

The Irish Hero and the Archetypes

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ABSTRACT: Three collections of Irish folktales and myths were gathered by a Smithsonian ethnographer named Jeremiah Curtin in the 19th century, and they were titled: *Hero-Tales of Ireland*, *Tales of the Fairies and the Ghost World* and *Myths and Folk-lore of Ireland*. Contained within them are various stories that Curtin himself transcribed as he listened to Irish narrators tell the stories, and some are different versions of the same stories, yet the symbolism and structures used are completely different at times. Two volumes, *Hero-Tales of Ireland* and *Myths and Folktales of Ireland* are chosen for the purpose of this study, and they contain 44 stories. The theories of Joseph Campbell on psychoanalysis and mythology are applied in order to help the reader grasp the world view of ancient Irish people in the myths, recurring archetypes and characters and their roles and their connection to the collective unconscious and the three steps of Departure, Initiation and Return which he finds in the hero's journey and its relation to the Monomyth.

KEYWORDS: Jeremiah Curtin, Ireland, Celts, Joseph Campbell, mythology, folktale, archetype, C. G. Jung

I. INTRODUCTION

As one of the oldest communities in Europe, the Celts have left this continent with rich culture and historic mythology that inspired a great number of others, whether historical or contemporary. Theirs was never solidified as the Norse and Greek Mythology were through several works of literature and theatre. Being the victim of numerous invasions throughout history, the Celts failed to preserve their myths in a written way, yet a precious few have survived in order to allow us to study the Celtic perspectives and culture. Jeremiah Curtin, who traveled to countless corners of the world, chose Ireland as well, and he listened to Irish locals narrate stories that they had heard from their ancestors. He transcribed the tales he heard and compiled them into three volumes titled *Hero-Tales of Ireland*, *Tales of the Fairies and the Ghost World* and *Myths and Folk-lore of Ireland*, each of which contain several stories related to the Irish and Celtic mythological cycles and heroes. *Hero-Tales of Ireland* (hence referred to as *Hero-Tales*) and *Myths and Folk-lore of Ireland* (hence referred to as *Myths and Folk-lore*) have been chosen for the analysis contained in the following paragraphs, which contain 44 stories altogether. A list of the stories is provided in the Notes section of this article

In his book, *Beside the Fire*, Douglas Hyde considers Curtin's work the best source one can access in an attempt to read a collection of Irish myths (Hyde xv). These tales are all filled with mythological and magical characters and animals that play a certain role or function to help the protagonists accomplish their tasks. It goes without explaining that similar to any folktale and mythology, the identity of these stories is represented by the unique symbols and concepts that were used by the people in question some may contain elements from the Middle Ages, and some refer to 19th-century themes, as they may have been shaped in this way for the purpose of their cultural and historical circumstances. As always, the intriguing aspect of these tales is that none may have a sole writer or narrator, and this collective feature allows us to look at the Irish and Celtic community's unique mindsets collectively as well. Studying the different aspects of a certain collection of mythology can be very enlightening. A look at the archetypes, a study of the narratives, and the social structures used by that community clarify a great deal about its notions and understanding of life; it enhances our awareness of the human mind as well. All of these methods then show how a group of myths, with no single writer or narrator, are considered to be gathered in the same collection. They are independent stories, yet they share numerous similarities and features; the similarities and their specific features are the key to understanding the reason behind the cohesion and coherence of the stories.

Joseph Campbell, the American scholar, is known to the world as the mythologist (or an anthologist as he calls himself) who used psychoanalysis to study myths and folktales. His first book on myth, *The Hero with a Thousand Faces*, was his breakthrough in the academic world; although he had written introductions and other works on James Joyce and the Grimm brothers, this is the book that made him the mythologist everyone knows. He wrote more books on the concept of myth, and religion, and one might say his theories on the origin of these concepts went through a slight turn throughout the years, which will be discussed below as much as possible.

The Irish Hero and the Archetypes

This study hopes to analyze a collection of Irish folktales and myths using Campbell's theories, and the main chosen sources of Campbell's study of myth and folktale are *The Hero with a Thousand Faces* and *The Masks of God, Volume I: Primitive Mythology* and *The Masks of God: Occidental Mythology* (which shall be referred to as *Hero, Masks of God Vol. I* and *Masks of God Vol. III*). However, before starting with these books, Campbell's ideas throughout his career, in relation to C. G. Jung will be reviewed, since the base for the former's theories is the concept of archetype and the collective unconscious which were developed by the latter. Hence, his view on Jung is summarized; furthermore, the steps of the journey of the hero in myths and tales demonstrated by Campbell in *Hero* and *Masks of God Vol. I* is recounted. After the summary, this research looks at Celtic tribes, their view of life and death, and then the circle of the hero's journey in the tales of *Hero-Tales* and *Myth and Folktales*.

II. CAMPBELL vs. JUNG

Ritske Rensma in his book, *The Innateness of Myth* discusses the reception of Jung by Campbell and argues against Robert Segal who claims that Campbell is not a Jungian scholar. Rensma states that Campbell is rather a post-Jungian thinker (Rensma 3). To argue against Segal, he demonstrates three phases in Campbell's academic career in relation to his view toward Jung. In each phase, Campbell's view has changed and his studies show that Campbell's change of mind might have been caused by his translation of Jung's theories in English and the real reason that Campbell claims that his and Jung's theories are at odds might have been formed by an insignificant misunderstanding. In any case, a summary of Rensma's statements on the three phases are supportive, since it will help the reader to see Campbell from a better angle. Rensma designates two themes in Campbell's theories: a metaphysical and a psychological theme, and he follows these two themes throughout Campbell's books and interviews.

Phase one starts with Campbell's *Hero*. His statements reveal a circle for the hero's journey or as he borrows from Joyce, the monomyth (Hero 28) and he uses psychoanalysis as his tool to read the myths and their deeper meanings for the human mind. Campbell's first direct connection to psychoanalysis was made in the foreword he wrote to *Grimm's Fairy Tales* in 1944, in which he states myths and dreams are of the same order (Rensma 102). Here he does not make a distinction between the different psychoanalysts and refers to them as a general school. Rensma thinks since Campbell is concerned with common motifs in myths and folktales, the critics see him as a Jungian thinker (105). Still what he does is to step further than psychoanalysis. As Rensma goes further on, he clarifies that Campbell claims that he is only an anthologist, while he actually interprets the myths, cracking the surface of the myth using whatever is accessible to him among the various psychoanalytical methods.

In Campbell's study, the hero must go to the unknown, die and be reborn and become or bring the cure to his community. In this process, the unknown is taken by Campbell to be the unconscious. However, his idea of the unconscious is again very similar to that of Jung rather than Freud. Freud saw the unconscious as something to be controlled for the survival of the individual; kept in chains, the unconscious will not bring the individual any trouble. For Jung it is the opposite; he and Campbell see the unconscious as the source of the individual's creativity, and it is a positive view in comparison to Freud's point of view (111). Campbell's hero as well needs to go to the realm of the unknown in order to come back as/with something new for his society to survive, and this unknown is seen as influential on the hero's transformation.

At the end of *Hero*, despite all the references to Jung and Freud, and many other thinkers and philosophers, Campbell distances himself from psychoanalysis (ibid). He argues that although myths and dreams are of the same order, dreams are created unconsciously, and myths and fairy tales are formed by their creator in a conscious state of mind, hence their order is not fully the same. Here Rensma returns to the two themes, the metaphysical and the psychological, saying that what Campbell is indicating here is that the language of the myth is psychological, "symbols found in the myths stem from the unconscious" (112), but their message is metaphysical since they were formed consciously. In other words, the unconscious provides a language for the myth-maker to convey his message via that language.

In the second phase Rensma identifies many changes in Campbell's theory and work, and what remains is Campbell presenting his theoretical field in the first two chapters of the first volume of *Masks of God: Primitive Mythology*, which is again finding common motifs in different myths. Here he brings up the ethological concept of IRMs (an innate releasing mechanism), which are, in the study of the behavior of animals, explained as inherited behaviors.

IRMs for Campbell are of two orders: closed and open. Closed IRMs are, as the name suggests innate, which are mostly found in animals, and those that are "open", are open to imprint from experience; the closed IRMs are "stereotyped" whereas the open ones are what one might call the potential energy expecting an experience to force it into a direction (*Masks of God Vol. I* 50). The IRMs, Rensma concludes are the reason Campbell thinks Jung and him are different in their theories since Campbell takes Jung's archetypes to be of the same order as the closed IRMs (Rensma 117) and here he actually opposes Jung (118). Rensma explains that Campbell's opposition is due to his own translation of Jung's early writings in his career. Whereas Campbell believes that archetypes in human beings stem from the open IRMs, his own translation led him to believe that Jung claimed the opposite, in other words, the closed IRMs are the source of the archetypes (120). From here on Rensma dedicates a chapter to phase three of Campbell's academic career and its relation to Jung.

As Rensma demonstrates, Campbell in *The Masks of God: Creative Mythology* reveals that his interpretation of Jung has changed, and this is the start of phase three of Campbell's theories. "A primordial image is determined as to its content only when

The Irish Hero and the Archetypes

it has become conscious and is therefore filled out with the material of conscious experience” quotes Campbell of Jung’s *The Archetypes of the Collective Unconscious* (655), and with this regard, the notion of the archetypes comes around to be of similar function to that of open IRMs. This leads Rensma to state that in this phase Campbell returns to thinking that he is not much different from Jung.

III. THE MONOMYTH

The monomyth, the same but varying tale, has a pattern as Campbell argues in *Hero* and it has three rites of passage: Separation (Departure) – Initiation – Return (Hero 28). Each rite and ritual as Campbell explains has been formed to prepare the consciousness as well as the unconscious of the people for their passing through the thresholds of transformation, the transformation for each stage of life, like birth, etc., and these rituals are always accompanied by a sort of act of severance as if the person were separated from his or her former stage of life (8). For the hero, this passage draws a path that may seem to be physically on earth, and out of his known location to an unknown realm, but Campbell states that this departure first begins with the hero moving inside, to his internal obstacles, and overcoming them, and he borrows from Arnold J. Toynbee the term “detachment” or “transfiguration” (15) to refer to this first step, which takes toward the unconscious.

In this way, the obstacles in the hero’s own psyche will be the first step for him to eradicate, and Campbell here relates these difficulties to Jung’s “archetypal images” (16) which are the base for the ritual and mythological images (17). They are from the collective unconscious, and once the hero has found a way to overcome them, he can bring salvation to his own people. The salvation described above follows the hero’s death and occurs with his return, as “an eternal man...universal man” (18) changed and renewed with a lesson to teach his people. Let us follow the steps of the hero through the rites of his journey.

It all starts with the “herald” coming and giving “the call to adventure” (47). This call is the moment the soul is touched and awakened. This is the moment the hero is called to transcend his ordinary and common standards and leave them via the threshold of the unknown. It can either lead to death or life, and when it leads to life, death and regeneration are prepared for the hero (but this comes at a later part in the journey, and further clarifications will be made). This call is made at the location of the World Navel, which Campbell sees as the center of the universe, and the archetypal images are various, but he mostly refers to the Tree under which the young Buddha sits in his story (ibid). The herald is often ugly and terrifying and warned against by the known world, or in the case of the fairy tales, a beast, and as Campbell states he or she is the representative of the unconscious, of the unfulfilled desires which have been rejected for a long time, but if the hero follows the call he will receive many gifts for his actions (48). This figure, however dark and terrifying he or she or it may be, has an “irresistible fascination” (50) and as Campbell demonstrates, though unknown, they make themselves known to the hero. He will either go to this unknown land on his own terms, or he is carried or sent (53). Some even refuse the call, which is sometimes the next step for the hero.

“Refusal of the call” is what Campbell talks about next. The hero either accepts or refuses the herald’s call. When he refuses, this refusal will be an obstacle to the future betterment that the adventure will bring and the myth makes sure that this issue is clear to the reader (55). But there is an escape from this unfortunate refusal for some of the heroes. The refusal, as Campbell explains, has two sides; the forces going deep into the psyche to activate the hero’s archetypal images will either cause disintegration and neurosis, or the integration of the hero’s unconscious forces and energies (59). In this case, the hero is ready for his next step, which is the “supernatural aid” that is provided by a character that she meets on his journey.

This supernatural aid is for the hero to fight off the evil that he is supposed to defeat. As Campbell states this helper is often a male figure (66) and his character changes depending on the type of myth and lore. This character, Campbell claims, bonds the contradictions and the ambiguities of the unconscious, as the helper is very protective of the hero, but the guidance that comes from this character is at times absurd; and the acceptance of the call by the hero is the first sign predicting the helper’s arrival; although there are cases that he appears to those who have refused the call (67). The next character/step for the hero is facing the warning of the watcher of the first “threshold”.

As the hero passes by his guardian, he reaches the border of his community, the wall, or gate that divides the known world from the unknown. The guardian, in any form or shape, warns the hero off from traversing the threshold, since all the unconscious energies will be released beyond that threshold (72) and in this unknown part of the world, reflections of those energies will appear to face the hero and warn him off or at times they bring his ruin. Despite all the warnings, the hero will always pass through this threshold into the unknown world.

The hero in order to reach a higher level of control and power needs to go into the unknown, and in this unknown realm, “the belly of the whale” the hero must die, and be reborn in order to achieve what is promised in his adventure. This means the death of the hero’s ego. Sometimes the character is literally murdered and his limbs severed, and then again with the help of magical aid, the hero comes back alive, stronger, and god-like (85). As Campbell explains all the temples have the same function; they expect the hero to leave his secular body outside. The gargoyles, dragons, etc. that are sculpted at the entrance are all playing the role of the guardian of the threshold (84). The hero reborn is now ready to set on his adventure; he has left his lower self in that temple, and now he is ready for the next passage of his journey’s cycle, the Initiation.

The Irish Hero and the Archetypes

The first step in the “initiation” passage is the trials in the journey of the hero. These trials are there for the hero to break any attachment with his ego (100) and to leave it aside; only then he can defeat his demons and continue his journey. In this part of his book, Campbell refers to the modern individuals who must face the difficulties and trials of their life without the mythological inheritance that was used in primitive societies, which protected the primitive minds in their encounters and experiences with the world (96). This can be read in the same way as Levi-Strauss’s “savage mind” that accompanied the individual throughout his primitive mind, and gave him an understanding of the world around him but is absent now in modern societies.

After the trials, the hero meets the Goddess of the world. This queen, mother, sister, mistress, and bride, has all the beauty, joy, bliss, and goodness the world has promised the hero (101) and she is the mother that was taken away in the past, and she was “sealed away” (102) in a timeless realm for the hero to know her again and his desires to be fulfilled. But she is also the “bad” mother as Campbell lists:

(1) the absent, unattainable mother, against whom aggressive fantasies are directed, and from whom a counter-aggression is feared; (2) the hampering, forbidding, punishing mother; (3) the mother who would hold to herself the growing child trying to push away; and finally (4) the desired but forbidden mother (Oedipus complex) whose presence is a lure to dangerous desire (castration complex)—persists in the hidden land of the adult’s infant recollection and is sometimes even the greater force. (ibid)

The Goddess is understood and known as much as the hero is capable of understanding her, and not being fully prepared, weaker men shall find a bitter fate awaiting them (106). In the case when the hero is female, she will reach the status of the Goddess, and her desires for the man she is looking for will be fulfilled (110). This happens at the nadir of the cycle, and after that, we have the possibility of a return to the starting point of the journey, which will be the hero’s rotten, evil-driven community that he is supposed to save. At times this marriage might turn out to be something other than what the hero has thought it would be, and the hero must depart from his marriage and another adventure will follow.

“Atonement with the Father” is another alternative reward for the hero which takes place after he has been tested. This is where the hero will reunite with his true father after the father has tested him enough to make sure that the hero is his true child. The hero must break his attachment to his ego, id, and super-ego, and trust in the father’s mercy no matter what happens (120). His helpers will guide him to remain undefeated during the trial by his father so that he will survive and give assurance that he is the true child. The father too has a double nature as discussed the mother above (125). Campbell states that the father is the priest for the transition of the son into the new sphere of life (ibid); in other words, he is the shaman who initiates the rites and severs the son from the mother. When the son has outgrown the mother’s sphere, when he has proved himself to be worthy of his father, only then he can be the one who masters the world.

The other alternative reward is that the hero turns into a god, which Campbell terms “Apotheosis”. This deification happens when the hero proves himself to be worthy of the world-knowledge. He becomes the protector of his own community, while others outside his territory will face his wrath and prejudice (144). After his reward, it is time for the hero to return to his community. But at times the hero refuses to return for different yet similar reasons. At times, the hero comes back, either with help from the god or goddess and their protection or in case he has stolen the solution to his dying society which means his return will consist of flights and pursuits (182). This flight is depicted in various shapes in different myths, and when facing the variations it will be explained from Campbell’s point of view.

At times and in certain cases, the hero may not return and his community will send agents for him. Campbell classifies two alternatives for this envoy, either the messenger “will face an ugly shock” since the hero is not willing to return, or the envoy will rescue the hero who is in the perfect state which Campbell claims resembles death (192). Supernatural aid might be used again for the hero’s return, and cases may differ from one tale to another. Yet the time has come for the hero to cross the threshold of return, and bring the regenerating power back to his ordinary, known land.

Campbell asserts that the known world and the unknown one, which might look very different, are both of the same world; that the dark territory of the unknown is just a “lost dimension” of the known world (201). The hero, with the boon he has found and without the ego he has lost, must come back among the common people, and yet there will be a call to another hero to transcend and to go on another adventure. Yet the returned hero is at times associated with the motif of the insulating horse (208) so that he walks among the common people, yet he will not touch the ground, therefore his power is not released entirely. The boon he has brought, whether stolen from the higher beings or given by them to the hero, will now restore balance to his world and saves that realm from annihilation. Now that the journey is complete, Celtic tribes and their myth and folktale shall be examined with Campbell’s guidance in mind.

IV. PLANTERS AND HUNTER WORLD VIEW

In *Masks of God Vol. I*, Campbell identifies two major types of primitive tribes in the ancient world, the planters and the hunters, and he associates the Celtic tribes with the hunters (429). These two types may seem very similar to each other yet their worldview is very different. For the planters, the religion and their myth try to oppress individualism among the tribe members; they are encouraged to do good for the sake of the whole tribe rather than their advantage, whereas in the hunter tribes individualism is emphasized and the evidence for that is separate families are forming the tribe, rather than a community in harmony which is a

The Irish Hero and the Archetypes

defining feature of the planters. This leads to the gods of the tribe, which in the planters are dedicated to everyone, but in hunter communities, the gods are less developed since each separate god is only rooted in one family. There is not much mention of the Celtic gods in these tales, yet families related themselves to a certain animal that was believed to be the animal form of a deity, and therefore they were the descendants of that certain deity and that is how they connected themselves to the higher beings that gave birth to them (Monaghan 411). This connection to animals is also discussed in Chapter 4.

This individualism also leads to the difference between the shaman and the priest. In the case of the Celts, we have the druid playing the role of the shaman. The shaman comes to be a shaman on his own, out of a certain personal experience that he encounters. The shaman has his teachings, formalities, ceremonies, etc. that only he has come up with, although these personal experiences are again restricted to a certain limit to the social structures of that certain community. The priest on the other hand is appointed to be a priest, he teaches members of the tribe what he has been taught by priests before him, and urges them to lay aside their drive, and to be willing to die for their tribe, since death for planters is just another step in life (Campbell, *Masks of God Vol. I* 127). This is so, whereas for the hunters, death is a horrible experience, brought about only by magic and supernatural beings. That is why Campbell calls these two types of tribes the “magical” hunters and the “mystical” planters (128), the Celts being the magical type, which means their hero is killed or kidnapped (although later revived and rescued) only by a supernatural being, like the three Tricksters of the Dark King, in Story 5 of *Hero-Tales* and also many of the heroes in these tales facing extraordinary foes.

Campbell identifies the Celtic tribes as a part of the diffusion that happened c. 2500-1500 B.C. in the northeastern part of Europe which led to the Celts of the British Isles (429). With all of the differences that each region and tribe might have with each other, Campbell classifies imprints of childhood, which he believes to be universal, and then he goes on to the rites of the initiation of children into adulthood. In addition, he explains that in the initiation rituals “the energy-releasing sign stimuli are being reorganized” (90) to meet the demands of that certain tribe. Nevertheless, whatever the shape of that ritual which belongs to a specific region, the phases are always the same: separation from the community, transformation (physical and psychological), and return (116), and that is said about the phases of every myth, as was explained in *Hero* and earlier in this chapter.

V. IRISH ARCHETYPES: DEPARTURE

The first event of the monomyth was the herald’s call to the hero, and this herald can be depicted as someone who is either followed by the community of the hero or as someone who is an outsider, a stranger who may be at odds with the hero. In this collection of Irish stories, the herald’s role is played by different characters; to start with, the druids are one of the major heralds that send the hero on his journey. Julius Caesar in his *Gallic War* speaks of two major types that rule above the common folks in Celtic tribes, and one of the two is the druids, and the other, the knights (qtd. in Campbell, *Masks of God Vol. III* 294). As he goes on it is understood the druids and their leader, had great power in their community:

The former (the druids) are concerned with divine worship, the due performance of sacrifices, public and private, and the interpretation of ritual questions: a great number of young men gather about them for the sake of instruction and hold them in great honor. In fact, it is they who decide in most all disputes, public and private; and if any crime has been committed, or murder done, or there is any dispute about succession or boundaries, they also decide it, determining rewards and penalties: if any person or people does not abide by their decision, they ban such from sacrifice, which is their heaviest penalty. Those that are so banned are reckoned as impious and criminal; all men move out of their path and shun their approach and conversation, for fear they may get some harm from their contact, and no justice is done if they seek it, no distinction falls to their share. (*Masks of God Vol. III* 294)

As is told by Caesar, the druids in full power basically ran the tribe. Jeffrey Grantz emphasizes the role of the druids in Irish tribes second to the warriors (Grantz 10). Their being one of the major heralds in the tales is no surprise. As examples, in Stories 3, 6, 7, and 18 of *Hero-Tales* and Stories 9, and 19 in *Myths and Folk-lore*, it is a druid or a sage that sends the hero on his adventure. This herald can be a helper to the hero or to the hero’s enemy; this enemy consults with the druid for ways that can get rid of the hero.

Other cases of the herald are parent figures, both the father, or the mother, and sometimes stepmothers. The parent figures can be both evil and good toward the hero. At times the stepmothers send the heroes to find a supernatural item for them, who are sometimes feigning a mortal sickness. Whatever the cause, the hero will go on the adventure and will bring the item, whether by sentence or by request. There are times when he is banished from his father’s land, such as Lawn Dyarrig in Story 12 of *Hero-Tales*, where he fails to please his father when he is asked by him what he would do if he encounters the Green Knight who has knocked out and stolen his father’s three teeth. In Story 9 of *Myths and Folk-lore* the king sees a swan preventing her 13th chick from joining her and the other 12 chicks; when asked about this issue, the sage of the king tells him that he should give one of his sons to “Diachbha” which means fate (Curtin, *Myths and Folk-lore* 158) in order for him to find his fortune in the universe. The son, called Sean Ruadhs, is at first surprised when his father will not let him through the door, but then happily accepts the order of his father to go and find his fortune.

As the parent figures who can be villains, other fairies who usually play the role of the villain in the story can call the hero on his journey. Usually, there are giants, warriors with extraordinary powers, or old hags and fish hags that play a game with the hero and put him under a sentence or a spell until he comes back with what they demand. The terrifying feature of the herald and

The Irish Hero and the Archetypes

his or her being a stranger is emphasized more in the case of the fairies. Supernatural heralds might include the old hags with their teeth used as their staff and their long nails which are used as their weapons and at times the beautiful lady with whom the hero falls in love and who turns out to be a witch or is looking for ways to take the hero's head as a prize or the giants that put the hero under a sentence for their head, the warriors with their extraordinary powers sending the hero off to an adventure, like the Half-Slim Warrior in the Irish tales. Campbell, with the unconscious being rejected and kept under, follows Freud to say that the heralds are signs and archetypes of the unconscious surfacing from the waters to send the hero to the unknown land, either to his death or to his glory (Hero 48) but the journey in these Irish tales usually lead to glory.

At times the hero himself decides to travel to another realm to find his fortune in the world, or he finds himself lacking someone or something, like Elin Gow the awesome smith who goes after the magical cow Glas Gainach, in Story 1 of *Hero-Tales*, or the hero goes on for the daughter of a king or a giant who will set hard challenges for him, or like Dyeermud in Story 8 of the same collection that sets off on his journey with a three-masted ship, since the daughter of the King in the south of Erin will marry only a warrior with such a ship. In any case, whoever the herald may be in the tales, there is always a challenge or challenges which the hero must face, and then overcome, so that he will be an example for his people. The archetypes of the herald and his call have another aspect and that is the whereabouts of the call.

The location where the hero faces the herald and the call is a usual place, and one of the best examples in the *Hero-Tales* is Story 6 where the sky becomes as dark as the night in the middle of the day, and Amadan Mor not knowing where to go, enters a dark glen, where he cannot help falling asleep, and after he comes to, vessels of food appear in front of him, and against his wife's warning he eats from the vessels, and his two legs are dropped from his body. After that the sky is cleared of the fog, and "he knows where to go" (Curtin, *Hero-Tales* 154). The World Navel, the place where Campbell states the call will always take place is usually depicted in these tales to be either the hero's cottage, or castle, or he is called by the herald near the sea. The Irish believed that under the ground, the seas and the rivers are where the fairies come from, where the dead go, and where their gods used to dwell, and hence the offerings to their gods were thrown in the rivers and the lakes (Price 44), and since usually the heralds are supernatural characters, the caller in the Irish monomyth is usually connected to the waters in one way or the other.

The Herder in Story 2 of *Hero-Tales* that fights Mor's son three times, goes into the sea after he defeats Mor's son, only to be defeated at the last time by her son, where he tells the son about the dead princess being carried off by the fairies. Or the fish hags, or the giants that send Fin MacCumhail on his missions always appear from the sea. In Story 9 of *Hero-Tales* Cud and his two brothers meet the mysterious woman out in the sea, sleeping in a boat, who wakes up when they take her to their ship and asks Cud to go into the world until he meets her again, and later on, in the story, Cud, with 3 years of age marries this strange woman who is his herald. In Story 14 of *Myths and Folk-lore* Fin lies in a boat in the middle of the sea after a battle, almost disemboweled, and a crow flies over him and sits down on him and eats some of his fat, the crow then turns into a dwarf warrior, the Knight of the Full Axe, and asks Fin to go to another country with him, and the knight accompanies Fin through the country, where they fight cannibals. In all the said tales, the hero meets the herald when he is near the sea or the river.

When the hero departs for his adventure the place he has to go to is an unknown land, where unusual deeds can be accomplished, and in the collection of the stories, this place is generally "Land Under the Wave", or in other stories, it is called "Tir Na n-Og" or the Land of Youth, where everyone ages much more slowly compared to the common lands, and it is located under the lake (Monaghan 449), and sometimes under the surface of the earth is where the unknown realm is found. The hero finds his way to this realm one way or another. At times the hero goes to another country or kingdom, such as Spain, or the land of White Strand.

If the narrator goes into detail, we always have the hero passing a line, crossing a threshold, in order to enter the unknown world, may it be the border, water, or ground. In Story 3 of *Myths and Folk-lore* the hero slips, the ground opens and he goes through the earth until he comes to another country. In Story 7 of the same collection, the hero wants to go and save his beloved from dying, and falls into a ditch, and does not necessarily go to into the earth to another kingdom, but when he raises his head from the ditch, he sees a talking horse, waiting to take him to the castle of the princess. Whatever the case may be, the hero is now about to be initiated. There are times though that the hero might not accept the call, which Campbell terms as "refusal of the call" where the hero does not start the adventure. In the case of the stories under question by this research, this step usually happens when the prince is told by his parents to marry one princess or another but he will not accept. He will only go to the princess when he thinks she is fit to be his wife, or when she has certain features that other princesses do not, like Story 5 of *Hero-Tales* where the two brothers refuse to marry any of the princesses their father suggests, and one after the other go on to their adventure when they see fit; or Art in Story 15, feels it necessary to marry a princess who is an only child, and then goes to Greece to marry the princess who fits into his conditions.

"Supernatural aid" is what the hero needs next. The helpers in these stories are of certain types, and generally three in number, and they usually provide the hero with accommodations for the night, advice for their purpose, help the hero with their supernatural abilities, or give certain supernatural items that help the hero conquer his enemies. To start with the helpers, they are at times old men, in small huts, as in Story 1 of *Hero-Tales*. He helps the hero with his tasks and also gives him advice on how to mind the cow so it would not fly away. Old men in these tales are always helpers to the heroes. We have old hags or henwives that play both the role of the helpers and at times the villains as well. The old hags usually have their teeth or their nails so long, that

The Irish Hero and the Archetypes

they use them as a staff or as a weapon. When they are helpers to the hero they are harmless, and probably sisters, and aunts to the hero. In Story 1 of *Myths and Folk-lore* the old woman gives the hero a ball of thread to follow, and he does so, whereby he reaches another old woman, who does the same thing, and he reaches the third and the last old woman, the third sister, and she tells him how to defeat the Giant of Lochlin.

Characters that play the role of the villain in one story can play the role of the helper as well; they just need to be activated. This activation happens in two ways. The first one is when the villain is defeated and subdued by the hero and then he decides to help the hero since the hero is a better man than he is, he can provide the hero with items or information, and as examples, the various villains in Story 10 of *Hero-Tales* become companions to Cahal after he has defeated each one after many fights, and follow him through his adventure until he manages to rescue Bloom of Youth, the princess that was promised to Cahal. The second way the helpers are activated is before any kind of fight can happen. This is when before the hero starts his adventure, his mother or stepmother gives the hero a cake or bread that the hero must throw at the villain so that he will change into a helper. This usually happens when the villains are giants or monsters, as in Stories 7 and 22 of *Hero-Tales*. The cakes serve as the message that the hero should carry from his mother or step-mother, and in the case of Story 22, it is the milk of the hero's mother in the cake that is necessary for the villain Wolf to be turned back into the hero's uncle and help him with his adventure.

The princess that the hero is supposed to save can be a helper to the hero as well. The Daughter of the Yellow King saves Conal after his drastic fight with her father's army in Story 3 of *Hero-Tales* and bathes him in a magic well that cures all of Conal's wounds. She is not the only one that helps the hero of the story, the daughter of the Sprisawn who is himself a great helper to Miach Lay, helps Miach save his brother from the Dark King in Story 5, or the daughter of the White-Bearded Scolog who helps the King's Son with her father's difficult tasks in Story 7 of *Hero-Tales* which has great similarity to Story 1 of *Myths and Folk-lore*, where the daughter of the Giant of Loch Lein helps the hero with his tasks set by the giant, hoping that the hero will find his death after failing the task, but the daughters being in love with the hero help them with their extraordinary powers.

The strangers and animals that the hero meets on his road can be of great help to him as well. Red-haired men, smiths, druids, gruaagachs, and any being with supernatural powers as well, usually helps the hero, if he/she/it is not a villain in the story. In Story 11 of *Myths and Folk-lore* "Shaking-Head", the hero pays the debt of a dead man, and later on, we see a man with red hair appear and give the hero three magical items, help the hero with his every task, and even guiding his life up to the moment when he sits on the throne and becomes king. This man reveals himself to be the dead man whose debt the hero paid. As Campbell quotes Leo Frobenius, in hunter tribes, after death, when that certain person had powers and used them for good, after death he is much more powerful, and he uses his powers for evil if he wishes to do so (Masks of God Vol. I 126). In the collections of stories that this research studies there is no major character that dies and then returns to use his powers for evil; the probable reason for the many happy endings - though there are tales with unhappy endings as well - in some part is that they are folktales, told to amuse children, and to keep them in the value system of the Irish/Celtic tradition.

There are smiths that give the hero swords, which usually will not last much in the hands of the hero and the smith has to make other swords for the hero; but it is usually the rusty old sword that the hero will renew with one shake or blow, the hero will knock the rust off from the sword. Smiths are popular since the idea of making a tool or a sword out of a rock was seen to be fascinating (Campbell, Masks of God Vol. III 292). That is one reason we have many smiths as the hero of the tales as well.

The hero meets a group of helpers, usually dwarves, or brothers, and each of these helpers has a distinct ability or skill in which they are masters. From being wise and making prophecies, to eating and climbing the hardest wall of castles, their abilities vary. One of the things that these helpers can do for the hero is making a ship that is very fast, and which sometimes disappears after the helpers have taken their wages and left the hero. The number of the group of the helpers ranges from 2 to 7. These helpers are usually looking to take service with a master, and are hired by the hero.

Animals of every kind, usually birds, help the hero with his goals, and the reason has been explained before, as the animal is thought to be another form of a deity that is watching over the hero, or the descendants of that deity who are now helping the hero. Usually, the animal gives a part of its body, to the hero, and the hero can then call every being of that species to his help. A ram gives the hero a piece of his wool, a salmon its fin, and an eagle a feather, and all of the three mentioned animals are other forms of the brother-in-laws of the hero in Story 3 of *Myths and Folk-lore*. Similar events take place in Story 18 of *Hero-Tales*, where Blaiman, son of Apple, is following the kidnapper of his wife, Hung-Up Naked who is a common character in the stories, and he meets three animals on his way, which are hungry and give him news of Hung-Up Naked, and later on, they will help the hero to bring Hung-Up Naked to his death.

As was explained, the helpers are usually three in number and if they are animals, one animal is from the sea and the waters, one from land, and the other one is a type of animal that flies. In addition, there are sometimes animals that the hero meets that turn out to be a relative of some sort. One of the most common examples of this type of helper is the mare with nine eyes, which carries the hero to his unknown destination and there are examples where the mare turns out to be the mother of the princess that he will eventually save. One way or another, the mare is the mother that has been turned into an animal until the hero accomplishes what has been either prophesized or what he has been tasked with.

The Irish Hero and the Archetypes

There are repeating items that the helpers offer to the heroes' although there are those that will not return in other stories. One of the most common items is the Cloak of Darkness, whereby the hero can either disappear or wear the cloak and wish for gifts. Wells or caldrons of venom or water are shown to be of use to the helpers and the heroes. Usually, the helper puts the hero in the caldron to cure his wounds or to revive him after he has been killed in his battle. The shaggy old mare is used very often and despite the hero's surprise, it is very swift. There are occasions when the helper gives the hero an enchanted rod or staff, and the use of this rod varies from time to time.

When the hero is about to enter the unknown, he often encounters a guardian, warning him of the dangers that will be ahead in his journey, yet the hero will not turn back from his goals and faces the fearful monsters laying ahead. Campbell quotes Nicholas of Cusa in *Hero* describing the wall of paradise as being formed of opposites, of good and evil, life and death, etc., and the same can be said in some of the tales (82). As an example the castle of the king of Spain in Story 1 of *Hero-Tales* where the hero faces a castle that is grand and beautiful, yet there are soldiers and warriors fighting outside the castle, scaring the by-passers away with their feats; besides the warriors outside, there are heads of those who had tried before the hero and drastically failed, as was the Irish tradition to put the heads of their enemies on spears in order to put fear in the heart of anyone who dares to go against them in battle. And it is right then when he meets his helper and guardian of the threshold, the old man; the old man who says he is half Irish and warns him about the consequence of his failure to mind Glas Gainach, the cow that should only be followed and not pulled away, otherwise it will fly away to the castle, like a whimsical id, that cannot be kept under the chain.

The castles, when described by the narrator, are grand, and beautiful, and when they are related to a supernatural character, they are said to be revolving and have only one entrance which is at the top, so the hero must climb the castle. This beautiful castle again is described as belonging to a terrible villain, which the hero has to defeat. There are times when the castle holds no monster inside, but a princess, and the monsters and the guards are all waiting outside, sometimes only at night, for the intruders to attack. This castle at times has seven walls and/or seven lines of defense against beasts and warriors. Entering the threshold of the unknown in Story 7 of *Hero-Tales* can be of interest. The daughter of the White-Bearded Solog tells the hero to put his right foot inside the castle gate, and his left foot out, and his head under the lintel, not outside and not inside, since he will lose his head otherwise, and yell "God save you" whereby the Solog will not cut his head off and welcome him into his castle (Curtin, *Hero-Tales* 171). Yet there are times that the threshold is not shown as a wall of a castle but as a part of the land.

Lawn Dyarrig in Story 12 of *Hero-Tales* wants to find the Green Knight, a recurring character in Irish myth, who has stolen three teeth from Lawn's father, and the knight dwells in a "terrible" valley, before which an old woman will warn Lawn to return or he will face his death. But as always the hero descends into the valley with rope and the basket he makes and fights the Green Knight, who had stolen the old woman's daughter before. Later on, he will be swallowed by a giant serpent, whose heart and liver he has to deliver to Short Clothes, and in the belly of the serpent, he meets three men playing cards and having a laugh. As is seen there is a border that the hero must courageously cross and stand against what he has been warned by the guardian. There, in the "belly of the whale" the hero's transformation will begin. The hero is about to enter another level, whether through a door, through the sea, or simply by going through the earth or a cave, to another country, where he faces many surprises.

The next step is the "belly of the whale", which metaphorically represents the hole where the hero is laid after death, after he is torn to pieces, and also the womb where the hero comes to exist. The hero, torn apart and transformed, is now put back together and comes back with abilities beyond compare to his former self. Amadan Mor, the Big Fool in Story 6 of *Hero-Tales*, loses his legs when he ignores his wife's warning against the food that magically appears in front of him. After he has proven himself worthy to the gruagach, he gets his legs back again. The fisherman's son in Story 8 of *Myths and Folk-lore* who is said to be clumsy and dull, is taken by the Gruagach of Tricks, and after two years the reader sees him as a better trickster than his master and his sons. Lawn Dyarrig was mentioned above. The May Day motif, which is explained comprehensively in Chapter 3 and Chapter 4, has the same function for the hero or is one of the transformations that the hero goes through. The hero of some of these stories literally dies and then is revived by one of his helpers. Miach Lay died by the spear of the three tricksters. Gilla na Grakin in Story 15 of *Myths and Folk-lore* is saved once but the next time his mortal enemy is successful. Trembling, in Story 4 of the same collection, is swallowed by a whale, as a curse, and then is rescued by her husband. The archetypes of this transformation are used in various ways, but all of them are telling the same story of re-coordination of the hero's world and mind, for the purpose of the community in the same way that the initiation rites of boys and girls in primitive tribes have been explained by Campbell in detail.

VI. INITIATION

The tasks and trials of the hero in this unknown and fascinating world are various. Usually, the reader sees the trials laid out by the parent figure to the hero or at times the father or the parent figure to the princess the hero seeks after sets these trials, and the reason for both are either to send the hero to find his fortune or to get rid of the hero by setting a very terrible task, hoping that he will find his death. There are various reasons for the adventure of the hero, but they usually sit in certain types. The most common one is finding an item or an animal. The hero is sent to take/steal the item (or 3 items) as a sentence or to kill/kidnap an animal. Coldfeet in Story 11 of *Hero-Tales* goes to the castle of the Queen of Lonesome Island to bring "the sword of light that never fails, the loaf of bread that is never eaten, and the bottle of water that is never drained" (Curtin, *Hero-Tales* 246). Faolan, one of the many sons of

The Irish Hero and the Archetypes

Fin MacCumhail, in Story 22 of the same collection, has to slay three oxen and bring their tallow for his stepmother. Other trials are the giants or at times the gruagachs. The giants usually have one, three, or five heads, all of which the hero will cut off, the same way Campbell describes Prince Five-weapons fighting the ogre Sticky Hair.

Occasionally a tinge of variety is added to the trials the hero must face and they become numerous lines of defense that the hero must go through. These trials are common in myths of different regions with the 12 labors of Hercules as the most famous one. An example of this kind of trial is the one that Cuculin in Story 19 of *Myths and Folk-lore* goes through:

The first guards are two lions that rush out to know which of them will get the first bite out of the throat of any one that tries to pass. The second are seven men with iron hurlies and an iron ball, and with their hurlies they wallop the life out of any man that goes their way. The third is Hung-Up-Naked, who hangs on a tree with his toes to the earth, his head cut from his shoulders and lying on the ground, and who kills every man who comes near him. The fourth is the bull of the Mist that darkens the woods for seven miles around, and destroys everything that enters the Mist. The fifth are seven cats with poison tails; and one drop of their poison would kill the strongest man. (Curtin, *Myths and Folk-lore* 316)

The last trial is entering the castle of the Queen of Wilderness that goes around on its wheel and taking the rod of enchantment from her. After the hero is done with the trials, he will meet the prize that is expecting him, as Campbell identifies five alternatives for the prize.

One of the five scenarios is meeting with the mother-goddess of the world. Many of these tales end with a happy marriage. The hero has rescued the princess or met her on his journey. The female heroines meet the prince they would marry in the end in the same manner, yet their challenges are depicted to be less epic or heroic. In any case, the hero meets or chooses a princess that suits him, she is not higher or lower in any way, and as Campbell says, the hero is the knower and the goddess-mother that is present in every woman is the known (Hero 106) and he has to know her the way she is, with his gentle heart (108) and this is the ultimate mastery of life (111). Campbell himself gives Story 5 of *Myths and Folk-lore* as an example. The Queen of Tubber Tintye is an example of the mother-goddess. She is fierce with the pretenders, and kind with the true hero. Another example is Story 11 of the same book, where the hero has a great supernatural helper, Shaking-Head, and he is taken by this helper to marry a princess that gives him the most difficult tasks, and one might think of her as the villain. Yet the hero marries her after he has overcome the three trials with which he's been tasked.

The mother-goddess that the hero chooses is not always as pure and virtuous. There are times when the hero is deceived by the terrible witch that she is. In Story 15 of *Hero-Tales*, Art goes to Greece to marry the daughter of the king since she is an only child. After a hard challenge, Art's helper tells him the truth about the princess: she is an old witch and has lived for centuries, and finally the old man suggests he should go back to Erin, and find a wife there, which he does. The mother-goddess is now turned into "the queen of sin" as Campbell terms it (113). But it does not end with her. The confirmation of the son by the father is yet to be explored.

After the trials, the hero is now ready to be validated and respected by his father or father figure, as the true son. His helper, or in the case of the few of the stories in this study, the princess whom the hero rescues, will eventually reveal that the king's other sons, the false heroes of the story are not to be mistaken for the real hero who either has evidence of the deeds he has done or in the end, is victorious after the many trials set by the princess or the father himself. The princess at times has a magical girdle which she gives to the mother of the hero as a gift at the wedding. She asks her mother-in-law about the true father of the other (two) sons, and if the mother lies the girdle tightens as the princess orders it to do so. And eventually, it is revealed to everyone that the hero of the story is the legitimate son of the king. Examples of this sort, are Lawn Dyarrig in Story 12, Blaiman, son of Apple in Story 18 of *Hero-Tales*, or Story 3 and 6 in *Myths and Folk-lore*. In the case of Blaiman, as is said in the title he is the son of an apple, a magical fruit in Irish myths and also many others. The false heroes in his case are his uncles who similar to Lawn's brothers, steal the princess that has been rescued by either hero. There are examples in which the false hero is not related to the hero in the way they are in the cases explained above, yet again the princess has trials of other sorts through which the false hero would not survive.

The hero in some of the stories is sent on his journey to face his fears, to become a "man", to be separate from the mother's sphere and order. He does not have a princess-helper that helps him with his atonement with the father. Story 8 and 9 of *Myths and Folk-lore* are of this type. The fisherman agrees with the gruagach of tricks to give him his son for a year so that he might learn. The flight of the son from his mentor gruagach and his sons in the forms of many different animals and creatures leads to the son swallowing his chasers. The hero in Story 9 is also sent out by his father since his the last one of his 13 sons to come home that day. As is expected both of these heroes prove themselves worthy to their father.

One of the alternatives in this part of the monomyth is apotheosis, the process whereby the hero will turn into a deity, protecting his community from the other competing tribes. No hero in these tales is said to become a deity, yet they all have superhuman powers. The story of Fin's birth and his becoming may be one example. When in the cave of the giant, he touches the roasting Salmon of Wisdom with his thumb, by which he gets burnt. From that moment onward he becomes a prophet to his people, chewing and sucking his thumb and knowing what that future has in store for them or what is the solution to any struggle that he or one of his allies is facing.

The Irish Hero and the Archetypes

The hero is not always lucky enough to be given a bride or an item. He may have to steal what he has been looking for, be it the princess or the powerful item. After his trials, he is still not deemed worthy of either the princess or the item, and this is where he will defeat the father of the princess, he may as well kill him in the process, or in the case of the magical item, he will steal it with the help of supernatural helpers. The story of Young Conal and the daughter of the Yellow King in Story 3, the King's son and the white-bearded Scolog in Story 7, Coldfeet in Story 11 of *Hero-Tales*, and the story of the Weaver's son and the Giant of the White Hill in Story 3 in *Myths and Folk-lore* are clear examples of bride-theft, or boon-theft. Coldfeet steals three magical items which were mentioned above, and this theft is part of his prophecy.

Young Conal is prophesized to marry the Yellow King's daughter and kill him in the process, which he does after fighting the many lines of defense that the Yellow King has seen necessary for his life. In the same way, there is usually a prophecy at work. Or at other times the father of the princess set trials for the hero, hoping that he will die in the process. Balor has locked his daughter in a castle to avoid the prophecy which predicts his death at the hand of his grandson. But no matter how hard the villain of the story tries, the hero will find a way to bring him his doom and steal the ultimate boon.

VII. THE RETURN

Now it is time for the hero to return, to complete the circle of his adventure. The hero might refuse to return, and hence he is sent for by his people. He with his new self is then called out of the belly of the whale, and back to his normal life. In this step of the story, the hero has to cross the threshold of return, the same way he crossed it when he embarked on his adventure. Sean, the 13th son of the King of Erin in Story 9 of *Myths and Folk-lore*, has the only refusal of return in these tales. After defeating the three giants, and using their armor and steeds he defeats the monster Urfeist who needs a sacrifice every seven years. The princess who is to be offered to the monster catches Sean's boot; the king and his men search for the man whose foot will fit in the boot, and the sage tells the king that the warrior is Sean. He simply refuses to come back, the king sends men who are then defeated by Sean, and finally, the king himself goes and begs him to come back, so Sean comes back, marries the princess, and leaves to live with her in the land of the giants.

The hero can be followed as well by the villain of the story. The hero in Story 7 of *Hero-Tales* is followed by the princess's father, the White-Bearded Scolog. They are riding a winged mare, and change their shape a few times to fool the father, and finally fly back to Erin, where the winged mare changes into a woman who, as was explained before, turns out to be the mother of the princess; the Scolog then thinks that he cannot take his power "over the border" (Curtin, *Hero-Tales* 181) of Erin and similarly we are told that the mother can turn into her true form in Erin. In another story, we have a flight with various metamorphoses of the hero and his pursuers, and that is Story 7 of *Myths and Folk-lore*. The hero fools the followers to turn into cocks, after which they start picking at the wheat since the hero after many transformations turned himself into a grain of wheat afterward the cocks are all drunk from the grains, and the hero turns into a fox and eats them.

Rescue from without is another common feature of the last part of the circle of the monomyth. This alternative is very common in the Fenian stories of these tales. Usually, the hero is saved by a helper of his own community, as the time that Fin is saved by Dyeermud from the daughter of the king of White Nation, who had seduced Fin to her realm so that she could offer his head to his father in Story 19 of *Hero-Tales*. Or in other Fenian tales, it is his toddler son who comes to his rescue or again it is Dyeermud that saves the Fenians from the enchanted castle of their host, who had previously taken service with Fin himself, and now has invited them so that he can exact his evil plan and bring the Fenians to their doom. In any case, the helper has an adventure of its own with battles and trials that show him to be the real hero in the tale, rather than Fin himself.

The hero's journey is over. This study examined all the repeating archetypes in all of the tales in these two volumes. The archetypes along with the recurring characters that take different roles in the tales, whether helpers or villains, help the hero finish his story and reach the many alternative endings which are expecting him. The issues the stories resolve, the events that take place in the stories, and the culture that inspires these stories points them all in the same direction.

In addition, as was explained in the introduction of this chapter, the reader can see how the myths and rituals help the Irish tribes prepare their children for what was to come in their life. The stories with the help of the archetypes reshape the imprints of the young minds so that they can meet the demands of that certain community, and as this research went through the archetypes, the reader saw how uniquely the nature of the archetypes belong to Ireland and to the ancient Irish tribes, yet how they are universal as they belong to every step of the monomyth found in every other collection of mythology all over the world.

VIII. CONCLUSION

The monomyth, the unique and stable yet the ever-changing story in each myth and tale was studied in relation to the stories of these books; each step in the journey of the heroes was studied and archetypes were drawn. Looking at the tales from the point of view of Campbell, we can understand that the ancient Irish and Celtic tribes were hunters. Although the gift that the hero brings back affects his community in general, the individualism of the hero is emphasized throughout the stories. We indeed have a group of united fighters called Fianna protecting the entire country, yet the stories always focus on one hero and his actions.

The Irish Hero and the Archetypes

In addition, the reader immediately understands that each of these tales has its own unique relationship with the monomyth, yet there are archetypes in each tale that point them all in one direction: the collective unconscious which is not only shared among the Irish but also as Campbell shows is common in every collection of mythology he studies. The herald role usually involves the druids and the parents and in times of their absence, it is the hero's own decision to find his fortune in the world which causes him to start his adventure. The locations of the call by the herald are more dynamic, as the hero is called upon in a castle or a cottage, but usually, the World Navel in these stories is depicted as beaches and shores since the fairies who typically play the role of the herald, usually appear from the water. In case the hero accepts the call - there are times when he does not - he passes through the threshold by being afraid of the warnings that the guardian of the threshold gives him. This guardian is depicted as an old man or old hag, sometimes as a knight or a *gruagach* such as the guardian in the May Day story. Again, the characters of old men and old hags, men with red hair, or other fairy characters such as dwarves, or sometimes magical animals are used for the role of the hero's helpers in the tales; often the princess the hero is fighting for becomes his helper and cures his injuries. With their help, he manages to survive the trials which are laid out for him by the villain or the owner of the magical item or the father of the princess. After his transformation, the hero is about to face his ultimate test.

When his trial is finished, it is time for the hero to receive his prize. It ranges from a magical item to an animal, and the most common of all, a princess to marry. There are few female heroes in these tales and their prize is to marry a prince. However, there are times that this marriage is another trap for the hero which he survives. He is now ready to be a king since all this transformation has turned the boy who started the journey into a man. One of the final steps of Initiation called "apotheosis" is usually absent in the Irish tales brought in these two volumes. This step involves the deification of the hero; as was stated Fin MacCool's birth story in story 12 of *Myths and Folktales* reveals him as a prophetic character, yet he is more of a druid than a godlike character. After his transformation, the hero is expected to return. He often does so on his own accord, which is opposed to his refusal to return just as he sometimes refuses the call at the beginning of the journey. The villain may follow the hero to his home and almost always fails to capture him; this might be accompanied by the rescue from without by the hero's helpers.

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NOTES

The name of the stories taken from the books are as follows:

STORIES FROM HERO-TALES ARE

- Story 1:** Elin Gow, the Swordsmith from Erin, and the Cow Glas Gainach
- Story 2:** Mor's Son and The Herder from Under the Sea
- Story 3:** Saudan Og and The Daughter of the King of Spain; Young Conal and The Yellow King's Daughter
- Story 4:** The Black Thief and King Conal's Three Horses
- Story 5:** The King's Son from Erin, The Sprisawn, And the Dark King
- Story 6:** The Amadan Mor and the Gruagach of the Castle of Gold
- Story 7:** The King's Son and The White-Bearded Scolog
- Story 8:** Dyeermud Ulta and the King in South Erin
- Story 9:** Cud, Cad, and Micad, Three Sons of the King of Urhu
- Story 10:** Cahal, Son of King Conor, And Bloom of Youth, Daughter of the King of Hathony
- Story 11:** Coldfeet and the Queen of Lonesome Island
- Story 12:** Lawn Dyarrig, Son of the King of Erin, And the Knight of Terrible Valley

The Irish Hero and the Archetypes

Story 13: Balor on Tory Island

Story 14: Balor of the Evil Eye and Lui Lavada, His Grandson

Story 15: Art, The King's Son, And Balor Beimenach, Two Sons-In-Law of King Under the Wave

Story 16: Shawn MacBreogan and the King of the White Nation

Story 17: The Cotter's Son and the Half Slim Champion

Story 18: Blaiman, Son of Apple, In the Kingdom of White Strand

Story 19: Fin MacCool, And the Daughter of the King of White Nation

Story 20: Fin MacCool, the Three Giants, and the Small Men

Story 21: Fin MacCool, Ceadach Og, and the Fish-Hag

Story 22: Fin MacCool. Faolan, And the Mountain of Happiness

Story 23: Fin MacCool, the Hard Gilla, and the High King

Story 24: Battle of Ventry

STORIES FROM *MYTHS AND FOLK-LORE ARE*

Story 1: The Son of the King of Erin and the Giant of Loch Lein

Story 2: The Three Daughters of King O'Hara

Story 3: The Weaver's Son and the Giant of the White Hill

Story 4: Fair, Brown and Trembling

Story 5: The King of Erin and the Queen of the Lonesome Island

Story 6: The Shee an Gannon and the Gruagach Gaire

Story 7: The Three Daughters of the King of the East and the Son of a King in Erin

Story 8: The Fisherman's Son and the Gruagach of Tricks

Story 9: The Thirteenth Son of the King of Erin

Story 10: Kil Arthur

Story 11: Shaking-Head

Story 12: Birth of Fin MacCumhail and the Origins of the Fenians of Erin

Story 13: Fin MacCumhail and the Fenians of Erin in the Castle of Fear Dubh

Story 14: Fin MacCumhail and the Knight of the Full Axe

Story 15: Gilla na Grakin and Fin MacCumhail

Story 16: Fin MacCumhail the Seven Brothers and the King of France

Story 17: Black, Brown and Gray

Story 18: Fin MacCumhail and the Son of the King of Alba

Story 19: Cuculin

Story 20: Oisín in Tir Na N-Og



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