

**UNIVERSIDAD INTERNACIONAL DE LAS  
AMÉRICAS**

**VICERRECTORIA ACADÉMICA**

**SCHOOL OF EDUCATION AND FOREIGN LANGUAGES**

**Literary Analysis discussing the presence of “The Hero’s  
Journey” archetype in the narrative of the main character  
Arthur Dent from the novel “The Hitchhiker’s Guide to the  
Galaxy” by Douglas Adams**

**Thesis Submitted to Obtain the Bachelor in English**

**Estéfano Saenz Peraza**

**THESIS MENTOR: DINIER AMADOR SERRANO**

**SEDE ARANJUEZ**

**June, 2021**



The purpose of this analysis is to confirm whether the presence of “The Hero’s Journey” archetype (as discussed in “The Hero with a Thousand Faces” by Joseph Campbell) is applicable to the main character from the novel *The Hitchhiker’s Guide to the Galaxy* by Douglas Adams, through several considerations and analysis, including the usage of the “Mythological Approach”. In order to confirm the presence of such archetype, this document aims to provide the necessary information and research not only to find correlations between the novel and the archetype, but to better understand whether such archetype is present, debatable or absent and as to why it could be perceived as such. Trying to gather as many points of view to provide the best possible objective conclusion. This can be done by not only focusing in Arthur Dent as the main character in the novel, but on the depiction and characteristics portrayed by the author, which give us a glimpse into the background of such a prevalent archetype.

As such, the previous and all other considerations and elements that this analysis may aim to encompass are for the sole purpose of examining and determining the presence or lack thereof of the archetype within the main character of the novel.

## CHAPTER I INTRODUCTION

### 1.1 Problem statement

During the beginning of the twentieth century scholars began to observe common patterns among a certain type of narrative structure throughout different literary works. By nineteen forty-nine, an American literature professor named Joseph Campbell had wrote a book (*The Hero with a Thousand Faces*) discussing his theory on the mythological structure of the journey of a hero. Found in many folklore, narratives and myths, eventually the term “The Hero’s Journey” became a well-known literature narrative staple. Throughout the years a modern twelve stage reiteration was released. Furthermore, despite the fact that some narratives may focus in a specific stage or that the stages may have somewhat of a different order depending on the narrative structure; the primary blocks of Professor Campbell’s work remain a profound framework, where many literary characters stem from and begin their path. As such, this is a particularly important remark discussing a science fiction comedy novel written thirty years later after Joseph Campbell’s work. Elements of “The Hero’s Journey” can be observed throughout Arthur’s Dent narrative progression, proving how prevalent the archetype is. Interestingly enough, other aspects of Arthur’s Dent journey deviate from what the archetype stands for.

Both of these contrasts are what enables the premise of this analysis, Joseph Campbell’s work provides us a proper guideline and steps for our character to follow, meanwhile Douglas Adams’s work provides us an unorthodox controversial narrative structure (regarding the archetype) to analyze.

## **1.2 Objectives of the Investigation**

### **1.2.1 General Objective**

To analyze the presence of the Hero's Journey archetype in the main character Arthur Dent from the novel "The Hitchhiker's Guide to the Galaxy" by Douglas Adams.

### **1.2.2 Specific Objectives**

**1.2.2.1** To define the Hero's Journey and compare it to the narrative structure of the protagonist Arthur Dent from the novel "The Hitchhiker's Guide to the Galaxy" by Douglas Adams.

**1.2.2.2** To compare Arthur's Dent narrative progression with the stages defined in the Hero's Journey, highlighting similarities and differences.

**1.2.2.3** To review the background and remarks about the author Douglas Adams in order to have a better grasp on the author's intention overall.

**1.2.2.4** To define the most prominent terms that relate the narrative structure of Arthur's Dent journey in the novel "The Hitchhiker's Guide to the Galaxy" by Douglas Adams to the Hero's Journey narrative preset and confirm its presence or absence.

## **1.3 Justification of the Study**

Embedded deep within the human psyche there lies a concept. A concept which Joseph Campbell called "The Hero's Journey". This concept is more than just an idea or a mythological narrative that humans happen to appeal to. It is a concept us humans reflect as a deep philosophical truth and it applies to any human story. The Hero's Journey was Professor Joseph's embracing metaphor for the deep inner journey of transformation that

“heroes” in any narrative seem to share. A path that leads to a specific cycle of individual growth and progress. This same narrative structure spawns across multiple cultures, throughout different times of history, proving that the concept of the Hero’s Journey is a very intimate concept that every human may be able to reflect upon in one way or another.

It is remarkable that Joseph Campbell went to such extreme details to describe us this profound cycle found in literature, but even more remarkable is that years and even decades later Joseph Campbell’s terms are observable and even inspired a plethora of successful narratives such as “Star Wars”, “The Matrix” and many more critically acclaimed pieces of cinematography and literature. Star Wars creator George Lucas himself even stated that Campbell’s narrative concepts enhanced certain qualities of his characters and the symbolic depth of its imagery.

The relevancy of this study begins when questioning the intentions of the author regarding the protagonist Arthur Dent (and his journey) in the novel “The Hitchhiker’s Guide to the Galaxy” by Douglas Adams in relation to Professor Joseph Campbell’s “The Hero’s Journey” narrative structure. To what extent and depth does Arthur Dent explore the heroic themes of the journey of transformation? Was that the author’s intention for Arthur at all? If not, was the author writing elements from the Hero’s Journey without realizing it or unintendedly? Answering this question is valuable not only to avid readers of the novels, but also scholars debating “The Hero’s Journey” narrative structure, teaching or learning that particular structure (such as professors or students), people engaged in contrasting The Hero’s Journey with other literary work. Subject areas such as narratology and comparative mythology are definitely of interest to this study as well.

Additionally, people that just love literature or analyzing literature may find some interesting remarks as well. Answering this question may also give us further insights on both the analysis of Arthur Dent's journey (progression) and the narrative structure of "The Hero's Journey".

### **1.3 Background**

As previously stated, the narrative structure that has resonated through the history of literature, coined and thoroughly explained by Professor Joseph Campbell in his book "A Hero with a Thousand Faces" is the preset model of "The Hero's Journey". Professor Campbell took on many different perspectives before finally defining the model we know today. He studied and read his contemporaries, theorists and scholars such as Carl Jung, Freud and Arnold Van Gennep. They contributed to Campbell's work, especially since Campbell borrowed several terms to use in his book. This is a noteworthy remark, since it is significant evidence that the book is heavily influenced by philosophy and psychology. Which makes sense given the origins of this infamous mythological symbolism.

However, before delving any deeper in the archetype (Chapter 2.1 Literary Theories and Approaches for more information about the stages and meaning), as our very first foundation in this background investigation, we must ask ourselves what were the origins of the concept of a hero. As mentioned before, it is clear that "the idea of a hero" is a very human concept that stems from the very beginning, probably even at the creation of human's earliest narratives. As time went on and our species evolved, we diversified and traveled around different continents and the narratives eventually became more complex and dramatic. Appealing more towards a grandiose image of a hero and acts of heroisms as inspirational and more courageous, eventually even carving the history of mankind as well;

becoming legends. But at the same, the exponential development of these intricate narratives led to a diverse and more ambiguous concept of what it means to be a hero. After all, different cultures share different values and what could be perceived as a heroic act to some, might be a villainous act to others. Therefore, exploring the concept of a hero on several distinct cultures in varying periods will provide an effective background capable of reinforcing some of the analyses provided later on. This section of the background investigation will be discussing Greek, Japanese and Caribbean literature.

In our current times, Greek literature is known worldwide for its prominent and groundbreaking ideas, concepts and symbology. Without a doubt, they also had a magnificent concept of “the idea of a hero”. Even going to the extent of granting an exalted status in society to those who proved and acted as valiantly as portrayed in their myths and literature. Art had a deep relation with Ancient Greek culture and every facet had an impact to express “those ideas of a hero”, whether it was through a sculpture, a poem, a song, a narrative, etc. Authors such as Homer had such a potent influence over historic events, heroism and what it means to be a hero. After all victory is written by the victors, and humans tend to display those sentiments through literature in a way to impress or astonish the reader.

The idea of a hero in Greek culture was defined with traits such as mighty strength, resilient perseverance, being honorable, having extraordinary awareness, being kind, but at the same time, swift and decisive during a challenging situation, being knowledgeable and mindful, among many other similar virtues such as empathy, honesty, etc. The staple of such qualities endured and spread to other cultures and parts of the world (affecting the concept of what it means to be a hero outside of Greek culture). One of the most popular, if

not the single most famous hero in all of Greek mythology is Hercules. Hercules is the perfect example of what it meant to be a hero in Greek culture. It is no surprise that Hercules in Greek literature experiences many of the stages of “The Hero’s Journey” archetype and that even today, is an exemplary staple of what it means to be a hero.

Japanese culture also has a very interesting notion of what it means to be a hero. Naturally the history, values and perspectives are completely different from those shared among the Ancient Greek culture. However, interestingly enough, heroes share similar traits as well. Japanese culture values honor and discipline, which naturally are a must in a hero’s aptitudes. Patience, wisdom and serenity are also valued and cherished qualities found in a Japanese hero. Similar to Greek’s concept of a hero, Japanese heroes can also have a kind side, while remaining strong and firm, or sometimes even ruthless or primal. However, the hero is often shown to be more of a multi-faceted individual, in contrast with a Greek hero such as Hercules (whom is rarely shown to have introspection).

Finally, let us review one final background on how the idea of a hero varies given the historical and cultural context. A more recent approach (relatively speaking compared to Greek and Japanese culture) is found in Caribbean literature. At first glance, most of this literature delves into nature, instincts, slavery, freedom, the soul, suffering, violence, injustice, revenge, spirituality, magic, curses, ghosts, voodoo, singing, rhythms, etc. However, the idea of a hero is prevalent even in this violent and chaotic riddled literature. The idea of a hero is often portrayed as the savior bringing justice and freeing the common folk. A particular interesting quality that may be observed in the concept of a hero among Caribbean literature is the presence of good fortune. Caribbean literature is often portrayed

as superstitious, so naturally a hero has the good will of the spirits within him and possesses good luck.

As for the literary work to be analyzed, “The Hitchhiker’s Guide to the Galaxy” is a science fiction novel written by British author Douglas Adams. The origins of the novel are extremely interesting to say the least. It started as the first radio comedy broadcast produced in stereo. It gained distinction and popularity due to the application of such innovative and original concepts, for example, its use of music and sound effects. After an incredible reception by the audience, Douglas Adams eventually wrote a novelization of the first four episodes. The novel being an adaptation, followed the same plot (same characters, same narrative, etc.). Once published in 1979, the novel gained massive popularity eventually spawning an entire series. As mentioned earlier, further useful information regarding the author and specific plot of the novel will be explored in the next chapter.

In contrast, an analysis of a literature work regarding the contrast of The Hero’s Journey archetype within a specific character is not a new and original idea. There are a significant amount of studies pertaining The Hero’s Journey in literary analyses. However, limited information is available when specifically referring to Joseph Campbell’s iteration of The Hero’s Journey archetype and the protagonist Arthur Dent of the novel “The Hitchhiker’s Guide to the Galaxy” by Douglas Adams. During the process of this investigation not a single formal study between the correlation of both literature concepts was found. This is fascinating, as both literary concepts seem to have an apparent relation with each other and an obvious interaction to analyze. Further investigating additional comments made by Douglas Adams, not a single mention of The Hero’s Journey or even mythological symbolism was mentioned. Once again, the narrative structure explained by

Professor Campbell is so embedded within the human psyche that Douglas Adams or any other writer for that matter, will find nearly impossible to completely detach those very human perspectives. So, naturally elements discussed by Joseph Campbell are present in the novel.

The very next best thing is to research studies that relate to The Hero's Journey and to the novel separately. The results were as expected. Regarding the Hero's Journey (or less specific: a "Mythological Approach") searching for results was much easier since there is plenty of material, internationally and nationally. As for the novel "The Hitchhiker's Guide to the Galaxy", astonishingly, fewer than expected results of a literature analysis were found internationally. Not a single formal investigation pertaining the novel was found nationally.

#### **1.4 Scope**

The scope of this study is to determine the relation (and the extent of its depth) between The Hero's Journey narrative structure and Arthur's Dent narrative progression throughout the novel "The Hitchhiker's Guide to the Galaxy" by Douglas Adams. In order to achieve this, three main guidelines will help this study maintain its focus. First, an overview of The Hero's Journey narrative structure and Arthur's Dent narrative progression throughout the novel. Second, a look into the Mythological Approach, Joseph Campbell's study of The Hero's Journey theory, and also relevant information on the author Douglas Adams, such as; the author's intention, cultural context, background and reasoning. Lastly, we contrast the most determining concepts between both literary aspects, analyze their relation and symbology and lay the foundation towards a conclusion.

## CHAPTER II THEORETICAL FRAMEWORK

### 2.1 Literary Theories and Approaches

Literature is a human artform expressed by written thought. It encompasses a vast plethora of genres that echo through the history of mankind. Among this community of knowledge another concept is theory. A theory attempts to explain something through reasoning. Commonly expressed in form of statements, they are the systematic set of principles that hold the theory together. Combining both concepts together (Literature and Theory), we can finally arrive to the approach of this research.

As previously stated, Professor Joseph Campbell's definition of "The Hero's Journey" is the theory that will be analyzed in the literary work of Douglas Adams. However, we must define both the Mythological Approach and The Hero's Journey in order to apply an analysis to the literary piece. First and foremost, the Mythological Approach as a literary theory is based on symbolism and the identification of mythological aspects. The aspects often refer to a collection of beliefs garnered through time and folklore generally concerning specific characters in a specific era of humankind and typically involving supernatural phenomena. Literature has been a major contributor to the distribution of myths and mythology through the form of legends, fables, short stories and other forms of literary works.

As for The Hero's Journey, through the mythological approach (and his knowledge on comparative mythology) Professor Joseph Campbell studied many forms of literature and identified a pattern within certain aspects of a character (generally the protagonist of the narrative). Furthering the depth of his research, he found that the human condition

intrinsically identifies with elements of that particular narrative structure pattern (that is where the philosophical and psychological research for his work comes into play, and therefore his admiration for Carl Jung's work). This narrative structure pattern is what Joseph Campbell through his research, defined as The Hero's Journey, finally explaining it in thorough detail in his book "A Hero with a Thousand Faces". In his book, Professor Campbell details the aspects a character (the hero) commonly goes through (the journey) along the narrative structure to an eventual transformation.

Swiss psychiatrist and psychoanalyst, Carl Jung was an avid researcher and a prolific thinker, whom Joseph Campbell certainly respected. Particularly in his views on field areas such as psychology and comparative mythology. However, Carl Jung also loved literature. As Joseph Campbell (1979) himself stated "Of the psychologists who've dealt with these problems (themes, the self and literature), and there have been many, for me; Carl Jung says the most." While Professor Campbell declares he doesn't present him as the ultimate or definitive theorist, he still insists that his work is suggestive. In a subject area particularly enormous and riddled (even currently) with mysteries, Carl Jung's approach to the problem of the elementary ideas which he calls "Archetypes of the Unconscious" immediately gives Joseph Campbell a psychological ground on which to build the premise that these archetypes are, in some way, features in the unconscious of the human psyche. Professor Joseph Campbell (1979) continues by adding that these are "experiences that coming through the nervous system are assimilated and interpreted in terms of these psychological ground archetypes".

To truly understand the interaction between The Hero's Journey archetype theory, the Mythological Approach and its profound effect on literature it is important to define

some fundamental terms. Carl Jung, as explained by Professor Campbell in his lecture, defined the self as a consciousness enclosed in a specific human body, namely the individual. The individual is conditioned in all of its experience and action by the body it resides. Within the center of consciousness, according to Carl Jung, is the “Ego”. The Ego is not in accord with that of the body (nature). Meaning that all conscious thinking is, likewise, out of accord with the order of the body. The last term to define is the “Myth”. Similarly, they come from within, but from a different section of the self, as dreams do. The intrinsic relation between these terms comes into play as Professor Campbell (1979) argues “It is the business of Ego not to try to dictate to the self how it should be, but rather to try to break its impulse system into relationship to the conditions of the environment, which Ego has constructed”. Therefore, the very same interaction that happens within the self, according to Carl Jung, is the same interaction apparent in literature, and more profusely on archetypes such as The Hero’s Journey theory.

The work Professor Campbell did in his book (and various other mediums) was well received among writers, scholars and critics. Eventually, an author called Christopher Vogler simplified Joseph Campbell’s archetype of The Hero’s Journey into the now famously known twelve stages of the journey. It is noteworthy to mention, that Christopher Vogler greatly admired Joseph Campbell’s theory and that the twelve stages is just a modernization of what Professor Campbell stated decades ago. Therefore, Christopher Vogler just reinstated the theory with names for each of the twelve stages, and this study still considers Joseph Campbell as the main driving force of The Hero’s Journey paradigm. This information is strictly provided as clarification.

### **2.1.1 The Hero's Journey**

The twelve stages of The Hero's Journey are as followed; the first stage is called "The Ordinary World" in theory, this is where all humans begin the journey through life (a curious analogy between narrative and life). In this stage, the hero is like any other average person, dealing with the circumstances everyday life presents, like any regular individual. We commonly see elements of social relevance such as following expectations society imposes on us or abiding by the "status quo". As individuals in a society it is common and practical to follow similar actions as our families, friends or other fellow members of our community. This first step is extremely important as it contrasts what is to come, leaping from the known (meaning from what is expected) towards the unknown, towards uncertainty, chaos, the unexpected or as a broader concept the unconscious. The second stage is called the "Call to Adventure", as the title suggests, an opportunity is presented to our hero to embark in a quest or a mission. Generally, this quest has a clear purpose or consequence behind it. The Call to Adventure also signifies that a greater force (destiny) summons forth the hero and threatens to change the perception of what the ordinary world meant, or what the former reality meant for our hero. Typically, this means the hero must delve deep into his fears or the unknown. It also presents to our hero as a challenge, to let go of what they used to know and adapt to the sudden change of the situation. Commonly, it is up to the hero whether or not they accept the call to adventure. However, it is implicit that letting go of what our hero knows and takes for granted, in order to face something unknown and uncertain is a difficult decision only remarkable individuals would accept. Meaning a common person from the ordinary world would certainly refuse to answer this call.

Which lead us to the third stage, called “The Refusal of the Call”. Initially, the hero will almost always refuse the call, as previously mentioned, probably because of the sudden change from the ordinary to the unknown. Naturally, this would spark an instinctive reaction of denial in the hero. Resistance and the unwillingness to change are certainly aspects explored in this stage. The Hero’s Journey is as much as a mental journey towards improvement as it is a physical journey our hero needs to travel. Therefore, it makes sense that in a lethargic state, the hero will consider refusing the call as it may be “too troublesome” or “too risky”. This suddenly shifts as the fourth stage is introduced. Called “Meeting with the Mentor”, the fourth stage consists in an encounter with a figure that represents wisdom, giving our hero insights, new perspectives and guidance that will help the him in his journey. Often represented as a character not from the ordinary world but from fantastical origins. Consequently, the fifth stage is called “Crossing the First Threshold” this is the moment in the narrative where the hero transitions from the ordinary world to the fantastical world. This is where the journey truly begins and it represents (as an expression of the human condition through literature) a transition from the conscious to the unconscious mind. This also refers in the narrative structure as “the point of no return”, as once the hero crosses this first threshold, he must leave the ordinary world and abandon the qualities shown in the first two stages (call and refusal). Even if at some point the hero came back, the circumstances will never be the same as when he left.

The sixth stage is called “Tests, allies and enemies!”, the hero learns the rules and conditions of the fantastical world. This is the point in the narrative where new characters are introduced, challenges and conflicts are often what drives the narrative at this stage. The hero may meet new allies, but consequently face greater threats and enemies. A critical

point on this stage is to test the hero, for the upcoming stages and ordeals that lie ahead. The seventh stage is called “Approach to the inner most cave” this may come in different forms depending on the particular literary work. In some works, it may mean an actual location where the hero faces a threat or a pivotal moment in the narrative or an inner conflict that up until this point the hero hasn’t faced yet. In mythology, this moment often refers as “facing all that you fear” and often is a metaphor for life, it is once you face what you fear most that bears the biggest progression and growth. Often in this particular stage, the hero needs to make a choice, either to face the fear or succumb to them.

The eight stage of The Hero’s Journey is called “The Ordeal” this is generally the biggest challenge or obstacle the hero must face; it could mean the verge of a crisis or an existential tipping point for our hero. Also, it could mean the unfolding of unfortunate events leading our hero to be at his worst point narratively. In this stage the hero is broken down and experiences a restructuring or transformation, somehow granting him more capabilities. This usually means the high point or climax in the hero’s story, where the scenario implies a high risk, high reward situation. Where the hero is against all odds and everything is at stake. If the hero were to fail, a great price will be paid. The hero will either die, lose all he holds dear or the reality he knows will change forever.

If the hero succeeds, the narrative is able to progress to the ninth stage. Called “The Reward”, this stage comes after facing the ordeal and the inner most cave. The hero receives or is granted a reward. It may mean a physical object, crucial knowledge or even love. This is where the true inner transformation comes to fruition. The hero is granted a better understanding of himself through the ordeal, allowing him to possess much fulfilling

qualities as the main character. The hero is no longer the ordinary person from the first stage.

The next stage is called “The Road Back”. When the aftermath of the climax has subsided, the hero’s journey isn’t over quite just yet. In this stage, the hero is usually faced with the decision of whether he wishes to return to the ordinary world. The hero may come to the realization that eventually every journey must come to an end; however, they may still be temptations, desires, frustrations or challenges ahead. If the hero still hasn’t resolved every narrative point in the story, this is the stage to do so. In psychology this may refer to a neurosis, past fears, addictions or negative thoughts coming back to haunt the individual.

The eleventh stage is named “Resurrection”, during this stage, the ultimate peak of danger is imminent and threat is faced one last time, before it vanishes for good. Usually, in this point of the story the stakes are at their very highest. Finally, the end result of the journey is shown, the hero must apply all that was learned throughout his journey and his transformation is at last fully realized, with our hero triggering new insights or powers. This is the critical push forward towards the final stage of the hero’s development and commonly the moment in the narrative where the hero realizes he had the power within him all along.

The final stage is called “Return with the Elixir”, once the hero’s transformation is fully realized and the threat dealt with, the hero returns to the ordinary world with the “elixir”. This elixir refers to the treasure, which is commonly themed in various narratives as a new perspective towards the ordinary world or a new understanding. The hero can now have a profound effect in the ordinary world. With a different appreciation towards this

world and the lessons learned, the hero can now help others around him and implement changes that seemed unfathomable. The elixir may very well be a metaphor for growth, love, wisdom, freedom, knowledge, etc. Once this stage is completed, the narrative may have a conclusion or an ending. However, The Hero's Journey isn't a linear path, but rather a metaphor to life's cyclical nature. In theory, once the final stage is completed and the hero returns to the ordinary world, the cycle begins anew (back to the first stage "The Ordinary World"). This ongoing and everlasting journey is also a metaphor to life. Constantly walking the path towards self-discovery and growth, ever changing. That's the principle of this narrative structure and that is also why it is so intricate to the human experience.

## **2.2 Themes, Symbols and Motifs**

Firstly, during the research of this investigation several misconceptions between The Hero's Journey and themes were observed. Some consider the stages of The Hero's Journey as themes within itself. This could not be further from the truth. While it is correct to assume that the definition of themes and symbols in literature pertain to the author's intention subtly laid within the narrative, it is very important to bear in mind the difference between Joseph Campbell's theory of the stages of the Hero's Journey and the themes that are explored within those stages. The easiest way to observe the difference is to consider the following comparison; imagine that literature is like painting. In this case, the margins or limits of the narrative could be interpreted as the canvas. The themes and other literary devices are the paint, which brings out the artform that conforms the narrative structure. Joseph Campbell's theory dissects the canvas into different sections. However, no matter which canvas the Campbell's theory is applied to; the paint remains the same. Meaning

that, Professor Campbell's study of The Hero's Journey is the theory and within those stages, there are observable themes, symbols and motifs.

This also means that the themes that will be explored throughout the analysis vary depending on which stage of The Hero's Journey is being explored at that particular moment in the narrative. All the stages of The Hero's Journey have been previously detailed, (in the past section: 2.1.1 The Hero's Journey) this includes the corresponding theme of each of the stages. However, let's review all the themes that will be explored throughout the analysis for the sake of clarity and organization.

The themes explored throughout the stages of The Hero's Journey are as followed; at the very first stage the themes generally appeal towards mundane activities in an ordinary world, the repetitiveness of the average daily common life, the frustrations that come with everyday life, conforming, lack of vision (not seeing the bigger picture), introversion, immaturity. We see our hero in his most basic stage, not even realizing the full potential he is yet to unlock. As the "Call to Adventure" stage and consequently the "Refusal of The Call" stage begin, the narrative explores themes of indecision, facing fears, a meeting with fate or destiny, opportunities, resistance, insecurities, letting go of what we know and delving with the unknown.

Continuing forth to the next few stages, (Meeting with The Mentor, Crossing the First Threshold and Test, Allies, Enemies!) the themes explored refer to self-discovery, self-reflection, dealing with challenging situations, proving yourself or others of being capable and additional themes explored in earlier stages such as facing fears comeback usually in a more intense manner or situation. Furthermore, the next stages (Approach to

the Inner Most Cave and Ordeal) also explore themes already mentioned in previous stages, however usually in a more dramatic manner, such as; facing a terrible danger (facing fears), being confronted with a difficult decision and dealing with the profound consequences (indecision). Also, at this stage the hero delves in themes such as inner challenges, an existential tipping point, getting “yourself” out of a very difficult situation, facing a situation against all odds, self-improvement.

As the previous themes settle, the end result is the next stage of the journey, the hero receives the “Reward”. This particular stage explores themes of the resolution of conflicts, healing traumas or past dark experiences, self-understanding, introspection, happiness, being commended for the hardships faced and relief. Lastly, the last three stages of The Hero’s Journey (The Road Back, Resurrection, Return with the Elixir) refer to themes such as acceptance, letting go, patience, resolution, destruction and reconstruction, conquering challenges, dealing with bad habits, transformation, applying knowledge, love, wisdom, self-realization, an enlightening experience.

Overall, all throughout The Hero’s Journey, the themes within the narrative structure do resonate with aspects of the human psyche. As previously mentioned, especially aspects related to the subject areas of philosophy and psychology. The themes resonate towards the self and the progress the self has to journey through naturally in life. Such is the scenario life presents to us and such is the narrative structure that has echo throughout the history of literature. Once understood, it is no surprise why throughout time many myths and literary works seem to be related; they share the same aspects, because of the themes that the author alludes to the reader. Which in reality are just personal themes all of us face in our journey through life. As previously mention, this has immense influences

in Professor Campbell studies and his The Hero's Journey theory. It is evidence as well, of the solid reasoning (and admiration towards Carl Jung) behind his preliminary research, which involved an extensive study on Carl Jung's concepts. Carl Jung's concepts regarding the human psyche, further confirm the apparent correlation between the themes explored in life and the themes explored in literature, specifically in The Hero's Journey archetype.

### **2.2.1 Literary Genre**

Regarding the novel, fiction literature is written as an inventive, imaginative and ingenious form of narrative. While it may be (and usually is) based, in some form or another, in reality, it usually departs from that reality we know of, and shows the reader a fictional alternate "reality". Some literary works of this genre may be fables, short stories, novels. The Hero's Journey archetype belongs to this particular literary genre, as commonly the themes and aspects explored in The Hero's Journey archetype coincide with what the fiction literature genre has to offer.

A plethora of sub-genres that conform fiction exist, generally created by combining an already existing genre with fiction. Such as a mystery or crime fictional novel, a historical piece of literary fiction, horror fiction stories, romance fiction novels, science fiction, etc. The latter is the one this investigation is mainly focused on, as it pertains the genre of the novel in question (regarding this study). The Hitchhiker's Guide to the Galaxy (and all science fiction novels for that matter) contains heavy elements of science and technology. This particular sub-genre attempts to give logical and scientific explanations throughout many points in the narrative. The explanations commonly involve the partial use of laws or theories of science. This genre usually involves technologies that either only

exist within the construct of the imagination or are envisioned to be technological plausibilities at any point in the future.

### **2.3 Author's Biography**

Ever since the conception of the idea of the title “The Hitchhiker’s Guide to the Galaxy” author Douglas Adams alludes to the philosophical existence of our consciousness. Constantly pertaining within the novel, ideas of “the pointlessness of it all” (referring to the purpose of life itself) it seems almost contradictory to try and search the existence of The Hero’s Journey archetype in the literary works of such a man (since the archetypes appeals to exactly the opposite sentiment; finding purpose). However, this contradiction is what contrasts one of the biggest challenges for the hero in Professor Campbell’s archetype; the duality of the self.

The idea of the title first cropped up when Douglas Adams was lying drunk in a field in Innsbruck, Austria, in 1971. He currently was a penniless hitchhiker at the time. As Douglas Adams (1996) claimed in a latter release of the novel “As it is I went to lie in a field, along with my “Hitch Hiker’s Guide to Europe”, and when the stars came out it occurred to me that if only someone would write a Hitchhiker’s Guide to the Galaxy as well, then I for one would be off like a shot.” Having had this thought Douglas Adams promptly fell asleep and forgot about it for six years. He went to Cambridge University and majored in English.

He later became a writer and claims that he worked on a lot of things that were almost incredibly successful but in fact just failed to see the light of day. This might explain why the novel is riddled with themes and undertones such as uncertainty, alienation, failure,

confusion, an aimless attitude towards life, depression; as the author himself probably went through these sentiments and affected his writing in one way or another. Furthermore, his pet project was to write something that would combine comedy and science fiction, this idea eventually became an obsession that drove Douglas Adams into deep debt and despair. Naturally, feeling a little disgruntled with the world (rather his reality) at the time, he put together six different plots, each of which ended with the destruction of the world in a different way, and for a different reason.

No one was interested except finally for one man; a BBC radio producer named Simon Brett who had the same idea, combining comedy and science fiction. Douglas Adams claims that he owes Simon an immense debt of gratitude for simply getting the thing to happen in the first place. This arguably explains why the novel takes on themes of transformation, as Douglas Adams himself went to trials that eventually lead him to a reward. Meaning that even throughout the author's life, there are perceivable undertones of The Hero's Journey cyclical nature, as Professor Campbell reiterated, these aspects are intrinsically bounded to the human experience.

While writing the details of the first plot, Douglas Adams realized that he needed a character from another planet to inform the reader of what was going on, to give the story the context it needed. So, he had to create a new character and work out who he was and what was he doing on Earth. He decided to call him Ford Prefect (Ford could be perceived as Arthur Dent's mentor in The Hero's Journey archetype). It is important and interesting to note, that apparently, Douglas Adams wasn't even thinking of writing this character for Arthur Dent's guidance but rather out of necessity. This may also indicate that the

archetype discussed by Professor Joseph Campbell, and also previously defined by Carl Jung as the archetypes of the unconsciousness, are engrained in the human psyche after all.

The name Ford Prefect (which was a joke that missed the American audiences entirely, as they never heard of the rather oddly named line of British Ford cars) explained Douglas Adams, was conceived due to the minimal research the alien character had done before arriving to Earth, which had lead him to think that the name would be “nicely inconspicuous”. He had simply mistaken the dominant life form of the planet. The interesting part of this anecdote (and its relevancy within this analysis) is how such a mistake could possibly arise. As Douglas Adams (1996) commented “I remembered when I used to hitchhike through Europe and would often find that the information or advice that came my way was out of date or misleading in some way. Most of it, of course, just came from stories of other people’s travel experiences”. As any skilled author, it is evident that Douglas Adams harnessed his and others experiences to build a story that eventually grew in such a convoluted manner. This also is apparent, as an important feature of his writing is this particular comedic timing and correlations, which are observable throughout the novel.

At that point, the title *The Hitchhiker’s Guide to the Galaxy* suddenly popped back into Douglas Adam’s mind, from whenever it had been hiding all that time. He (1996) continued by stating “Ford, I decided, would be a researcher who collected data for the Guide. As soon as I started to develop that notion, it moved inexorably to the center of the story”. Writing episodically, also meant that when he finished one episode, he had no idea about what the next episode would contain. On this Douglas Adams (1996) exclaimed that “When, in the twists and turns of the plot, some event suddenly seemed to illuminate thing that had gone before, I was surprised as anyone else”. This notion gives us an insight in the

creative process that went into creating the narrative. It is noteworthy to mention, that in no point during this process, Douglas Adams was intentionally avoiding or inspired by The Hero's Journey archetype. All correlations made in this analysis are apparently unintentional as the author never intended to bring forth those aspects on purpose. It seems that as the creative process developed, all came to the author naturally and organically.

Eventually, after production and the release of the first episode, which went out on BBC, Radio 4 at 10:30 p.m. on Wednesday, March 8, 1978, some publishers became interested and Douglas Adams was commissioned by Pan Books England to write up the series in book form. That was more or less the situation when the first edition of the book *The Hitchhiker's Guide to the Galaxy* was published in England in September 1979 and appeared on the Sunday Times mass market best-seller list at number one and it stayed there. Clearly, somebody had been listening. Douglas Adams (1996) confessed that "this is where things started getting complicated. The Guide has appeared in so many forms-books, radio, a television series, records and soon to be a major motion picture- each time with a different story line that even its most acute followers have become baffled at time". The release of "*The Ultimate Hitchhiker's Guide to the Galaxy*" (1996) was the perfect opportunity for Douglas Adams to set the record straight before his passing away in 2001. That is why this investigation is based upon the "final" version of the novel "*The Hitchhiker's Guide to the Galaxy*" (1979) released in the book "*The Ultimate Hitchhiker's Guide to the Galaxy*" (1996) by Douglas Adams.

## 2.4 Plot

Pertaining the actual plot of the story, it is important to note certain aspects of the narrative in order to eventually find a correlation and confirm the existence of The Hero's Journey archetype in the novel. Protagonist (and our possible hero) Arthur Dent is waking up in his house with a terrible hangover. Apparently, his house is about to be bulldozed, in order to begin the construction of a bypass. A highway that would allow people to conveniently travel faster. Ironically, this very same day, the Earth is also about to be destroyed, in order for the Galactic Hyperspace Planning Council to build a new hyperspatial express route that happens to interject with Earth. With the help of his alien friend Ford Prefect, Arthur Dent hitchhikes an alien spaceship seconds before the entire Earth is destroyed. Finding himself in an alienated clunk of metal floating through space, Arthur Dent begins panicking and has not fully realized the reality of his situation. Ford Prefect tries to soothe him by giving him a digital device (similar to a modern-day tablet) called "The Hitchhiker's Guide to the Galaxy". The words "Don't Panic!" stand out as the only visible imprint in the cover of the Guide, once activated, an encyclopedia of information pertaining all sorts of details and tips on hitchhiking through the galaxy appear. Naturally, once he has regained some grasp on the situation, Arthur Dent searches for the planet Earth on the Guide, only to find a single sentence on the entry. This comes as a shock to Arthur since all the history and legacy of Earth has just been eradicated from the face of the universe and all that is left is a single sentence.

By this stage in the narrative, additional characters are introduced and our protagonist Arthur Dent and his alien friend Ford Prefect, after a near death experience, are miraculously saved by an entity known as the Infinite Improbability Drive. Some

challenges must be faced until eventually reaching an ancient planet considered only to be a *myth* called Magrathea. On this planet, an ancient and long extinct civilization once was the pinnacle of wealth and prosperity throughout the entire cosmos. It is expected that a great wealth still lies within the planet. However, it is impossible to reach the planet without the Infinite Improbability Drive. Eventually the cast reaches the planet's core and learn that a distant past race of hyper-intelligent and multi-dimensional beings (the Magratheans) created a supercomputer named Deep Thought, to determine the answer to the ultimate question regarding life, the universe and everything. However, after being asked the question by a young curious Magrathean, Deep Thought concluded that the answer would take about seven and half million years to calculate. After the calculations and the result being the number 42, Deep Thought claims that the answer would hold no meaning to its creators since they didn't know what the ultimate question was. Eventually, in a major plot twist, it is revealed that the planet Earth was an even greater computer constructed by the Magratheans. It was five minutes away from finishing the task and yielding the ultimate question before being destroyed at the beginning of the story.

## **CHAPTER III METHODOLOGICAL FRAMEWORK**

### **3.1 Research Approach**

Literature has proven to be a vast, intricate artform that humans never seem to tire of exploring. There are still many things to be written, almost as the uncountable things in this universe. Throughout our limited human experience, we've come a long way narrating and composing literature of every single facet of humanity and our experiences on this existence. An interesting niche developed within literature, is the analysis of other literature. When analyzing literature, it is fundamental to be organized, concise and

explicitly clear. For this area of study, there are tools that help and guide the analysis into a coherent structure. These are the methods in which we will approach the analysis of this investigation. The methodology is the guidance that structures the subject with the object of the investigation. There exist many types of methods used while researching. However, given this specific investigation, other literary analyses often refer two primary methods as the most commonplace. These methods are divided in quantitative or qualitative and are chosen depending on the nature of the research.

It probably goes without saying, but the most common type of research practice is a basic data collecting procedure, it is used to actively expand the researcher's knowledge without taking additional actions (such as theorizing, concluding, creating or inventing) and it is often used by observing or studying information. Moving forward, one of the primary methods mentioned earlier, which is a very well-known approach is; the quantitative research. This particular research method excels in the usage of numeric values to determine, analyze and theorize about pertaining information regarding the research. It delves in mathematical models and statistics to base well-founded statements and solve problems. The way the numeric data is collected is often much more structured than the data collection methods observed in a qualitative research approach. On the other hand, qualitative research is a process of naturalistic inquiry that seeks an in-depth understanding of social phenomena within their natural setting. It focuses on the "why" rather than the "what" of social phenomena and relies on the direct experiences of human beings as meaning-making agents in their everyday lives. Rather than by logical and statistical procedures, qualitative researchers use multiple systems of inquiry for the study of human phenomena including biography, case study, historical analysis, discourse analysis,

ethnography, grounded theory, and phenomenology. (Utahedu, 2018). Given this particular information, both approaches seem effective and may provide a helpful insight to this investigation. It is no wonder as to why both of these research methods are such a common place in similar literary analyses. The Hero's Journey is defined as the process of transformation our protagonist takes. In this particular case, this investigation delves into Arthur's Dent psyche, therefore, qualitative research will certainly provide answers regardless. However, it is true that the focus of this investigation is to provide an answer by analyzing through the mythological approach and not a psychological one. It is just that The Hero's Journey by definition places the individual (through the narrative) at the center of all focus.

