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**The Hero's Journey in Charlotte Brönte's *Jane Eyre*
and Sarah J. Maas' *A Court of Thorns and Roses***

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1. Introduction:

Joseph Campbell's *The Hero with a Thousand Faces* has been used to analyze the hero's journey of many heroes and heroines. In this case, it will be used to analyze Charlotte Brönte's *Jane Eyre* and Sarah J. Maas's *A Court of Thorns and Roses*. In my approach to these books, I would like to compare and analyze the heroic figure as represented in both books. The purpose of this commentary is to analyze Jane Eyre and Feyre Archeron using the stages suggested by Campbell in order to showcase that they are indeed Archetypal heroines. The comparison will focus on the differences and similarities between a contemporary protagonist and a Victorian-era protagonist, comparing a heroine in fantasy fiction with that in a romance.

Sarah J. Maas' *A Court of Thorns and Roses*, which was published on the fifth of May, 2015, is a young-adult fantasy novel, starting off the saga of the same name. The main character is Feyre Archeron, a young woman living in a border between two worlds, being the only one providing for her sick father and her two sisters from the age of fourteen. She is brought to the unknown world of the faeries named Prythian, when she kills a wolf that happens to be a fae, and finds herself being questioned and requested to cross this same border in order to be judged for murdering a magical being. The book narrates the heroic deeds of Feyre, how she goes from being the human provider of her family into becoming the saviour of the faerie land, losing her humanity and becoming a fae herself.

Charlotte Brönte's *Jane Eyre* was published the 16th October 1847, published originally under the name of Currer Bell, and it is a romance Victorian literature novel. The story follows Jane Eyre, an orphaned child, who at the age of ten, is cruelly abused by her aunt, then cast out and sent to a charity school. Though she meets with further abuse in the school, she receives an education, becomes a teacher in that same school and eventually takes a job as a governess at the estate of Edward Rochester, Thornfield Hall. Jane and Rochester begin to bond, but his dark moods trouble her. When Jane uncovers the terrible secret Rochester has been hiding, she

flees and finds temporary refuge at the home of St. John Rivers. The book narrates Jane Eyre's journey as a woman in the Victorian era, as well as it criticises society.

The paper will follow a basic structure, starting off with a literature review, that will give information about the novels and the heroines regarding the hero's journey, and then followed by the analysis of both heroines by using Campbell's book, and a discussion and conclusion.

The objectives of the paper are mainly to show the difference in how the analysis of the stages can be literal in the case of Feyre or less literal in Jane's case, because of the difference in genres, periods, and narratives. The project also attempts to prove that, contrary to popular belief about the hero's journey, it is possible to apply it to female heroines as well, even if the stories originally analyzed in the primary source are mainly of male heroes.

Another objective is to give a new perspective on the use of the hero's journey by comparing the two very different heroines found in the novels selected. This will enable highlighting both the differences and similarities between both novels in terms of heroic characteristics but also amongst totally different genres.

2. Literature Review

Joseph Campbell was a cultural anthropologist, a scholar who worked with comparative religion and mythology. In his most known book, *The Hero with a Thousand faces* he theorizes about the archetypical hero. This book compiles a set of data about different heroes from the past and analyses what made them be considered as such. At the same time, Campbell's book provides a description of the heroic figure as well as the journey of such a hero that may be used by writers as a recipe to create their own heroes. In regards to this, some artists and even Campbell himself have commented that his book is not a "recipe to write" but a study to establish the similarities of the heroes that we can find in stories from all over the world.

The book starts by explaining the monomyth, in which Campbell argues that no matter what story we listen to and no matter what culture it is from, the majority of narratives from around the world follow a similar pattern. He explains that many of the stories, although from different regions and times, shared a type of fundamental structure amongst them. He argues that, when we hear or read such stories, we might not focus on this pattern, but that if we think about it enough, we will notice that many of the myths follow this basic structure and stages to create their definition of the hero and how mythology can be seen as the starting point of this journey of the hero. Some of the examples he uses are the stories of Moses or Christ in the Bible.

A great number of examples from different cultures and beliefs can be found in this work, which makes it a great tool to analyze characters even if they are not considered the heroes of the stories. He mentions Carl Jung's psychoanalysis as well as other psychological factors such as the Oedipus complex and other mother-son relationships, night terrors, etc. and the authors that theorized these concepts, such as Freud when referring to the importance of dreams and the unconscious and conscious parts of the hero and what makes the hero take on certain challenges. He mentions the importance of the family structure and relationship of the hero and

the idea of destroying and building. Campbell's book describes not only the characteristics but also the journey that said hero or heroes will embark on. This analysis has shown that the journey of the hero follows a pattern in which the majority of heroes coincide.

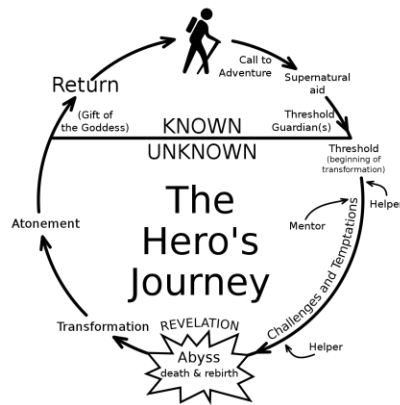


Figure 1. *The hero's journey*, Wikipedia, File:Heroesjourney.svg, Created: 17 November 2009.

This journey consists of seventeen stages, starting with the call to adventure, followed by some kind of aid, mostly by a supernatural being, then stepping from the world of the known to the world of the unknown, usually having a helper, a mentor, or both, and thus beginning the transformation of the character into becoming a hero.

After crossing the threshold between the known world and the unknown, the hero faces challenges and temptations that they have to overcome, usually with the help of their helper. Sometimes these challenges can take the hero to their death in the Abyss or Nadir, but at the same time, the character can overcome death after it is revealed that it is their destiny, and this is when the hero undergoes the actual transformation. Then follows the atonement or reparations for the wrongdoings, and as a final stage, the hero can have the chance to return to their known world or stay, this being a gift from the supernatural being that has been guiding, helping, or has been helped.

Campbell's *The hero with a thousand faces*, (1968) has been used to and has had an influence in the analysis of many books, but it has also impacted the representation of heroes in cinema.

In an article of *Journal and Eminence*, Christopher Vogler's article *Joseph Campbell Goes to the Movies: The Influence of the Hero's Journey in Film Narrative*, he explains the influence of Campbell's monomyth and its appearance in movies with the release of *Star Trek* in 1977. Other than *Star Trek*, many movie directors have admitted that they have used Campbell's structure or stages in order to direct their movies, such as *The Matrix* or Disney's movie *Wreck-It Ralph*.

Its use, though, has extended further. For example in John L. Brown and Cerylle A. Moffett's book *The Hero's Journey: How educators Can Transform Schools and Improve Learning*, the authors express that because public education is in a time of darkness and confusion, and since in times like this we often look to heroes of other times to get courage and hope, it is important that a courage action be taken in order to prepare children for the future that the 21st Century has for them. They believe that applying the heroic journey to the challenges that teachers and students face in the contemporary world can stimulate the commitment needed to acquire the courage to seek that change.

In conclusion, authors and critics of the Monomyth coincide that the theory explains that the stories, legends, and myths we all know have a very similar pattern that makes them very similar to each other. They are a variation of a similar structure, hence why we have infinite stories but when we analyze them almost all of them coincide with Campbell's theory of the hero. It is also clear that we can apply this structure to various types of heroes without needing them to be fictional, and that we can apply his stages or some of them to our daily life too. It does not mean that we are all heroes, but that heroes are all fictional or magical people with difficulties and challenges in their lives, just like everyone else, with the only difference that they live magical adventures if fictional.

The Monomyth has been used to describe many other works, even *Jane Eyre*, but it was mostly applied to the movie version, using Vogler's twelve stages instead of Campbell's seventeen. However, we can find some examples of the book being analysed, such as author Justin Erickson's who analysed *Jane Eyre*, the book, in terms of the stages she goes through. Nevertheless, the author's thesis was a comparison between *The Hero with a Thousand Faces* by Joseph Campbell and Mureen Murdock's own thesis, *The Heroine's Journey: Women's Quest for Wholeness*, which is a version of the hero's journey that analyses the female heroines through time. Other literary works that have been analysed with the monomyth are *The Old English poem, Beowulf, The Odyssey, Sir Gawain and the Green Knight*, amongst others.

One of the books that will be analyzed is Charlotte Brönte's *Jane Eyre*, which was published in 1847, the same century that the women's suffrage movement started in the UK. Women were still considered inferior, they had to be ladylike and behaved, nice and submissive, which is why *Jane Eyre* was considered such a hero-like character after the suffragist movement, since her personality and behavior, even her appearance, were contrary to the cannons of that time. Charlotte Brönte as well as her sister Emily Brönte were fans of Lord Byron's writings, hence why their novels have many traits of the Byronic movement. Reason why most of the articles, critics and analysis about *Jane Eyre* describe both her and Rochester as Byronic heroes, both in their own ways.

For insight, the Byronic hero is described as mysterious and dark, almost unapproachable but still adored by the readers. This term originated from Lord Byron's poem *Childe Harold's Pilgrimage*. Authors like Ecaterina Oana describe the Byronic hero as someone who:

"... embodies an idealized but flawed protagonist whose main characteristics include the features of a gloomy, unsatisfied social outcast, a wanderer in foreign lands, defiant, melancholic, sometimes haunted by a secret guilt, a fighter against social injustice, in his

*quest for self-realization, but who refuses to accept social codes and conventions. (Brîndaş
25–26)''*

These heroes tend to have a tormented past that is used to explain why the character has a toughened personality and why they lack emotional intelligence in most situations. Regardless of their problems and personal demons, these characters discover themselves in circumstances where they have to justify why they deserve to be cherished and loved. There is an inner battle between the already constructed persona and their intentions to become a better person. Although some critics consider that Mr. Rochester is the main Byronic character in Brönte's novel, Jane Eyre also has the traits to be considered a Byronic hero as she presents a potent individual that breaks the social norms and opposes her moral philosophy. Brönte's novel was criticized from the beginning because according to the time it was released, the character was seen as immoral and unconventional. As time went by, though, Jane Eyre became a heroine, as she showcased that even people like her can find happiness in their life by fighting and not being the victim. Eyre's determination to become someone who makes her own choices is very clear from the beginning of the novel; her fighting and rebellious spirit is shown already in the start as she fights her cousin and his mother too.

In Millicent Bell's commentary about Jane Eyre *The Tale of a Governess*, she describes how Eyre is presented as lacking the beauty of a typical heroine of the Victorian era; with irregular features and unfavorable physical attributes, making her plain in comparison to the other characters in the novel, like her cousin Georgiana whom Jane compares herself with all the time. Bell describes that Jane Eyre is also different in comparison to other romantic heroines, as she does not act as a damsel in danger, she is not helpless, but intelligent and independent, a fighter for herself. She fights to demonstrate equality between men and women from a young age, and as a true Byronic heroine, she refuses to accept that someone is superior to her. She reflects the nature of a Byronic hero by putting herself through great challenges just for the

sake of self-pride and dignity. She is not submissive and she is ready to show this confidence in herself. She is strong-willed against injustice from a young age, she is ready to give a lesson to whoever wants to oppress her.

At the same time '*Jane Eyre*' is also criticized by many authors as the character does not have any of the heroic features that today are considered characteristics of a hero, but more like a woman with the mindset of modern times. Because she does not perform heroic deeds or have many qualities of today's description of a hero,- which is someone who is admired for their courage, outstanding achievements, or noble qualities (Oxford Languages)- she's mainly a Victorian woman. She is a selfish and a prideful character, does not fight for others, but herself and her pride. There is no greater cause, in this case, she does not sacrifice for others, which is what the majority of heroes are expected to do, but for her own well-being and future. But then again, these are the characteristics of the Byronic hero.

The next book to be analyzed is Sarah J. Maas's *A Court of Thorns and Roses*, which was published on the fifth of May, 2015. The novel follows Feyre Archeron in her journey, in which she goes from being a mere human into becoming a Fae. There are no analyses, articles, or other works that talk about this novel in terms of heroism, hence why there will be other articles referenced here and why the analysis that will be found will be of my own writing.

3. Methodology

In terms of methodology, Joseph Campbell's *The Hero of a Thousand Faces* will be the tool used to analyze the heroic journey of both protagonists. Campbell's description of a hero as "someone who has given his or her life to something bigger than oneself" lacks some of the characteristics we can find in the Merriam-Webster's dictionary such as "warrior, mythological, of divine descent and courageous" amongst others. Campbell's definition is more general, and encompasses the idea that anyone can become a hero, no matter their background or their descent. In Campbell's definition, being selfless and altruistic can make someone become a hero.

By following these definitions, the path of both heroines will be described by the stages identified by Campbell in order to identify the characteristics that make them adequate to be considered heroes. Because both books belong to very different genres, this analysis will show how the hero's journey may be employed and how it can deviate and assimilate to those characteristics detailed by the author. This project will demonstrate that although both protagonists are different, especially in the sense that the protagonist of *A Court of Thorns and Roses*, Feyre Archeron, is introduced as a heroine by the author, Jane Eyre is also a heroine by her own terms.

Since the stages of the hero's journey are not necessarily present in every story with a hero, it is expected that a relevant number will appear in both novels. By fulfilling some of the stages, the heroines can already showcase the theory of the heroic journey canon and can be considered heroines.

To analyse the hero's journey as experienced by the chosen protagonists, an analysis of the characters will be held by separating the main stages in three different sections which are represented in the formula of the rites of passage (Campbell, 1949, 23), starting with the

separation or *departure*, followed by the *initiation* and finally the *return*. For this analysis, both heroines will be assessed following both Campbell's stages.

4. Analysis

4.1 Departure / Separation:

4.1.1 Call to Adventure

This is the first stage of the hero's journey, usually the hero starts off in a very mundane situation where they receive some type of information, either hear it passing by or it is addressed directly to them, which acts as the call to make the hero head into the unknown world.

Both heroines receive the call to adventure in what Vogler described in his summary as the Ordinary World from which they will eventually start their adventure. This world is what is known to them, has been their home for the longest time. Both heroines start their story in a family household, with the difference that Feyre is in her parents house and Jane's is in her uncle's house.

In *A Court of Thorns and Roses*' Feyre Archeron's case, the adventure starts in the Ordinary World, which is a small village in the Mortal Lands. She is a huntress, the only source of food and money for her family, in a small village which lays right next to the forest and magic wall that separate Prythian from the Mortal Lands. In the first three chapters, she presents how she lives as she narrates how difficult her life is in the forest while hunting and what she and her family go through in the village in order to have something to eat.

The call to adventure for Feyre starts when she kills a wolf in the forest, while hunting, as she is trying to catch a deer, and sees a wolf go for it. She notices that the wolf is bigger than normal, and considers that being so close to the Faerie Realm, it could be a Faerie. She is aware that only ash arrows can hurt a fae, so she uses the only one she has to attack the wolf right as

this catches the deer. Her intentions are of basic survival, but the awareness of knowing what that could possibly mean for her future, as the punishment for killing a faerie is death, and still following the instinct to destroy it, give a hint about her character, as she mentions “*If I judged wrongly my life wasn’t the only one that would be lost*” (Maas, 2015, 6). She is aware of the possibility that this might ruin her life and her family’s, but there’s something stronger than her that pushes her to take the risk. Firstly, it could be the hatred for the Fae, as they had enslaved the humans for centuries until the Treaty was signed, with the still lasting tension, and the mortals being taught to fear the magical creatures as much as to hate them. Campbell describes the hero’s awakening as something unsuspected by the hero as a reaction or relationship with forces of which they are not aware of, which matches with Feyre’s reaction.

Later on in the second book of the series, *A Court of Wings and Ruin*, she expresses how she had always felt like she did not belong in the Mortal Lands, that she had always had dreams about something bigger than her, as if she knew that her destiny held some surprises for her, although if this is true or not is not confirmed, as the full series is not complete yet. As explained by Campbell in the Myth and Dream chapter (Campbell, 1949, 7), Carl G. Jung, expressed that these dreams usually occur when the hero is freed from the mother-complex, which goes in hand with Feyre’s feeling, as she had at last freed herself from the promise she had made to her mother.

In Jane Eyre’s case, she also starts her story in an ordinary world, which in this case is her uncle’s house where she is treated less like family and more like a servant. She is punished even when she behaves well, “I dared commit no fault: I strove to fulfil every duty; and I was termed naughty and tiresome, sullen and sneaking, from morning to noon, and from noon to night” (Brönte, 1847, 11) Jane is aware of the injustice she is facing, which makes the fact that she rebels later on, a clear sign of her being tired of the undeserved punishment. It could be

understood that the call to adventure in her case happened when she threw the book at her cousin John in the second chapter, where she finally fights back for herself for the first time against her bully, like a reaction chain. ““Unjust! - unjust!””(Brönte,1847, 11) she is consciously aware of her situation, and the moment she strikes back is when it marks the start to her journey.

Some critics and scholars, like Justin E. Erickson, consider that her call to adventure happens when she learns that she will leave Gateshead and go to study at Lowood.

“I was to leave Gateshead that day by a coach which passed the lodge at six a.m. Bessie was the only person yet risen: she had lit a fire in the nursery, where she now proceeded to make my breakfast. Few children can eat when excited with the thoughts of a journey; nor could I.” (Brontë, 1847, 42)

The moment she abandons the known world, the place that had served as her house but also as a force to hold her desires and wishes from becoming reality, the known world that hurt her more than it nourished, that is the. However, this moment could actually be considered the start of her adventure instead of the moment she receives the call, because it is when she starts to go through hard challenges, as she has actually set foot into the unknown world and everything is a trial for her.

4.1.2 Refusal of the Call

After the call is given, the heroes often find themselves reluctant to accept and pursue the challenge, refusing the call for moral reasons, an obligation, fear, insecurity, doubt, etc.

Jane does not refuse the Call, she is ready to leave what is known to her and embark in the adventure that will take her away from the toxic environment she lives in, a place where she is aware that there will be no growth for her, no future and no freedom. She is not afraid, on the

contrary, she lashes out at her aunt the moment she knows she will be leaving the house. ““I am glad you are no relation of mine: I will never call you aunt again as long as I live. I will never come to see you when I am grown up; and if any one asks me how I liked you, and how you treated me, I will say the very thought of you makes me sick, and that you treated me with miserable cruelty.”” (Brönte, 1849: 37)

Feyre on the other hand does have a moment of resistance that could be considered as her refusal of the call when the High Fae appears at her doorstep the day after she hunts down the wolf, claiming that her family were murderers. “I snatched another dinner knife off the table, the best I could do...” (Maas, 2015:34) Feyre is ready to put up a fight for her family, especially when the Fae claims “The payment you must offer is the one demanded by the Treaty between our realms.” (2015:35). “A life for a life.” (2015:37) After hearing the faerie’s words, she agrees right away to follow the Fae. Scared for her family to pay with their own lives, she decides to pay with her own. Her hesitation does not last long, as she agrees to follow him right away.

4.1.3 Supernatural Aid

This is the stage where the hero accepts to take upon the challenge and commits to the quest. Once this happens, consciously or unconsciously the supernatural guide or magical helper makes herself or himself known.

For Jane Eyre there is no Supernatural contact, unless we take into account the appearance of her dead uncle in the red room, where she is frightened and falls sick. The apparition of her dead uncle’s ghost could serve as a supernatural contact that forced her to embark into the adventure. “[...] but then, prepared as my mind was for horror, shaken as my nerves were by agitation, I thought the swift-darting beam was a herald of some coming vision from another world.” (Brönte, 1847, 13) This could be seen as the reason that pushes her to leave the Reed

residence as soon as she can.

Her supernatural aid could also be Mr. Lloyd, the doctor, who talks to her and asks her about what she wants to do, ““Would you like to go to school?””, he had asked her at last, after questioning her vision of the ghost of her late dead uncle, and she agrees as it is what she had desired for a long time. “““I should indeed like to go to school.””” (Brönte, 1847, 23) she expresses after her chat with him. Considering it was him who had made her think profoundly about the idea of leaving for school, he could be considered as the supernatural aid that guides her to start the adventure. But mainly, the Supernatural aid she receives is from her own faith in God, as she is a religious woman, and her moral and eventually the reason why she starts this journey of self-finding is because she is a believer, and the theme of Christianity and how faith and repentance can make people change is of main focus in the novel.

Feyre’s first supernatural contact is Tamlin, the first Fae she faces and with whom she has an actual conversation. As a superior being with magic powers, he takes her to his estate, offers her his own palace and at the same time takes care of her family in the Mortal Lands. He is powerful and uses his power to help her in the beginning, getting rid of creatures that leach around his estate because of Amarantha’s enslavement. Part of the reason why she sacrifices her life to save the place is because of her love for him.

4.1.4 Crossing the first threshold

This is the stage that marks the point of the crossing from the known world to the unknown. It is where the adventure actually starts for the hero, where the person leaves the limits of what is known to them and ventures into the dangerous and mysterious world where the rules and limits are unknown to the hero.

The first threshold for Feyre is the moment she arrives in Prythian in the fifth chapter, where

she goes from the Mortal Lands, her known world to the Faerie World, where she believes everything is meant to hurt and/or kill her. "Whether I wanted or not, my horse followed after him." (Maas, 2015,46) She expresses how beautiful the place is: "The estate sprawled across a rolling green land. I'd never seen anything like it; even our former manor couldn't compare. It was veiled in roses and ivy, with patios and balconies and staircases sprouting from its alabaster sides. The grounds were encased by woods, but stretched so far that I could barely see the distant line of the forest. So much color, so much sunlight and movement and texture ... I could hardly drink it fast enough." (Maas, 2015, 47)

This represent a dramatic change for her, especially compared to the small cottage she had been living in for the last few years. Although she likes the beauty of the place, she continues to deny her new life in the Spring Court, which could be seen as her resisting the call or refusing it, but it is mainly fear of the unknown, especially after all she had heard about the Faeries. She feels like at any given time she will be asked something in return for what she is given, hence why she is on guard all the time.

In Jane Eyre's case, the crossing of the first Threshold happens when she becomes aware of the things that will happen to her in Lowood, as it will not be a place of quiet and peace, but full of trials and pain. She is introduced to her classmates and the tasks she has to carry out with as well as her teachers, and to a girl whom she later befriends, Helen. We could consider that the first threshold is the moment when she understands the place she has moved to is not a school but a female orphan institution. "[...] and this is called an institution for educating orphans." (Brönte, 1847,53) explained Helen to Jane, as she was confused about the place she considered would be a school. This was just the start of her fate in what Campbell calls the unknown world as a hero, as she later on discovers how harsh the place is, as it overworks the girls, underfeeding them and forcing them to sit through long boring sermons. "[...] being little

accustomed to learn by heart, the lessons appeared to me both long and difficult; the frequent change from task to task, too, bewildered me; and I was glad when, about three o'clock in the afternoon, Miss Smith put into my hands a border of muslin two yards long, together with needle, thimble, etc.," (Brönte, 1847,57). At this point, Jane Eyre has crossed the first threshold, and she is aware of how hard it is going to be for her.

4.2. The Initiation

This part of the rite or section of the journey, marks the moment where the hero finally starts the adventure, the fight and all that accompanies it.

4.2.1. The Belly of the Whale

Campbell describes this stage as the part where the hero has officially entered the unknown world, which marks the beginning of the initiation, and is where the hero leaves the known world's limits to embark in the unknown, showing the willingness to undergo a metamorphosis.

Jane is now aware of Lowood being harsh and hard, but she is ready to learn and be a devoted student, excelling in art and making great progress in her French classes. “[...] I toiled hard, and my success was proportionate to my efforts; my memory, not naturally tenacious, improved with practice; exercise sharpened my wits; in a few weeks I was promoted to a higher class; in less than two months I was allowed to commence French and drawing. I learned the first two tenses of the verb ETRE, and sketched my first cottage (whose walls, by-the-by, outrivalled in slope those of the leaning tower of Pisa), on the same day.” (Brönte, 1847, 85.) From chapter eight to chapter ten, we can see that she has undergone a transformation of sorts, as she had endured the critical conditions of Lowood, who had taken the life of her friend Helen. Six years later she even became a teacher at Lowood, and after teaching for two years, she leaves for a change. “What do I want? A new place, in a new house, amongst new faces, under new circumstances.” (Brönte, 1847, 100) She decides to search for a post as a governess and accepts a petition in Thornfield. This is where her first change occurs, she has learnt in Lowood although it was horrid and against her beliefs and morals, she has become a teacher and she still has her goal in mind as she continues with her journey.

Feyre is reluctant to accept her new fate in the Spring Court. She starts off by making herself a

map of the court, as she cannot read but she can draw. He starts to soften as Tamlin starts to take care of her, something she had never had happen to her. As she does not trust the Faeries, and because she is told there is a creature that if captured will tell her what she wishes for, she goes after Suriel and finds it, asking about what is actually happening in the Faerie lands. The Suriel grants her actual insight on what is happening, and how that could affect the human lands soon, as her family is still there, and with the plague reaching them, it would mean the end of them. She also manages to befriend Lucien and Alis, which make her loosen up to her new life. Her family is taken care of and she does not have to worry about anything and can finally enjoy herself and do what she likes most, painting. On Calanmai, she runs into trouble and has an encounter with someone who saves her, when she turns to thank him she reacts in disbelief “Standing before me was the most beautiful man I’d ever seen.” (Maas, 2015, 188). When Rhysand, who had saved her in Calanmai, appears and tells them that Aamarantha knows about her and will destroy her, she gives him a fake name, but then decides that she has to leave the court and returns to the Mortal Lands. After some time, she feels like she has to return to Prythian, and so she does, only to find out that both Tamlin and Lucien have been taken to Under the Mountain. This is the moment where she becomes ready for her metamorphosis, as she is aware of her feelings for Tamlin and wants to save him, and she is also aware of her feelings of friendship with Lucien, and also wants him safe.

4.2.2 The Road of Trials

Campbell describes this as a series of tests, or tasks that the person must go through in order to begin the transformation and reach the boon. Often, the person fails one or more of these tasks, which sometimes happen in threes.

Feyre goes through a significant amount of challenges that the antagonist has prepared especially for her in order to get her lover back. Amarantha suggests a bargain to her;

“But I’ll make a bargain with you, human,” she said, and warning bells pealed in my mind. Unless your life depends on it, Alis had said. “You complete three tasks of my choosing—three tasks to prove how deep that human sense of loyalty and love runs, and Tamlin is yours. Just three little challenges to prove your dedication, to prove to me, to darling Jurian, that your kind can indeed love true, and you can have your High Lord.” (Maas, 2015, 301)

She makes a promise that she has to keep, as promises are a currency in this fantasy world where they cannot be broken and have more value than money. She makes a promise with Amarantha that if she can either go through the three challenges or solve the riddle, she will free them and return Tamlin his powers. ““I want his curse broken, too,” I blurted. She raised a brow, her smile growing, revealing far too many of those white teeth. “I complete all three of your tasks, and his curse is broken, and we—and all his court—can leave here. And remain free forever,” I added. Magic was specific, Alis had said—that was how Amarantha had tricked them. I wouldn’t let loopholes be my downfall.” (Maas, 2015, 301)

Feyre has three months to complete the tasks. When she agrees, Amarantha has her beaten and thrown in a prison cell. Her first task is to fight against a giant worm with rows and rows of sharp teeth. She is hurt, and the only way to survive is agreeing to the bargain that Rhysand suggests, to spend a week each month in his court. She agrees and wakes up to a healed arm. The guards start to give her tasks too, like cleaning the floor or getting spilled lentils out of ash, which are stopped by Rhysand, but he starts dolling her up and making her dance for him every night against her will, another hardship for her, as Tamlin is watching. The second trial suggested by Amarantha has Lucien chained to the floor in the pit. She has to answer a question by pulling one of the three levers, the question and possible answers are written on the wall but she cannot read. She is helped by Rhysand, who tells her in her mind to choose the third and she wins the trial.

The third and last trial is much harsher, Amarantha brings in three fae, their faces covered and on their knees, and tells Feyre that if she can kill all three of the fae she will win and everyone will be freed. She kills two and when she moves to the third, she discovers that it is Tamlin. She remembers his heart is of stone, so she tells him she loves him and stabs him in the heart like she had done to the other two, breaking the curse. But not everyone is freed, Amarantha plays with the semantics of the bargain and attacks Feyre in order to kill her, yet another challenge. Amarantha begins to torture her body until she finally kills her when she solves the riddle, with her last breath.

Jane Eyre goes through different trials throughout her journey. Starting off with the loss of her first friend Helen Burn, "I was asleep, and Helen was - dead." (Brönte, 1847, 95) leaving her feeling alone once again. Another trial is when she falls in love with Mr. Rochester, her newfound love and happiness being ripped away from her when she discovers that he is still legally married to his first wife, who is insane and lives in the attic of the house. "[...]I have been married, and the woman to whom I was married lives! You say you never heard of a Mrs. Rochester at the house up yonder..." (Brönte, 1847, 351) Rochester confesses that he is married and his wife is still alive, which breaks Jane's heart, as she is deeply in love with him. He even suggests eloping to France and getting married, but she refuses, because that is unmoral, to marry a married man that had been lying to her. After that she leaves her beloved Mr. Rochester and Thornfield Hall and enters the English countryside, penniless without friends and surrounded by even more trials and temptations. She is alone once again, hopeless and without love, where to go is unknown to her. Although she does make new friends, two strangers, Diana and Mary, and their brother St. John, who happens to be her long lost cousin. Before finding them, she exhausts her money and is forced to beg for food and a job, getting no help from anyone, until she finally stumbles upon the before mentioned ladies' house. St. John let's her into his house and she spends three days in bed, recuperating and showcasing her endurance

and faith in God. When she recovers, St. John finds her a job, and there she becomes a loved teacher amongst her students, but yet, she still has trouble at night, having nightmares with Rochester and what happened at his house.

4.2.3. Meeting the Mentor/ Goddess

This stage is described by Campbell as the step where the person experiences an unconditional and over all powerful love that encompasses everything, a love that is related to the one infants may experience for their mothers. Campbell's theory is strongly based on the hero's psychology from a Freudian point of view.

Feyre's first mentor in her adventure would be Lucien, who is also a High Fae and Tamlin's second in command. He mentors her during the first steps of her journey, as he teaches her to fight and to protect herself. The moment they are introduced, they dislike each other, as Feyre has killed his friend in the woods, but later on they become friends, as Lucien guides Feyre throughout various quests, like taking her to hunt or teaching her how to catch the Suriel. He lets her in into secrets of the faeries, such as "Of course we can lie. We find lying to be an art. And we lied when we told those ancient mortals that we couldn't speak an untruth." (Maas, 2015, 141) or the fact that iron does not harm faeries at all. He shares more secrets of the place with her such as how faeries and humans fought together in the war. He hides and protects her when Rhysand appears in the Spring Court looking for her and later on provides her with skills and knowledge to survive Amarantha's tasks, healing her when she gets injured after the first task. Later on, her main mentor would be Rhysand (and the rest of his inner circle), who is firstly presented as an enemy from Under the Mountain, but is the actual reason why she survives the hell that she is put through to save both worlds. This aspect is much clearer in the second book of the series, *A Court of Wings and Ruin*, where an insight in his character is given and the narrative changes.

Jane Eyre's mentor is Miss Temple, her teacher in Lowood, who is kind and empathetic to the pain of others who serves as a role model to her and inspires her to be a better person.

“From the day she left I was no longer the same: with her was gone every settled feeling, every association that had made Lowood in some degree a home to me. I had imbibed from her something of her nature and much of her habits: more harmonious thoughts: what seemed better regulated feelings had become the inmates of my mind. I had given in allegiance to duty and order; I was quiet; I believed I was content: to the eyes of others, usually even to my own, I appeared a disciplined and subdued character.” (Brönte, 1847, 97) From the moment she meets her, she looks up to her unprecedented. She is the person of major impact in her life and the changes she goes through.

4.2.4. The Temptation

Campbell names this chapter the *Woman as the Temptress*, which may mean a love interest or the same mother as a in this case, this stage refers to any kind of temptations that may lead the hero to refrain from accomplishing their quest.

In Feyre's case the sexual temptation would be Tamlin, as he is the reason she almost fails the challenges that Amarantha has prepared for her. Amarantha would be in this case the perpetrator of the temptation, making her look at her while she has Tamlin sitting in the throne next to her, making her fight and kill Fae. Amarantha is the main temptress in Feyre's journey, as she is the sole reason for the plague and the situation that is being lived in Prythian. Rhysand could also be seen as the tempter, but it is revealed later that he was more of a guide to her Under the Mountain, keeping her alive and keeping her spirit in fighting mode. The one trying to make her lose spirit and give up is Amarantha, who did not expect her to complete the tasks and ended up killing her.

The temptation for Jane Eyre is no other than the constant men in her life either trying to control, lie to her or make her faith in God quiver and vanish. There are two main characters in the journey that can be regarded as the temptation, first Edward Rochester, who tries to make her fall for him although he is still legally married. She does indeed fall for him, and considers him as her true love, but she does not succumb to temptation, at least in the beginning, as she ends sacrificing her own ideals and independence to marry him and be his helper and a housewife, contrary to what she had wished for in the beginning. The second tempter would be St. John Rivers, ambitious and unprincipled, who offers her the ability of independence and to do good far bigger than while being a housewife. Considering that his principles are different from hers, it is fair to consider that her morals (and probably love) won over the temptation of man, in this case.

4.2.5. The Atonement / The Abyss

This stage is where the hero must confront and be initiated by what holds the most power over their life. Campbell, using the Freudian theory about the psychology of the man and the relationship with the mother and the father being so different, described it as the Atonement with the Father, as many myths and legends have. This marks the center point of the journey.

In Feyre's case, the persona with utmost power over her and everyone, the enemy in other words, is Amarantha, who has spread a plague over Prythian, imprisoning the High Lords and their courts Under the Mountain. After completing the tasks she has to endure torture from Amarantha as she is not happy with the results, and with her solving the riddle. In this part of the journey, we can see that she has already gone through a change, as she now does not hate the Fae anymore, as she keeps torturing herself about the death of the two Fae she had to kill in her third trial. The moment of her death marks the center of her journey, in this first part.

In Jane Eyre's case the moment that was the hardest for her, was when she planned to leave

Thornfield, and then actually did. In order for her to act on this difficult decision, she had to follow her moral compass instead of her feelings. "“Drearly I wound my way downstairs: I knew what I had to do, and I did it mechanically. [...] I got some water, I got some bread: for perhaps I should have to walk far; and my strength, sorely shaken of late, must not break down. All this I did without one sound. I opened the door, passed out, shut it softly.””(Brontë, 1847, 385). She explains how hard this decision was for her, but how necessary it was at the same time, as she leaves her true love behind and embarks on a new part of her journey unknown to her.

4.2.6. The Apotheosis

This stage is where the hero dies a physical death or lives in spirit, moving to a state of divine knowledge and supposed bliss.

Although Jane does not have an Apotheosis, Feyre does indeed have a physical death after fighting against Amarantha, her soul being connected to Rhysand thanks to the bargain they had made, and that being her only link to the physical world as her soul is slowly vanishing from her body. She is finally given her physical life back when all seven High Lords decide that it is what she deserves for saving them and freeing them from the cruelty of fifty years Under the Mountain. To accomplish this, they pour a small part of themselves and their powers in her, making her a Fae and no longer a human. ““For what she gave,” Rhysand said, extending a hand, “we’ll bestow what our predecessors have granted to few before.” He paused. “This makes us even,” he added, and I felt the twinkle of his humor as he opened his hand and let the seed of light fall on me” (Maas, 2015, 406) She is now a faerie, a special one at that, as she later on in the next books, has a bit of power from all at the High Lords, growing to a state in which she can control and use them to her favor.

4.2.7. The Ultimate Boon / Supreme Ordeal

The stage of ultimate boon culminates the hero's journey, it is where the hero finally reaches what they had to, be it freedom or knowledge or power.

For Feyre, her ultimate boon is to free everyone from the curse and to get her lover back, Tamlin, from the Hands of Amarantha. She does so by completing the tasks and solving the riddle, dying in the midst of it as everyone is freed. "Amarantha was dead. They were free. I was free. Tamlin was— Amarantha was dead." (Maas, 2015, 408) This is the moment they obtain the ultimate boon. She has freed everyone from the curse, defied death and saved her lover from the enemy. It is not her who destroys or kills the enemy, but she is the reason why this is accomplished.

For Jane Eyre her ultimate boon is that she is seen as an equal, a free woman of intelligence that is not underappreciated for her gender or background. Her goal is to find a place where she can be herself, to find a home as she says "'My home, then--when I at last find a home--is a cottage, a little room...'" (Brontë, 1847, 433) she has found a place to call home, a place where she is free and the one in control. She has attained almost all that she had wanted from the beginning, she is strong, intelligent and respected, her faith is strong and so is her will to do good. As she marries Rochester, it could be understood that her goal changes, but it is not like that, as she expresses how that is mainly what makes her the happiest, but in reality it was part of her journey to find love and overcome loneliness. "I have now been married ten years. I know what it is to live entirely for and with what I love best on earth. [...] because I am my husband's life as fully as he is mine. No woman was ever nearer to her mate than I am: ever more absolutely bone of his bone and flesh of his flesh." (Brönte, 1847, 546) Her marriage is part of her ultimate boon, as she gets to be loved, seen as an equal and finds someone to accompany her and be her family, hence she is not lonely anymore.

4.3. The Return

This is the last part of the rite compiling the last stages of the hero's journey, which happens after the hero has mainly solved the issue of the unknown world and has to decide if to go back to the known world or stay in the unknown world.

4.3.1. Refusing the Return

In this stage, the hero might not want to return to the known world, as they have received the bliss and knowledge that the unknown world can offer them, which means they do not want to share the boon with their fellow known world people.

In Feyre's case, the boon was more for Prythian than for the Mortal Realm, as the curse had not reached that place yet. However, since the first book only explains the beginning of the journey, it is important to note that Feyre does not refuse to return later on when she has to free the Mortal Realms as well from the war with the King of Hybern.

Jane Eyre's refusal of the return is slightly different. It can be considered that her moment of refusal of the call to return is when St. John Rivers asks her to marry him and join him in his missionary trip to India, and although she has feelings for him, she would not be sincere if she accepted. The offer makes her question her desires and almost accept the offer, but his ideals and moral compass are very different from hers. She would do this because it would be a chance to help and do good, and because it is a chance not often available for women, especially in her era. Yet, Rivers' principles are different, he is ambitious, auster and arrogant, and those are very contrary to hers, reason why she declines him. He is a symbol of control and dominance, a force that can be seen as a threat to all what she stands for, not only morally but also religiously. He is a misguided religious menace that threatens her freedom.

4.3.2. Crossing the Return Threshold

This stage is where the hero keeps the knowledge obtained from the quest and bliss acquired from the journey and integrates this wisdom into his or her regular life and proceeds to share it with the rest of the world.

In Feyre's case, she does not return to the known world, at least not in the first book, and even so it is not a permanent return. When she later goes back, in order to warn the humans, she hides her powers but she returns back to Prythian, as she is now not a human, but a faerie, which are not welcome in the Mortal Lands. She also becomes the High Lady of the Night Court in the second book, which makes it far more impossible for her to leave the faery land, as well as the tension and the hatred that the humans still have for the faeries.

Jane's crossing of the return threshold happens when she goes back to Mr. Rochester and marries him. She addresses the reader of her journal and explains that she had married Mr. Rochester. "Reader, I married him." (Brönte, 1847, 544) which marks a clear moment of return to the known world. Although the start of her journey is marked by when she leaves for Lowood to study, she had made Thornfield her known world too, and the fact that she rejected St. John invite to take her to an even more unknown world just to go back to what she had in the beginning rejected, is a sign that she was ready to return to what she knew.

4.3.3. Master of Two Worlds

This stage is where the hero achieves a balance of the worlds, the material and the spiritual, the outer and inner worlds.

This in Feyre's case could be seen as she is a human that has been converted into a Fae, when she tells Rhysand that she wished her heart was not human either after the transformation because of the guilt she feels.

“How does it feel to be a High Fae?” he asked—a quiet, curious question. [...]“I’m an immortal—who has been mortal. This body ...”[...] “This body is different, but this”—I put my hand on my chest, my heart—“this is still human. Maybe it always will be. But it would have been easier to live with it ...” My throat welled. “Easier to live with what I did if my heart had changed, too. Maybe I wouldn’t care so much; maybe I could convince myself their deaths weren’t in vain. Maybe immortality will take that away. I can’t tell whether I want it to.” Rhysand stared at me for long enough that I faced him. “Be glad of your human heart, Feyre. Pity those who don’t feel anything at all.” (Maas, 2015, 414) She has now become part of both worlds, which is also a breaking point in her metamorphosis.

Jane Eyre can be considered a master of two worlds too, as she has gone through a journey that has changed her perception of life as an orphan, a young woman and the fight against patriarchy and religion. Religion was the start of her suffering, but religion was also the calm and source of her happiness at the end. Hence, it could be considered that she indeed became master of the spiritual and the physical, as she turned what had pained and hurt her into what later on made her happy. God returns the sight to Mr. Rochester, as he mentions “God had tempered judgement with mercy” (Brönte, 1849, 547) for him to see his newborn son, which has made Jane’s happiness much bigger, making her faith in God even more so.

4.3.4. Freedom to Live

Becoming a master of the two worlds means that there is no fear of death for the hero anymore, which in turn gives the person a freedom to live without the worry of possible death.

This is clearly shown in Feyre’s case, as she has now become a faerie, which makes her immortal in the idea of mortality that humans have. She can live longer, much longer than any human, but that does not utterly make her immortal, only makes her lifespan very long. She indeed has freedom to live, no longer has to worry about aging nor death reaching soon. “I

groaned as I braced my hands against the floor, readying myself to stand, but—the sight of my skin stopped me cold. It gleamed with a strange light, and my fingers seemed longer where I'd laid them flat on the marble. I pushed to my feet. I felt—felt strong, and fast and sleek. And—
And I'd become High Fae.” (Maas, 2015, 407)

In Jane Eyre's case, there is no immortality involved in her story, as she is human and her story is based in the “real world”. But if we translate the stage to a more real world basis, it would mean the ultimate find of happiness, which she does, when she abandons her autonomy and marries Rochester. “I know no weariness of my Edward's society: he knows none of mine, any more than we each do of the pulsation of the heart that beats in our separate bosoms; consequently, we are ever together.” (Brönte, 1847, 546) She is in a relationship where she has not to worry to be less, she is an equal to her husband as he is to her, they depend on each other, hence she has not actually lost her autonomy. She is part of something bigger and more significant, as she now has a child, they have become a them, which makes her faith in God even bigger and also means that biologically they will not disappear either. She has reached a point where she has no longer to fear for her loneliness, she has accepted her emotions by marrying Rochester and not St. John's as she had no feelings for him, she has found the absolute balance.

5. Discussion

After analysing both characters, it has become clear why both of the protagonists are considered heroines, each in their own way. They both go through the most important stages of the hero's journey, and they both pass the rites of passage that the hero's journey is divided in, which makes them Archetypal heroines.

The main similarity is showcased in how both protagonists have fought for something, not letting anything take them down and not surrendering, even after how hard the challenges were for them.

They started their journeys at a young age. Feyre starts her adventure at the age of nineteen, but the trials and hardships she faces from a very young age already contribute to building her strength and shape her persona. This also happens with Jane Eyre, who is ten years old when she finally starts to fight back, but her age is no reflection of how strong she is and of her moral compass, reason which makes it easy to believe that her journey starts at the age of ten, almost eleven.

One of the descriptions of the hero that Campbell gives in the book "man or woman who has been able to battle past his or her personal and local historical limitations to the generally valid, normally human forms" (Campbell, 1949, 14), showcases one clear difference between both characters. Both heroines go past their limitations in order to serve a greater good, but for Jane it is more of a selfish greater good and Feyre's is a selfless sacrifice for other people's safety. Jane's motivations are moral but they are for herself, her journey consists of her looking for something better for herself, a family, a good job, something and/or someone to complete her, as she is aware that she deserves better than she has ever received when young. In Feyre's case, her journey is not for her to save herself, but to save her family in the Mortal Lands as well as

the man that she has fallen for, and everyone else she encounters enslaved Under the Mountain. She makes it her mission to save everyone even if that means the loss of herself.

Both heroines have a love interest who is more of a byronic character instead of an archetypal hero character as well as both male characters being used as either the temptation or used by the tempter to make the heroines stop the mission. Lord Tamlin, Feyre's love interest and Mr. Rochester, Jane's love interest, are both characters that have similar characteristics, they are both mysterious, intelligent men that carry the burden of an action from their past that still affects them.

The unconscious is also very important for the archetypal hero, and both heroines have similarities in this sense. They have lost their mother figure, the family that they still have neglected them and it could be seen as the main reason why they have received the call to adventure. Jane has no parents, and the people taking care of her, her aunt, are mean and neglect her, they make her feel inferior, they do not respect her and abuse her mentally, and even physically. Feyre's mother is also dead, leaving her with the burden of taking care of her family, after having neglected her in terms of education –another similarity that both Jane and Feyre share at the beginning, their will to learn and their families not giving them the chance– and paternal affection. Her sisters and father are also not of any help, she has to take care of them, as they try to act as if they are not poor and still have the social status they had before.

In the third chapter of Campbell's *The Hero with a Thousand Faces*], he describes the transformations of the hero. This is important, because part of the journey is the metamorphosis of the characters in order to become heroines. In Feyre's case, she changes both spiritually and physically. She stops hating the faeries, as she has become one of them, and now they are of her kind as much as the humans were. For Jane, her metamorphosis is more spiritual than physical, she becomes stronger, learns more about religion and becomes more faithful and

morally correct than she was. For both characters, this metamorphosis is linear, they change as they grow and meet other characters, and although the order of the stages that Jane Eyre goes through is not as linear, the change in her persona is linear.

In terms of differences, the starting point can be seen in how the Monomyth applies to both heroines in different ways. While Feyre's journey is very similar to that of the mythological heroes used as examples by Campbell, Jane Eyre's is a bit more confusing, probably because it follows a 'real world' character from the Victorian Era, and the stages do not follow a clear linear order in comparison with Feyre's, whose journey follows the stages, almost step by step. Jane's journey being less chronological and linear could be because as it follows a real world character, it expresses how life is unpredictable and unguided, hence why Jane's journey is more chaotic, a view of how life is difficult to predict.

They also share the fact that both have a love interest, the only difference being that in the next book Feyre falls for someone else after her lover, Tamlin, forces her to stay at home like a housewife, to the level where he cages her inside the court, increasing her trauma to the point of almost driving her crazy. On the other hand, Jane Eyre's love story displays the power of religion and good morals, as Rochester changes after he is blinded and becomes a better man, which explains partly why Jane goes back and marries him.

Another difference is that Jane Eyre does not go through two of the stages that Feyre does: the Apotheosis, which is the physical death of the hero, and the Freedom to Live, which is the awareness when the heroine is no longer afraid of death as she has become immortal. She does find the ultimate happiness, but she does not overcome death in any way, hence her fear of death is still very much existent.

It is easy to see the application of the monomyth in a fantastic world full of magic, immortality and faeries, probably because faeries are one of the most ancient creatures that have been

featured in countless stories and fairy tales, and are part of what makes an archetypal hero as such. The magic world is easier to manipulate from a writer's perspective, many more things can happen in a fantasy world than in a real world based story. In Feyre's case, the readers expect for her to have epic fights and go through magical challenges, while the readership expects Jane to overcome her own trauma and the typical challenges of life; loneliness, fear and heartbreak amongst others. When using the monomyth for a story of the real world, the stages have to be applied to more realistic perceptions, it has to be translated to the challenges that a normal human being goes through, mentally or physically. Stages like the Freedom to Live or the Apotheosis are impossible for a 'real world' character to go through. Hence why these stages can only be found in works of other genres if not taken literally.

6. Conclusion

To summarize this commentary, Charlotte Brönte's *Jane Eyre* and Sarah J. Maas' *A Court of Thorns and Roses* have been analysed using Joseph Campbell's *The Hero of a Thousand Faces*, which has set what is known as the hero's journey or the monomyth, divided in seventeen stages, and which describes the journey of the Archetypal hero or heroine. Campbell's analysis is mainly focused on male heroes from around the world, but it has been used to analyse numerous heroines too, and it proved useful to analyse the chosen characters.

After seeing the several stages that each heroine goes through in their journey and comparing the results of the analysis, it can be seen that there are not many differences in terms of basic parts of the journey, as well as the fact that the two characters go through the three phases of passage in which the stages are divided, which is why we can affirm that both of them are Archetypal heroines based on Campbell's conceptualisation.

The purpose of this analysis was to see the use and influence of the monomyth in two very different novels, of different genres and eras. Thanks to the analysis it is possible to conclude that indeed the difference of genre and period in which the novels were written does not prevent from the identification of their heroic figure characteristics.

It is possible to argue that since Feyre Archeron's character is a more contemporary protagonist and is from a fantasy world of Faeries and other mythical creatures, the author was inspired by the Archetypal hero, especially because of how many of the stages of the hero's journey she completes the rest of them are completed in the rest of the books from the saga. In *Jane Eyre*'s case, although the novel is more romantic and based on a more realistic world, she also completes many of the stages as shown in the analysis, since her whole story is a journey of growth and metamorphosis, which is mainly what the hero's journey consists of.

Sometimes, the meaning of the stages needs to be changed in order to make sure that it is possible in the real world, but it is usually clear what that change should be and hence, it can be used not only on heroic figures but on ordinary people and their daily lives too.

To conclude, it is fair to say that the hero's journey can be used for different analysis, not only for heroes and heroines from the past but also contemporary heroines, as the book has served as such an important guide for many writers throughout the last years. It gives a clear idea of how the Archetypal hero becomes one, and in this case, it has been of use to showcase that both Feyre Archeron and Jane Eyre are heroines.

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