

Hero, Shadow and Trickster; Three Archetypes in *The Kingkiller Chronicle*

Tapio Tikkanen
Master's Thesis
English Philology
Faculty of Humanities
University of Oulu
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1 Introduction

Anyone who has read a sizeable body of literature has most likely noticed many similarities between novels, regardless of their genre. These similarities come in multiple different forms; one might notice how some characters bear similarities to each other in regards to their origin or behaviour, or one might notice that some narratives seem to follow certain nearly identical patterns, for example, events that happen according to a similar script. Given the number of literary works in existence, it is natural to find such similarities across novels and other literary works across all genres. However, it is also possible that such an occurrence is not a coincidence; it could be a literary archetype.

The aim of this paper is to examine the history of archetypes and how the character archetypes of hero, shadow and trickster are used in depicting the protagonist of a contemporary high fantasy series. Archetype was originally a term used in psychoanalysis and anthropology, and thus, this paper will start with a short inspection of the term's origin. Afterwards, the paper will discuss how the term is used in a literary sense, using the works of Maud Bodkin and Northrop Frye to demonstrate their potential application to literature. Following this, the three aforementioned archetypes will be outlined. The paper will then briefly examine how character archetypes have been used in the past. This section will discuss the use of character archetypes in J.R.R. Tolkien's *The Lord of the Rings* and the protagonists of the *Star Wars* film series, Luke and Anakin Skywalker. Finally, the paper will move on to its focal point: the use of character archetypes in Patrick Rothfuss' *The Kingkiller Chronicle*. Starting from the first book of the series, *The Name of the Wind*, this section analyses the major plot points that are fruitful for archetypal analysis and proceeds to do the same for the second novel as well, *The Wise Man's Fear*. This section is then followed by a discussion of the findings and a conclusion.

It should be noted that at the time of this paper's writing, *The Kingkiller Chronicle* has not been finished; only two novels of the trilogy have been published, so a thorough analysis of the entire series is impossible. Furthermore, the first novel of the series has already been analysed by the writer of this paper, and certain ideas and sections will be borrowed from that work¹.

¹ Tikkanen, Tapio. "You may have heard of me": An Archetypal Analysis of the Protagonist of Patrick Rothfuss' *The Name of the Wind*. Candidate's Thesis, Oulu University, 2016.

2 The History of Archetypes

This section focuses on the definition and use of archetypes. Since the key point of this study is the use of archetypes in literature, it will mostly focus on the term's literary definition. Nevertheless, this section will provide a brief review of the term's anthropological and psychoanalytical origins as well.

2.1 Carl Jung and the Collective Unconscious

When it comes to tracking down the definition of the term *archetype*, one is liable to find that the term is most closely associated with the Swiss psychoanalyst, Carl Gustav Jung and his proposition of the collective unconscious. Like his colleague Sigmund Freud, Jung observed that the dreams and fantasies of people greatly mirror the contents of myths, fairy tales and folklore. Seeing as dreams, if not fantasies, are products of the unconscious, which by definition is not accessible, Jung thought of myths, fairy tales and visions as manifestations of the unconscious mind. In his works, Jung argued that each and every person possesses two layers of unconsciousness: personal and collective. The personal unconscious is the layer of unconsciousness that contains an individual's repressed thoughts and feelings (Jacoby 61). The collective unconsciousness, in contrast to personal unconsciousness, is universal. This shared human unconsciousness, Jung asserts (qtd. in Laughlin and Tiberia), "has contents and modes of behaviour that are more or less the same everywhere and in all individuals. It is, in other words, identical in all men..." (132). Additionally, Jung saw this collective unconsciousness as genetically inherited, its "roots in the ancestral past of the entire species" (Feist and Feist 110). Furthermore, Jung regarded this deeper layer of unconscious as the "creative primal ground of man's mental life", within it what he would later call archetypes. "The word *archetype* is derived from the Greek *archetypon*, that which was made first: the primal image, the original form, the model." A similar definition was made by Saint Augustine in his concept of *idea principales*: eternal, changeless. (Jacoby 61). To oversimplify, for Jung, archetypes were representations of the collective unconsciousness – reoccurring archaic patterns and images usually found in dreams and fantasies (Feist and Feist 110–111). However, Jung asserted that "archetypes as such" are not synonymous with "archetypal images and ideas" (Jacoby 61). Jung distinguished the two as follows: Archetypes as such are the patterns, images and ideas that lie in the unconscious. By their very nature, they are inaccessible, but their manifestations, the archetypal images and ideas, can be perceived in dreams and myths, for example. Thus, these manifestations are products

of the inaccessible, unconscious archetypes (61–62). Additionally, Jung asserted that archetypes were elusive by nature and that only a handful of them have manifested enough times to be clearly conceptualized, such as “the persona, shadow, anima, animus, great mother, wise old man, hero, and self” (Feist and Feist 112). While Jung mostly considered archetypes and their significance in the field of psychology, the idea of transcultural images, ideas and patterns – such as the ones just outlined – is fruitful for literary application. Jacoby points out that Jung regarded the unconscious as the birthplace of human imagination, which made both the creation of art and its appreciation possible, and that Jung did consider the application of the idea of archetypes to literature (64–65). At this stage, it is important to consider the following question: If archetypes are universally shared patterns, images and ideas that transcend culture, have the ones that have been conceptualized not been used so many times in literature that they have nothing new to offer and that any attempt to use them is doomed to merely repeating them? Jacoby argues that this is not the case. While archetypes may transcend culture, they do not transcend time. Furthermore, due to their unconscious nature, we can never say for certain that they have been perfectly defined:

We cannot say that they have been revealed once and for all in the Bible, in the Upanishads, in Dante, [or] Shakespeare... that they have been given their final validity only in those works. The classics are historic documents we must... understand in the contexts of their periods. But in addition to this, their “infinite reflexivity”... provokes a search for new approaches in every period. (73-74)

In other words, archetypes manifest differently from one period to another, and while the underlying concepts might be the same (e.g. hero), they must be interpreted according to the temporal context in which they manifest. This view, however, has been criticized by Post-Jungian writers. George Jensen, for example, points out that the belief that culture has no influence whatsoever on archetypes is incorrect; Jung himself asserted that while the archetype itself might be the same, its manifestation in France, for example, “cannot be substituted for the same archetype as it manifests itself in India.” Thus, “[w]e cannot adopt archetypes of another culture in the same way that we put on a new suit of clothes.” Nonetheless, Jensen agrees that the manifestations of archetypes must be interpreted in their historical contexts, but he adds that they “are constantly being transformed and reinterpreted by the individual’s consciousness, and they are inseparable from language, history and culture” (7).

In summary, Jung believed that every human being was born with a certain psychic framework that existed along with the individual psyche, but which had in it primordial images, ideas and patterns

that can be identified in myths, fairy tales and folklore in every culture. These universal, primordial concepts are called archetypes, and owing to their unconscious nature, they cannot be directly accessed – their existence can only be indirectly inferred from their manifestations most commonly found in the aforementioned mediums. However, while archetypes might themselves remain the same regardless of temporality, their manifestations have the potential to remain different for eternity, since each manifestation is ultimately morphed by language, history and culture – all of which themselves are in a state of perpetual flux. In the perspective of the current study, Jung’s quintessential discovery was that of the universal, recognizable patterns that are simultaneously constant (archetypes) and infinitely mutable (manifestations). “That, in a nutshell, is how an archetype works—a basic theme, recognizable patterns of variation, and the unique individual twist taken in a specific case.” (Kettner qtd. in Maduro and Wheelwright 182).

2.2 James Frazer’s Anthropological Examinations

Despite the general tendency to associate archetypes with Jung’s theory of the unconscious, the idea of archetypes can first be seen manifested in the field of anthropology, in James Frazer’s *The Golden Bough: A Study in Magic and Religion*. In this book, Frazer explores the myriad of religious rites and principles of magic that have existed in numerous human cultures in an attempt to find the elements which they have in common. Though the term “archetype” appears only once in the book (8), Frazer’s goal to identify the common elements of magic and religion fits the criteria of recurrent elements that the term possesses in all of its definitions. Frazer’s primary conclusion is that human thought has progressed from primitive magic rituals to religion, and finally, to scientific thought (711-712). Frazer shows that despite geographical and cultural separation, primitive conceptions of myths, rituals and gods are similar in their nature. One example that Frazer uses to demonstrate this is the myth of the goddess of Diana Nemorensis. Diana was an Italic goddess who was usually associated with Lake Nemi – also known as Diana’s Mirror – with the surrounding grove being her sanctuary. She was the goddess of the wilds as well as fertility, who resided in the grove with two lesser divinities, one of these two being Virbius, Diana’s male consort. However, under Greek influence, Diana’s cult was Hellenized, and Diana’s Greek counterpart was found in Artemis, the Greek goddess of the wilds as well as fertility – a role identical to Diana’s. This similarity between these two divinities is further emphasized by the myth that Virbius was in fact the Greek hero Hippolytus – Artemis’ male consort – who had to be hidden in Diana’s grove due to the jealousy of Aphrodite (1–7, 141). Thus, it can be seen that even before Hellenization, the two goddesses and

the myths surrounding them bear multiple similarities despite their different origins, hinting that certain concepts – such as fertility – were associated with divine beings in past in more than one culture. Ergo, the association of fertility with gods, the so-called fertility cults, are a transcultural phenomenon – an archetype in anthropology.

To further demonstrate the existence of such similarities, Frazer shows how multiple cultures have concerned themselves with other concepts as well, such as harvest, and death followed by rebirth. In Egypt, Osiris was regarded as the god of afterlife and rebirth. According to the Osiris myth, he ruled as king over Egypt, until he was betrayed and killed by his own brother Set. Osiris' body was thrown into the Nile, but eventually his wife, Isis, found the body and lamented the loss of her lover with her sister. The lamentations were answered by Ra, god of the sun, who ordered Anubis to resurrect the fallen god. Since then, Osiris has ruled the afterlife (363–367). A somewhat similar myth is found in Greek mythology, in the myth of Demeter and her daughter Persephone. In the myth, Persephone was caught by Pluto, ruler of the underworld, to be his wife. Learning of her daughter's fate, Demeter descended from Olympus, and began to mourn. As a result, everything ceased to grow, and eventually, Zeus forced Pluto to return Persephone. However, Persephone was given a pomegranate which forced her to stay in the underworld for one third of every year (393–394). Thus, every year, Persephone descends into the underworld, but is eventually brought back, presenting us with a metaphorical death/rebirth cycle. Furthermore, this cycle merges these two myths further, for both pairings (Osiris and Isis, Demeter and Persephone) are associated with harvest. Persephone's annual exile into the underworld and her mother's grief symbolize winter, the season of hibernation, whereas their reunion symbolizes spring, summer and autumn, the seasons of rebirth, life and harvest respectively (395–396). In comparison, Osiris and Isis are also gods of harvest, but their associated symbolism is different. In the myth of Osiris, he was dismembered and buried prior to his resurrection. Thus, harvest rituals associated with Osiris involved an effigy which was buried in hopes of a good harvest, meaning that Osiris' death and resurrection were likened to sowing and harvest respectively. Similarly, Isis was thought to embody the fields themselves (377–378, 382–383).

As demonstrated, ancient civilizations tended to attribute the same concepts – such as harvest and fertility – to their respective gods. Even though these different cultures interacted with each other and often mixed their mythologies, each of these civilizations had conceived their own narrative of gods that were responsible for their wellbeing and survival *before* their mythologies started mixing.

Thus, even in anthropology, there appear to be trends that suggest that human cultures were concerned with the same issues, regardless of borders and culture – a definition that is very similar to archetypes. Frazer’s work includes many more examples of this phenomenon, but for the purpose of this work, the discussed examples are sufficient.

2.3 Maud Bodkin’s Application of Jungian Archetypes to Poetry

As demonstrated in the previous section, archetypes, defined by the fields of anthropology or psychology, already provide a fruitful basis for their application in literature without absolute need for redefinition. However, a literary definition of archetypes does exist, which means a change in definition did occur. There was, however, one author who applied the use archetypes in a Jungian sense to literature: Maud Bodkin.

In her collection of essays titled *Archetypal Patterns in Poetry: Psychological Studies of Imagination*, Maud Bodkin examines how Jung’s theory of archetypes as primordial images of the collective unconscious could be applied to poetry. One of the archetypes that Bodkin focuses on is the rebirth archetype as it appears in Samuel Coleridge’s famous poem *The Rime of the Ancient Mariner*. According to Bodkin, the rebirth pattern has “the element of sinking down toward quiescence... The pattern includes also a return from that state, renewed and changed” (68). Furthermore, she asserts that the rebirth archetype in poetry is usually experienced in two stages: frustration and transcendence (72). In case of the mariner telling his tale, his crime of shooting the albatross signals the start of the descent as seen in the movement of the sails in the line “Down dropt the breeze, the sails dropt down.” Bodkin also notes that similar imagery has been used before to convey a parallel message, for example, in the poem *The Woodspurge*, written by Dante Rossetti (33). Furthermore, Bodkin notes that the rebirth cycle that the mariner goes through during the poem is almost parallel to the Book of Jonah (70) – a narrative of a prophet that attempts to escape his task, but ultimately fulfils it with reluctance and is forgiven. Thus, Bodkin has established a pattern for the rebirth archetype.

Closely related to the rebirth archetype is the archetype of heaven and hell, which can clearly be seen, for example, in John Milton’s *Paradise Lost*. Bodkin shows how the paradise of Eden and Eve’s eventual fall from grace bears many similarities to the myth of Persephone and Demeter, starting with Milton replacing Eve with Persephone’s Roman equivalent Proserpine in his poem. Both Eve and Proserpine are described as beautiful, they are both found amid flowers, which Bodkin calls “a

symbol of the frailty of earthly joy and loveliness before the Powers of Evil” (97) Furthermore, both Eve and Proserpine are taken away from that paradise “by the powers of the underworld – of dark, cold, and death. . .” (97). However, it is through this act

of Satan struggling upwards from his tremendous cavern below... to waylay the flower-like Eve... and make her an inmate of his hell, even as Pluto rose from beneath the earth to carry off Proserpine from her flowery meadow (97–98)

that rebirth becomes possible, for just as Demeter was allowed to leave the underworld and herald the coming of spring, so is the paradise restored when the grip of hell finally fades (97). We can see that whenever heaven is discussed, hell must also be present, and it is through these two antitheses that Bodkin believes that the rebirth archetype manifests.

In her later work, *Studies of Type-Images in Poetry, Religion and Philosophy*, Bodkin continues her examination of archetypes. However, she resorts to discuss them in the light of a new term: type-image. In this second collection of essays, Bodkin’s desire is to try and find a way of validating religious experience outside the dogmas of major religions through “the more universal ideas or patterns underlying these doctrines” (v). In summary, her discussion is limited to three type-images: God, the divine birth and the sage, each of which is discussed through multiple examples. In these discussions, she makes some important observations. First, paraphrasing Mannheim’s *Diagnosis of our Time*, she remarks that since exposure to religious archetypes is no longer such an integral part of our everyday life as before, communities are no longer united by a shared experience of something that they hold important (22). Again, this serves to suggest that there are universal patterns that hold significance to humans in general – whether these are successfully conveyed to the community or not is another matter. Second, and more important, is her suggestion to use the expression ‘type-image’ instead of ‘archetype’. Following Jung’s hypothesis, Bodkin outlines that archetypes in the Jungian sense are bipolar: each archetype is a product of its own time, “the shape in which it appears determined by past history, and also a creative energy looking towards and helping to determine the future.” However, Bodkin argues that Jung’s view is overtly preoccupied with the idea of humans possessing a universal racial imprint in their psyches (167). Bodkin demonstrates her own view by referring to Jung’s simile of archetypes as riverbeds: water might abandon them for a time, but it will inevitably return there some day – just as archetypes are bound to touch the human psyche eventually. Yet, this simile is not entirely justified, for it ignores the changes the riverbed might have undergone in the passing of time – it ignores “the dynamic aspect...

of the re-flooding water bringing possibilities of change to an existing ancient configuration” (168). This is Bodkin’s central idea in employing the use of the term ‘type-image’ instead of ‘archetype’. As Rieser summarizes:

We avoid thereby the dubious mythological and psychological connotations of the term: archetype—since the term ‘type-image’ admits the possibility of a historical succession of types without implying the existence of a unique prototype supposed to be the underlying substratum of all literary forms referring to a primordial ‘myth.’ The proposed new term retains the idea of uniformity and recurrence inherent in the idea of ‘archetype’ but makes us conceive literature as a culturally conditioned phenomenon valued not because of mythical uniformity but because of appreciation of historically varying originality.” (109)

Combining Bodkin’s examinations with the Post-Jungian ideas discussed before, we see that they are closely linked. Maduro and Wheelwright concluded that an archetype is generally easy to perceive due to its familiarity, but each archetype contains in itself the potential to be used in a unique manner. Bodkin argued that the term ‘archetype’ should be discarded and replaced with the term ‘type-image’, thus eliminating the need for supposed primordial prototypes from which all archetypal manifestations emerge. Instead, the uniformity of these patterns should be viewed under a historic and cultural scope that acknowledges their possibility for uniqueness and originality. This is the central idea of this paper – archetypes present in *The Kingkiller Chronicle* in comparison to the way that they have been used before. Thus, the primary question is: Are the archetypes present unique or are they used in the same conventional manner as before? For the sake of uniformity, however, the term ‘archetype’ will be used throughout this paper instead of ‘type-image’, but the ideas attached to the latter take precedence.

2.4 Northrop Frye and the Archetypes of Literature

While Bodkin applied the idea of archetypes to literature, she mostly used it in the light of Jung’s theories. It was not until the publication of Northrop Frye’s *Anatomy of Criticism* that archetypes received a literary definition. Frye was concerned with the inherent dilemma between two approaches of literary criticism: centrifugal and centripetal, the former referring to background criticism and the latter focusing on the literary work itself. He argues that these two approaches are fundamentally antitheses to each other. However, Frye believed that this was a problem statement: the antithetical way of stating the problem was wrong in itself. Thus, there was a need to eliminate it. According to Frye, literary criticism needed a co-operating principle – a central hypothesis – that

could combine these two approaches. Archetypes, he argued, were one such hypothesis (“The Archetypes of Literature” 1951, 93–96, 99).

While Frye admits – at least as far as poets go – that each and every author uses imagery in a personal manner in their works, he points out that some imagery is so common in literature that they cannot be bound to a single author. For example, symbolism of the sea is not characteristic only to “the poetry of Shelley or Keats or Coleridge”, but it has been used widely enough to suggest that there is a larger aspect of criticism present than that of biography. Thus, Frye suggests that as an example, the sea “is bound to expand over many poets into an archetypal symbol of literature” (99). These sorts of similarities are a primary aspect of archetypal criticism. Frye argues that from the viewpoint of an archetypal critic, poems do not imitate nature, but other poems. Similarly, novels imitate other novels (*Anatomy of Criticism* 97). Thusly, archetypal criticism “studies conventions and genres, and the kind of recurrent imagery that connects one poem with another.” Frye also states that literature is ultimately ritualistic in nature; just like a ritual which is regularly repeated, literature repeats the same ideas and concepts which have been discussed before, because they are regarded as desirable. Hence, archetypes are defined primarily by two constituents: repetition and desirability. Furthermore, Frye holds that the most fruitful medium for the study of archetypes is “highly conventionalized literature, which means, for the most part, naïve primitive, or popular literature” that “seizes on the primitive and popular formulas in great art: the formulas of Shakespeare’s last period, or the Book of Revelation with its fairy tale about a damsel in distress, a hero killing dragons, a wicked witch, and a wonderful city glittering with jewels” (“The Archetypes of Literature”, 28). Evidently, the provided description is applicable to the genre of the *Kingkiller Chronicle*, seeing as dragons, witches etc. are strongly associated with the fantasy genre.

Similar to Frazer, Frye acknowledges the importance of myths to archetypal criticism, stating in *Anatomy of Criticism* how “the Bible, and to a lesser extent Classical mythology” serve “as a grammar of literary archetypes” (135). For example, Frye examines the prevalence of the death and rebirth cycle and how it has resurfaced multiple times in the course of history. The cycle of death and rebirth is evidently shown in Greek mythology in the tale of Demeter and Persephone and at the end of the 16th century in Edmund Spenser’s *The Faerie Queene* in the character of Florimell. Additionally, Frye demonstrates that Shakespeare used this ancient archetypal pattern to an extent in many of his plays, such as *Much Ado About Nothing*, *The Winter’s Tale* and *Cymbeline* (138). As for the Bible, Frye divides its archetypal imageries into two categories: apocalyptic and demonic,

the former referring to an ideal world of human desire and the latter to a world of nightmares – a utopia and a dystopia. Frye theorizes that from the apocalyptic world originate a multitude of differing archetypes. One such archetype is the idea of humans portrayed as a single body, evident by the biblical “metaphorical statement ‘Christ *is* God and Man’” (142). Though biblical in nature, Frye demonstrates that the idea has been employed outside the biblical context as well, citing how Thomas Hobbes’ *Leviathan* featured a cover image of a king whose body is made out of people. Furthermore, he quotes Plato’s description in *Republic* of an ideal society “in which the reason, will, and desire of the individual appear as the philosopher-king, guards and artisans of the state” and how we can still refer to a group of people using the word “body” (143) to show that the idea of one as many is not used in strictly biblical contexts. While Frye does not explicitly mention it, he also alludes to the conflict between God and Satan, good and evil, in his discussion of the Book of Job, though in manner that alludes to the trickster archetype rather than the conflict between good and evil – after all, Job’s suffering was the result of a rather whimsical bet between the two (142). Nevertheless, Frye identifies additional archetypes apocalyptic in their nature, such as the king, the ascending structure towards heaven and the various meanings that fire possesses (143-146).

Opposed to the apocalyptic imagery is demonic imagery, and as such, it represents a corrupt world as opposed to an ideal one. In a demonic world we see the reversed images of the apocalyptic world: the king has become an egocentric tyrant that abuses his subjects, eroticism drives men towards attractive females that consume them (witches, sirens etc.), the world is filled with monsters and beasts that represent evil (vultures, serpents, dragons etc.), the great structures of man have become symbols of pride (e.g. Babel) and man’s inventions have become perverted tools of torture and war. Such a world is perhaps best presented in Dante Alighieri’s *Divine Comedy* (147–150).

We can see that Frye – like Frazer – attributed much of the origin of archetypes to Classical mythology as well as the Bible, but applied the idea in a literary rather than anthropological sense. While Frye’s work outlines a large number of archetypes that have appeared in the history literature – many of which all people have heard of in one form or another – his work is lacking in detailed descriptions of specific archetypes. For this reason, as well as for the perspective of this paper, it is now imperative to begin outlining the three chosen archetypes.

3 Outlining the Archetypes

As demonstrated, archetype is a term that has received various interpretations in the course of time, but certain fundamental aspects have remained the same. Furthermore, it has been shown that the number of available archetypes, while limited, is too large for the current study to sufficiently cover, and thus, they must be limited. Based on my own experience of the books, there are three archetypes that are fruitful for analysis: hero, shadow and trickster. First, we turn our attention to Joseph Campbell.

3.1 The Hero

In the field of literary archetypes, it is arguably true that no one has done a more thorough examination of the hero archetype than Joseph Campbell. In his most well-known work, *The Hero with a Thousand Faces*, he explores the many similarities that hero narratives in religion, folklore and mythology that various cultures share.

Campbell's primary argument is that hero myths around the world share a similar structure that he calls the monomyth. According to Campbell, this monomyth can be broken down into three rites of passage – separation (or departure), initiation and return (23), each one of them having multiple differing stages that can take place or omitted entirely. For example, departure can take place when a hero receives a call to adventure, usually by coming into contact with something mystical and unknown that the hero craves to understand (44). Should they follow this path, the hero usually comes into contact “with a protective figure... [n]ot infrequently... masculine in form... some wizard, hermit, shepherd, or smith” (57, 59). Clearly, Campbell demonstrates that the archetype of a wise old man is usually found in hero stories. Alternatively, the hero can reject this call to adventure, in which case, a punishment is delivered by outside forces, which Campbell refers to as heralds, usually “dark, loathly, or terrifying, judged evil by the world... or... a veiled, mysterious figure — the unknown” (44). This punishment often requires a miracle to overcome for the hero to step into the phase of initiation, the threshold between the two phases guarded by a creature of some sort (47-52, 56). Another alternative is that rather facing a threshold guardian, “the hero is swallowed into the unknown, and would appear to have died” only to be reborn later – either literally or figuratively. This scenario takes the symbolic form that is known as the belly of the whale, which has been used throughout many cultures like the Bearing Strait Eskimos, the Zulus and the Greeks (74). In this case, it is rebirth that signals the start of initiation.

It is in the phase of initiation that the greatest feats of heroism are usually found, for in this phase belong the numerous trials that a hero must face. Using Campbell's example, the myth of Psyche and Cupid is a good demonstration of trials. In order to save her lover from his jealous mother, Psyche must complete four tasks: sort her messy hair before night, gather golden wool from a dangerous sheep, retrieve water from a spring guarded by dragons and retrieve a box of supernatural beauty from the underworld (81-82). Another example of a trial is Saint George's battle with the dragon – a convention not infrequently employed in medieval fantasy and which Campbell identifies as a common trial that a hero must face (210). Other than trials, initiation usually includes women, both benevolent and scheming. In his writings, Campbell discusses two roles that women usually have within the monomyth: the goddess and the temptress. The goddess, whether literal or metaphorical, is the hero's ultimate reward, the boon of love and marriage attained at the end of his quest (91, 99). In contrast, the temptress represents the temptations, often physical or sexual in nature, that threaten to stray the hero from his quest. One such example is the experience of Saint Anthony in an Egyptian desert, where he was tempted by succubi to abandon his asceticism (101–104). Additionally, initiation can also include the ascendance to godhood and the acquisition of what the hero was seeking from the start – the ultimate boon (91-166). The hero's journey then comes to a close in the phase of return, where he returns or escapes the realm that was previously unknown, and bestows the boon on their fellow man (211). While this structure can be found in many myths, the most important aspect of Campbell's work is how flexible this structure is. Campbell points out that:

Many tales isolate and greatly enlarge upon one or two of the typical elements of the full cycle... others string a number of independent cycles into a single series... Differing characters or episodes can become fused, or a single element can reduplicate itself and reappear under many changes. (212)

It is due to this flexibility that the many aspects of Campbell's hero cycle (monomyth) are applicable to modern literature – particularly fantasy literature since it uses many conventions found in myths, fairy tales, folklore etc.

While Campbell's primary focus lies in the *structure* of a hero's journey, he nevertheless identifies some common elements of a heroic character as well:

The composite hero of the monomyth is a personage of exceptional gifts. Frequently he is honored by his society, frequently unrecognized or disdained. He and/or the world in which he finds himself suffers from a symbolical deficiency. (29-30)

The above quote is a fine summary of hero characters we are all familiar with in literature and beyond. We all know characters that possess powers above the common man (e.g. Hercules) as well as worlds that suffer from a deficiency – be it symbolical or literal (e.g. Middle Earth). Nevertheless, there are various other characteristics that define the hero character. In regards to the powers that hero characters possess, Mike Alford argues that in contrast to villains, heroes seek to use their powers responsibly. It is this responsibility that dictates that the hero interacts with the surrounding world in an ethical manner regardless of how they are treated by it: “The refusal to dominate as the primary mode of relating to the world is a characteristic trait of the hero and this is often in the face of aggression and abuse” (47). Furthermore, it is characteristic of a hero to put aside their powers and make themselves vulnerable (49). Lastly, Alford suggests that one of the defining characteristics of a hero character is their willingness to put themselves in harm’s way for the sake of others – in other words, self-sacrifice (50).

In regards to Campbell’s writings, it should be emphasized that he applied his idea of the monomyth to myths, folktales and fairy tales, rather than the widely practiced forms of literature of the present (novels, short stories etc.). However, the ideas he presented are suitable to them – especially fantasy novels that draw many of their elements from mythology. Furthermore, Campbell asserts that “[i]n the absence of an effective general mythology, each of us has his private, unrecognized, rudimentary, yet secretly potent pantheon of dream” (2). Applying this idea to fantasy literature, an author is free to entertain all of their ideas from realist to supernatural and present us this personal dream pantheon, for instance, in the form of a novel. From this perspective, the archetypal analysis of fantasy literature provides us a glimpse into the mind of an author and, possibly, how previous myths and stories have shaped and influenced the world and characters they have created.

While not as thorough as Campbell, Frye also dealt with a central aspect of the hero archetype. Frye, like many other scholars concerned with archetypes, conceded that the hero’s quest is a central archetypal concept. Referring to Jung’s examinations in his *The Psychology of the Unconscious*, Frye summarizes key elements found in myth, folklore and literature about the hero’s quest. Typically, the quest has a basic framework of a descent into darkness followed by rebirth. The hero is confronted by a supernatural power – most often in the form of a dragon – that stands in the way to their prize, be it treasure or a lover. The hero is often aided by a companion of various sorts, such as an old man or an animal. Ultimately, the hero succeeds in slaying their foe and claim their price(s) (“The Archetypes of Literature” 26–27). From this, Frye argues that archetypes have a “double-

edged power for good or evil... reflected in the stock black-and-white patterns of romantic characters” like the ones outlined above in addition to others such as “an evil magician... a heroine and a siren or a temptress... and a traitorous companion” (27). According to Frye, these reoccurring elements serve to make the quest myth allegorical. The quest is not only an endeavour towards the development of the individual psyche – as it is in Jung’s perspective – but it is also allegorical to the “cyclic rhythm of nature” – day and night, winter and summer (27).

Thus, we see that Campbell, Alford and Frye – as well as Jung through the writings of Frye – agree on multiple points on the hero archetype’s characteristics. The quest/monomyth is a prominent aspect of the hero archetype, and there are certain patterns that the archetype has been observed to follow.

3.2 The Shadow

The shadow archetype is closely related to Jung’s psychology of the psyche. In his publications, Jung relates that the shadow is the repressed part of ourselves that contains the negative, primordial aspects of our personality that we hide from ourselves as well as others. Instead of acknowledging the dark side of our own personalities, we tend to see the evil in others rather than seeing the self-same evil within ourselves. This approach, however, will ultimately result in tragedy, and thus the only way for oneself to become whole is to master the shadow (Feist and Feist 113). In a literary sense, the shadow is usually presented as the ‘dark side’ of an individual. Take, for example, Robert Louis Stevenson’s *The Strange Case of Dr Jekyll and Mr Hyde*. In his attempt to indulge in his desires without losing his public image, Dr Henry Jekyll creates a potion that transforms him into his malevolent, hedonistic alter ego, Mr Edward Hyde. In time, however, Hyde comes out more frequently and spontaneously, leading to an internal struggle between Jekyll and Hyde, which ultimately results in their deaths. The narrative has obvious elements of Jungian psychology of the shadow. Jekyll feels that he must hide his desires for the sake of his public image. In other words, he has to hide the negative side of his personality, his own shadow. Still, he seeks to indulge in his desires – thus the development of the potion. However, this leads to the narrative’s central struggle between the self (Jekyll) and the shadow (Hyde), which demonstrates Jekyll’s fundamental flaw. He craved the desires of his other half, but he refused to accept them as his own, instead treating them as a separate entity. Jekyll’s shadow thus manifests as this separate entity, and the resulting struggle ends in tragedy. In a Jungian sense, the narrative serves as an allegory to what happens if an

individual refuses to accept their own negative aspects of personality – the failure to integrate the shadow into the self.

The above paragraph shows that the shadow is usually coupled; it must have a contrast. In the case of Dr Jekyll and Mr Hyde, the shadow is coupled with the self – another central concept of Jung’s psychology. Other common couplings are, for example, good and evil, hero and villain. We can see that the shadow archetype, if so desired, can have a close connection to the hero archetype, in which case the hero’s shadow serves as their potential to use their exceptional powers for villainous ends. In the upcoming analysis, this is the viewpoint that will be adhered to. However, in such a case, a character who does not desire to dominate or hurt others could succumb to evil, which is a constant threat that hero-characters face (Alsford 52). It is possible for a character to hurt others not out of “rational or conscious desire” but by losing themselves to “some hidden beast within” (128). Generally, this scenario takes place when a character loses themselves to a strong negative emotion, like rage or sorrow. Such is the case with characters like Batman and Wolverine; their traumatizing experiences have given them power, yet they both fear that one day they will succumb to the temptation of using it to further goals that are in conflict with their own ideals (138). Thus, evil can be viewed as something that villains embrace, but also something that heroes must face inside their own minds – face their own shadow. On the other hand, it must be emphasized that ‘shadow’ is not entirely synonymous with ‘villain’ or ‘evil’ since the shadow has the potential to contain good. Usually in fairy tales, the shadow manifests as an animal that helps the protagonist in an essential way (Peternel 455). While the good within the shadow will be taken into account, the analysis in this paper is mostly concerned with the notion of the shadow serving as the hero’s potential to misuse their exceptional gifts.

3.3 The Trickster

As opposed to stereotypical as well as archetypal heroic and villainous characters, the trickster archetype is always an ambiguous one. The trickster is “more than simply a deceptive character. Tricksters are destroyers and creators, heroes and villains, often even both male and female”, characters that are composed of seemingly opposite characteristics (Clinton 472). Deception is their trade, and they are often characterized by their dissatisfaction with the established social order, which they seek to disturb. Trickster characters are often such that they cannot be easily categorized (473). The duality of opposites, at least, can be demonstrated with the character of Japanese Shinto

mythology, Susanoo. The brother of Amaterasu, he is “associated with storms and blamed when rice paddies are damaged or destroyed” but he also “brings food to human beings by killing the food-goddess, from whose body come rice and grains” (476), thus being both malicious and benevolent at once. In popular culture, the most well-known trickster characters are arguably Bugs Bunny and Wily E. Coyote. Coyote is the elaborate plotter that employs various clever shenanigans in his goal to capture the Road Runner whereas Bugs Bunny has “considerable appetites (he is usually pictured with a carrot in his mouth, and he is willing to go to great lengths to find a woman) who often dresses as a woman, is very clever and... keeps getting himself into tight spots” (479), all of which are the trickster’s primary characteristics (472-474). Additionally, the hare and the coyote are animals that are depicted as tricksters in Native American folktales (475, 479), which further connects tricksters with animals, and consequently to the shadow archetype (474).

Thus, we can see that the trickster archetype, thanks to its ambiguous nature, can readily be observed to accompany both the shadow and the hero archetype, which shows that these three archetypes can accompany and complement each other. Finally, as it is closely relevant to the series analysed in this paper, this description of the trickster character should be left here:

Trickster inherits no place he can call home; he is an outsider. He has no job, he is frequently prematurely made responsible for his own welfare; he undergoes a rude awakening, or initiation, that shocks him into an awareness of what he must do to survive. Because he lacks the strength and integrity to impose his will on a hostile world, he adapts himself to diverse situations by serving different masters, inventing clever ruses, or wearing a variety of masks during a peripatetic life of alternating good and evil fortune. (Scheub 10)

4 Archetypes and Fantasy

Now that the history of archetypes has been outlined, it is imperative to discuss the second primary aspect of this paper: fantasy literature. This section provides a brief examination of how archetypes have been used to analyze fantasy literature as well as film before. This would also be an opportune time to discuss the history of fantasy literature, but there is a problem of scale. A quick argument shows that supernatural and fantastic elements have been present in literature throughout its history and beyond. Myths, fairy tales, legends, folk tales etc. have all used said elements in their narratives. Who can say that they have never heard of the Greek gods, the miracles of the Bible, the *Arabian Nights*, *Gilgamesh*, King Arthur or the tales of Bothers Grimm, such as *Cinderella* and *Hansel and Gretel*? Respectively, one can often recall such fantastic aspects as Zeus' bolts of lightning, the splitting of the Red Sea, Aladdin's magic lamp and the character of the witch, to name a few. Evidently, outlining the entire history of fantasy – if defined as anything dealing with the supernatural – is too large an undertaking. Instead, for the purpose of this paper, it is enough to outline a couple of examples of how archetypes have been used before. Being that archetypes are not contemporary inventions in psychology or literature, it is clear that there exist multiple examples of how they have been employed in past analyses. However, it is important to note that just as elements of fantasy can be traced back to the beginning of literature, the same observation applies to archetypes. Thus, it can be hypothesized that fantasy literature is especially rich in archetypes. Perhaps this is part of the reason why Michael Moorcock argues that:

The fantasy which we read today is not really very much different from the fantasy of, say 2000 B.C. It is the oldest form of storytelling, and, essentially, it has not changed much (9).

Returning briefly to the topic of section 2.2., the contemporary definition of literary archetypes, according to M.H. Abrams, goes as follows:

[T]he term archetype denotes recurrent narrative designs, patterns of action, character-types, themes, and images which are identifiable in a wide variety of works of literature, as well as in myths, dreams, and even social rituals. (13)

As such, archetypes are numerous, and they can be found in a multitude of sources. One such source of archetypes is the Bible, made evident by the manner that Frazer, Frye and Campbell employ it in their works. Using the Bible as an archetypal basis, Glen Robert Gill, for example, has analyzed the biblical archetypes present in J. R. R. Tolkien's *The Lord of the Rings*.

4.2 Biblical Character Archetypes in *The Lord of the Rings*

Glen Gill is not the first author to compare the narrative of *The Lord of the Rings* to that of the Bible; he acknowledges that Tom Shippey, for example, has considered the series to possess a Christian allegory (69). Gill, however, points out that rather than considering the series as a Christian allegory, it is more likely that the presented archetypes are “ironizations... of Biblical archetypes”, displayed and used in the form of a literary romance, with no direct link to biblical redemption (70). Given that Tolkien himself denied all intentions of making the story allegorical to the Bible (76), Gill’s view sounds authentic.

Gill identifies a number of character archetypes in his analysis that bear strong similarities to characters in Christian mythology. It is evident that the dark lord Sauron and his predecessor, Melkor, bear striking similarities to Lucifer, the fallen angel, thus making them biblical villain characters (70). Conversely, the protagonists of the series receive opposite biblical roles. Gill argues that “Frodo, Gandalf, and Aragorn . . . perform the three archetypal roles of Christ according to Christian theology: the suffering servant, the prophet, and the king, respectively.” Additionally, Gandalf serves other archetypal biblical roles as well. By drowning the pursuing Black Riders in the Bruinen River, Gandalf resembles the figure of Moses drowning “the Pharaoh’s army in the Red Sea” and with the confrontation between him and Balrog, Gandalf metaphorically becomes Elijah, confronting “the priests of the god *Bal* or *Ba’al* through a phonetic echo that cannot be accidental” (71). Gandalf, it would appear, holds in his character numerous Christian archetypes. His resurrection in *The Two Towers* echoes both the resurrection of Christ and the endurance of Job. Furthermore, he fulfils his role as a prophet with two occasions. When Gandalf warns King Théoden of the “impending invasion by Isengard, [he] resembles the prophet Isaiah, who warned King Ahaz of Judah about his treasonous pact with Syria against Israel, and that Syria would invade him instead” (72). Gandalf fulfils an almost identical role with his visit to Minas Tirith, this time “that of John the Baptist, whose task it is to prepare the way for the king”, in this case, Aragorn (74).

This ironization of Christian archetypes can also be seen in the character of Galadriel the Elven queen. Following Gill’s argument, he asserts that the Elven queen “is clearly a type of the comforting virgin mother, both maternal and chaste . . .” but he immediately adds that she is “less pure than the conventional presentation of the Queen of Heaven” (71). To support this argument, Gill draws attention to two features. First, referring to Virgin Mary, Gill points out that Galadriel is unable to

“directly intercede on behalf of the heroes” and second “she is viscerally tempted to take the Ring.” Thus, Gill concludes that Galadriel serves as “an ironization of the Marian archetype in the direction of human frailty” (72).

4.3 Jungian Archetypes in *Star Wars*

While she does not provide a basis for her claim, Sharon Packer states that George Lucas borrowed multiple ideas from Jung’s theories in order to “devise [the] plots and flesh out [the] characters” of the *Star Wars* movie series (132). Jacqueline Botha, however, provides the basis for this claim in her thesis *The Myth is With Us* by examining a multitude of Jungian archetypes presented in the movies. For example, she analyses the manifestation of the shadow archetype in the two primary protagonists of the movies, Anakin and Luke Skywalker. Being father and son as well as Jedi, their manifestations of the shadow are closely parallel. Anakin faces his shadow directly for the first time when his mother dies in the base of the Tusken raiders, and, giving into grief and hate, Anakin slaughters the raiders – women and children included (31–32). By giving into hate, Anakin abandons the Jedi Code he has sworn to uphold and succumbs to the Dark side for the first time. While he later feels remorse for his actions, he refuses to see his weakness in controlling his emotions, which ultimately leads to his downfall – the shadow possessing him – when he is unable to let go of his attachment to his wife Padme (32, 37). In a similar manner, Luke faces his own shadow for the first time in a force-infested region of the Dagobah swamp where he encounters Darth Vader. Lashing out in anger, Luke decapitates Vader only to see that inside the Sith lord’s helmet was his own head; he was fighting the shadow inside himself and lost. Just like his father, Luke gave in to his own hatred to strike down his enemy, and furthermore, even he does not learn from the experience. It is only after the parallels between the two culminate that they finally separate. When Luke loses his arm and is tempted by Vader – just like he lost his arm and was tempted by Palpatine – Luke refuses to give in to his shadow and instead chooses to oppose his father and the emperor to the very end (41–42). Finally, in *Return of the Jedi*, Luke confronts his father for the last time and is given the opportunity to rid the world of the tyrant. However, Luke refuses as striking him down would mean letting the Dark side take over. Instead, he tosses away his lightsaber in demonstration of mastery over his own shadow. In turn, this gives Anakin a chance to face his shadow once more, and this time, he overcomes it by ridding the world of Palpatine – the physical manifestation of the shadow (43–44).

In addition to the parallels between their shadow archetypes, the stories of the two Skywalkers also contain elements of Campbell's hero quest. Anakin's mother reveals to Qui-Gon Jinn that Anakin does not have a human father, which leads him to think that the Force itself conceived Anakin. Thus, Anakin's birth is in line with the unusual birth of the hero outlined by Campbell. While Luke does not share this unusual birth, he is still the progeny of such an individual and the Queen of Naboo – royalty – which is another possible circumstance of the hero's birth (60–62). The archetype of the wise old man – in Botha's thesis, 'the guide' – is also present; for Anakin the guides are Qui-Gon and Obi-Wan, for Luke it is Obi-Wan, and finally, Luke himself must serve as the guide for the new generation of Jedi knights (65–67, 75).

As is evident of these two analyses, they both deal with archetypes, but their approach to the subject matter is different: the former examines biblical archetypes under the scope of irony, while the latter seeks to prove the archetypes' presence within the analysed movies. The upcoming sections of this thesis seek to combine these two approaches; to both prove the existence of archetypes inside the analysed works and to see if irony is employed as a tool to reshape the archetypes.

5 Analysis

Before moving onto the analysis, it is best that the central goals of this paper are reiterated. In discussing the writings of prevalent people in the field of archetypes, we concluded that Bodkin's idea of type-images was a more fruitful one, since it accepted that these prototypical images had the potential to be moulded by both culture, time and the authors themselves, for it is these contextual factors to which their works respond. As such, the analysis seeks to demonstrate whether or not the three outlined archetypes – as well as some minor archetypes associated with them – are used in a new or conventional manner, as well how these archetypes actualize in the novels. Furthermore, as demonstrated in the related section, the three archetypes discussed are usually related to each other. For this study, it is important to note how archetypes rarely, if ever, occur without the presence of other archetypes; the appearance of a single archetype usually requires the appearance of another separate but related archetype. It is also imperative to mention that the three discussed archetypes, as demonstrated, are such that they can appear in a single character. Thus, it is this co-actualization of archetypes in a single character, as well as the way this multidimensionality affects the portrayal of that character, that the following analysis also aims to demonstrate.

Finally, the reader should be noted that the novels are divided into two parts, chapters and interludes. Interludes take place in the present time where the Kvothe's – the protagonist's – adventures have come to an end and he proceeds to recite his tale to Chronicler. The primary chapters of the novel are dedicated to Kvothe's recitations, but they are frequently interrupted by the interlude chapters, which serve as pauses in the narrative and a method of foreshadowing that also frames the events of the primary chapters. The following analysis proceeds in the order that these events are presented by the novels themselves as far as possible – starting from the first chapter and ending with the last relevant one. This approach offers the best and most concise order of events that are relevant to the analysis as well as providing an idea of how these archetypes develop in the course of the narrative.

5.1 Archetypes in *The Name of the Wind*

The novel begins with an eleven-year-old Kvothe travelling with his parents and their troupe. Shortly after arriving in a small town, Kvothe witnesses an arcanist – a wizard of the novel's world – drive away the mayor and the constable by calling the wind – a feat that Kvothe thought to be mere

fantasy. He then invites the arcanist – named Ben – to the troupe (61–62). This event serves two meanings. First, it introduces Kvothe to the unknown powers of the world, triggering his curiosity towards them. Following Campbell’s model, this serves as an initial call to adventure. Second, it serves as the meeting between the protagonist and the wise old man, yet another common feature of the hero cycle. In this case, Ben is a conventional wise old man with zero variance. From their first meeting, Kvothe describes him as an old man (59) who is “knowledgeable in all the sciences: botany, astronomy, psychology, anatomy, alchemy, geology, chemistry” (65), the wealth of his knowledge being established by listing various, broad subjects of study. Furthermore, he is willing to share this knowledge with the protagonist, to become their guide towards the unknown powers of the world. Additionally, he is eager to do so, hoping to get the chance to teach him:

*I looked over at Abenthy and saw him watching me, his eyes danced.
“Could you teach me...?” I asked.
He smiled and it was as easy as that. (68)*

Here, Ben’s dancing eyes signify his eagerness and hope to teach Kvothe, and the apparent ease of the process exemplifying Ben’s conventional function as a wise old man. One close parallel to Ben’s character and role is Obi-Wan Kenobi from the original *Star Wars* trilogy. Both characters are elderly, possess knowledge that interests the protagonist, are willing to teach them, and ultimately, are separated from the protagonist prematurely. Thus, Ben is a conventional example of the wise old man archetype. However, it should be pointed out that, according to Campbell’s model, the hero usually meets the wise old man only *after* they have accepted the call to adventure, which is not yet the case in this novel. Thus, we see that the start of Kvothe’s tale instead follows Campbell’s later assertion of flexibility; an element of the hero cycle can appear in an atypical part of the narrative. Nevertheless, the hero’s meeting with the wise old man is itself a typical part of the hero archetype, and the first novel’s start follows the archetype fatefully. Furthermore, it is during Kvothe’s time with Ben that his exceptional gifts are outlined:

He does everything that way, quick as a whip, hardly ever makes mistakes... It’s not just memorization though. He understands. Half the things I’ve been meaning to show him he’s already figured out himself... He’s eleven. Have you ever known a boy his age that talks the way he does?... He will leave his mark on the world as one of the best [of]... [w]hatever he chooses. (87–88)

In this conversation between Ben and Kvothe’s parents, Kvothe is portrayed as an intellectual prodigy, far more capable than others of his age. As demonstrated before, heroes usually possess

gifts that make them superior to their fellow man, and in Kvothe's case, it is precisely his intelligence. However, in retrospect, Ben's remark of Kvothe becoming 'the best of whatever he chooses' is fitting since the purposes for which he uses his gift are, at this point, unknown. Recall that the shadow archetype, when coupled with the hero archetype, contains the possibility of the hero succumbing to desires in conflict with their ideals, and that the trickster archetype's characteristic trait is intelligence. Thus, in outlining the hero's exceptional talent, this part of the narrative sets up a myriad of archetypal possibilities.

After spending an unspecified number of months with the troupe, Ben eventually leaves the troupe in order to marry a widowed wife who owns a brewery. Following his departure, Kvothe and the troupe return to their usual way of life (105, 111). As per Campbell's monomyth, this instance serves as the refusal of the call; Kvothe goes back to living as a trouper rather than pursuing his desire to attend the University – an institute of education for arcanists – his reason for staying being a natural one: his reluctance to abandon his familiar sphere of life: "Attending the University would mean leaving [his] parents, [his] troupe, everyone and everything [he] had ever known" (109). Thus, the hero needs to be forced to accept the call to adventure. This takes place when the entire troupe, Kvothe's parents included, are suddenly and violently murdered (116), an event that is a common occurrence in hero narratives (Alsford 55). Again, there is a parallel to be found in *Star Wars*. Luke's reluctance to leave Tatooine with Obi-Wan to become a Jedi is due to the fact that everything he has ever known is there. When his aunt and uncle are killed by stormtroopers, there is nothing left to keep him on the planet, thus allowing him to answer his call to adventure. In *The Name of the Wind*, the perpetrators of the slaughter, the mystery-veiled Chandrian, function as Campbell's heralds, terrifying and evil, forcing Kvothe to abandon the familiar sphere of life and accept the call to adventure. Again, the novel faithfully follows one of Campbell's outlined structures of a hero's journey – one that is very similar to that of *Star Wars*. However, there is one key difference between the two. *Star Wars* follows the conventional pattern for the phase of initiation where the protagonist is accompanied by the wise old man into the world of the unknown. In contrast, the pattern observed in *The Name of the Wind* deviates from this by forcing the protagonist into an unknown world with no one to guide him. Still, as already mentioned, this deviation adheres to Campbell's outline of the hero's journey, and hence, the narrative thus far employs a highly conventional usage of tropes associated with the hero archetype.

Now, I ask the reader to recall the description of the trickster character provided in the related section. Usually, the trickster character 1) undergoes a rude awakening which makes him aware of what he must do to survive, 2) is an outsider, 3) is prematurely made responsible for his own welfare and 4) due to his weakness, is forced to adapt to diverse situations in a hostile world by serving different masters, inventing clever ruses and wearing a variety of masks. Having been separated from his family, Kvothe has effectively become an outsider with no home to call his own. Furthermore, the slaughter of his troupe – the rude awakening – forces him to prematurely take responsibility for his own welfare and become aware what is necessary to survival – as demonstrated when he starts to recall and live by Ben’s lessons in the wilds (125–126). This phase can also be seen as the start of Kvothe’s maturation. After surviving in the wilds for the summer, Kvothe eventually ends up in the town of Tarbean and is forced beg and steal to survive, fulfilling the description of adaption for survival in a hostile world. As such, the novel not only follows Campbell’s monomyth, but it also sets up near-perfect circumstances for the trickster archetype as well. Thus, we are beginning to see that while the beginning of the narrative employed highly conventionalized heroic tropes, they are not the only archetypal pointers present in the novel; there are pointers for other archetypes as well. Naturally, one could also argue that the set-up thus far could be used to present the readers with a protagonist who is a trickster hero. While this argument is true – as demonstrated later on – it is ultimately too limited to sufficiently outline the archetypal significance of Kvothe’s character since the third archetype, the shadow, has not yet been observed. Kvothe’s time in Tarbean is rich for each of the three archetypes.

First of all, before even arriving in the large city, Kvothe states that due the trauma of losing his entire family, he pushes the painful memories aside, putting “[m]uch of [his mind] in shock, sleeping...” (169) and becoming “more akin to a wild animal than a boy of twelve” (129). Seeing as he likens himself to an animal and that he has reverted to a state where his mind is sleeping – thus becoming primitive – this scenario shows that he is in a state where his shadow has taken over. Furthermore, his actions in Tarbean also validate this observation. For example, in revenge for destroying the last memento of his parents, Kvothe tails Pike – his enemy and fellow street rat – to his hideout and sets it ablaze with little care for what he destroys. However, Kvothe is left unsatisfied, and after getting beaten up by Pike again, he douses Pike in strong liquor and sets him on fire (171-172). These acts of cruelty represent Kvothe’s inner beast, the trigger for this scenario being “the pure, hard hatred of a child” towards Pike (172). This primitive, emotional, unrestrained

behaviour, as well as the undeniable relation between the idea of a sleeping mind and the unconscious, is evidence for the shadow archetype's manifestation.

In Tarbean, the shadow archetype's function is that of twofold protection; it helps Kvothe to survive the everyday life on the streets as well as preventing his young mind from going insane from recalling the slaughter of his troupe. Kvothe's mind was reduced to this state so that the pain of losing his family would not overwhelm the young boy – a process that Kvothe describes himself as the four doors of the mind: sleep, forgetting, madness and death. While he does not explicitly say it, his time in Tarbean is clearly the phase of madness, of which Kvothe says that “[t]here are times when the mind is dealt such a blow it hides itself in insanity. While this may not seem beneficial, it is. There are times when reality is nothing but pain, and to escape that pain the mind must leave reality behind” (123). Thus, this state of mind is a way for him to recover from his trauma – his only way to survive – and it is the shadow archetype that makes this possible. In other words, it is necessary for the shadow to take over. However, the shadow's potential for good is also present. When he witnesses a young boy trapped in an alleyway by a gang of older ones, Kvothe is “surprised to find a heavy red roof tile in [his] hand, ready to throw” (167). Thus, he shows somewhat unintentional willingness to act heroically even in his primitive state of mind by trying to help the weak, which further supports the shadow archetype's presence as well as tying it to the hero archetype. It is here, however, that the hero archetype is undermined for the first time:

Then I paused, looking back at my secret place. I had a rag blanket and a half a loaf of bread there. My rainy-day money was hidden here... And most valuable of all, Ben's book. I was safe here. Even if I hit one of them, the rest would be on the roof in two minutes. Then, even if I got away, I wouldn't have anywhere to go. I set down the tile. I went back to what had become my home, and curled myself into... my blanket... trying to shut the low rumble of conversation punctuated by coarse laughter and quiet, hopeless sobbing from below. (167)

Looking at this passage, we can see that his choice of inaction is decreed by cold rationalization and self-preservation, and the heroic ideal of self-sacrifice is cast aside. It could be argued that once more, this is done out of necessity; his own survival, his personal shadow, dictates that in order for him to survive, he must ignore the plight of others and hold on to what little he has. However, his attempt to shut out the *punctuated* noises of laughter and sobbing hints that his decision of inaction bothers him. This is further accentuated in the interlude that follows the passage:

*“I remember that young boy sobbing in the dark. Clear as a bell after all these years.”
Chronicler frowned. “You said yourself that there was nothing you could have done.”
“I could have,” Kvothe said seriously, “and I didn’t. I made my choice and I regret it to
this day. Bones mend. Regret stays with you forever.” (168)*

Kvothe’s seriousness and regret regarding his inaction underline that he himself saw the situation as one where he could – or rather should – have tried to save the young boy. In other words, he is not trying to find justification his inaction; he feels that he is guilty instead. Thus, we have a scene where the shadow archetype is arguably present, but where Kvothe himself does not feel that his inaction was justified. In archetypal terms, he either refused to act according to the ideals of the hero archetype, or if this is regarded as an instance of ‘the good within the shadow,’ refused that as well. In any case, this scene demonstrates that the narrative is not strictly nor stereotypically a heroic one. Instead, there are instances where the character’s behaviour is dictated by reasons which the reader might find more realistic rather than idealistic. Ergo, the dual nature of the shadow archetype is shown in this scenario, and in the interplay between the shadow and the hero archetype, the latter is undermined in a fashion which suggests that the narrative that follows is not solely guided by patterns of hero archetype, but other archetypes as well.

In contrast to the last example, the Tarbean episode also includes instances where the hero archetype is once again evoked. For example, Kvothe likens Tarbean’s size to the ocean with “[s]eas of people” and “roads wide as rivers” (132-133, 143). Given Kvothe’s mental state and water related imagery of size, Tarbean can be seen as the belly of the whale that Campbell identifies. Thus, his residence in Tarbean is itself a trope of the hero archetype. Following this archetypal pattern, the hero must eventually escape this metaphorical prison. During an interlude, Kvothe addresses what he needed back then to make him leave Tarbean:

I needed something, or someone, to wake me up... I needed to be reminded of things I had forgotten. I needed a reason to leave. It was years before I met someone who could do those things. (169)

Eventually, Kvothe hears of an old storyteller held in high regard amongst the beggars, who supposedly knows a great number of stories. Afterwards, while thinking which story he would like to hear, he recalls that his father was composing a song a mythical figure, Lanre, who is tied closely to the Chandrian. Consequently, this makes him recall the night of the troupe’s slaughter, making him “[r]eflexively... draw away from the memories, the way you might pull your hand back from a fire”, but, to his surprise, he discovers that the “memories held only a gentle ache, not the deep

pain [he] expected”(170, 172–173). Thus, it is clear that the function of the shadow as the protagonist’s only means of surviving the trauma of his family’s slaughter is nearing its end. We can see that Kvothe’s mind is starting to wake from its slumber; he is starting to regain control of his mind and body, thus signalling the incorporation and hence the taming of his personal shadow. Furthermore, this event signals that the process of rebirth has started. Kvothe then decides to visit the storyteller, Skarpi, who recites the tale of Lanre to Kvothe (173–181). Thus, Skarpi’s role is that of the wise old man – the second one encountered thus far. Hence, we notice that Campbell’s assertion on the reduplication of elements within the monomyth – in this case, the wise old man – is also fulfilled. Skarpi’s tale also confirms Kvothe’s suspicions; his family was killed for “singing entirely the wrong sort of songs” (186). Finally, Skarpi’s story tells of the Amyr – mortal enemies of the Chandrian, which, due to Kvothe’s encounter with the latter, he knows must exist as well (194). Afterwards, having returned his hideout, he recalls that he began to cry “as if something inside [him] had broken and everything was rushing out” (193). While it is not expressed explicitly, this description brings to mind the image of a breaking dam – the water that rushes out of it being Kvothe’s suppressed memories. Given that water-related imagery was used to show that Tarbean is Campbell’s belly of the whale, it is fitting that it is also used to cue the protagonist’s escape from there. Being forced to recall everything, Kvothe describes the experience as follows:

If you have ever slept the whole night without moving, then awoke in the morning, your body stiff with inaction. If you can remember how that first terrific stretch feels, pleasant and painful, then you may understand how my mind felt after all these years, stretching awake on the rooftops of Tarbean. I spent the rest of that night opening the doors of my mind. (193)

Thus, having succumbed to his shadow in order suppress the painful reality and to survive, Kvothe finally awakens his mind from its slumber. In other words, Kvothe has reached the end of his maturation process and escaped from the belly of the whale, bringing his own shadow under control. Thus, following the structure of the monomyth, Kvothe’s mind is finally freed from its prison, his rebirth is concluded and the narrative proceeds from departure to initiation, the primary purpose of his hero’s quest being two-fold: finding answers about the Chandrian and their enemies from the “one place for [him] to go” (194): the University, and while he admits that “[r]evenge might be beyond [him]” he adds the phrase “at least for now” (186) to the thought, implying that he has reserved hopes that vengeance is possible.

Finally deciding to head to the University in search of the knowledge he desires, Kvothe puts his trouper background to use. Having lived years wrapped in a burlap sack, he washes himself, discards his “clothes” and heads to the nearest tailor pretending to be the son of an esteemed noble, wrapped only in a towel. Beforehand, he has readied himself to play the part:

As I walked I remembered one of the young page parts I used to play in the troupe... an insufferable petulant little boy with an important father... I gave my head an imperious tilt, set my shoulders a little differently and made a couple of mental adjustments. (201)

Thus, for the first time, we see Kvothe manipulating those around him by using his skills of acting to set up a clever, convincing ruse – a defining trait of the trickster archetype. While this is the first instance this tendency is clearly seen, in hindsight it marks the beginning of an enduring trend which has the potential of becoming Kvothe’s defining archetypal trope.

Now that the story has transited from departure to initiation, Kvothe must face the trials set before him. Ironically, the first two significant trials outline not Kvothe’s hero archetype, but the trickster and shadow archetypes. During his admission interview, Kvothe admits to resorting to methods of unscholarly nature:

I knew from my previous discussions with Ben that you needed money or brains to get into the University... So I was cheating. I had snuck into the [theater]... picked two locks and spent more than an hour watching other students’ interviews (230).

The trickster’s tendency to break rules to suit their fancy is evident here, which is once again used to undermine some of the ideals associated with the hero archetype, such as honesty. While tricksters as heroes is not an uncommon occurrence in myth, here, the cleverness of the trickster is not used to outwit an obstacle on the hero’s quest, but to further the personal goals of the protagonist. While this sounds like an argument from moral absolutism, given that the depiction of the University, its internal structures and hierarchies in the novel is closely parallel to that of modern institutions of education of the same level – that is, colleges and universities – Kvothe commits academic fraud in order to advance his ambitions. Given that he has no money to pay the tuition fee, he is forced to do this; his circumstances leave him no other choice. Nevertheless, in doing so, he has to cast the ideal of academic honesty aside, and instead highlight his trickster characteristics.

Following this, we come across another interplay of archetypes. Intending to embarrass the overconfident student, Master Hemme has Kvothe hold a lecture on sympathy, a form of magic,

unaware of Kvothe's talent. Out of spite, Kvothe makes a demonstration on sympathy during which he deliberately injures Hemme and makes passive-aggressive gestures to go even further (259-260). Here, for the first time after the Tarbean episode, we can see that Kvothe's personal shadow is still there; its integration in Tarbean was not complete, and thus, it continues to have an effect on the protagonist. The trickster archetype, again, manifests as test of intelligence and wit, which Kvothe passes easily, but his chosen method of demonstration is undeniably sinister – his reasons for injuring Hemme being his justified dislike towards the sexist, draconian lecturer – as seen in his harsh treatment of males that arrive late compared to women (249–250) – and his own hurt ego. Thus, Kvothe intentionally uses his exceptional talents to hurt someone. As mentioned before, when the shadow and hero archetypes are coupled, the hero's shadow signifies their potential to use their destructive powers for evil – usually if they succumb to a negative emotion, such as rage or sorrow. However, there is no indication within the chapter that Kvothe would be overwhelmed by any emotion, meaning that he *desired* to hurt Hemme in a completely calculated manner for the sake of making a point. Consequently, while this scene does not strictly adhere to the relation between the two archetypes, it nevertheless reveals that Kvothe is ready to use his powers to willingly hurt others. Thus, the first two trials set before him are ironically unheroic.

In stark contrast to Kvothe's two previous trials, the next one evokes the hero archetype in a manner that at this point in literary history is likely considered to be either classic or even stereotypical. During one of Kvothe's sessions in the Fishery – the University's workshop – a container of volatile substance breaks apart and sets the workshop on fire, leaving Fela – one of Kvothe's female friends – in danger. Here, we can all perceive the trope of the damsel in distress, who needs to be rescued by the male hero. In accordance with the conventional model of this trope, Kvothe manages to save her whilst suffering the greater number of injuries himself (446-451). This scene demonstrates Kvothe's willingness to put himself in danger to help his friends. In other words, the scene highlights the heroic characteristic of self-sacrifice. Thus, the event unquestionably reinforces the actualization of the hero archetype in Kvothe's character. However, it also serves as another interplay between the hero and trickster archetypes. Previously, Kvothe has admitted that due to his poverty and low birth, he had to nurture the reputation that his exploits, like the one involving Hemme, had earned him in order to stay safe. Accordingly, he proceeds to give some details of his past achievements as well as inventing others out of thin air (317). Given his trouper background, Kvothe is intentionally creating an image of himself based on both truths and lies, which in turn

reinforces the trickster archetype. However, after rescuing Fela, the rumours of his heroic endeavour are added to his reputation, which Kvothe highlights to be real, not conjured:

It was only then, hearing it from other people, that I realized what I had done. I was used to people talking about me. As I've said, I had been actively building a reputation for myself. But this was different; this was real. People were already embroidering the details and confusing parts, but the heart of the story was still there. I had saved Fela... like Prince Gallant out of some storybook. It was my first taste of being a hero. (453)

Not only does this passage plainly relate the workshop fire and Kvothe's rescue of Fela to an event from a fairy tale – thus highlighting their archetypal orthodoxy – it is also the first time that the protagonist truly feels being a hero. Up to this point, his heroics have been implicit, tied closely to Campbell's hero cycle and narrative elements of a hero character, but this is the first instance in which the actualization of the hero archetype is explicit – both to the reader and the protagonist. Still, it must be stressed that the protagonist's reputation is based on the tropes of two differing archetypes that are intermingled in the narrative.

This theme of image creation is further highlighted shortly after the workshop fire when he is abducted by two assassins. In his desperation, he manages to temporarily blind them by igniting a small pouch of powdered metal – which the two mistake for magic. Taking advantage of their frightened state, Kvothe imitates the voice of the novel's greatest folkloric hero and wizard in a bid to find out who hired them (476–477). As such, the reader is once again presented with a situation where Kvothe uses deception to create an image of himself which is, in fact, far from the truth – an illusion which is shattered when one of the half-blind men accidentally bumps his leg, sending him running off “like a frightened deer” (478). This contrast highlights his tendency to use wit and trickery in order to present himself as something which he is not. In comparison to what was outlined in the previous paragraph, this time his clever antics are employed to create a façade of heroism rather than an image that also contains some truth. Hence, the trickster archetype is reinforced, whereas the hero archetype, the image Kvothe wanted to project, receives a somewhat ironic portrayal. Naturally, it could also be argued that given the situation, a teenage boy versus professional assassins, this was the only way to project his heroism in response to what the world of the novel is like.

Later, when Kvothe hears a rumour regarding the Chandrian and rides to the far-off village of Trebon to investigate, he encounters a drug-crazed dragon – an immensely large herbivorous lizard,

incapable of flight. Fearing for the safety of the village, Kvothe resorts to killing the beast (564). Here we can see a clear European perception of the dragon's significance that was common in medieval literature: since dragons were often biblically associated with "diabolical evil", El-Shamy argues that "the conflict between the hero and the dragon symbolizes the conflict between life and death, good and evil, and right and wrong" (qtd. in Birkalan and Garry 74). It should be emphasized that the depiction of the dragon in *The Name of the Wind* corresponds mostly to the Western characteristics of the dragon as a wild, often malevolent creature, but that the dragon in Asian mythology is often a benevolent creature (Birkalan and Garry 73–76). Nevertheless, it is apparent that this common, medieval motif of a dragon battle is employed nearly unaltered in *The Name of the Wind* to portray Kvothe as the heroic dragon slayer. Furthermore, the battle once more emphasizes Kvothe's intelligence and wit. Rather than resorting to face the dragon directly, he leads the beast into a trap. Knowing that the beast can be lured to him by lighting a huge bonfire, he lights up an oak tree next to a church and drops a huge iron wheel hanging from the church wall onto the dragon, killing it (583–587). Therefore, we have scene where the protagonist uses the key traits of a trickster character in order to perform a task that can only be regarded as heroic. In other words, this scene demonstrates an actualisation of two archetypes, hero and trickster, in a single character. While the scene itself can be regarded as conventional dragon battle, it is the fusion of two archetypes that makes it especially significant.

However, it is imperative to mention that in this scene, it is the dragon itself that has undergone a change from its image in strictly heroic tales. As mentioned, it is a giant *herbivore* with no wings, but with an ability to breathe fire. While it thus retains some key attributes of the European dragon, for example, its size and fiery breath (Eberhart, qtd. in Birkalan and Garry 73), it has been stripped of its physical status as a feared and revered creature. This is further evidenced twice: when both Kvothe and Chronicler admit their disappointment when they each found out that the creature of legend – which both of them were hoping to find – turned out to be "[a] fascinating lizard, but a lizard just the same" (43) and when Kvothe's companion Denna – his potential love interest – bursts out laughing when her initial hysteria from encountering the beast for the first time turns into comic joy from realizing that the 'dragon' is more akin to a cow (543). This is the first clear instance where Glen Gill's idea of an ironized archetype is demonstrated: while its purpose and function are identical, the dragon in this narrative is a mockery of the legendary creature found in traditional, Western hero cycles.

The last significant archetypal pointer in *The Name of the Wind* is seen when Kvothe returns from his trip to Trebon. Having previously been banned from the University's library through the actions of his fellow student and sworn enemy, Ambrose (291), Kvothe searches for various ways to infiltrate the library rather than waiting for his ban to be lifted – though the length of the ban is never specified. Recall that the first objective of the protagonist's quest in the novel was the acquisition of knowledge regarding the Chandrian, this goal being the primary reason he left for the University in the first place. However, Ambrose brought this quest to a halt, and thus, Kvothe has to find an alternate way inside in order to pursue his quest. After exploring various avenues, he finally finds a way inside using the tunnels located beneath the University (646). Once more, this demonstrates Kvothe's willingness to bend the rules by the use of trickery in order to get his way and pursue his quest for knowledge. Thus, the novel ends with a notion that reinforces the trickster archetype.

5.2 Archetypes in *The Wise Man's Fear*

Before transitioning from the first novel to its sequel, we can conclude that the three outlined archetypes were strongly present in *The Name of the Wind* and that these events demonstrated both their conventional usage as well as instances where they deviate from them. Continuing the analysis, we now move to examine these archetypes as they appear in the *Chronicle's* second novel, *The Wise Man's Fear*.

The previous chapter determined that Kvothe possesses characteristics from all three archetypes, and thus, his character is somewhat ambiguous; he cannot be categorized as one of the three, but rather, a character that has all three archetypes in one. This argument is reinforced in *The Wise Man's Fear* before the primary chapters even start when Kvothe, or rather Kote the innkeeper, inquires the smith's apprentice what he knows about Kvothe based on the stories he has heard:

It all depends on the story, really. Sometimes he's the good guy... He rescued some girls from a troupe of ogres once... but in other stories he's a right bastard... He stole secret magics from the University... And they didn't call him Kvothe Kingkiller because he was good with a lute. (19–20)

The importance of this passage is twofold. First, we can see here that the reader is immediately reminded of the various deeds that Kvothe has done and that these deeds fall into characteristic descriptions of hero, shadow and trickster, but they were all performed by a single agent – the

protagonist. Furthermore, the fact that his deeds are described in stories serves to make him seem almost mythical – as both heroes and villains in a fantasy context usually are. Second, it serves as an example of the author’s use of juxtaposition in relation to the stories told about the protagonist and the reader’s knowledge of the real qualities of said character. A running theme throughout the *Chronicle* is that as Kvothe tells the truth of his adventures, the tales told of his exploits – such as the ones outlined in the passage above – are unravelled, and it is revealed that these tales are exaggerations and that the truth is lost between the lines. Thus, the stories told of him show that Kvothe is a character of various archetypal qualities, but it is the reader’s knowledge of the truth behind the tales described in the previous novel that highlight the protagonist’s complexity. These two observations support the findings of the previous chapter and set a fertile ground for further analysis.

The first archetypally significant event takes place when Kvothe unknowingly poisons himself with plum bob – an alchemical poison that removes all of one’s behavioural filters, meaning that they can act without any socially constructed inhibitors. Kvothe’s friend describes the condition to be “almost like a moral amnesia” (73). Once Kvothe realizes the state he is in – and that he was indirectly poisoned by Ambrose – his first impulse is to kill him for – as evidenced by his direct threat to do so: “I’m going to kill Ambrose... for poisoning me.” (69). Considering what Ambrose did, this is a natural reaction, but it is imperative to emphasize that Kvothe is acting without inhibitions, and in this state his first unrestrained desire is to kill his enemy. Since he has no inhibitions, it is clear that he has been reduced to a sort of pure state of mind – the primordial shadow – allowing the reader to partially see what lies beneath the surface of his character. Taking into account this state of raw, unrestrained behaviour and Kvothe’s impulse to kill, it is safe to say that Kvothe – even with his filters in place – truly desires to kill those that make him their enemy. However, in a similar fashion, this pure state of mind also exposes the good within the shadow when he is visited by Fela – his female friend and one of the most attractive women in the novel:

...I smiled at Fela and pulled out my purse.

Sim shook his head at me. “No no no. I’ve already told you. Seeing her naked would be the worst thing in the world right now.”

“What’s the matter?” I asked. “Are you worried that I’ll tackle her to the ground and ravage her?”

“Wouldn’t you?”

“Of course not,” I said. (74)

Since Kvothe's desire to kill was interpreted as pure and true desire, this reluctance to sexually assault his good friend despite his temporary lack of a moral compass has to be treated similarly. In this pure state, free of all inhibitions, Kvothe still refuses to act in a manner that would inevitably hurt his friend. Ergo, just as Kvothe's desire to kill was pure and true, his devotion to his friends and his refusal to hurt them is also just that. All in all, Kvothe's unrestrained state demonstrates the duality of the shadow archetype – just as the shadow contains everything that which we would normally keep in check, this occasion also shows the good within the shadow.

Kvothe's dedication towards his friends is further emphasized, when Kvothe's meeting with Auri – a former, mentally unstable student, who has a habit of running away even if only asked a wrong question – is interrupted by one of the University's most influential figures, Master Elodin. Afraid that Elodin would take Auri to Haven – the University's mental asylum – Kvothe pleads him to leave Auri alone:

“...I don't have enough friends that I could bear to lose one... Promise me you won't... bundle her off to Haven”
“I'm hearing an or else”
I felt a flash of anger mingled with anxiety and fear... I felt my hand slowly sliding into my pocket. (109)

Here, Kvothe is reaching for a knife and seconds later he contemplates tackling Elodin and forcing both of them off the roof on which they are standing (110). It should be noted that Kvothe is still suffering from the after effects of plum bob poisoning and that these impulses are, again, indicative of the shadow archetype. However, in this case Kvothe is contemplating the means, clearly villainous, by which he can protect his friend, a heroic end. Consequentialist in nature, this event serves as an instance in which the line between hero and villain becomes blurred, further demonstrating that Kvothe is not a character that can be categorized as one or the other. While the situation diffuses when Elodin reveals he has no intention to drag Auri to Haven (110), Kvothe's thoughts are still valid archetypal manifestations.

A running theme through the *Kingkiller Chronicle* is Kvothe's willingness to admit – in most cases just to the reader – that he is not a saint; on the contrary, the titles he gives himself are less than flattering. When confronted with the fact that Ambrose has in his possession a ring belonging to Denna he offers to get it back from him:

*"I might be able to do something," I said. "If the ring's important to you."
..."But what would you do, exactly? Remind him, one gentleman to another, that he
should treat women with dignity and respect?" She rolled her eyes. "Good luck."
I simply gave her my most charming smile. I'd already told her the truth of things: I
was no gentleman. I was a thief. (159–160)*

This is significant since it demonstrates that Kvothe is self-aware of who he is. He outright denies being the gentleman Denna believes him to be, and instead, labels himself a thief. While he might not always make his intentions clear to those around him, he does not attempt to convince himself or the reader that he is someone he is not. Thus, Kvothe asserts that he is willing to behave in a manner that does not agree with the heroic archetype if it suits his ends and whims. This point becomes apparent during his raid of Ambrose's apartment:

I left everything where it was, which isn't to say I didn't think about robbing the bastard blind... But... I've never claimed to be a priest, and there were plenty of opportunities for mischief in Ambrose's room. (164)

Kvothe then proceeds to weaken the seams of Ambrose's pants in hopes of humiliating him as well as tinkering with the chimney so that the room will eventually be covered in soot. These actions, while petty, and his desire to steal further him from the hero archetype, but they are not strictly villainous. Instead, this episode demonstrates that Kvothe is tied to the trickster archetype, usually characterised by cunning, wit and a love for mischief. Since tricksters have been portrayed both as protagonists and antagonists in literature it is a fitting archetype for Kvothe, a character both heroic and villainous, but cunning and intelligent in both cases. This is aptly demonstrated during his second raid of Ambrose's room. Having failed in his first attempt, Kvothe decides to stage a fire to use as a setup. With the cooperation of his friends, he sets Ambrose's room on fire and pretends to be the hero of the day. Under this elaborate guise, he successfully raids Ambrose's room, retrieves Denna's ring as well as empties Ambrose's pockets (258–262). Here, the trickster archetype is reinforced with irony. The entire scene acts out like a heroic play, but the purpose of this elaborate scheme is to mask Kvothe's true intentions. However, it must be pointed out that while the event reinforces the trickster archetype, there are no hints of villainy involved due to the fact that Ambrose himself had been using magic to attack Kvothe previously (188–189) and the primary purpose of the raid was to destroy the item which made it possible. Nevertheless, the ironic usage of a heroic scene as camouflage to his actual goals shows that Kvothe is informed how to portray himself in a desired light and that he is willing to do so when necessary. Thus, the trickster archetype has been established as an integral part of Kvothe's character.

Next, we see the first event that demonstrates the virtues of Kvothe's character in the second novel. Having proven himself to be a masterful craftsman of magical items, Kvothe designs a device capable of automatically deflecting arrows – the arrowcatch. Once approved for distribution by Master Kilvin, the issue of price comes up:

*"I suggest twenty-five talents. Does that seem reasonable to you?"
The sum took my breath away... [It was] [a]n almost ridiculous amount of money. I began to agree enthusiastically, then a thought occurred to me. Though it pained me, I slowly shook my head. "Honestly... I'd prefer to sell them more cheaply than that... Safety and peace of mind shouldn't only be available to those with heavy purses. I think eight would be a great plenty." (325)*

It should be recalled that Kvothe's chief problem in his everyday life is his poverty, and here, he is offered a chance to cast it away for good. However, he opts to lessen the price of his invention to a third of the suggested price. This demonstrates that Kvothe is inclined to consider those who are worse off in the world. In other words, Kvothe willingly forsakes the possibility of financial stability in order to guarantee that his invention will be available to everyone. Thus, the episode unveils that Kvothe, in spite of his poor financial situation, chooses to act according to the virtue of selflessness for the sake of the common good rather than being motivated by profit. Adding to the significance, the alternative cannot be interpreted as villainous either, meaning that Kvothe's choice was never between a good and an evil deed, and still, he chose to benefit the world rather than himself. Thus, this scene is a demonstration of the protagonist's capacity to consider the situation of people that are worse off than him, which drives him to prioritize the needs of the many rather than just his own. Consequently, this again fulfils the heroic characteristic of self-sacrifice pointed out by Alford, though in a different manner than, for example, Kvothe's rescue of Fela in the first novel.

One common feature of a hero character as well as a villain is undoubtedly the fact that they stand out; they may possess powers that others do not or have in their possession something that makes them exceptional. One of many such characteristic that Kvothe possesses is his tendency to spur to action instinctively. This characteristic is first highlighted by his friend Simmon when Kvothe is suspended from the University's library after he pointedly chastises two students who broke the library's rule of silence – breaking the self-same rule himself in the process:

"The world needs people like you... You get things done. Not always the best way, or the most sensible way, but it gets done nonetheless. You're a rare creature... Like today. Something bothers you... and suddenly you're off... You know exactly what to do. You never hesitate, you just see and react. (306)

This is an accurate summary of Kvothe's character. As seen throughout the chronicle, Kvothe has an impulsive nature, and his actions when this nature surfaces vary; an insult to his pride results in reprisal, but on the other hand, this instinctive behaviour has also resulted in good outcomes. This observation has been demonstrated, for example, in Kvothe's treatment of Hemme and his battle with the dragon respectively; in both cases he was acting on impulse, and in case of the latter, this impulse is highlighted. Returning briefly to the first novel, after Kvothe reaches the town the dragon is attacking, he observes his surroundings, and after seeing the iron wheel – which ultimately killed the beast – he states that: "And just like that I knew what I had to do. It was like I had suddenly stepped onto a stage. Fear and hesitation left me. All that remained was for me to play my part" (583), the apparent ease and abruptness by which he formulates and executes his plan showing that he was indeed acting on impulse. In *The Wise Man's Fear*, one such instance is presented when Kvothe is accepted into the court of the land's de facto king and reveals to him that his court alchemist has been poisoning him. In court, etiquette is of vital importance, and accusing a high ranked member of court directly in the king's presence is close to social suicide. Despite this, and the fact that Kvothe has barely any rank in the king's court, he makes the accusation anyway:

"Your Grace, Caudicus is poisoning you..."

"You are treading dangerous ground..."

"My concern is for your life, your grace. If I must bruise propriety to save it, I will do so. Give me two minutes to speak and I will give you proof." (401–402, 404)

Kvothe demonstrates the same type of impulsive behaviour here as was previously outlined by Simmon. Seeing that the king is being poisoned, Kvothe immediately breaks the established social hierarchy with no hesitation in order to do what he believes is right. Given that he has no status in the king's court, breaking the hierarchy is a significant act of courage – a common trait of hero characters.

Next, we come across the first clear Campbellian scenario in the novel when Kvothe meets the Felurian – a non-human creature, specifically, a member of the Fae – generally thought to be only a creature from a children's story, possessing inhumane beauty and an irresistible voice which she uses to lure men to an untimely death through sexual exhaustion. It must be highlighted that this description of the Felurian is an archetype in itself. According to Carole Silver:

[The] [f]airy character is best described as capricious and amoral... They are often wanton and highly sexual in nature; they take mortal lovers at whim and... literally

destroy them with amorous attention. Capable of great kindness and goodness, they must be treated with politeness, respect, and, above all, with caution. (206)

Furthermore, there are two other facts Silver outlines that should be acknowledged. First, the word *fairy* is was originally written as *fay* (203). The Felurian and her people in the novels are called the Fae, which is similar in typography and presumably identical in pronunciation to the word *fay*. Second, she points out that fairies in folklore have a strong disdain and weakness to iron (206). Again, this is also the case in the world of the *Kingkiller Chronicle*, the material causing great pain and discomfort to the Fae people (e.g. *The Name of the Wind* 92, *The Wise Man's Fear* 676). Seeing as these three points all apply to the Felurian, it is evident that her character is based on, or rather *is*, the archetypal fairy, which further suggests that the *Chronicle* is intentionally filled with archetypes.

This scenario with the Felurian draws elements from all of the three Campbellian phases of a hero cycle. Kvothe pursues the Felurian, fascinated that the children's tale was true and yearns to understand the creature – though admittedly, even he cannot resist the Felurian's bewitchment (630). Nevertheless, the Felurian serves as Kvothe's call to adventure; as previously outlined, the first phase – departure – begins when a hero comes into contact with something mysterious that they crave to understand, and the Felurian fits this description perfectly. Furthermore, in Campbell's examinations, there is usually a threshold into the unknown that the hero must cross in order to proceed to the phase of initiation. Seeing that in following the Felurian Kvothe ends up in the realm of her people – the Fae, in both cases – he inadvertently crosses this threshold into an unknown realm and into the phase of initiation. Multiple common elements of this second phase are apparent as well. For example, as was outlined before, initiation usually includes women that are either benevolent or malevolent, the goddess and the temptress. While she definitely fulfils the role of the temptress, the Felurian interestingly is neither benevolent nor malevolent, but rather, as was outlined about the fairy character, capricious and amoral. Kvothe also notes this characteristic of her nature:

I looked at Felurian, and in that moment I understood her... She was of the Fae. She did not worry over right or wrong. She was a creature of pure desire, much like a child. (640)

Seeing as the Felurian does not concern itself with morality and is akin to a child, she is not inherently benevolent or malevolent. In turn, this obscurity creates a conflict between Campbell's

temptress woman and the archetype of the fairy character. While the Felurian is undeniably Campbell's temptress, she is not malevolent as they usually are (according to Campbell), but rather, her nature is that which was outlined by the fairy archetype. However, these two archetypes are not mutually exclusive, but rather, they are fused in the Felurian; just as Kvothe is a character of multiple archetypes, the Felurian is Campbell's temptress but also Silver's conventional fairy, the temptresses malevolent nature being replaced with the fairy's amorality while still retaining her physical appeal which is present in both archetypes. Thus, this obscurity breaks Campbell's seemingly bipolar role reserved for female characters in the phase of initiation, which in turn suggests that while Campbell's archetypal scenario is undeniably employed in the novel, the role of the female character is not simplistic. The archetypal scenario has again been altered by fusing elements from at least two archetypes.

Following this, we come across another alteration of the general archetypal hero schema. While in the Fae, Kvothe comes across a speaking tree called the Cthaeh. What makes this tree peculiar is the fact that it "can see the future. Not in some vague, oracular way. It sees *all* the future. Clearly. Perfectly. Everything that can possibly come to pass..." (686). The Cthaeh is clearly portrayed as the wise old man that the hero comes across. Furthermore, it is important to note that the wise old man archetype usually manifests during departure rather than initiation. Thus, following Campbell's proposition on the monomyth's flexibility, an element from the first phase has fused with the second one, further reinforcing the idea that Kvothe's venture into the Fae is strongly tied to the archetypal heroic monomyth. However, this meeting with the Cthaeh carries with it echoes of Gill's proposition of ironized archetypes as well. The archetypal wise old man character is the hero's compassionate guide and instructor into an unfamiliar world. The Cthaeh, however, is everything but benevolent:

"If there was a word that meant poisonous and hateful and contagious, I'd use that... the Cthaeh can see the future... [a]nd it is purely, perfectly malicious... There is nothing... more dangerous than the Cthaeh... [A]fter a person meets the Cthaeh, all their choices will be the wrong ones." (686, 688)

Clearly, the Cthaeh is being portrayed as an ironized wise old man. While evidently possessing the wisdom that is strongly associated with the archetype, its disposition towards the hero is the polar opposite of the traditional wise old man, as seen in the quote above as well as when it deliberately tortures Kvothe by using its omniscience to bring up the subjects that are the most painful to him

(679–681). Combining these discoveries, we have a traditional second phase of the Campbellian monomyth that borrows the wise old man archetype which usually manifests in the first phase and which is presented to the reader in an ironized form, similar to Gill’s view of Christian character archetypes in *The Lord of the Rings*; just as Lady Galadriel is an ironization of the Marian archetype, the Cthaeh is an ironization of the wise old man archetype.

Consistent with the monomyth, the return phase marks the end of Kvothe’s adventure in the Fae. While not displaying such clarity as the two previous phases, the narrative possesses two common features of the return phase. First, as outlined by Campbell, the hero returns to the realm of the common man possessing something that they either took or was given to them in the otherworldly realm. In Kvothe’s case, it is the *shaed* – a cloak woven from shadows and starlight (662). Second, the hero is usually moulded by their journey, and upon their return, they are different in the eyes of their fellow man. In Kvothe’s case, this becomes apparent when he returns to an inn he previously visited and comes across a serving girl, Losi, who had previously asked him to spend the night with her, much to his embarrassment (516). Having spent time with the Felurian, however, he is a different man in the eyes of Losi and the inn’s owner, Penny:

*Her bright emerald eyes settled boldly onto mine as if expecting me to blush and fumble about as I had before... I met her eye and smiled. Losi took a startled half-step back, her pale skin blushing to a furious red...
“Lord girl, what’s the matter with you?”
“Look at him Penny... He’s got a fae look about him...” Her eyes searched my face.
“Lord but you’re right girl. There’s a fae look about him.” (699–700).*

Thus, Kvothe has completed his journey into the Fae and returned to the ordinary world a changed man. Based on the events described, we can conclude that Kvothe’s venture into the Fae realm serves as a single complete hero cycle within the whole narrative of the chronicle. Furthermore, it should be noted that the contrast between the first and second meeting of Kvothe and Losi indicates that the old Kvothe has ‘died’ and has been reborn which can be interpreted as echoing the rebirth archetype, another common element of a hero’s journey. Given that numerous components of Campbell’s monomyth can be identified in Kvothe’s Fae passages, it is highly unlikely that their appearance is coincidental. Either way, their appearance in and of itself proves that the typical elements of a hero’s journey can appear in 21st century fantasy literature, as per the definition of archetypes; patterns, characters, themes etc. that can be identified throughout the history of literature.

However, the Fae passages also outline Kvothe's trickster archetype further. The Felurian is known to spirit men away and never letting them go, but Kvothe manages to escape regardless. At one point during his time with the Felurian, Kvothe starts singing about the Felurian's skills in love, but inadvertently offends her:

*Her skills in love they do suffice
In close embrace men find her nice...
"what?"... Her expression was a storm of rage and disbelief. "nice?" (646)*

The Felurian, as mentioned before, is a creature of pure desire, and she is extremely proud of herself. Thus, Kvothe's implications of her adequacy in love infuriate her. However, Kvothe's unintentional insults stem from the fact that the Felurian was the first time he ever made love (647). Knowing that the Felurian is very fond of music and praise, Kvothe uses his unique circumstances to his advantage:

*"I'm sorry about the song... I can't fix it without some basis for comparison... Pity, it was a good song. They would have sung it for a thousand years." My voice was thick with regret.
Felurian's expression brightened as if with an idea, then her eyes narrowed into slits... She knew. She knew I was holding the unfinished song as ransom. The unspoken messages were clear: Unless I leave I can never finish the song. (648)*

Thus, once again, Kvothe is using his intelligence and cunning in order to guarantee safe passage back into the mortal world, deliberately highlighting the pitying tone of voice in order to manipulate the situation. Ultimately, the Felurian reluctantly agrees to grant him his freedom. Consequently, this event reinforces the actualization protagonist's trickster archetype. Furthermore, since trickster characters are often portrayed as heroes as well, and since the Fae passages are a complete hero cycle, this event also ties these two archetypes together to create a somewhat conventional story arc of a trickster hero. At the end of this arc, when Kvothe returns to the inn, he further reinforces his trickster character:

*...I moved to the front of the room... and told them the story.
Or rather, I told them a story. If I'd told them the entire truth they wouldn't have believed it. Felurian let me go because I was holding a song hostage? It simply didn't fit the classic lines.
So what I told them was closer to the story they expected to hear. (700)*

² The Felurian's speech is always written in lower case letters. The omission of upper case letters is intentional.

Again, we can see that Kvothe has a habit telling stories of his exploits that are not entirely truthful. Instead, he tells stories that have some truth to them, but he liberally alters them in order to make them sound like stories instead of the truth. There is, however, a bit of irony here. The Fae passages, as shown, are a conventional story arc of a trickster hero, but Kvothe refuses to tell the people at the inn the entire truth since it supposedly was not a classic story. Thus, the novel seems, once more, to deliberately draw attention to a classic story of a hero in a bid to convince the reader that such elements are in the novel, but that they are used in a manner that is both conventional and unconventional depending on the scene.

Lastly, we face what is arguably the most debatable section of the novel in archetypal terms of hero and villain. Here, the reader should be reminded that Kvothe is a member of the Edema Ruh, a nomadic people of performers as well as a source of pride for him. Returning from Ademre where he trained to become a swordsman, Kvothe comes across a troupe of Edema Ruh that offer him a place to stay for the night, along with two young women to entertain him. However, unbeknownst to the reader, Kvothe realizes that these two women are being held prisoner and abused both physically and sexually by the troupe and that the troupe are not Edema Ruh to begin with. The former is despicable, and to Kvothe, the latter is equally corrupt. These two crimes make him furious:

I felt rage like a fire inside me, and the sight of the two sleeping girls was like a wind fanning the coals. I set my teeth and forced myself to think of what had happened here, letting the fire burn fiercely, letting the heat of it fill me. I drew deep breaths, tempering myself for what was to come. (858)

He then proceeds to slaughter every member of the fake troupe, except for one, named Alleg, who Kvothe tortures in order to draw a confession out of him, after which he leaves him to die (859–865, 872). This event has a clear heroic element to it: Kvothe refuses to take part in the abuse of the two girls, and instead, decides to save them from the troupe, which is clearly a heroic end. However, the reader is left to wonder as to what extent were Kvothe's actions motivated by his desire to save the girls in comparison to the fact that the fake troupe sullied the reputation of the Ruh, his own people. Additionally, this is not the first time this tendency surfaces. A similar moment of narcissistic rage occurred in the first novel when he was insulted by Hemme – which, as we know, resulted in Kvothe deliberately injuring the master. In regards to the Ruh, however, both novels contain hints that whenever the Ruh are spoken of insultingly, Kvothe is unable to control himself. In *The Name of the*

Wind, Kvothe comes across a pig farmer who makes an off-handed insult of the Ruh, calling them liars (534). Sometime later, Denna comments on what briefly changed in Kvothe at that point in time:

“I thought I was imagining it before... [b]ut your eyes really do change color... [W]hen the swineherd made that comment about the Ruh they went dark for just a moment... You’re always in control of [your face], even the way your eyes behave. But not the color.” (562)

In *The Wise Man’s Fear*, when Kvothe is going through the annual admissions process, he is accused by Hemme for setting his personal room on fire – which Kvothe did not do:

“Did you set fire to my rooms, you little ravel bastard?”... Ravel is a term I particularly despise... Its use makes light of the systematic slaughter of thousands of Ruh... While part of me was still considering the most gracious way to respond, I found I was already speaking. “I didn’t set fire to your rooms... But I wish I had. And I wish you’d been there when it started, sleeping soundly.” (89–90)

Both cases highlight that Kvothe loses control when the Ruh were insulted – both of them drawing special attention to the fact. In response to the swineherd’s insult, his eyes unintentionally turn dark, the colour in turn indicating that he took the swineherd’s insult of the Ruh to heart. In the latter scene, he blurts out his murderous wish instinctively before he can formulate a more civil response. Thus, both novels contain clear hints that whenever Kvothe’s people are spoken of in a derogatory manner, he is overcome by rage strong enough for him to lose control of himself. This follows Alsford’s argument of a hero character losing control of himself when overcome by a strong negative emotion. In Kvothe’s case, an insult to his own people could be regarded as the trigger that makes him lose control of himself.

Viewed in this light, the scene of the fake troupe’s slaughter could also be interpreted as a result of injured pride. Furthermore, there are aspects to this incident that portray Kvothe from an even more twisted angle. Not only did he torture Alleg and leave him to die, he also left a waterskin beside him, knowing fully well that Alleg would drink it and only end up prolonging his already needless suffering (872). Finally, the reader is left with an ominous remark from Kvothe: “Sometimes I think of Alleg and smile” (873). This strongly hints that Kvothe was acting under the influence of his shadow, which seemingly contains a form of sadism that surfaces whenever circumstances – in this case, the two girls and the sully of the Ruh’s reputation – provide certain justification for his actions.

In contrast, however, there is also substantial evidence that Kvothe is deeply troubled by his deeds. He admits that “[t]here was no honor to it, no glory. But there was a justice of a sort...” (860) and that “[l]eaving [Alleg] that waterskin was the most terrible thing I’d ever done, and now that my anger had cooled to ashes I regretted it” (872). Additionally, he is plagued by nightmares in which he re-lives the troupe’s screams, pleads, as well as the blood on his hands, and in one such dream, their faces are replaced by the faces of his own troupe (870, 872–873). Finally, after escorting the girls back to their home town and sitting down with the local physician, he breaks down:

My hands were shaking worse now... I began to cry... I didn't mean to say anything but I found myself talking anyway. "I think there might be something wrong with me... A normal person doesn't have it in him to do the things I do. A normal person would never kill people like this." (884)

Hence, the reader is faced with two contrasting accounts from the protagonist himself, leaving them uncertain whether or not Kvothe’s actions were justified given that he had two motives for committing them. This juxtaposition is significant in three ways. First, he describes himself being filled with fury. As framed in chapter 3.2, the hero character could succumb to an overwhelming negative emotion, which in turn can cause them to commit acts of villainy. In Kvothe’s case, this is precisely what happened and he willingly allowed himself to yield to the fury, which in turn undermines his heroism. Second, his introspection shows that he is not beyond judging himself for his actions. He has a sense of right and wrong, and when his own actions go against that, it disturbs him. This demonstrates that he is not placing himself on a moral high ground or trying to find excuses for his deeds; if he was, his character would inevitably receive a villainous portrayal. Third, as seen in the above quote, the issue of a hero’s/villain’s exceptionalism – usually strength, intelligence, magic or another exceptional trait – resurfaces, as it did earlier in the analysis, but in this instance, the protagonist regards himself as abnormal since “[a] *normal* person doesn’t have it in him to do the things [Kvothe] does”. It is fitting that this exceptionalism is highlighted at the end of a scene that leaves the reader questioning the protagonist’s motives, because his role as a hero/villain is blurred, but either way, his exceptionalism – a key characteristic for both archetypes – is evident, further reinforcing his character as one of mixed character archetypes.

5.3 Significant Archetypal Aspects

Before moving on to the discussion of these findings, there are certain elements in the narrative of these two novels that, while non-applicable to the chronological analysis of the two previous

sections, should be highlighted due to their overall significance to the narrative and archetypes both.

The first significant aspect lies in the concept of naming – a form of magic in the novel’s world. When Kvothe unknowingly uses it for the first time he remarks how he opened his “mouth to howl, to cry, to curse [Ambrose for breaking his lute]. But something *other* tore from [his] throat, a word [he] did not know and could not remember” (*The Name of the Wind* 605). It is then revealed by Elodin that Kvothe tapped in to his unconscious mind in order to summon the spell:

*“How did I call the wind if I didn’t know how?”...
“That is an excellent question! The answer is that each of us has two minds: a waking mind and a sleeping mind. Our waking mind is what thinks and talks and reasons. But the sleeping mind is more powerful. It sees deeply to the heart of things. It is the part of us that dreams... Your waking mind does not understand the nature of names. Your sleeping mind does. It already knows many things that your waking mind does not.”*
(615)

The above quotation is a near perfect summary of Carl Jung’s assertions on the unconsciousness. Furthermore, there is also an archetypal aspect to naming – specifically, to the shadow archetype. Elodin explains that Ambrose breaking Kvothe’s lute was akin to “a great hibernating bear jabbed with a burning stick.” Furthermore, he highlights the importance of “[rousing the bear] slowly and [bringing] it under... control” (616) – alluding to the need to control one’s own shadow. Given that 1) the unconscious mind as a concept is present in the novels, 2) the shadow archetype was originally one of Jung’s archetypes and 3) that in these two contexts Elodin happens to mention an animal – a common manifestation of the shadow archetype – it is highly likely that the presence of archetypes in the novels is not coincidental, but a conscious choice made by the author. Given that archetypes, at least as understood by Jung, are unconscious proto-images, one could argue that whether these observations are coincidental or not is of no concern, but I maintain that since common characteristics of archetypes have been discussed in length by several academics, it is possible for any author to intentionally insert them inside a literary narrative. Either way, these observations provide a strong incentive to analyse the novels in terms of archetypal literary criticism.

The interludes as a whole are the second significant aspect of the novel, and they contain various events which frame the narrative – their most important function being foreshadowing. However, they also contain scenes that deliberately ridicule the dull, stereotypical hero stories:

“Think of all the stories you’ve heard... You have a young boy, the hero. His parents are killed. He sets out for vengeance. What happens next?”...

“He finds help. A clever talking squirrel... A mad hermit in the woods...”

“Exactly!... Then... what does he do?”...

“He finds the villains and kills them.”

“Of course... Clean, quick and easy as lying. We know how it ends practically before it starts.” (303–304)

Adding to its significance, Kvothe states just before this dialogue that at all points in his life, he “wasn’t living in a story” (303). Thus, we can see a juxtaposition between the stories and reality; the stories told of him are conventional stories that have little basis in truth. As such, this idea can be extended to apply to the trilogy itself – it is an unconventional hero narrative which can still be identified as such. We can further see this, for example, when Kvothe attempts to describe Denna to Chronicler for the first time:

“I cannot think of how to describe her without falling short of the mark...”

“She had a crooked nose...” Bast said, interrupting his master’s reverie...

“What?”

Bast held his hands up defensively. “It’s just something I noticed... All the women in your story are beautiful. I can’t gainsay you... as I’ve never seen any of them. But this one I did see. Her nose was a little crooked. And if we’re being perfectly honest here, her face was a little narrow for my taste. She wasn’t a perfect beauty by any means... [but] I’m not saying she wasn’t lovely...” (382–383)

Generally speaking, we can all agree that conventional fantasy and fairy tales present an ideal image of both genders; all men are strong and all women beautiful. In the above paragraph, we can clearly see that this trope is attenuated since Denna is described by Kvothe’s apprentice to have some imperfections to her appearance, but she nevertheless possesses the allure of a female of fantasy. Hence, it is clear that the interludes are used to undermine conventional tropes of fantasy and hero tales, but not to an extent that would completely annul their significance to the narrative of the *Chronicle*. Given that the analysis demonstrated both conventional and unconventional use of archetypes, this indicates that that is a major theme in the *Chronicle*.

As previously stated, the other significant function of these interlude chapters is foreshadowing, the interludes along with Kvothe’s narration being the primary devices through which it is achieved. Furthermore, these interludes also contain events which underline the presence of the shadow archetype. In one interlude, the inn is visited by a demon which Kvothe attempts to hurt by lighting it on fire by the use of magic. However, unexpectedly to the reader, he fails (633). Seeing as the spell he tried to use was extremely simple, how was he, a vaunted arcanist, unable to do it? Bast

provides a possible answer in the second to last interlude where he is meeting in secret with Chronicler:

*“You see, there’s a fundamental difference between seeming and being... We understand how dangerous a mask can be. We all become what we pretend to be... It’s like everyone tells a story about themselves inside their own head... That story makes you what you are... People saw [Kvothe] as a hero... but eventually he believed it... Now he sees himself as an innkeeper... You saw that thin **shadow** of a man behind the bar tonight. It used to be an act...” (657–658, emphasis added)*

Recall that in Robert Louis Stevenson’s novel, Dr Jekyll transformed into his shadow, Mr Hyde, in a literal sense. Here, we have a similar scenario, except the transformation is psychological with concrete consequences; his acquired inability to use magic. Kvothe’s failure to cast a simple spell is caused by his transformation from a hero to an innkeeper; he no longer sees himself the same way he did in the past and has replaced his personal story with a different one. The heroic feats of his past life are no longer possible, since he is no longer the same person. Thus, in a similar manner to Dr Jekyll, he has been taken over by his shadow; he has transformed from Kvothe the Arcane to Kote the innkeeper.

Finally, we must discuss the last phase of Campbell’s monomyth – the hero’s return – in terms of the overall narrative. Admittedly, this phase cannot be discussed in full detail since, as stated before, the trilogy has not been finished at the time of this paper’s writing. However, since the novel is divided into two distinct timelines – the present time and Kvothe’s reiteration of his life – it is possible to discuss it to some extent since the reader already knows where the story will end and has a degree of understanding what Kvothe’s actions have wrought upon the novel’s world. Returning to the interlude of the demon’s visit, Kvothe, Bast and Chronicler deliberate what it was doing there in the aftermath of the event:

“‘Looking,’ apparently...”

“Looking for what?”

“Me, probably,” Kvothe said grimly.

“Reshi... you’re just being maudlin. This isn’t your fault.”

Kvothe gave his student a long, weary look. “You know better than that, Bast. All of this is my fault. The [demons], the war. All my fault.” (637)

As per Campbell’s argument, the hero usually returns from the unfamiliar sphere of life to the familiar sphere, bearing with him a boon which he shares with his fellow man. However, in light of this quotation, we can see that Kvothe admits his guilt for the current, chaotic state of the world.

His adventure into the unfamiliar sphere of life does not produce a boon on his fellow man, but its polar opposite. Once more, there is irony to this observation. In the present time, Kvothe's adventures have come to an end. He is no longer the adventuring hero, but a simple innkeeper, and has returned to a familiar sphere of life. Thus, the return phase can clearly be identified, but as we now know, what he brought with him from his adventure was not a boon, but a curse. Therefore, it is again arguable that the hero archetype receives an ironic portrayal – it can be identified, but it is twisted. In turn, this reinforces the argument that Kvothe has transformed from a famous as well as infamous adventurer to a simple innkeeper, the concrete form of his own shadow.

6 Discussion

Overall, of the three discussed archetypes, it is the hero archetype that appears to be used in the greatest number of ways. The traditional hero archetype is strongly present in both novels of the *Chronicle*. This is evidenced, for example, by the manner that the narrative employs Joseph Campbell's monomyth structure. The narrative adheres to this structure faithfully at the beginning with almost zero variance – the only exception being the early introduction of the wise old man character, which itself is a possibility outlined in Campbell's assertion of the monomyth's flexibility. Additionally, in the first novel, the dragon battle and rescuing the damsel in distress are both tropes which serve their classic function of reinforcing the hero character. Ultimately, both cases in the novel remain unaltered. The second novel also contains some clearly heroic elements – Kvothe's journey to the Fae being possibly the most obvious one. Seeing as the instance as a whole demonstrates a complete cycle of departure, initiation and return, we can see that Campbell's statement on the possibility of multiple cycles in single work is fulfilled as well.

In contrast, however, there are also instances where the hero archetype is not conformed to outside the interplays between the archetypes as well. For the most part, this is achieved through the use of irony. The dragon that Kvothe manages to slay, while heroic in narrative function, is nevertheless an ironization of the oft majestic European dragon. The more significant example of this, however, is the Cthaeh. Here, the heroic trope of the wise old man who helps the hero on his quest is turned on its head. The Cthaeh's possesses the trademark wisdom of a wise old man, but he uses it to distort the hero's quest, and if what is revealed during the interludes is to be believed, it is this ironized trope of the hero's quest that ultimately leads to his downfall – which is ironic in itself as well.

The shadow archetype's presence in Kvothe's story is apparent during his stay in Tarbean, his slaughter of the fake troupe and the concept of naming. However, it is the interludes that provide the strongest hints for its manifestation. In both the Tarbean and the slaughter cases, the shadow appears, but it recedes in the aftermath. However, during the interludes, it is strongly hinted – such as by his inability to use magic – that he is somehow different than he was earlier in his life, and thus, has become possessed by his shadow. The good within the shadow is also present, as seen by Kvothe's unintentional thought of helping the young boy and, regardless of his motivations for killing the troupe, his rescue of the two girls. However, there are two points to note here. 1) For the most

part, Kvothe's tale thus far has given more attention to the hero and trickster archetypes, and the shadow archetype is mostly present in the interludes rather than the story itself. These contradicting accounts between his youth and the present day cannot be explained since the trilogy has not been finished. Thus, 2) these observations on the shadow archetype are partially speculation, but given the presence of the two other archetypes as well as the many allusions to the shadow archetype, it has a certain basis.

Finally, the trickster archetype is also strongly present and tied to the other two archetypes. The trickster archetype usually manifests whenever Kvothe is deliberately using his trouper background in order to create a desired image of himself – as seen, for example, when he pretends to be a noble – and whenever he employs his survival skills he learned in Tarbean, such as when he sneaks into the library despite his ban. In both instances, he seeks to impose his own will on the world through manipulation and trickery, the fundamental tropes of a trickster character. Furthermore, as was the case with the hero archetype, the narrative fulfils the starting criteria of a trickster (premature responsibility for survival, rude awakening, hostile world etc.) categorically, further highlighting the archetype's presence.

Yet, the trickster archetype manifests at its strongest and most significant form in the instances it is combined with the hero archetype. Two of the best examples of this are Kvothe's encounter with the two assassins and his raid of Ambrose's room. In both cases, he acts in a way which suggests to everyone involved that his actions and behaviour are unquestionably heroic, and it is precisely the fact that Kvothe does it deliberately that makes it significant. This is best seen in the latter of the two examples. While Kvothe's friend is responsible for starting the fire, it is done by his request so that he can *act* the part of the hero in this elaborate scene he has set up in order to conceal his real objective. Thus, by tricking his audience into thinking that he is a hero – which he is not – the trickster archetype is reinforced whereas the hero archetype is further ironized in these cases since it is a front which makes the trickster's sleight of hand possible. Seeing as the trickster archetype is the only archetype of the three that is conformed to without question – which admittedly is not difficult to achieve due to the archetype's inherent ambiguity – it can be said that it is Kvothe's defining archetype. Further evidence of this is the image of him created by the stories told of his exploits inside the novel's world. They portray Kvothe and his deeds as superhuman, but it is revealed to the reader in course of the novels that they are gross exaggerations; most of said deeds

were a product of trickery and wit, a façade of power which still manages to contain small pieces of truth.

As demonstrated, all three archetypes are used in the way they have been used before, but the hero archetype is also used in a manner that deviates from its established portrayal as well, mostly through the use of irony and the scenes where the three archetypes intermingle. Furthermore, all three archetypes are intertwined and co-actualized in a single character. What is the significance of these observations?

Overall, the archetypal portrayal that the protagonist of *The Kingkiller Chronicle* receives is ambivalent. He is frequently portrayed as a hero, a trickster and, while not as frequent in the two novels released thus far, a villain through the use of the shadow archetype. This ambivalent character of the protagonist is especially underlined by the stories that are told about him inside the novels' world which also portray him as an ambivalent character. Additionally, the archetypal interplays further prevent categorizing the protagonist as one of the three archetypes, creating further confusion. I contend this to be intentional. If we were to restrict a character into a single archetype, we would risk portraying that character in terms of the associated stereotype. Everyone is able to imagine what type of character a stereotypical hero or villain would be. Thus, there is no appeal in making a protagonist whose actions and behaviour border on self-evidence – a flat character. In my Candidate's Thesis, I outlined that a round character, as opposed to a flat character, is generally speaking more valuable since such characters seem closer to the way people really are, thus making them more appealing to readers (Abbot 126–127). Furthermore, one condition of a realistic character is complexity which can be achieved by giving them various traits – some of which may contradict each other, but which ultimately cohere “in a single identity” (Bennet and Royle 51). If that is the case, then modern literature, regardless of genre, could favour a realist portrayal of people as opposed to an ideal portrayal. In terms of archetypes, it opens up the possibility of attaching multiple archetypes to a character in order to provide them with these varying, contradictory traits. The findings of this paper support this stance. Take, for example, the scene where Kvothe contemplates helping the young boy on the streets of Tarbean. He chooses not to, but the scene begs the reader to ask themselves a question: Would I have done differently in those circumstances? Hence, the key term which connects archetypes and realist character portrayal in the *Chronicle* is circumstance. In the aforementioned scenario, Kvothe's intervention would mean losing all of his meagre belongings and forsake what little safety he has managed to establish for

himself in the hostile city. Helping the young boy would have conformed to the image of an ideal hero, but given Kvothe's circumstances, no one can blame him for choosing self-preservation since we tend to put our own well-being before a stranger's in various situations. On the other hand, this instance is contrasted by Kvothe's heroic rescue of Fela as well as his battle with the dragon – both of which conform to the image of an archetypal/stereotypical hero. Furthermore, in the fake troupe scene, this self-preservation principle is also abandoned despite the girls being strangers to Kvothe, but this time the undermining factor is Kvothe's torture of Alleg and his ambiguous motives. Each of these four scenes is tied to the hero archetype, but their relation to it as well as the circumstances and motivations for Kvothe's actions are different. The readers are thus faced with a multifaceted narrative where familiar heroic tropes are presented in varying circumstances, sometimes in conjunction with the shadow and trickster archetypes, which alter the portrayal of the protagonist. Thus, the co-actualization of these three archetypes in a single character in combination with a realist character portrayal results in a round character. This is not to say that a character of a single archetype will inevitably be flat; if that were the case, we would not have a distinction between the terms 'archetype' and 'stereotype'.

In accordance with the idea of type-images, can we say that the *Kingkiller Chronicle* uses familiar tropes and ideas that have been used throughout the history of literature while adding to them its own historically varying originality? Based on the analysis and discussion, this appears to be the case. In Kvothe's case, the hero, shadow and trickster archetypes can clearly be identified in the narrative of the *Chronicle* in their conventional forms. Ultimately, however, the hero archetype receives an unconventional portrayal as well. Several aspects of the hero's quest, such as the herbivorous dragon, the Chtaeh, and the phase of return, are ironized – the latter two in a manner that severely undermine the archetype. In contrast, the shadow archetype is present in its conventional use – the hero's potential for villainy and his downfall, much like the case of Anakin Skywalker. Finally, the trickster archetype, which is inherently difficult to define thoroughly, ties these two archetypes together. Since trickster characters have been portrayed as both heroes and villains in the past, it is fitting that all of Kvothe's famous and infamous deeds contain wit, cunning, intelligence and trickery. Consequently, it can be said that the *Kingkiller Chronicle* contains three archetypes which manifest in a single character and which are all utilized in a conventional manner in addition to the hero archetype receiving an unconventional portrayal through the ironization of its classic tropes as well as the intermingling of archetypes. However, seeing as all three archetypes

merge with each other, it is also possible to argue that each of them contains their own historically varying originality.

7 Conclusion

Since its first official appearance in the field of psychoanalysis, the term archetype has not undergone any major changes, but there was obviously a need for slight changes in definition. Jung's original meaning of archetypes as signs of the collective unconscious in addition to the specific archetypes he identified remain the origin of the term as other definitions are clearly derived from Jung's original idea. While archetypes are rarely used today, they clearly interested many researchers besides Jung. While Jung's thesis of the collective unconscious is likely debatable, James Frazer's anthropological work demonstrates that different cultures in the past had rituals and practices that were concerned with similar concepts, such as fertility and harvest, and associated these concepts with, for example, gods. Thus, the idea of a shared experience despite isolation – which admittedly was not always the case – seems to have merit in anthropology. In the field of literature, Maud Bodkin demonstrated that Jung's original idea could be applied to literature, and that the term 'type-image' would serve literary analysts better than 'archetype'. Meanwhile, Northrop Frye theorized that archetypes could serve as a unifying concept in literary outlook while also emphasizing the importance of the Bible and Classical mythology as sources of literary archetypes that we are familiar with today.

The analysis itself demonstrates that the protagonist of the *Kingkiller Chronicle* is a multi-dimensional character in whom the archetypes of hero, shadow and trickster co-actualize. Of these three archetypes, the hero archetype receives an ironic portrayal as well, whereas the other two are used in a conventional manner. This usage of multiple archetypes in a single character effectively creates a round character whose actions and behavior are portrayed as human, rather than ideal. Thus, the analysis implies that in conventional literature, archetypes could be used in a manner that borrows from their conventional usage, but combines them and changes them to create new archetypal templates.

Granted, the analysis focuses only on a single series of a specific genre, and thus, to further examine the claims of this paper, more literary examination is required within the genre of fantasy as well as other genres.

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