Title Slide

Narrator: Welcome to this presentation on narratives. In this presentation, we will synthesize the information we have learned from the Christopher Vogler reading on archetypes and the first half of *The Epic of Gilgamesh*. Please take notes accordingly to facilitate your preparation for the quiz.

Slide 2
Title: The Evolution of Storytelling

Slide content:

- Narratives
  - Oral communication
  - Written communication
- Genres
  - Epic poetry
  - Drama (i.e., theatre)
  - Prose (e.g., novels, short stories, etc.)
  - Cinematic narrative (i.e., film)

Narrator: You have been introduced to the concept of narrative and how many cultures’ popular story-narratives were first handed down from generation to generation, verbally, before the invention of writing. We already know how history—non-fiction—is often presented to us as a chronological narrative and, outside of school, is marketed to the public as published journals, memoirs, documentaries, biographies, and autobiographies. Sculptures, paintings, photographs, and even dance can tell a story too—in our day and age: almost anything can be read as a text. However, for the purposes of this course, you learned how traditional—fictional—literary narratives exist in several different genres, including, for example, epic poetry, drama, prose fiction, and cinematic narrative.

Slide 3
Title: Journey Narratives

Slide content:

- Literal
  - By land
  - By sea
  - By air
  - Or all three
- Psychological
  - Taking place in the mind

Narrator: The Travel or Journey narrative was next introduced as a popular or ubiquitous type of narrative found in many cultures across the planet. Such narratives may be literal ones that take a sojourner from one place to another (and usually back again) by land, sea, air, or some combination of the three. Alternatively, journey narratives can also be psychological, allegorical, or spiritual, sometimes involving religious, dreamlike, or visionary elements. Many of the most memorable journey narratives are either ancient myths or newer works based on mythological traditions.
Slide 4
Title: Hero/Heroine Archetype

Slide content:
• Someone who has given his or her life to something bigger than oneself
  – *The Hero with a Thousand Faces* by Joseph Campbell

Narrator: In a 1988 interview with PBS’s Bill Moyer, mythology specialist Joseph Campbell, author of the seminal work, *The Hero with a Thousand Faces* (1949), defines the hero as “someone who has given his or her life to something bigger than oneself.” Christopher Vogler, who based his own work on that of Joseph Campbell, adds, “At the root, the idea of Hero is connected with self-sacrifice” (29). The hero doesn’t have to be the main character in the story, a hero is allowed to have character flaws—to humanize him or her, and they can be willing, unwilling, group-oriented or loners. Sometimes heroes don’t change but act as a catalyst for other characters to change (Vogler 34-37).

Slide 5
Title: Hero/Heroine Archetype

Slide content:
• Most active character
• Growth
• Lessons learned
• Something sacrificed
• Confrontation with death

Narrator: In *The Epic of Gilgamesh*, did the character of King Gilgamesh fulfill these qualities? Was he the most active character? Did he grow or learn anything throughout the course of the story? Did this knowledge cost him anything valuable? Was he on a quest of any sort? Did his example show the audience one way of confronting death? As you read the first half of Euripides’ drama, *Medea*, in Module 2, begin to ask yourself, which characters—if any—fit the archetypal role of hero/heroine?

Slide 6
Title: The Mentor (Wise Old Man/Woman) Archetype

Slide content: picture of an older professor discussing a textbook with a younger professor

Narrator: In *The Hero with a Thousand Faces* (1949), Joseph Campbell says, “For those who have not refused the call, the first encounter of the hero-journey is with a protective figure (often a little old crone or old man) who provides the adventurer with amulets against the dragon forces he is about to pass” (Campbell 63). This archetype is the Mentor. Christopher Vogler adds, that the Mentor is usually a positive figure who aids or trains the hero [and] is expressed in all those characters who teach and protect heroes and give them gifts. The mentor may plant information or a prop that may become important later in the story or he or she may function as a sexual initiator into the mysteries of love. Keep in mind that there may be more than one mentor in a story, a mentor may not necessarily play all of these roles, a mentor may appear more than once in the story and—since the Mentor archetype is flexible—some characters can also fulfill the combined roles of mentor and any of the other archetypes. Just like the hero archetype, there are several subcategories or varieties of mentor; they may be dark, fallen, inner (as in the memory of a deceased loved one), or even comic.
Slide 7
Title: The Mentor (Wise Old Man/Woman) Archetype

Slide content:
- Acted as conscience for the hero
- Provided hero/heroine with useful information
- Gave the hero/heroine some type of gift
- Motivated the hero to do anything heroic
- Multiple mentors
- Appearance of mentor(s) in different places in the story

Narrator: In *The Epic of Gilgamesh*, did Enkidu fulfill these qualities for King Gilgamesh? As a former forest creature, he certainly knew his way around Humbaba the Terrible’s Cedar Forest where King Gilgamesh did not, so he acted as his guide. As a former forest creature, Enkidu also knew how to survive in the wilderness, something that King Gilgamesh did not know how to do. Sometimes, he even interpreted dreams for King Gilgamesh. It might be said, too, that ultimately, Enkidu gives Gilgamesh the gift of his life so that the Hero can live and continue his quest. As you read the conclusion of *Gilgamesh*, decide if the character Utnapishtim also acts as a teacher to the Hero. What information does Utnapishtim provide King Gilgamesh? What gift does he give? Also, was there a “wise woman” in *The Epic of Gilgamesh*? If you look carefully, you might find several characters who played that role. Finally, as you read the first half of Euripides’ drama, *Medea*, begin to ask yourself, which characters—if any—fit the archetypal role of mentor?

Slide 8
Title: The [Threshold] Guardian Archetype

Slide content: pictures of solider guarding a bridge and Giusto de’ Menabuoi’s painting of the figures of Adam and Eve being expelled from Eden

Narrator: “All heroes encounter obstacles on the road to adventure.” Joseph Campbell says that “with the personifications of his destiny to guide and aid him, the hero goes forward in his adventure until he comes to the ‘threshold guardian’ at the entrance to the zone of magnified power” (Campbell 71). He continues, “One had better not challenge the watcher of the established bounds. And yet—it is only by advancing beyond those bounds, provoking the destructive other aspect of the same power, that the individual passes, either alive or in death, into a new zone of experience” (75). Christopher Vogler adds that [Threshold] Guardians “may be border guards, sentinels, night watchmen, lookouts, bodyguards, banditos, editors, doormen, bouncers, entrance examiners, or anyone whose function is to temporarily block the way of the hero and test her powers” (52).

Slide 9
Title: [Threshold] Guardian Archetype

Slide content:
- Blocked the path of somewhere the hero/heroine wanted to go
- Not a main villain but someone working in the service of a bigger authority
Narrator: In *The Epic of Gilgamesh*, did Humbaba the Terrible fulfill these qualities? Did he block the path of somewhere the hero/heroine wanted to go? Was he not a main villain but someone working in the service of a bigger authority? Were there any other threshold guardians in *The Epic of Gilgamesh* (think carefully about the man-scorpion)? As you read the conclusion of *The Epic of Gilgamesh* in Module 2, pay close attention when King Gilgamesh encounters an obstacle on his quest to meet Utnapishtim. As you read the first half of Euripides’ drama, *Medea*, begin to ask yourself, which characters—if any—fit the archetypal role of [threshold] guardian?

Slide 10
Title: The Herald Archetype

Slide content: pictures of Lewis Carroll’s white rabbit from *Alice’s Adventure in Wonderland* and a photo of CBS Newsman Edward R. Murrow talking to reporters

Narrator: "Like the heralds of medieval chivalry," writes Christopher Vogler, "Herald characters issue challenges and announce the coming of significant change" (59). Joseph Campbell says that the Herald archetype is “the announcer of the adventure [and] often dark, loathly, or terrifying, judged evil by the world; yet, if one could follow, the way would be opened through the walls of day into the dark where the jewels glow. Or, the herald is a beast (as in the fairy tale), representative of the repressed instinctual fecundity within ourselves, or, again, a veiled mysterious figure—the unknown” (Campbell 48). There are several types of heralds that can manifest as either positive, negative, or neutral figure[s] in the narrative. Herald archetypes may come into play at almost any point in a story, but is most frequently employed in Act One to help bring the hero into the adventure (Vogler 57).

Slide 11
Title: The Herald Archetype

Slide content:
- Brought news of a present danger
- Issued a challenge

Narrator: In *The Epic of Gilgamesh*, did Enkidu fulfill these qualities? Was it, in fact, Enkidu who came to convince King Gilgamesh to go on a quest? Was it Enkidu who informed King Gilgamesh about Humbaba the Terrible, the powerful and frightening guardian of the Cedar Forest? Note that after hearing about Humbaba, King Gilgamesh accepts the call to adventure and proclaims, "I will go to the country where the cedar is cut. I will set up my name where the names of famous men are written; and where no man's name is written I will raise a monument to the gods" (N. K. Sandars translation). As you read the conclusion of *The Epic of Gilgamesh*, decide if there are any more herald archetypes in the narrative. As you read the first half of Euripides’ drama, *Medea*, begin to ask yourself, which characters—if any—fit the archetypal role of herald?

Slide 12
End of Presentation