

Claims Chart “Prologue” *Hero with a Thousand Faces*

In order to analyze the structure of Joseph Campbell’s argument, record his claims and the examples and reasoning he uses to support those claims. In the first column, paraphrase the claims that Campbell makes about the hero and the monomyth. Be sure to include parenthetical citations. In the second column, record examples and reasoning that Campbell uses to support his claim. In the summary box, write a paragraph that paraphrases Campbell’s claims and his support for those claims.

Claims	Examples and Reasoning
The point of myths and fairy tales is how people can defeat the tragedy of their mortality and the perceived limits of their humanity (21).	Campbell uses a metaphor to explain how the hero becomes immune to the ups and downs of mortality, much like a boiling pot of water is indifferent to an escaping bubble.
All life is a series of ups (kathodos) and downs (anodos), and every individual must understand this if he or she wishes to escape sin and death (21).	Tragedy happens, Campbell writes, when people are separated from their forms, meaning death. Comedy happens when people experience “inexhaustible joy” and a feeling that they can never die. Heroes must understand this in order to move past it.

<p>The monomyth consists of a hero following the "rites of passage: separation -- initiation -- return" (23). The goal of this journey is to either achieve a victory in a microcosm or in a macrocosm (30).</p>	<p>Huang Ti, Moses, and Aztec Tezcatlipoca help their own people.</p> <p>Mohammed, Jesus, and Gautama Buddha journey to help their whole world.</p>
<p>All heroes go through the same journey, regardless of their race or religious beliefs (30).</p>	<p>Folk tales show the hero accomplishing physical feats, religious figures show moral feats, but they each follow the same path. Even when one element is not present, that "omission" implies something about the group associated with the "fairy tale, legend, ritual, or myth."</p>
<p>The cosmogonic cycle of death and birth, creation and destruction, is consistently represented (30-31).</p>	<p>The powers a hero wants are within himself. The "king's son" learns his destiny and how to appreciate the power is he given. The son of the gods appreciates "how much that title means." Each of these heroes also represents what is inside of everyone.</p>

<p>Every hero is meant to find and release "the flow of life into the world" (32).</p>	<p>This idea is represented by a bountiful crop, grace for the soul, rain for the crops. When the "flow of life" is blocked, humanity suffers death.</p>
<p>Heroes encounter a "protective figure", who will offer protection against the impending danger and show the hero that there is hope for his journey, that he is supported by the universe (57-59).</p>	<p>Napoleon, about to embark on his Russian campaign, said that it was his destiny to go into battle and that while he was on that journey, nothing in the universe could stop him.</p>

Summary:

In the "Prologue" from *The Hero with a Thousand Faces*, Joseph Campbell asserts that every fairy tale, legend, myth has a protagonist who is challenged to overcome the cycle of birth and death to solve some problem, either domestic or universal, that will release the "flow of life" back into the world (32). Campbell supports this idea with examples of heroes from history and reasoning that all heroes and their journeys are the same, part of a "monomyth." These tales, he claims, follow the same structure of the protagonist traveling through the rites of passage to accomplish a feat within the cosmogonic cycle (23). From world religions, Campbell offers the heroes of Tezcatlipoca and Moses, as examples of people who found truth for their own society, and he offers Jesus and Gautama Buddha as examples of people who found

truth for the whole world (30). For an example from history, Campbell offers Napoleon as a hero who believed he was acting under the protection of the universe (59).