

## Joseph Campbell

- Né New York 1904, Mort en 1987 Etudie à l'université de Columbia, spécialité littérature médiévale
- Théorie : tous les mythes et écrits épiques sont liés entre eux dans l'imaginaire humain et sont les manifestations culturelles d'un besoin humain universel d'expliquer les réalités sociales, cosmologiques et spirituelles
- Enseignant à Canterbury School (Connecticut) et en 1934 rejoint université S. Lawrence NY.
- Œuvre principale : Héros aux mille visages parue en 1949
  - départ,
  - stade de développement
  - buts atteints par le héros lors de son parcours

# Théorie du Monomythe

- Cette théorie repose sur 4 points fondamentaux :
  - Psyché inconsciente/Archetypes
  - Itinéraire/chemin universel
  - Katharsis (Pitié/Terreur)
  - Le cycle du renouveau

# Monomythe

## Monomythe et la psyché inconsciente (rêve)

- Théorie de d'archetypes
- Référence à Dr. Jung "une forme de représentation donnée a priori renfermant un thème universel, commun à toutes les cultures humaines mais figuré sous des formes symboliques diverses, et structurant la psyché inconsciente" Wikipedia.

## Itinéraire du héros

- L'aventure mythologique suit un itinéraire type :
  - Séparation
  - Initiation
  - Retour
- Unité nucléaire du mythe

## La katharsis tragique

- Purification/Purgation des émotions au moyen de la pitié et de la terreur
- Tragédie & Comédie

## Nombril du monde

La réussite du héros libère le flux vital ; un renouveau dans le monde

## Référence pratique pour les informaticiens : )

A Practical Guide to THE HERO WITH A THOUSAND FACES by  
Joseph Campbell

- Synthèse + Fiche technique
- "Simplification" du livre

## Le voyage du héros !





# THE HERO IS INTRODUCED IN HIS ORDINARY WORLD

- 1 Most stories take place in a special world, a world that is new and alien to its hero.
- 2 If you're going to tell a story about a fish out of his customary element, you first have to create a contrast by showing him in his mundane, ordinary world.

## Exemple

In STAR WARS you see Luke Skywalker bored to death as a farmboy before he takes on the universe.

# THE CALL TO ADVENTURE

The hero is presented with a problem, challenge, or adventure.

## Example

- In STAR WARS again, it's Princess Leia's holographic message to Obi Wan Kenobi, who asks Luke to join in the quest.
- In detective stories, it's the hero accepting a new case.

## THE HERO IS RELUCTANT AT FIRST

- Often at this point, the hero balks at the threshold of adventure.
- After all, he or she is facing the greatest of all fears – fear of the unknown.

## Example

At this point Luke refuses Obi Wan's call to adventure, and returns to his aunt and uncle's farmhouse, only to find they have been killed by the Emperor's stormtroopers. Suddenly Luke is no longer reluctant, and is eager to undertake the adventure. He is motivated.

# THE HERO IS ENCOURAGED BY THE WISE OLD MAN OR WOMAN

By this time many stories will have introduced a Merlin-like character who is the hero's mentor.

## Example

- This is Obi Wan Kenobi giving Luke Skywalker his father's light sabre.
- The mentor can only go so far with the hero.
- Eventually the hero must face the unknown by himself.  
Sometimes the wise old man is required to give the hero a swift kick in the pants to get the adventure going.



## THE HERO PASSES THE FIRST THRESHOLD

- He fully enters the special world of his story for the first time.
- This is the moment at which the story takes off and the adventure gets going.
- The hero is now committed to his journey... and there's no turning back.

# THE HERO ENCOUNTERS TESTS AND HELPERS

The hero is forced to make allies and enemies in the special world, and to pass certain tests and challenges that are part of his training.

The tests and challenges phase is represented in STAR WARS by the scene of Obi Wan teaching Luke about the Force, as Luke is made to learn by fighting blindfolded. The early laser battles with the Imperial Fighters are another test which Luke passes successfully.

# THE HERO REACHES THE INNERMOST CAVE

The hero comes at last to a dangerous place, often deep underground, where the object of his quest is hidden.

## Exemple

In the Arthurian stories the Chapel Perilous is the dangerous chamber where the seeker finds the Grail.

In many myths the hero has to descend into hell to retrieve a loved one, or into a cave to fight a dragon and gain a treasure.

It's Theseus going into the Labyrinth to face the Minotaur.

In STAR WARS it's Luke and company being sucked into the Death Star where they will rescue Princess Leia.

# THE HERO ENDURES THE SUPREME ORDEAL

This is the moment at which the hero touches bottom. He faces the possibility of death, brought to the brink in a fight with a mythical beast.

This is a critical moment in any story, an ordeal in which the hero appears to die and is born again. It's a major source of the magic of the hero myth. What happens is that the audience has been led to identify with the hero. We are encouraged to experience the brink-of-death feeling with the hero. We are temporarily depressed, and then we are revived by the hero's return from death.

## THE HERO SIEZES THE SWORD

Having survived death, beaten the dragon, slain the Minotaur, the hero now takes possession of the treasure he's come seeking. Sometimes it's a special weapon like a magic sword, or it may be a token like the Grail or some elixir which can heal the wounded land.



## THE ROAD BACK

The hero's not out of the woods yet. Some of the best chase scenes come at this point, as the hero is pursued by the vengeful forces from whom he has stolen the elixir or the treasure. If the hero has not yet managed to reconcile with his father or the gods, they may come raging after him at this point.