



***HERO'S JOURNEY AND ARCHETYPES FOUND IN GAIMAN'S
AMERICAN GODS AND CLINE'S READY PLAYER ONE***

SYED MIKHAIL BIN MOHAMED ROSLAN

FBMK 2020 42



**HERO'S JOURNEY AND ARCHETYPES FOUND IN GAIMAN'S
AMERICAN GODS AND CLINE'S *READY PLAYER ONE***

By

SYED MIKHAIL BIN MOHAMED ROSLAN

**Thesis Submitted to the School of Graduate Studies, Universiti Putra Malaysia,
in Fulfilment of the Requirements for the Degree of Master of Arts**

September 2020

COPYRIGHT

All material contained within the thesis, including without limitation text, logos, icons, photographs, and all other artwork, is copyright material of Universiti Putra Malaysia unless otherwise stated. Use may be made of any material contained within the thesis for non-commercial purposes from the copyright holder. Commercial use of material may only be made with the express, prior, written permission of Universiti Putra Malaysia.

Copyright © Universiti Putra Malaysia



Abstract of thesis presented to the Senate of Universiti Putra Malaysia in fulfilment of the requirement for the degree of Master of Arts

**HERO'S JOURNEY AND ARCHETYPES FOUND IN GAIMAN'S
AMERICAN GODS AND CLINE'S READY PLAYER ONE**

By

SYED MIKHAIL BIN MOHAMED ROSLAN

September 2020

Chairman : Rohimmi bin Noor
Faculty : Modern Languages and Communication

Mythology has been a subject matter that has been around since yesteryears with great influence on the progression of mankind. The topic of mythology has been assessed extensively in a range of fields based on several established theories and concepts. As initiated by Carl Jung, archetypes are 'unconscious content' reshaped by becoming conscious and by being perceived. Campbell applied archetypes to assess myths across the world, in which the findings are documented in his book entitled *The Hero with a Thousand Faces*. As such, a hero's journey contains archetypes that form the whole journey. That being mentioned, this study assessed *American Gods* by Neil Gaiman and *Ready Player One* by Ernest Cline, as the subjects of analysis. This study assessed the representation of selected archetypes in and the impact of each archetype on the two stories. This study applied the archetypes defined by Jung and Campbell, to determine if the archetypes found in the selected novels are in accordance with the Hero's Journey outlined by Campbell. The four archetypes assessed in this thesis are the Hero (protagonist), the Shadow (antagonist), the Lover, and the Sage. As a result, the influence exerted by the four identified archetypes varies in both novels. The Hero archetype is viewed as the main focus of a story, but *American Gods* is unique in the sense that it is due to the Shadow archetype that the Hero archetype perseveres. In *Ready Player One*, it follows a normal, stereotypical storyline, and yet both these stories follow the Hero's Journey. It is noted that archetypes are not always portrayed the same as their influence differs. Archetypes may change their category but they retain their particular function at that particular time to focus on that particular moment. Thus, we are in the midst of a paradigm shift as archetypes evolve from their original moulds. All the four archetypes are strongly present in the stories and it can be concluded that both novels employ the Hero's Journey in their narratives, despite this contemporary era. The stories resonate of myth- like elements and archetypal characters. To sum, archetypes are still important and valid as far as contemporary fictions are concerned.

Abstrak tesis yang dikemukakan kepada Senat Universiti Putra Malaysia sebagai memenuhi keperluan untuk ijazah Master Sastera

PERJALANAN WATAK WIRA (HERO) DAN POLA DASAR SEJAGAT (ARCHETYPES) DALAM WATAK GAIMAN'S *AMERICAN GODS* DAN CLINE'S *READY PLAYER ONE*

Oleh

SYED MIKHAIL BIN MOHAMED ROSLAN

September 2020

Pengerusi : Rohimmi bin Noor
Fakulti : Bahasa Moden dan Komunikasi

Sekian lamanya Mitos atau Mitologi telah menjadi lingkaran inti pati kajian sejak berdekad dengan mempengaruhi evolusi peradaban manusia. Topik atau Permasalahan Mitologi telah dinilai dan dikaji secara meluas dalam kepelbagaian bidang dengan bersandarkan beberapa teori dan konsep yang mantap. Dirintis oleh Carl Jung, 'Archetypes' atau pola dasar sejagat adalah merupakan inti pati tidak sedar yang digarap semula menjadi sedar dan dikesani kehadirannya. Penelitian dan pengaplikasian oleh Campbell, pola dasar sejagat ini untuk penilaian mitos – mitos seluruh dunia telah didokumentasikan dalam karyanya bertajuk "The Hero with a Thousand Faces". Pengisahan watak wira yang terkandung pola dasar universal membentuk dan mengarap keseluruhan kisah pengembaraan ini. Sebagai subjek analisis, dizahirkan kajian ini menilai *American Gods* oleh Neil Gaiman's dan *Ready Player One* karya Ernest Cline. Kajian ini menilai perwakilan pola dasar sejagat yang terpilih dan implikasinya setiap pola dasar terhadap dua cerita ini. Kajian ini mengaplikasikan pola dasar (archetypes) yang telah didefinisikan Jung dan juga Campbell. Ini untuk menentukan sekiranya diketemukan pola dasar di dalam novel – novel terpilih adalah seiringan dengan pengisahan perjalanan wira yang digariskan oleh Campbell. Tesis ini menilai empat pola dasar sejagat iaitu Wira (Protagonis), Bayangan (Antagonis) serta Kekasih (Lover) dan Sage (Pendeta). Hasilnya pengaruh yang diimpakkan oleh empat pola dasar ini adalah telah dikenalpasti perbezaannya dalam kedua – dua buah novel. Pola dasar Wira (Wira) dipamerkan selaku fokus utama cerita. Namun *American Gods* ini unik dalam erti kata akibat pola dasar Shadow yang pertahankan oleh pola dasar Hero. Dalam *Ready Player One*, ianya menyelusuri stereotaip kebiasaan jalan cerita. Penggambaran bahawa pola dasar ini tidak selalunya dipamerkan sebagai sama kerana pengaruhnya berbeza. Jenis pola dasar ini boleh berubah kategorinya namun masih mengekalkan fungsi khusus ketika detik – detik tertentu. Maka kita sedang berdepan dengan kekaburan perubahan paradigma akibat evolusi pola dasar daripada acuan asalnya. Contohnya pola dasar Kekasih, tidak

dipamerkan selaku gadis – gadis yang memerlukan pertolongan di kedua – dua buah novel tetapi memcerminkan watak kontemporari yang berfungsi sebagai pejuang, wanita emansipasi. Malah sebagai Dewa dan dianggap setaraf dengan rakan seperjuangan wira. Keempat – empat pola dasar ini sangat tampak kehadirannya dalam jalan cerita tersebut. Malah boleh dirumuskan bahawa kedua – dua buah novel ini mempergunakan perjalanan karya wira dalam naratif mereka walaupun di era kontemporari. Pengisahan ini masih bergema daripada elemen mitos dan watak pola dasar sejagat. Kesimpulannya, pola dasar adalah masih lagi penting dan kukuh selagi fiksi kontemporari diendahkan lagi.



ACKNOWLEDGEMENTS

First and foremost, all praise and gratefulness to the Almighty, Allah S.W.T. for His blessings and opportunity that He has bestowed upon me, as it is with His love and forgiveness that I, his humble servant, is able to thank everyone who is important and has had influence on me. If it were not for His Divine guidance, I would not have accomplished anything in my life.

I would like to express my heartiest gratitude to my supervisor, Dr. Rohimmi Noor and my co-supervisor, Dr. Hardev Kaur. In addition, special thanks are due to Dr. Ikhlas for her initial input and advice throughout my time at University Putra Malaysia. I would not be able to be at the level that I am without their unconditional support and time. I am fortunate to have been able to be under their guidance in the completion of this thesis.

I am eternally grateful to my ever-loving and ever-supportive parents who have constantly helped me persevere on my journey and ultimately ensured my success in every aspect of my life. I am who I am today because of their love and support, and I am nothing without the both of them.

My sincerest gratitude to Shathiswaran a/IS. Rajagopal, who has not only been a family friend to me and my family, but a very dear and loving companion throughout all these years. We have shared many memorable moments together as a 'family' and it has been a privilege and honour to have a friend like him. When I was down, he was my pillar of strength.

Finally, I would like to extend my sincere appreciation to my thesis examination committee for their time, their effort on reading this thesis, and their sound judgement.

This thesis was submitted to the Senate of Universiti Putra Malaysia and has been accepted as fulfilment of the requirement for the degree of Master of Arts. The members of the Supervisory Committee were as follows:

Rohimmi bin Noor

Lecturer

Faculty of Modern Languages and Communication

Universiti Putra Malaysia

(Chairman)

Hardev Kaur a/p Jujar Singh, PhD

Associate Professor

Faculty of Modern Languages and Communication

Universiti Putra Malaysia

(Member)

ZALILAH MOHD SHARIFF, PhD

Professor and Dean

School of Graduate Studies

Universiti Putra Malaysia

Date: 12 November 2020

Declaration by graduate student

I hereby confirm that:

- this thesis is my original work;
- quotations, illustrations and citations have been duly referenced;
- this thesis has not been submitted previously or concurrently for any other degree at any institutions;
- intellectual property from the thesis and copyright of thesis are fully-owned by Universiti Putra Malaysia, as according to the Universiti Putra Malaysia (Research) Rules 2012;
- written permission must be obtained from supervisor and the office of Deputy Vice-Chancellor (Research and innovation) before thesis is published (in the form of written, printed or in electronic form) including books, journals, modules, proceedings, popular writings, seminar papers, manuscripts, posters, reports, lecture notes, learning modules or any other materials as stated in the Universiti Putra Malaysia (Research) Rules 2012;
- there is no plagiarism or data falsification/fabrication in the thesis, and scholarly integrity is upheld as according to the Universiti Putra Malaysia (Graduate Studies) Rules 2003 (Revision 2012-2013) and the Universiti Putra Malaysia (Research) Rules 2012. The thesis has undergone plagiarism detection software

Signature: _____

Date: _____

Name and Matric No: Syed Mikhail bin Mohamed Roslan, GS49346

Declaration by Members of Supervisory Committee

This is to confirm that:

- the research conducted and the writing of this thesis was under our supervision;
- supervision responsibilities as stated in the Universiti Putra Malaysia (Graduate Studies) Rules 2003 (Revision 2012-2013) were adhered to.

Signature: _____
Name of Chairman
of Supervisory
Committee: Rohimmi bin Noor

Signature: _____
Name of Member
of Supervisory
Committee: Associate Professor
Dr. Hardev Kaur A/P Jujar Singh

TABLE OF CONTENTS

		Page
	ABSTRACT	i
	ABSTRAK	ii
	ACKNOWLEDGEMENTS	iv
	APPROVAL	v
	DECLARATION	vii
	CHAPTER	
1	INTRODUCTION	1
	1.1 Background of Study	1
	1.2 Statement of Problem	5
	1.3 Justification of Text Selection	8
	1.4 Research Objectives and Research Questions	9
	1.5 Conceptual Framework	11
	1.6 Significance of Study	12
	1.7 Scope and Limitations of the Study	14
	1.8 Research Methodology	14
	1.9 Definition of Key Terms	16
	1.10 Conclusion	17
2	LITERATURE REVIEW	18
	2.1 Introduction	18
	2.2 Mythology	18
	2.2.1 Joseph Campbell	20
	2.2.2 The Hero's Journey	21
	2.2.2.1 Departure	22
	2.2.2.2 Initiation	23
	2.2.2.3 Return	25
	2.2.3 Previous Studies Undertaken on Campbell's <i>The Hero's Journey</i>	28
	2.3 The Archetypes	30
	2.3.1 Understanding Archetypes	31
	2.3.2 Original Jungian Concepts of Archetypes	32
	2.3.3 Previous Studies Undertaken on Archetypes	34
	2.4 The Four Chosen Archetypes	36
	2.4.1 The Hero Archetype	36
	2.4.2 The Shadow Archetype	37
	2.4.3 The Lover Archetype	38
	2.4.4 The Sage Archetype	40
	2.5 Ernest Cline	41
	2.5.1 Ready Player One	42
	2.6 Neil Gaiman	45
	2.6.1 American Gods	46
	2.7 Conclusion	48

3	FINDINGS AND DISCUSSION	49
3.1	The Hero's Journey of <i>American Gods</i> and <i>Ready Player One</i>	49
3.1.1	Departure	49
3.1.2	The Call to Adventure	49
3.1.3	Refusal of the Call	50
3.1.4	Supernatural Aid	51
3.1.5	The Crossing of the First Threshold	52
3.1.6	Belly of the Whale	53
3.1.7	Initiation	55
3.1.8	The Road of Trials	55
3.1.9	The Meeting with the Goddess	58
3.1.10	Woman as Temptress	60
3.1.11	Atonement with the Father	61
3.1.12	Apotheosis	63
3.1.13	The Ultimate Boon	64
3.1.14	Return	65
3.1.15	Refusal of the Return	65
3.1.16	The Magic Flight	66
3.1.17	Rescue from Without	67
3.1.18	The Crossing of the Return Threshold	67
3.1.19	Master of Two Worlds	68
3.1.20	Freedom to Live	69
3.2	Conclusion of the Monomyth	69
3.3	Findings	70
3.3.1	Hero Archetype	70
3.3.1.1	Wade Watts or Parzival	71
3.3.1.2	Shadow Moon	73
3.3.1.3	Compare and Contrast of the Hero Archetype	76
3.3.2	Shadow Archetype	78
3.3.2.1	Nolan Sorrento or IOI-655321	78
3.3.2.2	Odin (Mr. Wednesday)	80
3.3.2.3	Compare and Contrast of the Shadow Archetype	82
3.3.3	Lover Archetype	83
3.3.3.1	Samantha Evelyn Cook or Art3mis	83
3.3.3.2	Laura Moon and Bast	85
3.3.3.3	Compare and Contrast of the Lover Archetype	88
3.3.4	Sage Archetype	90
3.3.4.1	Halliday or Anorak	90
3.3.4.2	Odin and Buffalo Man	92
3.3.4.3	Compare and Contrast of the Sage Archetype	93
3.4	Discussion	93

4	CONCLUSION AND RECOMMENDATIONS	97
4.1	Summary	97
4.2	Conclusion	98
4.3	Recommendations for Further Studies	100

	REFERENCES	101
	BIODATA OF STUDENT	106
	LIST OF PUBLICATION	107



CHAPTER 1

INTRODUCTION

1.1 Background of Study

Myth is the natural and indispensable intermediate stage between unconscious and conscious cognition. Jung stated, "... it struck me what it means to live with a myth, and what it means to live without one, "Myth", writes a Church Father, "is what is believed always, everywhere by everybody" (Jung et al., *Collected Works* xxxiv); hence the man who thinks he can live without myth or outside it, is an exception. He is like one uprooted, having no true link with either the past, or the ancestral life within him, or yet with contemporary society.

The world of mythology has always been a fascinating realm for minds to delve into, especially the questions of why myths are created and what are their functions in our lives. Equally enthralling is to see how myth, as a sacred tradition, enters our pursuits of life and strongly affects us. As such, this thesis is influenced by psychological theories stipulated by Jung and Campbell. This study focuses on the parallel between established works of myth and well-known works of fantasy with myth-like elements.

This study probes into *American Gods* by Gaiman (2001) and *Ready Player One* by Cline (2011), as the subjects of analysis due to scarcity in studies done on the two books. To date, *American Gods* has achieved phenomenal success; it debuted at number ten on *The New York Times* bestseller list, and went on to be adapted into a television series. Meanwhile, *Ready Player One* went on to win the 2012 Prometheus Award and was on *The New York Times* bestseller list as well. *USA Today* attested that the novel "undoubtedly qualifies Cline as the hottest geek on the planet right now" ("Ready Player One"). These two books have proven to be successful as it is evident from the reviews received. *American Gods* has received a positive view of 92% from the popular Rotten Tomatoes ("American Gods") while *Ready Player One* has won the ALA Alex Award (2012), and was on the nominee list for both the Abraham Lincoln Award and the Green Mountain Award. Both books went on to be adapted into a television series and a movie respectively. *Ready Player One*, the movie, smashed an impressive record at the box office where an official total of \$137 million had been grossed since its release ("Ready Player Matrix") while *American Gods*, the television series by Starz is still ongoing and has attracted quite a substantial following. Both books have reached a greater range of audience and have received numerous acknowledgements from various quarters. The success of these two books has made the most relevant subject matter for the analysis this study has embarked upon.

Jung and Campbell have been instrumental in their influence on this study in analysing the works of fantasy fiction. Jung's widely acclaimed theories on the psychological reasons behind myth are still acknowledged and very much relevant to date. Carl

Gustav Jung was a famous psychologist and a student of Freud, who made many discoveries about psychology and matters of the mind. His greatest finding is the collective unconscious or the objective psyche which refers to a shared state-of-mind, despite being born either centuries or worlds apart. It refers to the notion that a fragment of the deepest unconscious mind is inherently inherited and is not moulded through personal experience. Jung believes that this collective unconscious functions as an articulation of psychological inheritance and encompasses all the wisdom and tribulations we identify with as a species.

Myths have had multiple functions throughout time, serving as stories of inspiration, moral values to be instilled, laws governing society and explaining why the world is the way it is and trying to serve as an explanation on how the world works. Kracke regards myth and dreams as being “closely related” (70) and refers to Kenelm Burridge’s use of the term “myth-dream.” Campbell, in similar vein, states:

Dream is the personalised myth, myth the depersonalised dream; both myth and dream are symbolic in the same general way of the dynamics of the psyche. But in the dream, the forms are quirked by the peculiar troubles of the dreamer, whereas in myth the problems and solutions shown are directly valid for all mankind. (*Hero* 18)

According to Harris and Platzner, Jung’s theories are what they label as the “internalist” theories on myth making. These are theories that regard myths to be “spontaneous expressions of the human mind and propose an intimate link between myth and several mental processes” (41).

Campbell, a well-known mythologist of the 20th century, has situated Jung’s theory on archetypes and collective unconscious within the field of mythology. In particular, he has done so within the context of the myth of the Hero and his Journey. Based on world mythologies and Jungian theory, Campbell developed his theory of the monomyth, the ultimate narrative archetype. This deceptively simple yet precise framework is easy to comprehend and has been well received by both scholars (Delmas et al.; Hartman and Zimberoff; Khanafi; Sonnenburg and Runco; Wahyuni) and the public. As it is widely known, “The Hero’s Journey” has left an indelible stamp on narrative fiction and is still widely used in more contemporary forms of literature.

Campbell wrote his magnum opus, *The Hero with a Thousand Faces* in 1949, in which, he was influenced by scholars including Thomas Mann, Heinrich Zimmer and psychoanalysts Jung and Freud. This is clearly evident as he refers to them in almost every few pages of his book (Campbell et al.). It is possible that Campbell’s main influence derived from his journeys to Europe. His introduction to Hindu philosophy and mythology by Jiddu Krishnamurthi, could possibly have impacted his views on myth as well, as noted in *The Hero with a Thousand Faces*.

The “Lost Generation” period, wherein he discovered the work of James Joyce (New World Encyclopedia, 2.3) also highly influenced Campbell. The term “monomyth” was borrowed from James Joyce (*Finnegans Wake* 581) to describe Campbell’s own theory of mythology. Campbell drew numerous ideas that he absorbed in his works from the prominent German Modernist writer Thomas Mann, who was acclaimed for his insight into psychology and art (Campbell et al.). This helped Campbell form his greatest finding and laid the foundation of the Hero’s Journey/monomyth - the great mythos underlying all spiritual expressions. Having a fundamentally syncretistic and pantheistic view, he called for a new myth to succeed the ones that had expired for modern man. Therefore, to evaluate how modern myth functions, an analysis of both the novels is undertaken by adopting the approach of the literary theory, namely literary criticism.

Literary criticism is the pragmatic application of the theories in literary theory, basically it is how the theories are used to scrutinize and interpret texts in literature. There are numerous universally changing theories of literary criticisms in practice today, each having a distinct function. Each unfolding a new chapter or providing scholars with a different lens to view these works of literature, and by doing so perhaps unlocking new truths that were hidden from the naked eye. The Hero’s Journey and the concept of the archetypes for example, is not something which is new, rather it is found in so many ancient myths, but its application in modern literature is where it breathes new life into an old approach. For the purpose of my thesis, I will be focussing on both Jung and Campbell’s studies on archetypes and the Hero’s Journey.

The “collective unconscious” that Jung keeps referring to is believed to contain the “cumulative knowledge, experience and images of the entire human race” (Bressler 154). In *Literary Criticism: Ten Approaches*, Watson and Ducharme explain:

Archetypal criticism looks in literature for patterns and traces them through works of classical antiquity into modern texts, and interprets reverberations as symbols or manifestation of universal human conflicts and desires. (321)

Campbell applied archetypes to assess myths across the world, in which the findings are documented in his book entitled *The Hero with a Thousand Faces*. Campbell stated that the Hero’s Journey contains archetypes that formed the journey. Campbell claims:

The archetypes to be discovered and assimilated are precisely those that have inspired, throughout the annals of human culture, the basic images of ritual, mythology and vision... The hero... has died as a modern man - he has been reborn. His second solemn task and deed therefore... is to return then to us, transfigured and teach the lessons he has learned of life renewed. (*Hero* 18)

Archetypal literary criticism implements the ideas and principles of psychology and social science while examining textual works of literature. During this process, experiences from one's personal life are required to examine and classify the themes, characters, style and content of a particular story. According to Jung:

The primordial image, or archetype, is a figure - be it a demon, a human, or a process - that constantly recurs in the course of history. Essentially, it is a mythological figure... In each of these images there is a little piece of human psychology and human fate, a remnant of the joy and sorrows that have been repeated countless times in our ancestral history. (*Collected Works* 81)

Jung highlights his discovery of the collective unconscious in his book *Archetypes and the Collective Unconscious* (1990), by contending that symbols from different cultures very often share similarities because they have materialised from archetypes common to the entire human population. He refers to it as "psychic inheritance," - a reserve of mankind's wisdom and experience, which we inherit from the first syllable of recorded thought. According to Jung, the human mind, or psyche contains elements that are not only pre-personal or transpersonal, but common to all. These elements or archetypes influence human thought and behaviour.

The pioneer to discuss archetypes in length was Jung. He suggested that archetypes may contribute significant explanation on how humans interact and react to people, story, and characters. Jung, in "The Archetypes and the Collective Unconscious," described archetypes as basically an "unconscious content" that is reshaped by becoming conscious and by being perceived. The "colour" that these archetypes appear in is coloured by one's consciousness. Jung goes on to explain that the true essence of the soul is found in myths as they are principal psychic phenomena.

Many written works of literature tend to either consciously or unconsciously use the Hero's Journey structure of storytelling. One of the more well-known examples is George Lucas, who had a special relationship with Joseph Campbell himself. In the first episode of the series, *The Hero's Adventure*, ("Joseph Campbell") Bill Moyers, an American journalist and political commentator, and Campbell discuss George Lucas' Star Wars films and how he had helped Lucas in writing out the overarching structure of the story. 12 years later in 1999, Moyers and Lucas filmed an interview, modelled after *The Power of Myth* (2011). It was called the *Mythology of Star Wars with George Lucas & Bill Moyers* (Moyers et al.) and further discussed the impact of Campbell's work on Lucas' films. It is interesting to note why readers resonate with this style of storytelling. This study argues that archetypes are the answer. It is noted that readers resonate to these archetypes and find it easier to relate to them because of the manner in which writers attribute archetypal qualities to their characters. In this research four archetypes are presented in two stories and the impact of each archetype on the stories is analysed. This thesis will examine their physical appearance and as well as their characteristics, and aim to identify if these two criteria have any significant impact on the Hero's Journey. In addition to this, this study will also

analyse the impact that these archetypes have on the Hero's Journey based on their roles as that particular archetype. The four archetypes assessed are the Hero, the Shadow, the Lover, and the Sage. The reason for their selection is that they are easily identifiable and play pivotal roles in the stories. This thesis applied the archetypes as defined and compiled by both Jung and Campbell in analysing *Ready Player One* and *American Gods*, to determine if they are in accordance with the Hero's Journey outlined by Campbell. Therefore, Campbell's monomyth serves as a template of the Hero's Journey in both novels.

The first novel discussed is *Ready Player One* by Ernest Cline (2011). This book is Cline's best-selling novel as it was well-received especially among science fiction fans. Cline (2011) sees his books as "little visions of Star Wars from a different time and with different heroes" (*Hamburger*). He added that the two major influences in his life are George Lucas and Joseph Campbell. Cline uses this conventional way of storytelling because it works even at the highest levels of production. The second novel discussed is *American Gods One* (which will be referred to as AG in Findings and Discussion, Chapter 3) written by Neil Gaiman (2001), is a multiple award-winning writer. *American Gods* is a dark and mythological epic set in modern-day America. It is a story about gods, humans, belief, and change - a Hero's Journey, a rite of passage. Both these novels were chosen for their strong and obvious myth - like elements that they portray. This can be seen from the general storytelling structure of a hero who wants to liberate his land of a great evil, to the stereotypical characters found in myths such as a dragon - slayer protagonist that is full of potential and bravery, and even the trials and tribulations the hero has to undergo and the lessons he learns from them, echoes those of old myths.

1.2 Statement of Problem

Concepts of "the Hero's Journey" and "archetypes" open a captivating area of investigation even though many researchers have attempted examining them from different angles. This study adopts a slightly different stance in that it will investigate the physical traits and characteristics of archetypes, while attempting to analyse the impact of archetypes on the Hero's Journey in both the novels, *Ready Player One* and *American Gods*.

Philosophers analysing comparative mythology and religion at the turn of the century observed something singular about the myths of diverse cultures throughout the passage of time. It was noted that many of them had the same rudimentary commonalities in theme, structure, and symbolism. This then raised the question as to how these commonalities could emerge in vastly different cultures. Two illustrious scholars delving into this issue, Carl Jung and Joseph Campbell proffered that such parallelisms existed because a myriad of symbols and mythological themes come from an area of the mind called the collective unconscious. Jung (*Modern Psychology*) being the one who first who went into detail about the collective unconscious, claims that the primeval thoughts and ideas of our earliest ancestors are what constitutes the collective unconscious.

According to Jung, “” (Jung and Read 3). Based on this notion, Campbell agreed with Jung that throughout human history, myths had to come from a universal source that is accessible to societies of different cultures from different periods of time. As Campbell believed myths are the vessels through which societies impart their morals and values to its people. This commonly occurring pattern that Campbell noticed was later on referred to as the Hero’s Journey.

The reason for discussing the Hero’s Journey and its archetypes is that in other scholarly works, researchers have merely touched upon the recurrent plot structure of the Hero’s Journey and classification of archetypes. Whereas, this study will be focusing on the similarities and differences in the portrayal of the said archetypes and as well as the impact they exude in the respective novels. The influence of the archetypes reveals a fascinating realm of research to delve into, which this study has undertaken due to the lack of discussion conducted by other researchers.

The Hero’s Journey is very much relevant today as it was in the past due to the most conspicuous reason that it is a reliable and genuine technique that reverberates with us profoundly on an emotional level. We may be unaware that we are paradoxically following the Hero’s Journey and its archetypes because we are so used to reverting to it unconsciously. This could be because the Hero’s Journey resonates with the innermost fibres of our existence and entices our psyche. Quoting Campbell:

The journey of the hero is about the courage to seek the depths; the image of creative rebirth; the eternal cycle of change within us; the uncanny discovery that the seeker is the mystery which the seeker seeks to know. The hero journey is a symbol that binds, in the original sense of the word, two distinct ideas, the spiritual quest of the ancients with the modern search for identity, always the one, shape-shifting yet marvellously constant story that we find. (Campbell, *Hero’s Journey* xix)

Campbell’s singular the monomyth implies that the Hero’s Journey is the ultimate narrative archetype, and many researchers have mostly concentrated on equating the Hero’s Journey to the stages of development in the story itself (Fatihatullaili, 10-24; Hunter 28-45; Kestin 35-84). Research on the physical traits and characteristics has rarely been undertaken by researchers, and that makes this research different from that that has been previously investigated. It is probable that archetypes do not always adopt the same personality traits and physical appearances and it is their presumed differences that has prompted this area of study to be undertaken.

Archetypes are crucial to the development of a story as they hold the story together. Without the presence of archetypes, a story would cease to exist. As such, the concept of an archetype reveals a fascinating realm of research since they create a deep emotional connection with the reader and appear to be the driving force behind the Hero’s Journey or the plot of a novel (Jung and Read). The impact created by archetypes is immense because it paves the way for the readers to form an affinity with the

characters. Thus, the readers then become more involved in the story and are able to perceive parts of themselves that they might have been unaware of prior to this. The readers may even discover a fragment of their lives contained in the stories that articulate their feelings. In this way, readers can make sense of the messages conveyed by these archetypes as they resonate to their own fears, happiness, sadness and a host of other feelings. People will react to these archetypes because their aspirations are universal and these patterns in nature will assist them in making their own predictions on what is likely to happen in future. Besides, it will provide the readers an avouchment of what will always prevail. As postulated by Jung (Jung and Read 2) "... there is good reason for supposing that the archetypes are the unconscious images of the instincts themselves, in other words, that they are patterns of instinctual behaviour."

The impact of the archetypes on humans is of great magnitude since we are all born with a programme that influences how we experience the world. As succinctly put by Campbell: "The archetypes to be discovered and assimilated are precisely those that have inspired, throughout the annals of human culture, the basic images of ritual, mythology and vision" (Campbell, *Hero's Journey* 17). This is in congruence to Jung's collective unconscious, the deep layer of the unconscious that transcends the individual and traverse humanity.

Regarding these notions and, as the present research benefits from Jung (Jung and Read) and Campbell's (*Hero*) theories of "archetypes" and "the Hero's Journey", no work of scholarship has explored the portrayal of archetypes in distinctive ways from the usual norm in *Ready Player One* and *American Gods*. Thus, it is important to explore the impact of the determined archetypes to ascertain their differences and to note how the same archetype is coloured differently from one story to the other. Furthermore, it is interesting to note that not all archetypes have the same weightage in a story. Some affect a story more than the others. Although these archetypes display certain roles or functions within a story, there is ample room for variation within each assigned role or function. There may exist ambiguity in the boundaries of one archetype to the next. It is even possible for one character to represent more than one archetype. In this way, it makes the characters richer, provides more depth in understanding them and making them appear psychologically real and ultimately human. Jung made an observation that: "Archetypes, in spite of their conservative nature, are not static but in a continuous dramatic flux. Thus, the self as a monad or continuous unit would be dead. But it lives inasmuch as it splits and unites again. There is no energy without opposites!" (Jung and Read 165).

There exists a stereotypical impression amongst society towards archetypes. As most researchers believe, archetypes only exude a certain amount of influence in a novel. Researchers have only classified characters from novels into their appropriate archetype groups (Amalia 13-19, Bjarnason 10-17). Most research has not undertaken the discussion of whether the same kind of archetypes from two different novels can be portrayed either in a similar or different manner. More so researchers have not attempted to compare the impact archetypes have in their respective novels. Therefore, it is important to break the dogma of perception towards certain archetypal characters

and their influence on the story structure itself. Thus, this study aims at understanding if these archetypes are replicated in the same exact manner in different works of literature. There are studies done whereby they do compare either different archetypes to each other, or look at the similarities and differences the characters in the novels have in comparison to archetypal traits as postulated by other well-known scholars such as Jung, Campbell and so forth (Čapek; Bjarnason). However, these types of studies are rare and hard to come by and furthermore, they do not compare two different characters who share the same archetype as this study undertook. Previous studies tend to mainly focus only on the Hero archetype without giving any form of emphasis on any of the other archetypes. It is this study's belief that other archetypes such as the Shadow, Lover and Sage are also vital to the monomyth (Hero's Journey) template of storytelling, as they each have a specific role to the plot of the monomyth and the Hero's Journey simply would not exist without them. Because of this, this study feels it is crucial to discuss the other supporting archetypes who make up the Hero's Journey, as shedding some light on these archetypes, perhaps will help future researchers better comprehend how to apply the monomyth template in novels of the future. The three main issues that this study will highlight upon are the physical description of these archetypes, the characteristics or values they hold, and finally their impact in their own respective Hero's Journey. These are important in order to clarify that archetypes are the reason why writers are more susceptible to use the Hero's Journey storytelling structure when they write their novels, and another crucial reason for this study to be carried out is to better understand the nature of these archetypes, whether they conform to certain rules and have to be applied in the same manner every time, or whether they are more malleable than what is preconceived.

In sum, the present study investigates the concepts of the Hero's Journey and its archetypes through Cline's *Ready Player One* and Gaiman's *American Gods* to address issues pertaining to the portrayal of these archetypes and the impact they exercise in their respective novels. Finally, this research will compare the same archetypes from two different novels in order to further understand whether archetypes are habitually similar in their projection and impact and to also investigate the nature of volatility if it prevails.

1.3 Justification of Text Selection

The texts chosen for this study are Neil Gaiman's *American Gods* and Ernest Cline's *Ready Player One*. Despite being written by two different authors from two different nationalities, the characters they wrote about portrayed some form of similarities in their depiction. Both belong to the fantasy genre, carrying on the tradition of the Hero's Journey and its archetypes while exhibiting strong and obvious myth like elements. Though set in different time period – *American Gods* in contemporary times and *Ready Player One* in the future, both exhibits traits that are akin to old folk tales and myths from archaic times. We see various examples of similarities from the surface, such as they all have a hero figure who goes on an adventure aided by a “magical amulet” given to him by a mysterious wiseman, in order, for the hero to vanquish the dark evil plaguing the land, and in the end he lives happily ever after

with his love interest. However, it is not that simple. This study believes that their similarities and differences go deeper than that.

In terms of plot, the story of *Ready Player One* is straight forward enough. It relates to a global quest, the Hunt which is carried out within a virtual reality game called the OASIS. The winner of this game takes it all – inheriting the game creator’s assets and even the game itself. In order to win, contestants must be adept in the 1980’s pop culture though living in the year 2044. Superficially, it passes off as an odyssey with many geek references. But in reality, *Ready Player One* is the sum of its many, many parts, taking the reader on a roller coaster ride. Though set in future, it still adopts Campbell’s monomyth and its archetypes. The classical hero, the villain (shadow), lover and sage are all present but assuming different guises.

This book presents the classical Hero’s Journey where the hero, Wade Watts, initially seen as a shy and insecure person later blossom into a strong and confident character when he assumes the avatar of Parzival. The Hero’s Journey and its archetypes are dissected to study their effect on the story. On the other hand, *American Gods*, apocalyptic novel employed a very different style from the usual storytelling trope. Unlike *Ready Player One*, *American Gods* contains short interludes which are meant to attract the readers’ attention. These scenes offer some respite though not directly linked to the plot. They do contribute to the understanding of the theme as a whole.

In *American Gods*, Gaiman focused on mythical and religious characters and presented them in a modern setting, thus creating a modern myth. *American Gods* too narrates the classical Hero’s Journey where the hero Shadow starts out as a passion character who then evolves during the course of his heroic journey. The impact created by the hero and the other three archetypes- the lover, the shadow and the wise old man are studied in depth to see how their contributions affect the story. Besides that, conducting a compare and contrast study of the archetypes provides a rich and detailed analysis of the chosen topic.

Therefore, these novels are chosen to analyze the impact of the archetypes have on the Hero’s Journey and the extent of their influence on the stories. The aim is also to investigate if the stories written in the same time period but with different settings can contain similar theme across genres.

1.4 Research Objectives and Research Questions

This thesis aims at examining the way Cline and Gaiman explore the archetypes involved in the Hero’s Journey undertaken by Wade Watts and Shadow Moon in the novels *Ready Player One* and *American God*, respectively. This study verifies if Wade and Shadow’s journeys can be integrated with the stages of the monomyth. This study scrutinises how archetypes function in the Hero’s Journey, based on Jung and

Campbell's interpretation of archetypes and their roles in the respective novels. The research objectives are as follows:

1. Classify which archetypal class do the characters from *Ready Player One* and *American Gods* belong to.
2. Analyse the physical appearance, characteristics and impact each archetype has on their respective Hero's Journey.
3. Compare and contrast the similarities and differences each archetype portrays in the respective novels.

The research questions are as follows:

1. Which characters in both *Ready Player One* and *American Gods* represent the Hero, Shadow, Lover and Sage archetypes?
2. How are these archetypes portrayed in their novels and what is the significance that these archetypes have in their Hero's Journey?
3. Are the archetypes portrayed in the two novels similar or different in terms of their physical appearance, characteristics and their impact on the plot of the novel?

1.5 Conceptual Framework

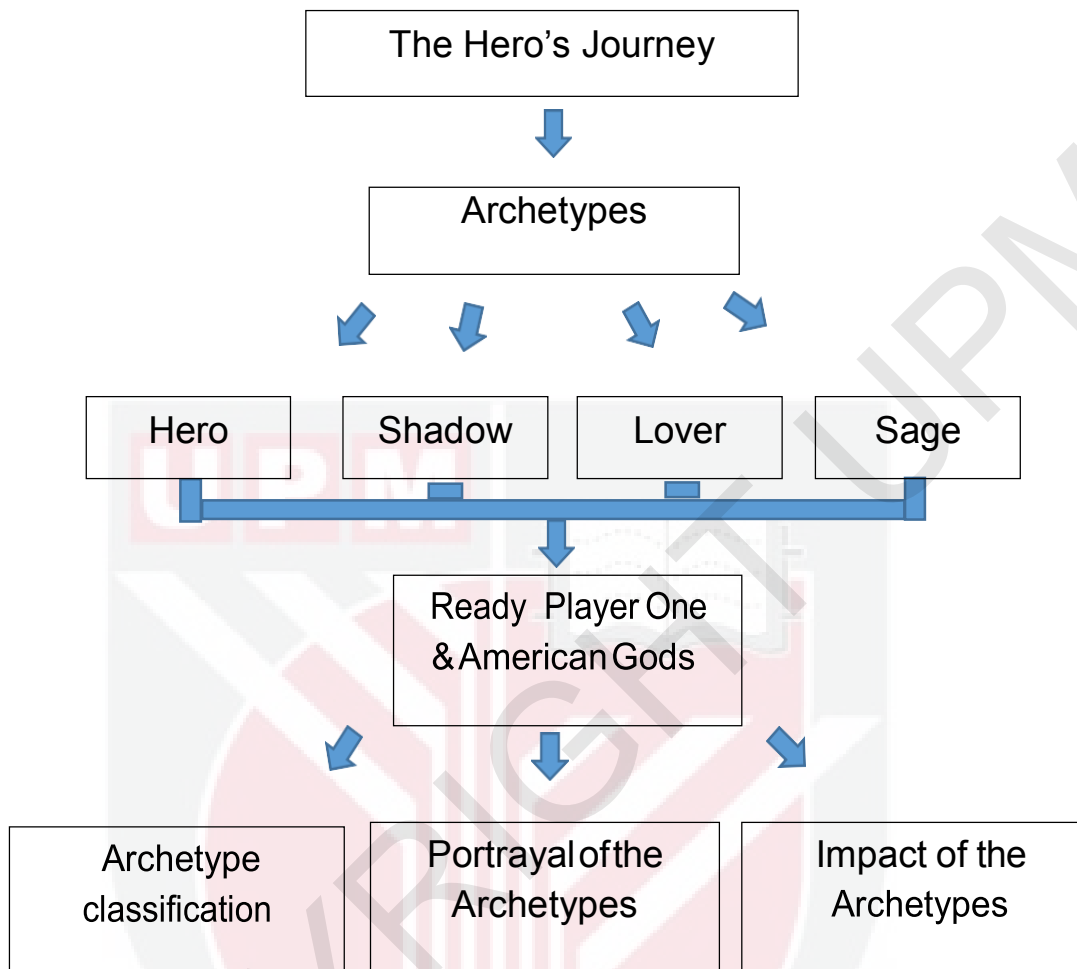


Figure 1.1 : Conceptual Framework

This research will explore the ways Cline and Gaiman scrutinize the manner in which archetypes function in the Hero's Journey. The diagram above illustrates the conceptual framework applied to guide the researcher to conduct his study. This research will explore the ways Cline and Gaiman analyse how archetypes function in the Hero's Journey based on Jung and Campbell's interpretation of archetypes. Besides, the roles of the archetypes as portrayed by the protagonists Wade Watts and Shadow Moon, and the other three archetypes will be thoroughly investigated to see how they are depicted in the novels in terms of their characteristics and physical appearances. The impact of these archetypes on the characters they portray will also be determined to see their ability in shaping the entire function and structure of the novels.

Literary criticism is the method that is adopted to analyse the archetypes present in the works throughout this story. It is a useful and suitable approach because it allows the researcher to interpret the text and see beyond it. Being analytical in nature, it provides a comprehensive understanding of the novels. Tyson contends that "... critical theory,

I think you will find, provides excellent tools that not only can show us our world and ourselves through new and valuable lenses but also can strengthen our ability to think logically, creatively, and with a good deal of insight” (3).

This study uses the Hero’s Journey template as postulated by Joseph Campbell in his *The Hero with a Thousand Faces* (1949). Though this theory applied to all mythological narratives initially, it has now spread across a spectrum of literature, music, films, and video games. The Hero’s Journey has proven to be the hallmark of contemporary storytelling and has provided many with a simple and yet effective model as a blueprint for their protagonist and his quest.

Alongside with the Hero’s Journey structure, a number of characters hold the story together, known as character archetypes. These archetypes inform us of the characters’ assigned roles. Inspired by Jung, archetypes are components of the collective unconscious and are responsible for the behaviour and personalities of the human race. He believed that “archetypes are images and thoughts which have universal meanings across cultures which may show up in dreams, literature, art or religion” (Jung and Hull 133). Joseph Campbell built on Carl Jung’s concept of the collective unconscious which encompassed all the world’s mythologies. Campbell (*Hero*) believed mythology to be the collective “dream” of mankind, the song of the universe. Both experts held the belief that the journey of human existence can be explored effectively across the span of time, space, and culture. They also believed that the genesis of our homogeneity can be discovered from the most archaic conception of mankind’s consciousness. This is the birthplace of countless of archetypal themes for modern society.

The reasons for discussing both these novels, *Ready Player One* and *American Gods* are based on the premise that both novels have myth-like elements, though the former is set in the distant future, while the latter in contemporary times. Both follow the Hero’s Journey progression and house a number of archetypes that help shape the story through their influence. In the Findings and Discussion portion of the thesis, it will be shown how Cline and Gaiman outline the Hero’s Journey in their novels to attest to the fact that it still holds relevance in modern times and to analyse how these archetypes have had an impact in their stories, and as well as their portrayal in the corresponding novels.

1.6 Significance of Study

Campbell’s notations still exert an extensive influence on modern storytelling. Segal opined that what makes it psychologically appealing in this present time is its romanticism. Rationalists, on the other hand, discerned mythology as a primordial explanation of functioning of the world. Campbell (*Hero*) regarded myth as eternal and as a vital support for society as it contains the sagacity required for transcendence.

Campbell is not without criticism because Segal asserted that examples of fragments of different myths were used to constantly propound his theory. The myth cycle, however, still exerts a rather significant impact on those who find Campbell's search on mythological pathways relevant to their lives and beliefs. Campbell stated:

There is no general mythology today, nor can there ever be again. Our lives are too greatly varied in their backgrounds, aims and possibilities for any single order of symbols to work effectively on us all. (*Time Essay: The Need for New Myths* 23-25)

New myths must be internalised, and each person must find them for himself. Hence, the significance of this study is in identifying if Campbell's monomyth is appropriate for integration with works of fiction that contain myth-like elements in the present scenario. Therefore, Jung's concept of archetypes is still very much relevant to date as they were in the past. Jung's archetypes influenced many scholars and mythologists, such as Campbell, who expanded on the idea of the archetypes in his monomyth theory.

Many new archetypes and their characteristics have been introduced by modern day scholars. Understanding these archetypes is important due to the significance they bring to a literature research: bringing order to a literary work as a projection of unconscious human projection on what they believe in life; giving an insight on literary patterns and symbolic associations connected across a piece of work without treating as individual entities, and reflecting the desires and anxieties of the humanity. Faber and Mayer, in their introduction of the neo-archetypal theory in media, stated that archetypes are universal topics of human existence evident in the common traits of characters and storylines in myths, fairy tales, novels and films. Jung has clearly played a major role in inspiring scholars in various fields, ranging from anthropology, to mythology and mass media studies. Since there is a plethora of archetypes that are available and up for discussion, for this study however, four basic character archetypes that are found in Campbell's the Hero's Journey were used as reference to discuss and compare their physical traits, characteristics and the influence these archetypes have on *Ready Player One* and *American Gods*.

The significance of this study is that even when there is research conducted on the relationship between the Hero's Journey and its archetypes, none of them are a thorough analysis that discusses the impact of archetypes, their personalities and physical qualities that help shape the novel and establish the Hero's Journey. It is important to understand that despite varied genres, eras, and writers; we still feel connected and invested in these characters as they are the archetypes that we all share from a similar collective unconscious. This study presents facts which prove that archetypes play a pivotal role in both these novels in creating the Hero's Journey.

1.7 Scope and Limitations of the Study

This study specifically focuses on the critical reading of *Ready Player One* by Cline (2011) and *American Gods* by Gaiman (2001), and with the lenses of the theories by Jung and Campbell related to the Hero's Journey and archetypes. Other adaptations of the stories, such as the television show for the former and movie for the latter have been disregarded. This is due to the fact that the retellings of these stories have changed a few vital and rather significant moments in the story to fit into more contemporary video-based storytelling. This study correlated the plot of the novels to the stages present in the Hero's Journey to compare their story structure. That is, these two particular novels have almost, if not all, similarities in terms of plot where they started off with the departure stage followed by, the call to adventure, receiving supernatural aid, overcoming the road of trials, and finally obtaining the ultimate boon. Next, this study looked into the archetypal characters present in the novels and their influence on the story. The most intriguing feature that the archetypes play in works of literature is that each archetype may not necessarily have a similar level of importance in every novel. At times, other archetypes such as the Shadow archetype, might affect the narrative of the story more than the Hero archetype, who typically should be the main focus of the novel, and the lens that a reader looks through when he or she reads the novel.

Plots and characters are the main reasons for selecting *Ready Player One* and *American Gods* in this study. Both have indications of containing a story with myth-like elements that resemble the myths of ancient times. Both stories have archetypal journeys that their protagonists have to undergo to receive their boon, and both stories house characters that fit Jung and Campbell's take on the archetypes' definition and features. This study portrays the importance of these archetypes even in contemporary works of fiction, and sheds light on the influences these archetypes have on the selected stories.

I will limit the concept of the Hero's Journey as stipulated by Campbell though other scholars have expanded upon it by discussing other aspects such as the Four Functions of Myth, or removing certain stages by renaming some stages of the Hero's Journey in order to fit the narrative of their thesis. I intend to use the original 17 stages without altering any names or definitions in order for this thesis to be true to the original definitions and interpretations as stated by Campbell. I will also specifically look at the portrayal of the archetypes in both novels and investigate the importance of the archetypes in the creation of the Hero's Journey. Definitions of archetypes from scholars, such as Campbell and Jung, provide a more concrete and universal insight to the most acceptable definition of archetype.

1.8 Research Methodology

This research work is based on the textual analysis and close scrutinization of the two popular novels *Ready Player One* (Cline) and *American Gods* (Gaiman) through the theories of Jung's archetypes and Campbell's interpretation of the Hero's Journey in

myth-like writing. In this research, this thesis aims at identifying the unique ways both authors portray the Hero Journey's archetypes.

Basically, this research consists of four chapters. The first chapter is committed in providing definitions of the Hero's Journey and archetypes as portrayed by Jung (Jung and Read) and Campbell (*Hero*). The second chapter focuses on an in-depth explanation of the archetypes, the Hero's Journey and the four chosen archetypes. Besides, it also entails ten previous studies showcasing research conducted on the Hero's Journey and archetypes. A brief synopsis is included of both *Ready Player One* and *American Gods*. The third and most important chapter is dedicated to both Cline's and Gaiman's novels and it is the intent of this study to focus on how both novelists portray the Hero's Journey and its archetypes in contemporary novels. It further investigates if these two novels still embrace the traditional archetypal approaches to tell the story of a traditional, majestic and mythical quest situation in America, which can be qualified as a modern myth. Finally, the last chapter is devoted to the conclusion of the study where a summary of the findings and recommendations for further research.

The research process was conducted by reading books, articles, dissertations, and investigating them to have an exhaustive comparison of theories and their relevance to the texts. To meet the research objectives, the research employed the printed form of the primary source, which are *Ready Player One* (2011), *American Gods* (2001), *The Hero with a Thousand Faces* (1949), and *Archetypes and the Collective Unconscious Vol. 9* (1981). The secondary sources included the reviews on the novels, other researchers' dissertations, journals, articles, and most importantly the sources related to the theories of both Carl Jung and Joseph Campbell.

These primary methods employed in the study which match the analysis of *American Gods* and *Ready Player One* are the monomyth or better known as the Hero's Journey by Joseph Campbell, and the archetypes that were discussed by both Campbell and Jung. The archetypes that are discussed in this study are the Hero, Shadow, Lover and Sage archetypes. This is because they are the most common classes of archetypes to be found in a Hero's Journey style of storytelling (Campbell, *Hero*). It does not imply that the Hero's Journey would only have these archetypes, or even that it must have these archetypes to be a considered a monomyth. Rather, these archetypes are simply recurring figures that appear more prominently and consistently in a story that incorporates the Hero's Journey in its storytelling structure. This thesis utilises all 17 stages of the Hero's Journey that was first proposed by Campbell. Upon utilizing the 17 stages, the next step involves criticizing and evaluating whether the two novels are incorporating all of Campbell's original stages in order to verify that the two novels are utilising the Hero's Journey storytelling structure were also included in this study.

Following that, this study then used the concepts and definitions of the four archetypes to see which characters fit into them. This study will only use archetypes that were mentioned and defined by both Jung and Campbell. This study acknowledges that there are other scholars with other definitions of the four archetypes to be discussed,

such as the 12 brand archetypes by Jung, or Mark and Pearson's definition of the archetypes. However, in order to remain pure to the source, this study will only take the definitions and names of the archetype from *The Hero with a Thousand Faces* (1949) and *Archetypes and the Collective Unconscious Vol. 9* (1981), this is because certain archetypes such as the Shadow archetype is not mentioned at all in the 12 brand archetypes, but they are mentioned in the two books mentioned. This study will only be focusing on the Hero, Shadow, Lover and Sage archetypes, are the most recurring and most noticeable archetypes in the art of storytelling.

After identifying these characters as one of the four archetypes, this study is then able to prove why they are in their specific archetype classes. Next, it compares the two characters from each novel that represent the same archetype in terms of their portrayal in the novels and the impacts they had in their respective novels. When discussing their portrayal, this study further looks at their physical appearance and as well as their characteristics. In addition, their impacts in the novel can be defined as each and every moment these characters perform an action that either would or would not set events into motion. It is important to mention the insignificant events as well because this allows the study to correctly and clearly portray these characters and properly determine their significance in their respective Hero's Journey. The more believable notion would be that characters of the same archetypes would all share similar qualities in terms of their physical appearance, characteristics and even the amount of impact they had in their novels. However, this study made a comparison between characters that share the same archetype, this is because it would be foolhardy to blindly believe the previous aforementioned statement. It is of the researcher's stand that despite the archetype being of the same nature, it does not mean that they would be completely the same type of character.

1.9 Definition of Key Terms

Monomyth - a recurring template of a wide category of stories that has a hero who goes on an adventure, and faces challenges along the way, only to come out victorious at the end, and finally returns home a changed person.

Archetype - universal patterns or motifs that derive from the collective unconscious, which are the basic content of religions, mythologies, legends and fairy tales (Sharp and Jung).

Archetypal literary criticism - recurring patterns in literary works found in other literary works. These patterns may be persistent images, figures, and story patterns shared by people across a plethora of varied cultures. Archetypal criticism identifies and analyses the presence and variance of recognisable archetypes in works of literature.

1.10 Conclusion

This study is an attempt at identifying and examining how the four selected archetypes impact both the novels. A compare and contrast between the archetypes' physical attributes as well as their characteristics will be carried out based on the novels to determine whether they share similarities. This study also attempts to highlight how these chosen archetypes affect the Hero's Journey in *Ready Player One* and *American Gods* by doing a comparison study and this I will discuss in the next chapters.



REFERENCES

- Abrams, M. H. "Archetypal criticism." *A Glossary of Literary Terms*, 223-225. Harcourt Brace College Publishers, 1993.
- Amalia, Firda. *Archetypal Hero as Reflected in Harry Potter's Character in J.K Rowling's Harry Potter Heptalogy*, 2014. Maulana Malik Ibrahim State Islamic University of Malang, Bachelor's Thesis. *semanticsholar.org*, <https://www.semanticsholar.org/paper/Archetypal-hero-as-reflected-in-harry-Potter%E2%80%99s-in-Amalia/12e4140bbd0775447182573f3ba2df2cf6cf4aeb>
- "American Gods: Season 01." *Rotten Tomatoes*, www.rottentomatoes.com/tv/american_gods/s01. Assessed 22 Nov 2017.
- Barton, Andrew. *The Knight's Progress and Virtual Realities: The Medieval Adventure From Beowulf to Ready Player One*, 2018. Texas State University, Bachelor's Thesis. *digital.library.txstate.edu*, <https://digital.library.txstate.edu/bitstream/handle/10877/7410/BARTON-THESIS-2018.pdf?sequence=1>
- Bjarnason, Einar Örn. *The Hero, The Shadow and The Wise Old Man: Archetypes in Fantasy*, 2016. University of Iceland, Bachelor's Thesis. *skemman.is*, <https://skemman.is/handle/1946/24455>.
- Bressler, Charles E. *Literary Criticism: An Introduction to Theory and Practice*. Prentice Hall, 1999.
- Campbell, Joseph. *The Hero with a Thousand Faces*. Pantheon Books. 1949.
- . *The Hero's Journey: Joseph Campbell on His Life and Work*. Vol. 7, Edited by Phil Cousineau, forward by Stuart L. Brown, New World Library, 2003.
- . Time Essay: The Need for New Myths. *TIME*, 17 Jan. 1972, pp. 23-25.
- Campbell, Joseph, et al. *The Hero's Journey: Joseph Campbell on His Life and Work*. Vol. 7, Edited by Phil Cousineau, forward by Stuart L. Brown, New World Library, 2003.
- Campbell, Joseph, and Bill Moyers. *The Power of Myth*. Anchor, 1988.
- Čapek, Jan. *The Archetypal Approaches in The Talisman by Stephen King and Peter Straub*, 2015.. Masaryk University, Bachelor's Thesis. *theses.cz*, https://theses.cz/id/mw7ika/?lang=en#panel_text.
- Cline, Ernest. *Ready Player One*. Broadway Books, 2011.

- Delmas, Guylain, et al. "Bringing Interactivity into Campbell's Hero's Journey." *Lecture Notes in Computer Science Virtual Storytelling. Using Virtual Reality Technologies for Storytelling*, 2007, 187-195. doi:10.1007/978-3-540-77039-8_17 .
- Faber, Michael A., and John D. Mayer. "Resonance to archetypes in media: There's some accounting for taste." *Journal of Research in Personality*, vol. 43, no. 3, 2009, 307–322. doi: 10.1016/j.jrp.2008.11.003.
- Fatihatulailay, Fadhillah. *Hero and Villain: A Study of Joseph Campbell's Monomyth in Neil Gaiman's The Graveyard Book*, 2017. Syarif Hidayatullah State Islamic University Jakarta, Bachelor's Thesis. repository.uinjkt.ac.id, <http://repository.uinjkt.ac.id/dspace/bitstream/123456789/34404/1/FADHILLAH%20FATIHATULLAILY-FAH.pdf>
- Frost, S. E. *Ideas of the Great Philosophers; a Survey of Their Basic Teachings*. Barnes & Noble, 1959.
- Frye, Northrop. *Anatomy of Criticism: Four Essays*. Princeton UP, 1973.
- Gaiman, Neil. *American Gods: A Novel*. Harper Collins Publishers, 2001.
- "Gaiman, Neil (Richard) 1960- ." Contemporary Authors, New Revision Series. *Encyclopedia.com*. <https://www.encyclopedia.com/arts/educational-magazines/gaiman-neil-richard-1960>. Accessed 30 Sep. 2020.
- Gaiman, Neil, et al. *Coraline*. Bloomsbury Childrens, 2014.
- Gaiman, Neil, et al. *How to Talk to Girls at Parties*. Dark Horse Books, 2016.
- Gaiman, Neil, and Colleen Doran. *Snow, Glass, Apples*. Headline Publishing Group, 2019.
- Guerin, W. L. "Mythological and Archetypal Approaches." *A Handbook of Critical Approaches to Literature*, 5th ed., edited by Wilfred L. Guerin et al., Oxford UP, 2005.
- Hall, Calvin S., and Gardner Lindzey. *Theories of Personality*. 3rd ed., John Wiley & Sons, 1978.
- Hamburger, Ellis. "Ernest Cline Is the Luckiest Geek Alive." *The Verge*, 11 Mar. 2014, <https://www.theverge.com/2014/3/11/5492708/ernest-cline-is-the-luckiest-geek-alive-interview>. Accessed on 14 Feb 2018.
- Harris, Stephen L., and Gloria Platzner. *Classical Mythology: Images and Insights*. 3rd ed., Mayfield, 2001.

Hartman, David, and Diane Zimberoff. "The Hero's Journey of Self-Transformation: Models of Higher Development from Mythology." *Journal of Heart-Centered Therapies*, vol. 12, no. 2, 2009, 3-93. *ResearchGate*, https://www.researchgate.net/publication/272742085_The_Hero's_Journey_of_Self-transformation_Models_of_Higher_Development_from_Mythology.

"Joseph Campbell and the Power of Myth: The Hero's Adventure." *TV.com*, www.tv.com/joseph-campbell-and-the-power-of-myth/the-heros-adventure/episode/432756/summary.html. Accessed 21 June 1988.

Joyce, James. *Finnegans Wake*. Viking Press, 1939.

Jung, Carl G. *Analytical Psychology: Its Theory and Practise*. Routledge & Kegan Paul PLC, 1968.

---. *The Archetypes and the Collective Unconscious*, 2nd ed., translated by R. F. C. Hull, Princeton UP, 1990.

---. *Collected Works of C. J. Jung*. Vol. 8, Princeton UP, 1981.

---. *Modern Psychology*. K. Schipper & Company, 1935.

Jung, Carl G., and Richard Francis Carrington Hull. *On the Nature of the Psyche*, *Collective Works* 8. Routledge, 2008.

Jung, Carl G., and Herbert Read. *The Collected Works of C.G. Jung, Vol. 9, Part 1: Archetypes and the Collective Unconscious*. 1st ed., vol. 9, Routledge, 1981.

Jung, Carl G., et al. *Collected Works of C. G. Jung: The First Complete English Edition of the Works of C. G. Jung*. Routledge, 1973.

Katz, Jeffrey O. "Personal Construct Theory and the Emotions: An Interpretation in Terms of Primitive Constructs." *British Journal of Psychology*, vol. 75, 1984, 315-327.

Khanafi, Rahmad. "Joseph Campbell's Monomyth as Presented in Spider-Man Film." http://digilib.uin-suka.ac.id/20982/1/09150028_BAB-I_IV-atau-V_DAFTAR-PUSTAKA.pdf. Accessed 25 Dec 2016.

Koudelková, Lenka. *Neil Gaiman: Myths in Postmodern Literature*, 2015. Masaryk University, Master's Degree Thesis. *is.muni.cz*, <https://is.muni.cz/th/ww553/>

Kracke, W. H. "Dream as Deceit, Dream as Truth: The Grammar of Telling Dreams." *Anthropological Linguistics*, vol. 51, no. 1, 2009, 64-77. doi:10.1353/anl.0.0006.

- Landman, Mario. *Dream of Thousand Heroes: The Archetypal in Contemporary Mythology, with Reference to The Sandman by Neil Gaiman*, 2009. University of South Africa, Master's Degree Thesis. uir.unisa.ac.za, <http://uir.unisa.ac.za/handle/10500/2444>
- Leštinská, Petra. *Archetypes in Contemporary Anglophone Literature: A Song of Ice and Fire*, 2018. Tomas Bata University in Zlín, Bachelor's Thesis. digilib.k.utb.cz, http://digilib.k.utb.cz/bitstream/handle/10563/41778/le%20tinsk%C3%A1_2018_dp.pdf?sequence=1
- Levin, Christoffer. *The Hero's Journey in J.R.R. Tolkien's The Hobbit, Or, There and Back Again: Using Joseph Campbell's Narrative Structure for an Analysis of Mythopoeic Fiction*. 2016. Bachelor's Thesis. urn.kb.se, <http://urn.kb.se/resolve?urn=urn:nbn:se:hig:diva-21253>.
- Lin, Guijuan. "Higher Education Research Methodology-Literature Method." *International Education Studies*, vol. 2, no. 4, 2009, 179-181. <https://files.eric.ed.gov/fulltext/EJ1065734.pdf>.
- Maloney, Alan. "Preference Ratings of Images Representing Archetypal Themes." *Journal of Analytical Psychology*, vol. 44, no. 1, 1999, 101-116.
- Mann, Thomas. "Freud and the Future." *Daedalus*, vol. 88, no. 2, The MIT P, 1959, 374-378. JSTOR.
- Mark, Margaret, and Carol S. Pearson. *The Hero and the Outlaw: Building Extraordinary Brands Through the Power of Archetypes*. McGraw-Hill, 2001.
- McAdams, Dan. P. *The Person: A New Introduction to Personality Psychology*, 4th ed., John Wiley & Sons, 2006.
- . *The Stories We Live by: Personal Myths and the Making of the Self*. Guilford, 1993.
- McGowan, Don. *What is Wrong with Jung*. Prometheus Books, 1994.
- Meulen, Kelly van der. *Online vs Offline: How Dave Eggers (The Circle) and Ernest Cline (Ready Player One) Warn against Our Relationship with Online Media*, 2017. University of Utrecht, Bachelor's Thesis. [dspace.library.uu.nl](https://dspace.library.uu.nl/bitstream/handle/1874/352409/Bachelor%20Thesis%20Online%20VS%20Offline.pdf?sequence=2), <https://dspace.library.uu.nl/bitstream/handle/1874/352409/Bachelor%20Thesis%20Online%20VS%20Offline.pdf?sequence=2>
- Neher, Andrew. "Jung's Theory of Archetypes: A Critique." *Journal of Humanistic Psychology*, vol. 36, 1996, 61-91.
- Patai, Raphael. *Myth and Modern Man*. 1st ed., Prentice-Hall, 1972.

- Peterson, Jordan B. "Peterson, Jordan B. 'Biblical Series I: Introduction to the Idea of God Transcript.' Biblical Series." *Biblical Series*, www.youtube.com/watch?v=f-wWBG06a2w . Accessed 7 June 2017.
- Pietikainen, Petteri. "Archetypes as Symbolic Forms." *Journal of Analytical Psychology*, vol. 43, 1998, 325-343.
- "Ready Player One." *Box Office Mojo*, <https://www.boxofficemojo.com/movies/?id=readyplayerone.htm>. Accessed 13 February 2018.
- "'Ready Player One': Willy Wonka Meets 'Matrix.'" *USA TODAY*, <https://www.usatoday.com/story/life/books/2013/06/28/ready-player-one-willy-wonka-meets-matrix/2470249/isbn/030788743X/>. Accessed 3 Oct. 2020.
- Segal, Robert A. *Joseph Campbell: An Introduction*. Meridian, 1997.
- Sharp, Daryl, and C. G. Jung. *Jung Lexicon: A Primer of Terms & Concepts*. Inner City Books, 1991.
- Shelburne, Walter A. *Mythos and Logos in the Thought of Carl Jung: The Theory of the Collective Unconscious in Scientific Perspective*. SUNY P, 1988.
- Sonnenburg, Stephan, and Mark Runco. "Pathways to the Hero's Journey: A Tribute to Joseph Campbell and the 30th Anniversary of His Death." *Journal of Genius and Eminence Joseph Campbell Special Edition*, vol. 2, no. 2, 2017, 1-8. doi:10.18536/jge.2017.02.2.2.01.
- Steffen, Jerome O. "Cycles of Myth Restoration: One Approach to Understanding American Culture." *Journal of American Culture*, vol. 16, 1993, 25-33.
- Tyson, Lois. *Critical Theory Today: A User-Friendly Guide*. Routledge, 2015.
- Wahyuni, Sri Rahmi. "Joseph Campbell's Monomyth in Agatha Christie's Novel Murder on the Orient Express." *KnE Social Sciences*, vol. 3, no. 4, 2018, 851-863. doi:10.18502/kss.v3i4.
- Watson, Edward A., and Edward W. Ducharme. *Literary Criticism: Ten Approaches: An Introductory Reader*. Canadian Scholars Press, 1990.
- "The WELL, Neil Gaiman, Helsingor, Fleur." people.well.com/conf/inkwell.vue/topics/257/Neil-Gaiman-Anansi-Boys-page02.html?fbclid=IwAR2j4OCARHJIRabAgn9JScS2FKF_8Y6L2re1_2kNRKJ8HgS3PNGOBtvoE0#post29 . Accessed 24 October 2005.
- Young-Eisendrath, Polly, and Terence Dawson. *The Cambridge Companion to Jung*. Cambridge UP, 2008.