowledge of existence. In the words of Campbell, “the atonement consists in no more than the abandonment of that self-generated double monster - the dragon thought to be God (superego) and the dragon thought to be Sin (repressed id)” (120). He continues to explain that the abandonment of the double-monster, personified by the father, “requires an abandonment of the attachment to ego itself” (Campbell 120). He furthermore concludes that once victory is won over the father or his approval is achieved,

the son has been effectually purged of all inappropriate infantile cathexes - for whom the just, impersonal exercise of the powers will not be rendered impossible by unconscious motives of self-aggrandizement, personal preference, or resentment. The son has been divested of his mere humanity and is representative of an impersonal cosmic force. He is the twice born: he has become himself the father. And he is competent to now enact himself the role of the initiator, the guide, the sun door through whom one may pass from the infantile illusions of ‘good’ and ‘evil’ to an experience of the majesty of cosmic law ... and at peace in the understanding of the revelation of being. (Campbell 125-126)

By way of explanation, by defeating the father and/or gaining his approval the hero is actually releasing himself from the boundaries and guidelines that he has once set for himself with regards to his identity, his capability in addition to his aspirations. As a result, he will be purged of all hopes and fears caused by these limitations and ultimately learns and experiences what it means to just exist.

The atonement with the father can be recognised in the Gospels. According to the *Gospel of Luke*, Jesus screamed, “father, into your hands I commit my spirit,” right before he

drew his last breath while hanging on the cross (23:46). For the reason that he referred to God as his father, it can be assumed that Jesus is to be viewed as God's son. Jesus' declaration also suggests that he will be meeting God, the father, in heaven. Unfortunately, no exact details were shared about his encounter with God. Nevertheless, in the *Gospel of Matthew*, Jesus once commented on God's unlimited power by saying, "with God all things are possible" (Matt. 19:26). Notably, after he had met the father and ultimately resurrected from the dead, Jesus proclaimed to have unlimited power as well. In the *Gospel of Matthew*, Jesus had a meeting in Galilee with his disciples subsequent to his resurrection. He said to them, "all authority in heaven and on earth has been given to me" (28:18). Thus, Jesus' encounter with God can be viewed as a turning point. Furthermore, it can be presumed that Jesus had received his unlimited power from God the father after achieving his approval.

In this context, God, in his capacity of the father, can be seen as a symbolisation of the double-monster. He is the embodiment of the hero's superego as well as the hero's repressed id. The encounter between God and Jesus can then be interpreted as the process of the hero's detachment from his ego, releasing himself from all boundaries and guidelines with regard to his being. Finally, Jesus' gain of unlimited power represents the hero's gain of understanding the essence of being.

Once the hero has passed through the previous stages where he has been tested, tempted, and purified, the hero is equipped to receive the ultimate boon (Atonement 2). The ultimate boon is the gift which the hero receives once he has completed his quest and it is often depicted as a holy grail, an elixir, or an potion (Campbell 131). However, in some occasions, the hero must obtain the boon by force. In those occasions, the hero either battles the ultimate villain, steals the boon from its monstrous guardian, or is expected to complete one last difficult task. Regardless of the manner in which the hero gains the boon, it is always meant to signify "the unrealised potential that is hidden within" (Myths 23).

Although the ultimate boon cannot be identified in the Gospels, it can be recognised in *Exodus*. After Moses had successfully led the Israelites out of Egypt and had thus completed his quest, he was called to the top of Mount Sinai. Here Moses received the ultimate boon in the form of the two stone tablets of Ten Commandments i.e. the Law. The Ten Commandments summarise the absolutes of morality and spirituality that God had intended for the people of Israel. “The Lord said to Moses, ‘Come up to me on the mountain and stay here, and I will give you the tablets of stone with the law and commandments I have written for [the Israelites’] instruction’” (Ex. 24:12).

This finding has also been reported by both Beal and Menzies. Beal stated that during Moses’ encounter with God, “he is given the miraculous foods of the Gods, the bread from heaven... Moses does, then, fit much of Campbell’s pattern. He is the archetypical law-interpreter. He is a warrior. He is the hero” (29). Moreover, Menzies also made a statement supporting this finding. He claimed that “myth is a necessary part of any belief system, including Christianity” (Menzies 164). He continued to state that the primary function of myths is to connect mystery with individual consciousness (Menzies 164). He concluded that “the [passage] of the ten commandments given to Moses by God at Mount Sinai is an example of this” when connecting the passage to Campbell’s hero pattern.

Chapter 5: The Act of Return

Although the discovery of the ultimate boon can be considered to be one of the most significant moments of the hero's adventure, it is not the end of his journey. After gaining the ultimate boon i.e. the unrealised potential that is hidden within, the hero is "commissioned to return to the world for the restoration of society" (Campbell 183). That is to say, the hero is supposed to travel back to the human world where he is furthermore expected to recognise and realise this hidden potential in his fellow men. This can, however, be considered to be a difficult task. As Campbell pointed out,

How render back into light-world language the speech-defying pronouncements of the dark? How represent a two-dimensional surface a three-dimensional form, or in a three-dimensional image a multi-dimensional meaning? ... How communicate to people who insist on the exclusive evidence of their senses the message of all generating void? (202)

As a result, the hero is sometimes unwilling to return and subsequently refuses the call for return. Nevertheless, in most hero stories, the hero ultimately returns from "the mystic realm into the land of common day" (201). In Campbell's view, these mystic realms symbolise the hero's unconsciousness (201). Additionally, the world of common day represent the hero's consciousness (201). Campbell continued to point out that in contrast to the crossing of the first threshold which signifies the symbolic death of the hero, the crossing of the return threshold symbolises the rebirth of the hero as he then emerges back into the real world transformed (202).

The crossing of the return threshold can be acknowledged in the hero story of Moses. After receiving the ten commandments on Mount Sinai, Moses was expected to return to the desert in order to present them to the Israelites.

This is what you are to say to the descendants of Jacob and what you are to tell the people of Israel... Now if you obey me fully and keep my covenant, then out of all nations you will be my treasured possession. Although the whole earth is mine, you will be for me a kingdom of priests and a holy nation.’ These are the words you are to speak to the Israelites. (Ex. 19:3-6)

Subsequently, Moses adhered to God’s command and came down from Mount Sinai to present the commandments to the people of Israel.

And when Moses came down from Mount Sinai with the two tablets of the Testimony in his hands, he was unaware that his face had become radiant from speaking with the LORD...and after this all the Israelites came near, and Moses commanded them to do everything that the LORD had told him on Mount Sinai. (Ex. 34:29-32)

In the light of Campbell, Mount Sinai can be seen as the supernatural domain where Moses received the ultimate boon in the form of the Ten Commandments. The desert can then be interpreted as the world of common day. Moses’ descent from Mount Sinai can ultimately be recognised as the crossing of the return threshold. Finally, this threshold moment thus symbolises the hero's emergence from his unconsciousness back to his consciousness.

These findings are in line with those of Beal’s study. Beal drew a parallel between the stage and the narrative. She claimed that the narrative corresponded with the pattern because “after the theophany at the mountain, the hero, like Moses, journeys on to found a society based on the law that he received from the Gods on the mountain” (29). Although she did not further elaborate on the symbolic meaning of the passage, she did mention that the hero emerged transfigured after the threshold-crossing, hinting at the symbolic rebirth of the hero (30).

Once the hero has completed the journey and has emerged back into the world of common day, he moves onto the next stage of the *Monomyth*, master of the two worlds. During this stage, the hero has the “freedom to pass back and forth across the [two] world divisions” (Campbell 212). About this stage, Campbell furthermore explained that once the hero has come to the realisation that “the reality of the deep is not belied by that of common day, the hero is required to knit his two worlds together” (212). In other words, having conquered the fears of his quest, the hero can now pass over the threshold between the divine and human world without any further trial. In Campbell’s view, the hero has consequently become master of the two worlds (213). In the light of Campbell, the mastery of the two worlds symbolises the mastery of the Self which means to be in supreme control of one’s own thoughts, feelings and actions.

The stage, master of the two worlds, can be recognised in both *Exodus* that tells the story of Moses and the Gospels which narrates the life of Jesus. In *Exodus*, for example, Moses frequently travels back and forth between the desert which can be seen as the human world and Mount Sinai which can be regarded as the mystic realm. After Moses went to present the Ten Commandments to the people of Israel, he had found that his people have been misbehaving, worshipping a gold calf instead of God. Therefore, he travelled back to Mount Sinai to ask God for forgiveness for his people. “The next day Moses said to the people, ‘You have committed a great sin. But now I will go up to the Lord; perhaps I can make atonement for your sin’” (Ex. 32:30). After Moses and his people had been forgiven by God, God commanded Moses to make two new stone tablets of the Ten Commandments. Moses again adhered to God’s command and once more ascended on Mount Sinai to meet God. “So Moses chiseled out two stone tablets like the first ones and went up Mount Sinai early in the morning, as the Lord had commanded him; and he carried the two stone tablets in his hands” (Ex. 34:4). Subsequent to his encounter with God, Moses descended from Mount

Sinai and returned to his people. “When Moses came down from Mount Sinai with the two tablets of the covenant law in his hands, he was not aware that his face was radiant because he had spoken with the Lord” (Ex. 34:29). In this context, Moses can be seen as the master of the two worlds, travelling back and forth between his consciousness and unconsciousness.

Moreover, the stage can be recognised in the Gospels. In the *Gospel of Matthew*, the transfiguration of Jesus is described. Before the eyes of his disciples, Jesus transformed from his human form into a divine form and back to his human nature again. He moreover moved into divine spheres where he encountered the deceased souls of two great biblical figures, including Moses and Elia. His transfiguration served as a demonstration to his disciples that he was who he said he was, the son of God the divine.

After six days Jesus took with him Peter, James and John the brother of James, and led them up a high mountain by themselves. There he was transfigured before them. His face shone like the sun, and his clothes became as white as the light. Just then there appeared before them Moses and Elijah, talking with Jesus.... While he was still speaking, a bright cloud covered them, and a voice from the cloud said, “This is my Son, whom I love; with him I am well pleased. Listen to him!” When the disciples heard this, they fell facedown to the ground, terrified. But Jesus came and touched them. “Get up,” he said. “Don’t be afraid.” When they looked up, they saw no one except Jesus. (Matt. 17:1-9)

From Campbell’s perspective, Jesus’ transfiguration can be seen as the transit between the divine and human world which symbolises the hero's movement from his consciousness to his unconsciousness and back. In this context, Jesus can furthermore be seen as the master of the two worlds, holding control over them.

However, from a symbolic viewpoint, a complication of this finding is that the transfiguration of Jesus took place before the quest was completed. Yet, according to

Campbell, the hero only gains mastery of the two worlds once he has conquered the fears of his quest. Thus, it could be argued that, if the hero has yet to conquer his fears for the unconscious, the hero cannot be considered to be master of the two worlds for the reason that he has not yet gained total control over his unconscious mind. Whereas Jesus' transfiguration thus corresponds to the characteristics of the stage, it disagrees with the symbolic meaning of the stage due to the passage's divergent order of occurrence.

Chapter 6: Conclusion

The main goal of the current study was to determine to which extent the heroic pattern of Campbell agrees with the lives of Moses and Jesus as described in *Exodus* and the Gospels. In each narrative, seven out of seventeen stages have been identified, including the call to adventure, the refusal of the call, supernatural aid, the road of trials, the woman as a temptress, the atonement with the father, the ultimate boon, the crossing of the return threshold, and the master of the two worlds. The results of this study strengthen the idea that biblical narratives can be read as hero myths. They also offer a new understanding of the symbolic meanings of the narratives.

For the reason that the Bible consists of many books and stories starring numerous men, a natural progression of this study would be to analyse whether the heroic pattern can be applied to the adventures of other biblical figures such as: Saul who became the first king of the land of Israel, David who battled Goliath the Philistine giant, and Samuel who became the chief priest of Israel. Further research might also explore whether Campbell's hero pattern can be applied to the lives of few women in the Bible. For example, the life of Ruth who eventually converted to Judaism.

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