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**The Unlikeliest of Heroes : The Remarkable Evolution of Bilbo Baggins
Through J.R.R.Tolkien's *The Hobbit***

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Civilization

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Declaration

We declare that the work: "*The Unlikeliest of Heroes: The Remarkable Evolution of Bilbo Baggins Through J.R.R.Tolkien's The Hobbit*" We are submitting for assessment contains no section copied in whole or in part from any other source.

DEDICATION

I would like to dedicate this modest work to the tender hearts, to the candles of my life, to my dear parents. Thank you for believing in me more than I could possibly believe in myself.

To the hero of my life, my brother Hamza, you may be gone from my sight, but you are never gone from my heart.

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To my soulmate, my peace, my soft place to fall, my guiding light, my best friend Nesrine

To my special friends with whom I spent the best moments, And to all my teachers who provided me with knowledge and guidance.

To whom my pen forget and not my heart I dedicate this humble work with respect and love.

Zineb

DEDICATION

This modest paper is proudly dedicated To the soul of my grandmother, the one whom left fingerprints of grace on our lives, she shall not be forgotten.

To the brightest, most discerning, my dear parents, source of my happiness and success in life, whom have been with me in every step of the way, with their unconditional love and support that meant the whole world to me.

To the two dearest and adorable sisters' Wassila and Mona.

To my wonderful brothers' Sofaine and Salah.

To the most precious aunties to my heart Nassima and Hiba as well as their children Jana ,Mayar ,Oumaima ,Saga, Sirag. And to Chaima .

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“My Lord, enable me to be grateful for Your favor which You have bestowed upon me and upon my parents and to do righteousness of which You approve. And admit me by Your mercy into [the ranks of] Your righteous servants(19)”

QURAN SURAH AN NAML 19

All praises be to Allah SWT who has already given the mercies and blessing during our thesis writing process. Peace and salutation may always be given to our prophet Muhammad SAW.

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ABSTRACT

This dissertation deals with J R R Tolkien's masterpiece *The Hobbit*, a fictional novel that tells the reader an adventure of a hobbit with a wizard and thirteen dwarves to restore their' realm and treasure. The present research focuses on the protagonist Bilbo Baggins, a young wealthy hobbit, whose importance changes gradually throughout the story. As a result, this study is going to explore the little hobbit adventures as the events progress in order to examine the hero's development through his journey and to find out the reason behind his decision that stakes his position, reputation and his comfortable life in the aforementioned novel. Moreover, it seeks to analyze the psyche side of the character-growth. To achieve these goals, this study calls for two theories: the Jung's Archetypes and the Collective Unconscious, which help to identify the myths and the archetypes of Bilbo's journey and to analyze them using the archetype system. Added to that, "The Hero's Journey" archetype is used by Joseph Campbell which is detailed in *The Hero with a Thousand Faces*. The Freudian Psychoanalytical Theory is also used to study the function of Bilbo's psyche by focusing on the idea of the unconscious, id, ego, and superego which are the right tool to find Bilbo's transformation. This work will pave the way for future researchers to deal with the theme of the unlikeliest hero of other works specifically in fiction.

Keywords: The Hobbit, JRR Tolkien, Character development, Heroism, Jung's Archetypes Theory, The Freudian Psychoanalysis Theory.

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GENERAL INTRODUCTION

Throughout time culture has shaped different generations by helping them discover the world that contains numerous stories as well as tales. These tales are more than just stories that amuse children. Many stories focus on transformation from childhood to adulthood or from innocence to experience. Thus, they have unique influence on people and they teach them new things. Since journeys are a valuable thing. People in this world would not know what they know today and the world would not be as it is without journeys. It is much more than just a movement from one place to another, it can involve a range of experiences, emotions and choices being made when someone encounter obstacles or move to new places.

This dissertation will be about such journey, where the hero must recognize his world, must realize the need for change and the courage to try. Heroes start in their initial state encountering something to change them and this is their return as changed individuals. John Ronald Reuel Tolkien is one of the writers who turned the stories to another level by his ability in creating new world, where unforgettable tales happened. He is able to create a fantasy world with an endless supply of parallelism to reality. Following the new style of writing about the imaginative world, Tolkien wrote *The Hobbit* that was published on 21 September 1937. This novel is one of the most famous pieces of fantasy ever written.

Research studies about heroic development are needed to pave the way for other researchers to deal with this field in more detailed way. The choice of Tolkien's *The Hobbit* does not come at random, but because of certain reasons. First of all, the focus on the adventurers within the novel, instead of concentrate about the individuals that can be classified as heroes at the first sight. The reader will explore the potential of the hero by being hidden beneath the cover of someone inconspicuous and not at all interesting.

The theme of heroism has been the focus for many literary studies. The past studies are primarily focused on understanding the idea of heroism and defining it. One of the previous researchers who dealt with *The Hobbit* is Margery Hourihan in *Deconstructing the Hero*. She states that the story of the hero and his quest, the adventure story, is always essentially the same. Hourihan describes that the hero is constantly confronted by enemies which he must defeat and that the hero is "above all things a man of action"¹, She analyses the meaning and impact of Heroic adventures stories from her perspective.

The hero is usually good at fighting and putting his weapon of choice to excellent use and the hero has an extraordinary power that helps him to defeat his enemies. Tolkien's hero ,Bilbo Baggins has no supernatural abilities and he is small, humble creature. He is not willing to control and does not use force to achieve his goals. Afterwards, as Hourihan describes, the people he saves from the dragon, the outlaws, the aliens and so forth celebrate him. ²

Hourihan suggests that a hero encounters evil monsters, dragons, witches and their like.³ She is constantly confronted by enemies he must overcome – and to do that he needs to be good at fighting. He needs to be rational, strong at will, ambitious. Moreover, he needs be able to strive towards his goal without a doubt. Michaela further develops this idea in *Unlikely heroes in The Lord of the Rings* and states that "heroes are those who succeed where others would fail or never try, and serve their communities as well as themselves"⁴

¹ Hourihan, Margery. *Deconstructing the Hero: Literary Theory and Children's Literature*. London: Routledge, 2005. p3-4.

² Ibid., p25.

³ Ibid., p58.

⁴ Krejčová, Michaela. *Unlikely heroes in The Lord of the Rings*. Master's thesis, Masaryk University, Faculty of Education. Department of English Language and Literature, 2010. p.28.

The central pattern of the novel is the quest for treasure. But more importantly, the story also represents Bilbo's quest for maturity. In other words, at the beginning as Dorothy Matthews stated "Bilbo's personality is out of balance and far from integrated. His masculinity is being repressed so that he is clinging rather immaturely to a childish way of life"⁵ because Bilbo at the very beginning is not mature and he is not familiar with adventures. What is missing from the past studies is that Bilbo has been changed and developed throughout his journey and had become a real hero; a point that is going to be tackled in our study. As a result, It attempts to answer the following main question: To what extent does the character development that Bilbo Baggins experience throughout his journey changes him to a hero, granted in a non-conventional way?

This study will equally deal with the following sub- questions: How can a small Hobbit become one of the remarkable heroes? How does Bilbo Baggins change to another person in the novel? How does the protagonist face different obstacles and trials? What is the impact of the inner conflict on the hobbit? How does the little hobbit defeat his enemies through his adventure?

Accordingly, the objectives of this study are mainly to provide a detailed analysis of a selected problem that can be found in *The Hobbit* by J.R.R Tolkien. *The Hobbit* is full of people that can be called heroes. The purpose of this research is to categorize them and pick the most unexpected one. The dissertation studies the nature of heroism in literature. It also highlights the personal development of the novel's main character, Bilbo Baggins. Moreover, it seeks to analyze the transformation of the hero throughout his journey in the novel and examines the psyche side of him.

⁵Matthews, Dorothy. *The Psychological Journey of Bilbo Baggins. A Tolkien Compass: Including J.R.R. Tolkien's Guide to the Names in The Lord of the Rings*. Ed. Jared Lobdell.1975.p33.

What makes this paper significant is the fact that it explores an unlikely hero in the world of fantasy, who does not enjoy attributes of a normal hero. Moreover, it shows how Tolkien's made Bilbo become one of the extraordinary hero. It needs a deep examination and well analyzing that lay the foundation for future investigations about this theme especially in terms of maturation, honesty, and braveness in order to examine the notion of heroism from different perspectives of writers.

In order to investigate this topic, two theories have been used. Carl Jung's theory of Archetypes and the collective unconscious to examine myths from various parts of the world. Moreover, Freud's psychoanalytic theory is used to analyze the psyche of the hero throughout his journey. Added to that is Joseph Campbell's archetype of "The Hero's Journey" which is detailed in his book *The Hero with a Thousand Faces*.

For answering these questions, the present study examines the way J.R.R Tolkien portrays his hero Bilbo Baggins vividly and makes him unique and unlikely. It is divided into two main chapters starting with the theoretical part and ending with the practical one. The first chapter is devoted to provide the reader with the literary background of the novel focusing on the notion of heroism. The theoretical part tackles the two main theories of this study, the Jungian archetype and the Freudian psychoanalytic theories. Furthermore, The Monomyth of Joseph Campbell is used. The second chapter, on the other hand, analyses the hero's journey by using the aforementioned theories. Additionally, this work addresses the character development of Bilbo Baggins by taking a closer look in the little hobbit before his adventure and after.

**CHAPTER ONE: The Imaginative Glimpse, A
Wellspring of Heroism and The Theoretical
Framework**

1-Introduction

Fantasy novels are romantic, historical, stuffed with action or all combined; however, the part of magic is what sets this genre aside from all the others. A magical art arose in J.R.R. Tolkien's fantasy world Middle Earth. His works contain many entertaining events, especially *The Hobbit*, the novel that allows the reader to dive into an imaginary world where he can experience amazing adventures and journey with a small smart hobbit, gorgeous elves, strong and reckless dwarves, or a powerful dragon.

The contemporary novel *The Hobbit* is one of the most famous pieces of fantasy ever written. The author of the book John Ronald Reuel Tolkien is just an interesting man as many of the characters he created in his world. Many generations of readers have read the novel and become more fascinated about the imagination of the author, and many famous authors were inspired by his fictional world which has a huge influence on their works.

The first chapter of this study is meant for covering an overview about the life of the author J.R.R. Tolkien and his book *The Hobbit* as well as his fictional world Middle Earth. Besides to that, The concept of Heroism has been defined in different ways that suits this research, which will be discussed in the terms of literature, psychology and philosophy. In addition to that, the chapter will also set out the theoretical framework of this study which is based on both Jungian Archetypes of the collective unconscious and Freudian Psychoanalytic theories. Finally, Joseph Campbell's Monomyth will be tackled to examine the myth of the journey.

2. Author's Biography

John Ronald Reuel Tolkien, the father of modern fantasy literature, was born in Bloemfontein, South Africa, on January 3, 1892, his childhood was mostly unhappy. His father died in 1896 when he was four, and his mother died in 1904 when he was twelve. So he was orphaned in childhood.⁶ Tolkien settled in King Edward's school where he was always curious about languages and found his passion for languages that were regarded as "dead". He also discovered *Beowulf*, a famous Anglo-Saxon and the oldest Germanic heroic poem, and the field of philology⁷:

Tolkien found himself face to face with the language that was spoken by the English before the first Normans set foot in their land. Anglo- Saxon, also called Old English.....he began to find real excitement when he progressed beyond the simple passages in the primer and turned to the great Old English poem *Beowulf*. Reading this first in a translation and then in the original language, he found it to be one of the most extraordinary poems of all time.⁸

The father of fantasy was highly inspired by the poem *Beowulf* which is considered as an important historical or philological work. It is the oldest poem in the English language where there is an extraordinary beauty and specific meaning in every line. Tolkien fell in love with Edith Bratt and after a long courtship, he ended up marrying her in 1916.⁹ After that he served in the first World War, surviving the Battle of the Somme, where he lost almost all of his closest friends. After the war, he returned to the academic life and he was worthy to be chosen to work on the well-known *Oxford English Dictionary* where he achieved a high reputation as a scholar and university teacher. Afterward, he created with his close friend C.S.

⁶Bloom, Harold. *Bloom's Guides: Tolkien's The Hobbit*, (New York, Infobase Learning. 2011). p9.

⁷Philology: The study of language in oral and written historical sources.

⁸Carpetner, Humphrey, *J R R Tolkien a Biography*, Houghton Mifflin Company, (Boston, New York, 1982) .p42.

⁹Tolkien, J. R. Douglas A. Anderson. *The Annotated Hobbit*, Third Edition. Boston: Houghton Mifflin, 2019. p2.

Lewis and other writers an informal oxford library known as 'Inklings', where writers met together to read out and discuss poetry and short stories. The Inklings was an informal literary discussion group associated with the University of Oxford, the principal purposes of meetings were readings and discussions of the members' unfinished works.¹⁰Tolkien also wrote important papers about medieval literature.¹¹As well as he focused on Middle English from his first publication til the last one, and interested in that area.

Initially, J.R.R Tolkien's writings were acknowledged by very few. Then suddenly his life changed dramatically, when he wrote " In a hole in the ground there lived a hobbit" while marking essay papers, and a great fame awaited him. Curious as to what exactly a "Hobbit" was and why it should live in a hole, he began to build a story about a short creature who inhabited a world called Middle-Earth.¹² He said in a letter to W. H. Auden that: "All I remember about the start of *The Hobbit* is sitting correcting School Certificate papers in the everlasting weariness of that annual task forced on impecunious academics with children. On a blank leaf I scrawled: 'In a hole in the ground there lived a hobbit.' I did not and do not know why".¹³This grew into a story he told his children, and in 1936 a version of it came to the attention of the publishing firm of George, Allen, and Unwin (now part of HarperCollins), who published it as *The Hobbit, or There and Back Again*, in 1937. ¹⁴ Tolkien wrote to Deborah Webster a letter in 1958 and told him the following about 'Hobbit' :

¹⁰ Wikipedia contributors, "Inklings," *Wikipedia, The Free Encyclopedia*, <https://en.wikipedia.org/w/index.php?title=Inklings&oldid=888812590> (accessed March 31, 2019).

¹¹Zettersten, Arne. *Reflections on Tolkien's Use of Beowulf*. Stockholm University Press, (accessed May 14, 2019)

¹²Carpenter Humphrey, *Biography*. op.cit. p 55.

¹³J.R.R.Tolkien, *The Letters of J. R. R. Tolkien*, Edited by Humphrey Carpenter, London, Harper Collins Publishers, 1995, p.227.

¹⁴Collier, Pieter. *Tolkien's life*, Tolkienlibrary.com.<http://www.tolkienlibrary.com/abouttolkien.htm>. (accessed October 8, 2003)

I am in fact a *Hobbit* (in all but size). I like gardens, trees and unmechanized farmlands; I smoke a pipe, and like good plain food (unrefrigerated), but detest French cooking; I like, and even dare to wear in these dull days, ornamental waistcoats. I am fond of mushrooms (out of a field); have a very simple sense of humour (which even my appreciative critics find tiresome); I go to bed late and get up late (when possible). I do not travel much .¹⁵

As mentioned above, Tolkien seems to have regarded the Hobbits as his favorite creatures of Middle-Earth. He seems to be a hobbit-lover at heart. He also finds them to be almost like him, despite some obvious differences in the height when he referred to himself as a hobbit (“in all but size”). Thanks to the success of *The Hobbit*, his friends supported him to write a sequel. Thus, over a period of many years, J.R.R.Tolkien began writing *The Lord of the Rings*. Millions have read *The Hobbit*, *The Lord of the Rings*, and *The Silmarillion* and become fascinated with the very private man, the creator, behind the books. He died on September 2, 1973. And that did not mark the end of Middle Earth for his fans. Thereafter, his son Christopher pursued to complete his father's work , by editing *The Silmarillion* and publishing it in 1977.¹⁶ Then he began to publish other incomplete writings of his father in 1980, reaching a pinnacle in the 12-volume *History of Middle Earth* .

3. J.R.R Tolkien's *The Hobbit*

The Hobbit is a tale that makes each person seeks to be part of the world that is created in; the world is filled with magical things. *The Hobbit* is a famous fiction novel that was written by English author John Ronald Reuel Tolkien.¹⁷It was published on 21 September

¹⁵Tolkien John, *Letters*, op.cit. p.303.

¹⁶Meo, Dominic DiCarlo. *A Merrier World: Small Renaissances Engendered in J. R. R. Tolkien's Legendarium*. Master's thesis, Eastern Michigan University, 2017. ProQuest (Honors College at Digital Commons). <http://commons.emich.edu/honors/555>

¹⁷Wikipedia contributors, *The Hobbit*, *Wikipedia FreeEncyclopedia*, https://en.wikipedia.org/w/index.php?title=The_Hobbit&oldid=896466060 (accessed May 11, 2019).

1937 in about 340 pages, and then was translated into over fifty different languages.¹⁸ It is considered as one of the best-known, beloved and successful children's books. *The Hobbit* sold more than one hundred million copies worldwide. As stated by *the New York Times Book*:

One of the most freshly original and delightfully imaginative books for children that have appeared in many a long day, *the Hobbit* is a glorious account of a magnificent adventure, filled with suspense and seasoned with a quiet humor that is irresistible. All those, young or old, who love a fine adventurous tale, beautifully told, will take the *Hobbit* to their hearts.¹⁹

According to Toijer Nilsson, *The Hobbit* is categorized as High Fantasy, for him high fantasy is “fantastic stories which take place in mystic worlds (secondary world) where divine or magical powers intervene in events”²⁰. In essence, the use of high fantasy can be notable when the writer takes the reader to another world; the world differs from the real one. Fantasy and high fantasy are different genres. On one hand, fantasy is characterized by being set in our own ordinary world by including magical, fantastical elements like Harry Potter novel. On the other hand, high fantasy is set in the secondary world by using magic and fantastic creatures.

Furthermore, Tolkien admits in his letters that when he wrote *The Hobbit*, he was affected by the traditional belief that “there was a real and special connection between children and fairy-stories which he later calls a contemporary delusion. Additionally, he admits that he regrets the tone and style in the book and the fact that it was not more carefully

¹⁸ Haeck, Bianca. *The Hobbit Adaptation: Literary Infidelity or True to the Tolkien Spirit*. (Master's Thesis, University of Tampere, April 2015), p1, 2.

¹⁹ Eaton, Anne T. *Reviews of J.R.R. Tolkien's books*, New York Times, March 13, 2013. <http://movies2.nytimes.com/books/01/02/11/specials/tolkien.html>

²⁰ Louise Lundqvist, Ann. *There and Back Again: The Hobbit Bilbo as Hero*. (Master's thesis, University of Fristaende Kursvaren, 2007) p2

written."²¹Tolkien has knowledge of different cultures that he used when creating his own world, Middle Earth. He acknowledged that his hero ,Bilbo Baggins, was patterned on the rural Englishmen of his own time. It is not only a complete and marvelous tale in itself, but also forms a prelude to its sequel, *The Lord of The Ring* trilogy. ²²

4- Middle Earth and Fantasy

J.R.R.Tolkien's masterpieces, which he had been working on almost his whole life, have completely inspired generations of authors to embark on their own fantasy genre novels.In general, fantasy according to *Oxford Dictionary*, is a higher form of art that is based on imaginary worlds where real events and characters exist and unexpected consequences of magic happen.²³*The Hobbit* and *The Lord of The Rings* are among the most influential and famous pieces of fantasy works ever written. After Tolkien's novels in his Middle Earth were published, the fantasy genre emerged and flourished. The language that he invented led to the creation of myths, people, races and places, and basically to a whole world filled with thousands of tales of love, unfaithfulness, loss and heroism.

Tolkien's influence managed to last to the present and many notorious authors were inspired by his fictional world of Middle-Earth. Take George. R.R Martin²⁴ as an example, he cited Tolkien as one of his most favorite authors. And he mentioned how Tolkien had been a huge influence on his work in an interview at the Edinburg International Book Festival:

²¹Ersozlu,Azize Ahu. *From Middle -Earth to The Real World: J.r.r.Tolkien is The Hobbit, The Lord of The Ring, And the Silmarillion*. (Master's thesis Hacettepe University, 2013).p12

²²Louise Ann, op.cit.,p.5

²³ English Oxford Living Dictionaries, <https://en.oxforddictionaries.com/definition/fantasy> ,Oxford University Press 2019.

²⁴G.R.R. Martin:An American novelist and short story writer. His most popular book is *Game Of Thrones* (A *Song of Ice and Fire*).

I revere *Lord of the Rings*, I reread it every few years, it had an enormous effect on me as a kid. In some sense, when I started this saga (He is referring to *A Song of Ice and Fire* series) I was replying to Tolkien, but even more to his modern imitators. I wanted to combine the wonder and image of Tolkien fantasy with the gloom of historical fiction.²⁵

G.R.R. Martin crafted his own world like Tolkien did. And he joined the fantasy of Tolkien with his own gloom of historical fiction. Tolkien's creations belong to the subgenre called high fiction, in which he used a special form of fiction and created his own fictional world instead of making the story into our real world. He argued in his letter to Christopher and Faith Tolkien in 1957:

My heart and mind is in the *Silmarillion*, but I have not had much time for it. It may amuse you to hear that (unsolicited) I suddenly found myself the winner of the International Fantasy Award, presented (as it says) 'as a fitting climax to the Fifteenth World Science Fiction Convention'²⁶.

Since a great deal of the background and mythology of Middle Earth is enlarged in *The Silmarillion*, it is considered as an essentially Middle Earth's origin story. He said in a letter to Stanley Unwin that his only wish was to publish *The Silmarillion* : "As for larger work. Of course, my only real desire is to publish *The Silmarillion*".²⁷ It is about the history of the war of the exiled Elves against the Enemy (Sauron)²⁸ from their rise to the Last Alliance, and the first temporary overthrow of Sauron. Which all takes place in the North-West of the world (Middle Earth).²⁹ Tolkien created an opulent tapestry of myths and legends for England

²⁵ Schmidt, Jesper. *Fantasy Map Making: A Step-by-Step Guide for World Builders*. Create Space Independent Publishing Platform, (January 15, 2018). p 55.

²⁶Tolkien John, *Letters*, op.cit. p317.

²⁷ Ibid., p128.

²⁸ Sauron: Also known as the Dark Lord and the Enemy. In addition, described as the chief lieutenant of the first Dark Lord, Morgoth. Made the One Ring and tried to make slaves of all the people with it.

²⁹Tolkien John, *Letters*, op.cit. p.170.

specifically, for an England that he felt had been robbed of its cultural heritage by the Norman conquest.³⁰

The geography and landscape in Tolkien's works based on the lore and fantasy, they take place in the mystical realm of Middle Earth that is inhabited by many beings and creatures, such as Humankind, Elves, Dwarves*, Hobbits and a wide range of monsters and beasts. The term "Middle Earth" is rich in history because most of it has already taken place. Every local seems to be a place where not only something is happening, but where something (or several things) happened long ago.³¹ It is the arena of Tolkien's legendarium and the central continent of earth (Arda) in an imaginary period; ³² also commonly referred to as "Middle world", it is worth noting that it was not invented by him as it appears in his letter to the Houghton Mifflin co:

'Middle-earth', by the way, is not a name of a never-never land without relation to the world we live in , It is just a use of Middle English *middel-erde*(or *erthe*), altered from Old English *Middangeard*: the name for the inhabited lands of Men 'between the seas'³³

Tolkien argued that Middle Earth is not an imaginary world or unseen world created by him, but the historical period is imaginary. Notwithstanding, he opened the world of myth and mystery to generations of readers and writers and awakened them by employing the powers of language, cartography, history, and legend.

³⁰ Ferrier, Lorraine, *The Creative Brilliance of J.R.R. Tolkien 'Tolkien: Maker of Middle-earth' exhibition at The Morgan Library & Museum*, The Epoch Times, and (Web Accessed March 18, 2019.) https://www.theepochtimes.com/the-creative-brilliance-of-j-r-r-tolkien_2823265.html

*Dwarves: In English, the only correct plural of 'dwarf' is 'dwarfs' and the adjective is 'dwarfish'. In this, story 'dwarves' and 'dwarvish' are used, but only when speaking of the ancient people to whom Thorin Oakenshield and his companions belonged. (J R R Tolkien, *The Hobbit*, p9)

³¹ Stanton, Michael.N. *Hobbits, Elves, And Wizards: Exploring the Wonders and Worlds of J.R.R.Tolkien is The Lord of the Rings*. New York Martin's Press,(December 2001)p15.

³²Wikipedia contributors, "Arda (Tolkien)," *Wikipedia, The Free Encyclopedia*, [https://en.wikipedia.org/w/index.php?title=Arda_\(Tolkien\)&oldid=864405278](https://en.wikipedia.org/w/index.php?title=Arda_(Tolkien)&oldid=864405278) (accessed April 1, 2019).

³³Tolkien John, *Letters*, op.cit.p232.

5- The Notion of Heroism

The concept of Heroism has been defined in different ways. Heroism is risking one's life by making heroic actions and showing bravery. Each one shows his courage or bravery in different ways. *Webster's*, dictionary defines Heroism as "a contempt of danger, not from ignorance or inconsiderate levity, but from a noble devotion to some great cause, and just confidence of being able to meet danger in the spirit of such a cause" ³⁴ . The general conception of heroism is derived from Ancient Greece.³⁵ Where the hero is a person who faces adversity or demonstrates courage, in the face of danger ,as well as a hero ,is known for his courageous acts and noble character though it is a broad definition of heroism.

The Oxford English Dictionary (EOD) offers three definitions:

First, the hero is a person who is admired for his courage, outstanding achievements, or noble qualities. Secondly ,the chief male character in a book, play, or film, who is typically identified with good qualities and with whom the reader is expected to sympathize. Third definition state, a person of superhuman qualities and often semi-divine origin, in particular, one whose exploits were the subject of ancient Greek myths.³⁶

The notion of heroism is different from one culture to another. According to the first and second definitions of the word hero by (EOD), it refers to a person with good qualities who can make remarkable achievements and make difference in other people's lives for better through simple acts. The *OED's* third definition of

³⁴Franco , Kathy , Zimbardo, et al.: *A conceptual and Differentiation between Heroic Action and Altruism.* <https://journals.sagepub.com/doi/abs/10.1037/a0022672>

³⁵Brandt, Pontus. *The Jungian Hobbit: Bilbo's Individuation Process in the Archetypal Hero Story the Hobbit* (Master's thesis, LundUniversity, 2018).p4.

³⁶Ibid.,

the word hero, which refers to the epic hero in the ancient Greek myths, such as the heroes of *the Iliad* and *The Odyssey*.³⁷

5-1- In Literature

The hero in literature is determined by genres. The two different genres of literature are fiction and nonfiction. Additionally, each genre has its own types that are used by writers to make characters live in a world that is created by them. Certain genres require certain types of heroes'. Thus, in works of literature, heroes are given a certain persona. He or she is a character of bravery, strong and wise leader who is altruistic, clever, tenacious and even normal person with good qualities. Literature also has a special capacity to bring out the attractiveness and emotional appeal of heroes and heroic narratives.³⁸

Furthermore, in literature, there are epics, gothic novels and adventure stories in the world of fantasy, the most imaginative and extraordinary world that can bring unforgettable heroes. Heroes generally start out in ordinary circumstances by showing the highest bravery by having a heroic potential or facing the unknown with just fine qualities and that what makes fantasy heroes differ from one another regarding their heroic or antiheroic nature. Fantasy plots usually are about adventures in an unreal world, "in fantasy the plots very often center on some kind of quest and/or the world is endangered and has to be saved from destruction".³⁹

There are many literary heroes, which differ from one to another depending on how the writer portrayal them. As well as, each character become hero in a different way and even

³⁷Korte, Barbara, and StefanieLethbridge. *Heroes and Heroism in British Fiction since 1800*.Case studies. Basingstoke: Springer, 2016. p4.

³⁸ Ibid., p 5.

³⁹ Ibid., p135.

receives the call differently. In fact, literary heroes differ in showing their heroic actions. For instance, Batman, Superman who battles enemies that wield the power to wipe out planets, at the cost of his own life. This is the simple version of the hero⁴⁰, or the Greek hero Heracles which he is known by his extraordinary strength and courage⁴¹, like Achilles because both as characters they share some features.

5-2- In Philosophy

Many philosophers described the word hero as "one called to watch over; protect; show strength and courage in battle; be admired for courage, nobility, or exploits; and any person admired for qualities or achievements and regarded as an ideal or model."⁴²

Aristotle, the Greek philosopher, in his Poetics, defined the hero as "better than the ordinary men"⁴³. Which means that hero stands above others in terms of origin, morals, aims, and actions that give him an ideal image of moral perfection, the one that the reader supposed to see him win, stay alive, and sacrifice his life, for the greater good. In addition to that, "The hero represents spiritual model guiding all men. As such, he gains his mythical status and becomes an archetypal image, which occupies the central position or the position of protagonist in literary works for centuries."⁴⁴ Heroes in literary works are taking the positions of the protagonist by their different acts. When a hero has a different achievement, he becomes the ideal person, which guide men.

⁴⁰Orn Bjornson, Einar. *The Hero, The Shadow and the Wise Old Man*. May 2016. p12.

⁴¹Wikipedia contributors, "Heracles," *Wikipedia, The Free Encyclopedia*, <https://en.wikipedia.org/w/index.php?title=Heracles&oldid=895658187> (accessed May 11, 2019).

⁴²Vretionkove, Veronica. *HERO OR ANTIHERO Development and Transformation of Literary Protagonist in Contemporary British Literature*. PhD diss., Olomouc, 2015.p4.

⁴³ Ibid., p.05.

⁴⁴ Ibid., p.05.

5-3- In Psychology:

Psychologists differ in the way they define the word hero. Dr.Philip Zimbardo is one of the psychologists that views the term hero from his own point of view, he explains, “the word hero is a traditional idea and the term means as was defined by Joseph Campbell, a hero is mythic larger than life figure, one we usually associate with a warrior or a war hero”.⁴⁵

The psychologist Philip suggests three notions, the first one is that not every hero should fight .Second, heroic acts should not be “extraordinary” –acts are performed all the time the third one, which is anyone can be a hero.

6- *The Hobbit* Summary

The Hobbit is the story of Bilbo Baggins who lives a peaceful, quiet life in his comfortable, warm hole in Hobbiton. J R R Tolkien starts his novel by: " In a hole in the ground there lived a hobbit It was a hobbit-hole, and that means comfort".⁴⁶ It is considered as one of the most famous opening lines in literature. Bilbo Baggins enjoys a calm and pastoral life until one day his comfort is shattered by the arrival of the old wizard ,Gandalf, with a group of thirteen militant dwarves. They ask him about an adventure to recover lost treasure that is guarded by the dragon Smaug, at the Lonely Mountain. Gandalf, the Wizard, chooses Bilbo as a burglar to the company, Yet The dwarves think that Bilbo is a wimp. Bilbo is terrified to leave his comfortable life to seek adventure, but Gandalf assures both Bilbo and the dwarves and says : "You asked me to find the fourteenth man for your expedition , and I chose Mr Baggins. If I say a Burglar, a Burglar he is, or will be when the

⁴⁵Donati, Roberto. *A life dedicated to awakening tomorrow's heroes*

https://myhero.com/Philip_Zimbardo

⁴⁶Tolkien, John.R.R, *The Hobbit*, Harper Collins Publishers, (London, 2003) p11.

time comes."⁴⁷ Gandalf insists and believes that Bilbo has a hidden strength within him that will appear energetic for the dwarfs' quest.

On the journey, Bilbo and the dwarves come across all sorts of obstacles and villains. They have not traveled very far when they found the Trolls'camp, where a whole collection of weapons and food were stored. Gandalf tricks the trolls into remaining outside when the sun comes up by the help of Bilbo. Thorin Oakenshield ⁴⁸ and Gandalf both take magic swords, as well as Bilbo who takes a smaller sword (Sting)"I will give you a name, and I will call you Sting"⁴⁹.The group decide to rest at the Elven palace in Rivendell, where they could also get advice from the Elf Lord Elrond. After that they take shelter in a cave of the high pass in the Misty Mountains, because of the snow storm of stone giants, but the cave turns out to be inhabited by Goblins, big and ugly creatures, who take them as prisoners. Gandalf leads the dwarves out of the caves but leaves Bilbo behind.

Bilbo travels through the tunnels meeting Gollum⁵⁰ fatefully, and finds a ring that makes him invisible "suddenly his hand met what felt like a tiny ring of cold metal lying on the floor of the tunnel".⁵¹ He uses this power to sneak past Gollum and returns to the others. As they continue on their quest, they are attacked by group of wolves, known as Wargs.⁵² Luckily, they are saved by a group of great eagles. Then, they meet up with the bear-changing man Beorn on the edge of the forest of Mirkwood who supports them for the rest of the journey. Entering the forest, Gandalf suddenly leaves the group for an urgent business there,

⁴⁷Tolkien, John.R.R, *The Hobbit*, Harper Collins Publishers, (London, 2003) p11.

⁴⁸Thorin Oakenshield: The dwarf leader, king under the mountain and the true heir of the treasure.

⁴⁹Tolkien John. *The Hobbit*, op cit., p193.

⁵⁰Gollum: Also known as Sméagol

, he possesses and loses the ring that confers invisibility. He had the ring for 500 years before the ring slipped off his hand and Bilbo found it .Gollum used to be a hobbit. [lotr.fandom.com/wiki/One Ring](http://lotr.fandom.com/wiki/One_Ring).

⁵¹ Tolkien John. *The Hobbit*, op cit., p.90.

⁵² Wargs: are fast and powerful wolves who lived in the Misty Mountains and were used by orcs.

they are attacked and caught by the Mirkwood spiders, Bilbo saves all the dwarves with his sword and magic ring. But the wood Elves capture and imprison all of them except him. Afterwards he infiltrate inside the kingdom and rescue the dwarves through a secret passage, the group enters Lake Town, where they then meet Bard the bowman, and they stay before heading to the mountain. As Bilbo sneaks in, he speaks with Smaug. But Bilbo got Smaug furious and the dragon sets out to burn down Lake-Town. Bard quickly shoots at Smaug's open spot on his chest and kills him "There was a hiss, a gushing whirl, and then silence. And that was the end of Smaug and Esgaroth , but not of Bard"⁵³ . The men of Lake-Town ask Thorin for some gold for the aid and losses of their settlement, but Thorin refuses. After that they besiege the mountain with elves trapping the dwarves and Bilbo inside.

Bilbo eventually escapes safely and tries to bring peace by giving the offenders something precious to Thorin, the Arkenstone, a white jewel that is special for the lords of the Lonely Mountain. Gandalf reappears after fighting at Dol Guldur⁵⁴ against Sauron and saves Bilbo from Thorin's rage. But an army of goblins and wargs show up and attack Erebor⁵⁵ and the other armies, so the good armies, including the dwarves from the north, have to band together to destroy the evil enemy. The Goblins nearly win the battle, until Beorn and the Great Eagles show up and save the day. Unfortunately, Thorin and his two nephews, Fili and Kili, die in the battle. After that Gandalf and Bilbo return the Hobbiton for which Bilbo stay to live.

⁵³Tolkien John, *The Hobbit*, op cit., p.301.

⁵⁴Dol Guldur: Sauron's stronghold in Mirkwood.

⁵⁵Erebor: is a translation of "Lonely Mountain". It is the goal of the protagonists in *The Hobbit*, and the scene of the climax. The story of *The Hobbit* is sometimes referred to as the Quest of Erebor. (wikipedia.org/wiki/Lonely Mountain)

7- An Introduction to Archetypes

The term 'Archetype', comes from compound Greek words *arche* which means "Original or Old" and *typos* which means "form, type or model" It was at first developed by Plato who used it in his theory of forms.⁵⁶ Psychologist Carl Gustav Jung⁵⁷ used the idea of archetypes in his theory of the human psyche. In David Mc Carthy, *Carl Jung and the Collective Unconscious*, he stated "This idea of psychological archetypes is among Jung's most important contributions to western thought".⁵⁸ In literature, An archetype is a pattern or prototype of character types, images, descriptive details, and plot patterns that find their way from our myth to our literature to our life⁵⁹. It is a typical example of a broad, universal patterns or behaviors of a certain person or thing that used to describe a recurrent symbols, images, characters or even situations that represent something universal in the human experiences, and evokes strong associations to the reader.

7-1-The Jungian Archetypes

The concept of Archetypes according to Jung, who founded analytical psychology and explored a collective unconscious,⁶⁰ are universal and collectively exist in all individuals- regardless of culture and time period. these archetypes can be found in almost any kind of narrative-certainly in every hero story⁶¹. An Archetype, also known as universal symbol, is an original pattern throughout literature that embody universal meanings and fundamental

⁵⁶"Literary Devices" Literary Devices. May 1, 2017. Accessed December 5, 2017. <https://www.literarydevices.com/>.

⁵⁷Carl Gustav Jung: The Swiss psychologist is best known for his theories of the archetypes.

⁵⁸Eldickenson, Essay 4 archetypes, majortests.com <https://www.majortests.com/essay/Essay-4-Archetypes-553598.html>, (Accessed May 10, 2019)

⁵⁹Ambreen, Kharbe, English *Literature and Literary Criticism*, (New Delhi: Discovery Publishing House), 2009, p327.

⁶⁰Collective unconscious: A place in the psyche that contains archetypes.

⁶¹ Kennedy, X. J., and Dana Gioia. *Literature: An Introduction to Fiction, Poetry, Drama, and Writing*. Harlow: Longman Publishing Group, 2007.

human experiences. It is inseparable from the idea of the collective unconscious. Jung explains that:

The archetype is . . . an irreprehensible, unconscious, pre-existent form that seems to be a part of the inherited structure of the psyche and can therefore manifest itself spontaneously anywhere, at any time . . . again and again. I encounter the mistaken notion that an archetype is determined [by cultural influences] in regard to its content . . . It is necessary to point out once more that archetypes are not determined [by cultural experience] as regards their content.⁶²

Archetypes are primitive images that appear indirectly in the part of psyche that Jung calls the collective unconscious, which can be found in hero's stories. There is a long list of archetypes to mention them all in literature, but they generally fall into three categories: Situation archetypes, character archetypes and symbolic archetypes.

7-2-Situational Archetypes

Situational archetypes are situations that appear repeatedly in different versions in the story. The situation basis for plot in the literature of the mythic story, it is a given experience that a hero or character must endure to move from one place in life to the next. Situational archetypes include the following : The quest, task, initiation, journey, fall, death and rebirth, good vs. evil⁶³. The most common situation archetypes is probably The Quest. It is about the search for someone or something once found and brought back, peace and balance may be restored to the society⁶⁴. To give a contemporary example, the quest for the Iron Throne in *Game of Thrones*, where each king has an individual quest to reach it. Whereas The Task is

⁶² Carl G. Jung, *Memories, Dreams, Reflections*. Trans. R. and C. Winston (London: Fontana Paperbacks, 1983) p392,393.

⁶³ Laksono, Sedyo, *Situational Archetype Analysis on Demian Karras in William Peter Blatty's The Exorcist*, thesis university of Malang, Mulana Malik Ibrahim state, November 2015.

⁶⁴ Archetype Examples. [examples.yourdictionary.com](http://examples.yourdictionary.com/archetype-examples.html), <http://examples.yourdictionary.com/archetype-examples.html>, (accessed March 31,2019)

not the same as The Quest, it refers to the mission of the primary goal by the hero who must execute many superhuman acts and actions in order to rescue the kingdom, and to identify himself thus he might undertake his rightful position.⁶⁵ For instance, in the story of *King Arthur* only the true heir of the throne, Arthur, who can accomplish the task by pulling the sword (Excalibur) from the stone. Another example of this is, in *The Lord of The Rings Trilogy*, Frodo who was asked to assign responsibility for destroying the ring and achieving harmony and peace in their lands.

Furthermore, The Journey is used to send the hero (the protagonist) in search for some necessary information or intellectual truth. To that end, to retrieve life, justice and harmony to the realm, the hero will face along the way many misfortune, competition and experience⁶⁶. Take, for example. Jon Snow's journey in *Game Of Thrones*, from a bastard, orphaned and unwanted son who leaves his home to the wall, to a hero who becomes Lord Commander of the Night's Watch, King in the North and perhaps the rightful heir to the Seven Kingdoms after. Another archetypal situation is The Initiation which is usually refers to the psychological moment in which the hero connected with growing up and maturity, and gained a new awaken into the nature of circumstances, problems and understood the responsibility for seeking to fix the dilemma, it is always considered as the climax of the story⁶⁷. Like in *The Lion King* when Simba grows up with Timon and Pumba and struggles to learn and accept his responsibility as lion king and defeats the evil Scar.

⁶⁵Ibid.

⁶⁶ Archetype Definitions." Edmond Schools, n.d. <http://www.edmondschools.net/Portals/0/docs/Writing%20Center/Middle/STEPS-Archetype-Definitions.pdf> , (Accessed April 19, 2013)

⁶⁷Archetype Examples. examples.yourdictionary.com , <http://examples.yourdictionary.com/archetype-examples.html> , (Accessed March 31,2019)

7-3- Character Archetypes

The character archetypes are placed within the situation archetypes. Together, they create a story. The character archetypes are lay within the situational archetypes. Jointly, they build the development of a story, it is personalities and types of the characters in different versions in the whole story. Character archetypes are a great way to help understand what motivates your heroes and villains – the reasons they do what they do.⁶⁸ There are far too many kinds of character archetypes, the most popular and important kind is the hero/ heroin. Basically , he/she is the protagonist of the story who prove himself by leading to achieve a necessary task and to retrieve safety and justice to a society. ⁶⁹ According to Jung and Campbell the purpose of the hero is, to vanquish the darkness, save the maiden and save the world⁷⁰. As found in the American superhero movie, *Avengers: Endgame*, the courageous hero Tony Stark, who sacrificed himself to protect the citizens of earth and saved the universe. As well as in the American historical movie William Wallace in *Braveheart*, a leader of the Scottish army, who proves himself and dedicates his whole life for his land.

After the hero, the most common character archetype is the mentors or the wise old men who advise and help the hero to outrun the journey and quest, he usually appears in the form of mother, father, teacher or counselor and represent wisdom, knowledge and spirituality. ⁷¹ Like Dumbledore in *Harry Potter* and Gandalf in *The Lord of The Rings*. Another archetypal character is the companion, they are loyal friends of the hero and ready to

⁶⁸Francis, Scott, Defining character archetypes , writersdigest.com <https://www.writersdigest.com/uncategorized/defining-character-archetypes> , (accessed December 29, 2011)

⁶⁹"Archetype Examples." examples.yourdictionary.com , <http://examples.yourdictionary.com/archetype-examples.html>, (accessed March 31,2019)

⁷⁰ Einar , Bjarnason , *The Hero, The Shadow and The Wise Old Man Archetypes in Fantasy* , PhD thesis , University of Iceland School of Humanities , May 2016 , p12.

⁷¹"Archetype Examples." examples.yourdictionary.com , <http://examples.yourdictionary.com/archetype-examples.html>,(accessed March 31,2019)

encounter any danger and support each other in order to be together.⁷² Moreover, there are Other characters who are against the hero like: the shadow, outcast and evil figure.

8- Psychoanalytic Freudian Concepts

Psychoanalysis is a theory that tries to understand human behaviors and how the individual's mind works. Thus, the psychoanalysis is a sort of therapy that treats mental disorders by finding a solution to psychological problems. This concept shows an individual that nothing happens by chance anything that she /he feels, thinks, dreams, and even does has a psychological motive. In other words, the psychoanalysis is a method of treating nervous, "it is a method of treating nervous patients medically".⁷³ As well as, to release repressed memories and feelings by making the unconscious conscious.⁷⁴ Psychoanalysis considers as the science that examines the process of the conscious and unconscious. In addition, using Freudian techniques in order to search for the hidden motives, "using Freudian methods of investigating hidden motives from symbolism, dreams, and fantasy".⁷⁵

This theory is found by the Austrian neurologist Sigmund Freud in 1897, who aimed to study the human psyche by developing various investigation that help in discovering the structure of the mind and its processes as well as the subdued emotions and problems that aim to understand the human behavior or even studying of a particularly character and Freud's

⁷² Ibid.

⁷³Freud, Sigmund. *A General Introduction to Psychoanalysis by Prof. Sigmund Freud*, LLD: Authorized Translation with a Preface.1920.p9.

⁷⁴McLeod, Saul. "Psychodynamic Approach." *Simply Psychology*. 2007. Web. 16 March 2016. <<http://www.simplypsychology.org/psychodynamic.html>

⁷⁵ClarkYost Hallab Mary. *Psychoanalytic Criticisim The Life and Works of Henry James*. PhD diss, Louisiana state university, 1971.p7.

discovery is the practical way for that. Thus, it helps in understanding literary texts “which are about human behavior”.⁷⁶

Since the literary texts describe characters’ behavior and actions, the psychoanalytical principles can exist sometimes and the writer of any literary work is not aware of those principles or he unconsciously shows them. Literature reveals the subdued unconscious desires and tensions. According to Freud most of the human’s attitude and desires, fears and worries are subdued in the unconscious but the human mind identified by three parts; the conscious, preconscious, and unconscious which are called models of the mind, in addition to that, Freud came up with more model of mind which can co-occur with the consciousness and unconsciousness, they are Id, ego, and superego, they are, for the mostpart, unconscious. Each operates according to different, even contrasting, principles⁷⁷. Moreover, he mentions the defenses mechanisms.

8-1- Freud’s Conceptions of Human Psyche

Freud through his studies of human personality and behavior, he adopted some terms that help in analyzing the individual’s psyche. He includes that conscious is the part where our current emotions and focus live. Conscious is not aware that the unconscious exists, Freud said, “the unconscious governs a large part of our action”⁷⁸. Whereas, preconscious is the home of everything where memories settled as Bressler mentioned ,preconscious is the place

⁷⁶Tyson, Lois. *Critical Theory Today a User-Friendly Guide* .Oxford shire: Taylor and Francis 2006.p12

⁷⁷Dobie, Ann B. *Theory into Practice: An Introduction to Literary Criticism*. Boston: Michael Rosenberg, 2012. p 14.

⁷⁸Santana,Luter. *The Hidden Motivation Bilbo’s life changing Decision in J.R.R Tolkien’s The Hobbit: Psycholoanalysis Perspective*. Master’s thesis, Faculty of Language and Art, 2017.p4.

of memories that the conscious part allows to be brought to consciousness without disguising the memories into some form or another ⁷⁹.

The unconscious, which is the deepest level where it comes to exist from childhood until being older. Tyson mentions that it is the storehouse of those painful experiences and emotions, those wounds, fears, guilty desires, and unresolved conflicts that one person does not want to know about because he feels that he will be overwhelmed by them.⁸⁰ Bressler adds that unconscious also contains disguised truths and desires that want to be revealed in through the conscious.⁸¹

Added to that, Tyson said that one identity and our behavior are formed around the Unconscious ⁸² and people are aware of only a little that is going on in their minds meaning that only a small portion of mental life is accessible⁸³. For instance, Tyson in his book gave example of an unresolved issue in a family .A woman may want to be with an alcoholic man in order to get the attention and the love from that man without knowing that she wanted the love from her alcoholic father.

8-2- The Psychic Elements: Freud's Structural Hypothesis of the Mind

The unconscious is home of painful experience, which we do not want to know about them and they come back to co-exist through repression. Then, they come the three part of the model of the psyche: Id, ego, and superego and each one of them show where various mental processes take place, their works at the unconscious level, which is the place where human

⁷⁹Bressler, Charles E. *Literary Criticism an Introductionto Theory and Practice*. Harlow Longman Publishing Group, 2011.p150.

⁸⁰Tyson Lois, *Critical Theory Today a User-Friendly*, op.cit.p.12.

⁸¹Bressler Charles E. *Literary Criticism an Introductionto Theory and Practice*. Harlow Longman Publishing Group, 2011, op .cit.p49.

⁸²Santana Luter, op.cit. p4.

⁸³Berger, A. Aurtur. *Media Analysis Techniques*. 4thed. United States of America : Sage Publication, 2012. Print. p47.

being from childhood until death cleans away all desires and feeling. Freud said that the id is irrational, instinctual and unconscious part, containing secret desires, darkest wishes, most intense fears and the id demand immediate satisfaction⁸⁴. Adds to that, McLeod stated that, the id contains biological needs and desires such as libido, sex, and satisfaction⁸⁵. Whereas the superego is the opposite of the id.

Thus, the superego is the reservoir of our desires and instincts, and take them to the part where morality and higher principles exist, and it is like an ideal model “the superego will create guilt or fear when the id's gone too far”⁸⁶. The ego is the conscious that experience the different senses which works to referee between the id and superego and seeks to make a balance between them, as McLeod said, “ego is the tool to make the id and superego balanced”⁸⁷, and all three are related and they act together. Actually The Ego is both conscious and unconscious: in that, fact lays the explanation for the conflict between instinctual pleasure and reality, which takes place within it.⁸⁸It deafens itself against the unconscious where guilt and problems are repressed. Sometimes those repressed feeling, painful experiences want to appear in the conscious, and here come the Defense Mechanisms. They work at an unconscious level they act as protectors by covering anything that threatens the ego and protects it from the conflict between the id and superego. Each mind has mechanisms that keep the repressed emotions still in the unconscious, as Tyson mentions, “Defenses are the process by which the contents of our unconscious are kept in the unconscious”⁸⁹. Defenses include many processes: repression, regression, projection, denial, and sublimation, which

⁸⁴Santana Luter, op.cit. p 6.

⁸⁵Ibid., p6.

⁸⁶Bressler Charles, *Literary Criticism an Introduction to Theory and Practice*, op.cit.p150.

⁸⁷SantanaLuter , op.cit. p 6.

⁸⁸İSAOĞLU,Hande. *A FREUDIAN PSYCHOANALYTIC ANALYSIS OF NATHANIEL HAWTHORNE'S THE SCARLET LETTER*, *International Journal of Social Science*, no.32(Winter III 2015) p. 499,511.

⁸⁹Tyson Lois, *Critical Theory Today a User-Friendly*, op.cit.p15.

each one works differently. Psychoanalysis helps people to understand their own and other's attitude. As well as this theory is needed for the analysis of a certain character in a novel by studying the psyche of the character in the deepest way.

9- Joseph Campbell's Monomyth

Since every story has a beginning, a middle and an end; the journey of the hero begins and ends in a hero's ordinary world, where the Hero's exists before his adventure begins, but the quest passes through special world. According to Joseph Campbell in his famous book *The Hero With A Thousand Faces* the hero setting out on an adventure to an unknown world willingly or less so, traversing some trials and meeting friends and foes, and ultimately returning to their normal world after having completed their quest⁹⁰. He argued that there are three parts with several stages; this cyclical nature of the hero's journey is represented by the initial stage, Departure (with five stages), followed by Initiation (six stages), and lastly Return (again six stages).⁹¹

The Hero's adventure starts when he receive a mysterious message, invitation, challenge or call from “a veiled mysterious figure—the unknown”⁹² (The Call to Adventure); following with the next stage(Refusal of The Call) in which the hero is deciding whether or not to go on the adventure. then after he accepts the call; he need some help probably from someone wiser and older (Supernatural Help). According to Frye, cited in Kelley Griffith's *Writing Essays about Literature*, the hero's career has a structure consisting of three main parts. In the first part, there is the 'departure':

⁹⁰Campbell, Joseph, *The Hero with Thousand Faces*. Oxford: Princeton University Press (2008) p211.

⁹¹Ibid.,p211.

⁹²Ibid., p44.

Heroes receive a call to adventure. That is, by a seeming accident, someone or something invites the hero into an unsuspected world, into a relationship with forces that are understood unrightly. Heroes often receive supernatural aid from a protective figure who helps them in their adventure.⁹³

The Hero refuses the call and after he accepts it, He meets a mentor figure who gives him advice, information or something he needs in his journey. Moreover, The initiation is the second section which deals with any kind of heroes, that can be found in stories weather in the old or the modern stories since the hero is set out in other world, unknown world, where he faces tasks and different trials which lead to his transformation, as well as meeting friends that may give him help or be by his own in a special world that he was putted in. According to Campbell in this stage, the hero meets many obstacles in his journey that he tries to overcome them by defeating the enemy, where he reaches the most part of his adventure.⁹⁴ That is to say, the hero will be ready for more obstacles than before and be near to achieve his goal of the quest. The final stage that was mentioned by Campbell is The Return stage. Where the hero eventually returns to the ordinary world, the hero home, in which he finds himself transformed by the adventure, and gained a treasure.

⁹³Kelley, Griffith, *Writing Essays about Literature*, (Boston: Cengage Learning), (2011), P: 185.

⁹⁴Campbell Joseph, *The Hero*. op.cit. p165

10-Conclusion

J.R.R Tolkien was very successful during his lifetime, many of his works inspires readers and authors. *The Hobbit* novel is one of his best-known works. It is about the development of the character Bilbo Baggins, a hobbit who enjoys a comfortable unambitious life, to something so different from before. The transformation of the unlikely hero marks a significant impact in the story. In addition to that, the chapter tackled the theoretical framework of this study which consists two main theories, The Archetype theory by Carl Jung combined with The Monomyth of Joseph Campbell to examine the stages of the hero's Journey. As well as, The Psychoanalytic theory by Freud to explore the psyche of the hero throughout his journey.

**CHAPTER TWO: A Hobbit's Journey in
Middle Earth: There and Back Again**

1-Introduction

This chapter is the practical part of this dissertation; therefore, the protagonist of *The Hobbit* Bilbo Baggins who went in an epic journey where he encounters many challenges and entered to the unknown will be the subject of this study. In this paper, the character's evolution is going to be explored by using one of the Jung's greatest accomplishment that is *The Archetype and the collective unconscious* theory. It is critical theory that studies the character's progress and his different behaviors since Bilbo shows unlike actions during the journey.

Moreover, *The Monomyth* of Joseph Campbell is used to look at the hero. It helps in recognizing the story of the character by applying the different stages of the hero's journey from the call until the hero returns to his original home. As well as, Freud's Psychoanalysis Theory is included to study the protagonist's roots that is his family background and to see whether the family origins has affected the protagonist or not thus throughout the book he jumps between The Baggins and the Tookish side. Additionally, by examining the unconscious as well as the human psyche by dividing it into the id, the ego and the superego therefore they central necessary to the literary interpretation.

This part will also briefly attempt to explain the idea of burgling since Bilbo burgled many things during his adventure, things that have different values. In addition, those valued thing has changed his life completely and turned him to another person.

2- Bilbo's Journey To Heroism

In a hero's journey, the hero is an ordinary character called upon to do extraordinary unexpected things to achieve a nearly impossible goal. All while he becomes a hero in the doing. According to Joseph Campbell in his famous book *The Hero With a Thousand Faces* the hero's journey has a structure consisting of three main parts (Departure-Initiation-Return) from ordinary world to a kind of special world (world of quest) and back to ordinary world⁹⁵. The hero must be invited to a quest, he will face experience, ordeal, and magic during his journey and complete a task and eventually returns home. Bilbo Baggins is a humble hobbit who is known for doing anything unexpected, he is from the Baggins family. Bilbo's sudden decision makes him being a part of an adventure that he should not take because this is against the social norms.

A Complex Heritage: Bilbo's Family Background

Family can be one of the reasons of each person's behavior, for who they are as Tyson stated, "that family is important and responsible for who we are"⁹⁶. Returning back to Bilbo Baggins's family, he must be a very known hobbit since he comes from the two richest families in the hobbit society which they are the Baggins and the Took. His father is a Baggins, while his mother is a Took. The Baggins are very respectable and do not do anything unexpected that breaks their comfort zone and they never had an adventure "the Baggins had lived in the neighborhood of the Hill for time of mind, and people considered them very respectable, not only because most of them were rich, but also because they have never

⁹⁵Campbell Joseph, *The Hero with Thousand Faces*. op .cit .p55.

⁹⁶Tyson Lois, *Critical Theory Today a User-Friendly Guide* .op. cit.p13.

had an adventures or did anything unexpected".⁹⁷ The Baggins side of Bilbo can be seen in him because he is generally home person who prefers to stay at his safe home and having a pipe of tobacco in front of his door, and has no adventure.

Bilbo has view about adventure before he be a part of one that they ruin the comfortable things, "Nasty disturbing uncomfortable things! Make you late for dinner!"⁹⁸. Bilbo in his usual days have a well-prepared breakfast, smoke his pipe, has a tea and he waits for dinnertime. However, his mother Belladonna comes from Took family, daughter of the Old Took, head of the hobbits. Belladonna's family have taking a part of adventures like her ancestors. In the first chapter of *The Hobbit's* novel as Tolkien said, "Not that Belladonna Took ever had any adventures after she became Mrs. Bungo Baggins"⁹⁹. It is obvious that when Belladonna married Bungo Baggins she never had any adventures. This refers to the fact that she becomes a member of the Baggins family instead of influencing her husband to be like the Took family. Taking into consideration her Tookish side, she probably had adventures before even if she did not, she must heard about adventures and how they are incredible and fascinated things. This means that Bilbo raised in two different families, his father who dislikes adventures and never had one and his mother who grow up in environment filled with adventures thus she has a positive view about them.

2-2-Bilbo's Call To Adventure

Bilbo Baggins is a respectable hobbit who enjoys his seven meals a day and living comfortably in large and luxurious hole in Hobbiton in The Shire "In a hole in the ground there lived a hobbit. Not a nasty, dirty, wet hole...it was a hobbit-hole, and that means

⁹⁷Ibid. , p12.

⁹⁸Ibid. , p15.

⁹⁹Ibid. , p13.

comfort....This hobbit was a very well-to-do hobbit, and his name was Baggins." ¹⁰⁰ One unexpected beautiful calm morning the peaceful and self-indulgent life of Bilbo comes into a halt, when Gandalf the wizard paying him a visit "One morning long ago in the quiet of the world, when there was less noise and more green, and the hobbits were still numerous and prosperous, and Bilbo Baggins was standing at his door after breakfast smoking an enormous long wooden pipe...Gandalf came by."¹⁰¹The wizard asks the little hobbit for an unexpected deeds to go on an adventure "I am looking for someone to share in an adventure that I am arranging, and it's very difficult to find anyone."¹⁰²He is searching for a new kind of heroes and chooses Bilbo to be the one. Since the little hobbit does not conform to the other heroes, he is a different creature entirely " Somehow, I had been attracted to Bilbo before, as a child, and a young hobbit... He had stayed in my mind ever since with his eagerness and his bright eyes, and his love of tales, and his question about the wide world outside of the Shire."¹⁰³Gandalf from his side has taken a liking to Hobbits, especially Bilbo Baggins, and knows a lot about them and their history.

Each person has different psychological record that contains his different experiences starting from childhood till he being adult and his current behavior can be shaped by his past experiences, as Tyson argued "that individuals have different psychological record that start with childhood experiences and that their present behavior are shaped by past experiences."¹⁰⁴ The half Took side of Bilbo probably influences him in some way. Bilbo's mother Belladonna must have influences him with her childhood experiences and ideas about adventure whether she meant it or not, as it described by Tolkien, that side yearns for adventures "There was still

¹⁰⁰ *The Hobbit*, Ibid.,p11.12.

¹⁰¹ Ibid.,p14.

¹⁰² Ibid.,p15.

¹⁰³ Tolkien, J. R. *Unfinished Tales*. London: HarperCollins UK, 2009. p337.

¹⁰⁴ Tyson Lois. *Critical Theory Today a User-Friendly Guide* .op cit.p13.

something not entirely hobbit like about them, and occasionally members of the Took-clan would go and have adventures."¹⁰⁵ Belladonna must have affected her son by the stories that she used to tell him when he was child, because in the story when the wizard Gandalf comes and meets Bilbo. The hobbit seems to know little about him and about his different tales:

"Gandalf, Gandalf! Good gracious me! Not the wandering wizard that gave Old Took a pair of magic diamond studs that fastened themselves and never came undone till ordered? Not the fellow who used to tell such wonderful tales at parties, about dragons and goblins and giants and the rescue of princesses and the unexpected luck of widows' sons? Not the man that used to make such particularly excellent fireworks!"¹⁰⁶

This proves that Bilbo used to listen to tales so he must know the different adventures that the Took family did. In fact, those stories that he used to listen to might be hidden in his unconscious's mind, which mean that all the wonderful childhood's experiences are stored in his unconscious. As mentioned in the story that "although he looked and behaved exactly like a second edition of his solid and comfortable father, got something a bit queer in his make-up from the Took side, something that only waited for a chance to come out"¹⁰⁷ Here the idea is quite clear that Bilbo has something from his mother side, which is in his unconscious, filled with stories of the Took family and their great experiences.

2-3- The Little Hobbit Contemplation of The Call

The hero tries to reject the adventure and feels the fear of the strange, obscure and the unknown when he is called to be part in the special world. As Campbell stated The adventure is turned into its negative if the hero refuses the call.¹⁰⁸ There will not be an adventure

¹⁰⁵Tolkien John, *The Hobbit*, op.cit.p13.

¹⁰⁶Ibid.,p16.

¹⁰⁷Ibid.,p13, 14.

¹⁰⁸ Campbell Joseph, *The Hero with Thousand Faces*. op.cit .p77.

through the story if the hero does not accept the call. At the beginning it appears that this is exactly what Bilbo is doing when he strongly says to Gandalf each time " Good Morning" with a different meanings. Especially the last one with the intention of wanting him to leave and refuses his quest politely:

“Good morning!” he said at last. "We don't want any adventures here, thank you! You might try over The Hill or across The Water." By this he meant that the conversation was at an end..... “Sorry! I don't want any adventures, thank you. Not today. Good morning! But please come to tea—any time you like! Why not tomorrow? Come tomorrow! Good bye!” With that the hobbit turned and scuttled inside his round green door, and shut it as quickly as he dared, not to seem rude.¹⁰⁹

The little hobbit invites Gandalf to tea on the following day to soften his rejection, while through this action Bilbo has not refused the call to adventure, but rather has accepted it. To his great surprise not only does the wizard come the next day but also other uninvited guests arrive in twos and threes until thirteen dwarves. And after a long conversation related to Bilbo's being the fourteenth man in the company. Gandalf said:

Let's have no more argument. I have chosen Mr. Baggins and that ought to be enough for all of you. If I say he is a Burglar, a Burglar he is, or will be when the time comes. There is a lot more in him than you guess, and a deal more than he has any idea of himself. You may (possibly) all live to thank me yet.¹¹⁰

Gandalf understood the mission's need for a burglar and his nimbleness and ability to make a good addition to the company, and he insists that "there is a lot more in him" even he does not know yet. In the psychological side, Tyson stated that "the unconscious consists of, among others, hidden desire."¹¹¹ Adventures might be hidden in Bilbo's unconscious , and at the same time he consciously thinks he is Baggins. Therefore, Bilbo is aware that he is like

¹⁰⁹Tolkien John, *The Hobbit*, op.cit.p16 .17.

¹¹⁰Ibid., p33.

¹¹¹Tyson Lois .*Critical Theory Today a User-Friendly Guide* .op. cit .p13.

any normal hobbit. Nevertheless, this is not quite true since there is something Tookish in him especially when the dwarves were singing as Tolkien described:

Then something Tookish woke up inside him, and he wished to go and see the great mountains, and hear the pine-trees and the waterfalls, and explore the caves, and wear a sword instead of a walking-stick. He looked out of the window. The stars were out in a dark sky above the trees. He thought of the jewels of the dwarves shining in dark caverns. Suddenly in the wood beyond The Water a flame leapt up, probably somebody lighting a wood-fire and he thought of plundering dragons settling on his quiet Hill and kindling it all to flames. He shuddered; and very quickly he was plain Mr. Baggins of Bag-End, Under-Hill, again.¹¹²

Eventually, the adventurous side of Bilbo awakens and decides to go on this quest and joins the dwarves. It proves that he has a desire to go on adventure and this desire hides in his unconscious because previously the little hobbit refused going in a journey and he was conscious about his decision but when the dwarves started singing, he imagined himself doing an adventure. As a hobbit whom never have any adventures experiences, he was curious about the world outside his homeland and here one can notice that his Tookish side is awoken which means that all of these things are replaced in his unconscious. In some way Bilbo seems excited without himself knowing it, and that is a spontaneous response like when the dwarves talked about adventures stuffs especially about the dragon Smaug:

Smaug could not creep into a hole that size, not even when he was a young dragon, certainly not after devouring so many of the dwarves and men of Dale. It seems a great big hole to me," squeaked Bilbo (who had no experience of dragons and only of hobbit-holes). He was getting excited and interested again, so that he forgot to keep his mouth shut.¹¹³

¹¹²Tolkien John, *The Hobbit*, op.cit.p28.

¹¹³Ibid.,p34.

There is a hint which confirms that the little hobbit has no experience with dragons and was so interested when he heard the word dragon which he had never seen. Moreover, he suddenly joins the dwarves without thinking. Tolkien explained that “To the end of his days Bilbo could never remember how he found himself outside, without a hat, walking-stick or say money, or anything that he usually took when he went out; leaving his second breakfast half-finished and quite unwashed-up.”¹¹⁴ Even in his last days, Bilbo still wondered if his decision to share the dwarves on their adventure was right or wrong. This means all his life he did not really know why he was off to an adventure. It implies Bilbo’s unconscious mind that motivates him to take immediate decision in joining the dwarves. As Joseph Campbell defines a hero "Someone who has given his life to something bigger than himself"¹¹⁵ And this is the case for Bilbo Baggins when he accepts the quest by helping the dwarves on their journey to recover the treasure from Smaug. It basically tackles a hobbit, a race that seems so peaceful and weak but at the same time shows that everything can happen in the world, even the smallest of things can change this world, even a hobbit.

The hero’s journey continues after the hero has accepted the call, which in Bilbo’s case is after he joins the company. Once the hero has started the adventure, The Supernatural helper appears to provide a magical help and gives the hero some kind of knowledge that will help him to complete the quest. According to Jung, the hero cannot accomplish the journey by himself, the knowledge needed to compensate the deficiency comes in the form of a personified thought, i.e., in the shape of this sagacious and helpful old man (Mentor or sometimes called wise old man, Protective Figure or Helper).¹¹⁶ Also As Campbell suggests

¹¹⁴Ibid.,p45.

¹¹⁵Campbell, Joseph, Moyers, Bill. *The Power Of Myth*, Turtleback Books, United States , 2012.p74.

¹¹⁶Jung, C. Gustav, *Four Archetypes*, London & New York: Routledge Book, 2001. p217.

in his book *The Hero with a Thousand Faces*, the wise old man seems to be essential to every story in the fantasy genre and describes this mentor as a “little old crone or old man” and that the mentor often in fairy lore appears as a wizard¹¹⁷. As appears in the character of Gandalf the wizard. The old wise man's role is pivotal in the story. Without him the hobbit would never have left the shire. "And here is our little Bilbo Baggins, the burglar, the chosen and selected burglar. So now let's get on and make some plans"¹¹⁸ Bilbo's mission to the journey would not have happened if he had not been urged to do so by Gandalf.

Gandalf is a source of courage and wisdom to Bilbo. He always appears when Bilbo and the dwarves is in a hopeless and desperate situation. Bilbo takes his first step and trial as a burglar and shows his courage and heroism for the first time that makes him being a braver hobbit, who was once a small incompetent, shy and unadventurous, starts to develop into a hero when he dealt with the Trolls. At first, he was confused whether he should be back quietly and warned the others about the trolls or he should do a bit of good burgling to get their ponies back, and he did some burgling by stealing one of the trolls' money purses.

As hobbit that never had any adventure, his courage was not from his conscious but rather in his unconscious, when he and the dwarves get caught by three trolls. The little hobbit escapes from them by using a smart trick with the help of Gandalf at the last minute." "Excellent!" said Gandalf, as he stepped from behind a tree, and helped Bilbo to climb down out of a thorn-bush. Then Bilbo understood. It was the wizard's voice that had kept the trolls bickering and quarrelling, until the light came and made an end of them"¹¹⁹. After the trolls have been transformed into stone, The Old Wise Man leads the company to the dwelling of

¹¹⁷Campbell Joseph, *The Hero with a Thousand Faces*, op. cit. p77.

¹¹⁸Tolkien John, *The Hobbit*, op. cit. p36.

¹¹⁹Ibid., p59.

the trolls and Bilbo finds the key of this cavern, where each one takes a weapon as well as he takes a small sword (Sting). Afterwards, Gandalf helps them to pass through the dangerous lands to Rivendell.

2-4-The different Sides of Bilbo Baggins Personality:

By reading the novel and focusing in the events that was narrated. It is notable that adventure perhaps Bilbo's id since he was against them at the beginning and considered them something not useful than all of this change. The id is instinctual that contains all kinds of desire whereas the superego works according to social rules.¹²⁰ According to Bilbo's case, the id is seeing in the adventure side that started to awake on him, in contrast the superego should be the social norms that exist in the hobbit's society. Because for the hobbits one who goes on an adventure should not be respectable especially if the person belongs to the Baggins's family. In addition, that could be one of the reason that Bilbo never had any adventure before Gandalf's coming.

More importantly, when Bilbo went on an adventure during his journey he still did not know if his decision was right or wrong. Bilbo's uncertainty is seen in his responses to the different events he faces. Thus, in his journey with the dwarves he faces various obstacles which made him regretting the decision that he chooses even though some obstacles were not that hard like the rainy day. He complained about the water that made his clothes wet and entre in his food-bags, "And I'm sure the rain has got into the dry clothes and into the food-bags".¹²¹ Then he said he wishes he had been home, "Bother burgling and everything to do with it! I wish I was at home in my nice hole by the fire, with the kettle just

¹²⁰Tyson Lois, *Critical Theory Today a User-Friendly Guide* .op. cit. p25.

¹²¹Tolkien John, *The Hobbit*, op .cit.p47.

beginning to sing!"¹²².In addition, as mentioned previously he thought that adventures are not bad as he was thinking this justifies that he was confused and doubt about his decision.

In each time, Bilbo faces a problem or a danger he thinks of his hobbit-hole .For instance, when he is looking at that mountain which he thought it is The Lonely Mountain, "Is that The Mountain? Asked Bilbo in a solemn voice, looking at it with round eyes, "Of course not!" said Balin. That is only the beginning of the Misty Mountains"¹²³, he was thinking of his home with his comfortable chair, "He was thinking once again of his comfortable chair before the fire in his favorite sitting room in his hobbit-hole, and of the kettle singing."¹²⁴

2-5- Bilbo's The Discovery of The Unlikeliest of Traits: Heroism

The real action of the hero begins when he starts facing trials, as Campbell calls this "a transit into the zone of rebirth"¹²⁵. The common person totally transformed into the hero in the story. The development of the character Bilbo does not happen immediately through the journey, his change happens little by little, though in the beginning he is not aware of it. Along their journey to cross misty mountains, the companions are caught in a violent thunderstorm and seek shelter under a hanging rock. Unfortunately, they are captured by Goblins except for Bilbo who accidently being left behind by the dwarves. Once again he thinks about his hobbit-hole "He wished again and again for his nice bright hobbit-hole. Not for the last time. "¹²⁶It is not the last time that Bilbo wishes himself to be in his comfortable

¹²²Ibid.,p47,48.

¹²³Ibid.,p64.

¹²⁴Ibid.,p64.

¹²⁵Campbell Joseph, *The Hero with a Thousand Faces*. op. cit. p74.

¹²⁶Tolkien John, *The Hobbit*, op.cit.p81.

home because during his journey he repeatedly says it. After that he finds himself alone with his fear in a dark horrible place:

When Bilbo opened his eyes, he wondered if he had; for it was just as dark as with them shut. No one was anywhere near him. Just imagine his fright! He could hear nothing, see nothing, and he could feel nothing except the stone of the floor... till he touched the wall of the tunnel; but neither up nor down it could he find anything: nothing at all, no sign of goblins, no sign of dwarves. His head was swimming, and he was far from certain even of the direction they had been going in when he had his fall.¹²⁷

In the quotation above, Bilbo wakes up and it is all dark, without having any idea what's happening around him he gropes the edge of the tunnel while spinning his head. Suddenly "his hand met what felt like a tiny ring of cold metal lying on the floor of the tunnel."¹²⁸ Which is the turning point in his life. At that moment the superego of the little hobbit works again when he "sat down on the cold floor and gave himself up to complete miserableness, for a long while. He thought of himself frying bacon and eggs in his own kitchen at home—for he could feel inside that it was high time for some meal or other; but that only made him miserable “. ¹²⁹ He imagines himself in his sweet home preparing a delicious bacon and eggs in the kitchen.

Bilbo meets another strange creature in the tunnels, Gollum, "Deep down here by the dark water lived old Gollum, a slimy small creature. I don't know where he came from, nor who or what he was. He was Gollum— as dark as darkness, except for two big round pale eyes in his thin face".¹³⁰Gollum is in the habit of making “a horrible swallowing noise in his

¹²⁷Tolkien John, *The Hobbit*, op. cit.p90.

¹²⁸Ibid.,p90.

¹²⁹Ibid.,p91.

¹³⁰Ibid.,p94.

throat”¹³¹ and speaking to himself though never having anyone else to speak to, and calling himself "my precious". He is obsessed with the magical ring which is held by Bilbo and he is afraid that the Goblins will capture him without the invisibility of the ring, he engages Bilbo in a game of riddles:

“Ssss” said Gollum, and became quite polite. “Praps ye sits here and chats with it a bitsy, my preciousss. It likes riddles, praps it does, does it?” and whether Gollum was really hungry. Riddles were all he could think of. Asking them, and sometimes guessing them, had been the only game he had ever played with other funny creatures sitting in their holes in the long, long ago¹³²

Even Gollum is so good in playing riddles, Bilbo is clever enough to survive to Gollum’s game, he shows up how smart he is in answering and making riddles and comes up as a winner when he asks himself out loud "what have I got in my pocket?"¹³³ and Gollum takes it as a riddle but after while he discovers that his precious ring is in Bilbo's pocket. Then he escapes in the right moment with the help of the magic ring which makes him a true burglar "They could not find Bilbo with the ring on, Bilbo had escaped" ¹³⁴ The little hobbit is smart in using the opportunities by making Gollum unconsciously leads him to the back door where he reunites with his group. As Jane Chance said: " the invisibility caused by the ring. It heightens Bilbo’s confidence in his new vocation"¹³⁵ Bilbo faces his fears and stays true to the call despite Gollum who wants to kill him. Yet, he wins not only Gollum's precious ring but also his precious self-possession and confidence. As well as, at the end of each night when he was going to sleep he thought of his hobbit-hole "all night he dreamed of his own house and

¹³¹Ibid.,p95.

¹³²Ibid., p96.

¹³³Ibid., p103.

¹³⁴Ibid.,p116.

¹³⁵ Chance, Jane. *Tolkien's Art: A Mythology for England*. Lexington: University Press of Kentucky, (October 26, 2001).p67.

wandered in his sleep."¹³⁶ Bilbo's thoughts of his home each time not only clarifies that he is uncertain about his decision but also shows that there is conflict between his ego and superego.

2-5-1-.Facing Giant Spiders

Along the journey, Bilbo's self-confidence and courage are getting stronger from day to day. He becomes a more responsible hobbit than he used to be "He had just made up his mind that it was his duty"¹³⁷.It appears when the adventurers, Bilbo and the dwarves, are passing through the dark and dreadful forest of Mirkwood, they are captured by giant spiders. With some difficulty, Bilbo frees himself and kills the giant spider trapping him by putting his sword and sticking it in the eye "The spider evidently was not used to things that carried such stings at their sides, or it would have hurried away quicker. Bilbo came at it before it could disappear and stuck it with his sword right in the eyes"¹³⁸ and rescuing his friends from a deadly danger by using the magical ring and his sword Sting. The moment that he kills this spider makes a great transformation in Bilbo's life and journey:

The spider lay dead beside him, and his sword-blade was stained black. Somehow the killing of the giant spider, all alone by himself in the dark without the help of the wizard or the dwarves or of anyone else, made a great difference to Mr. Baggins. He felt a different person, and much fiercer and bolder in spite of an empty stomach, as he wiped his sword on the grass and put it back into its sheath. 'I will give you a name,' he said to it, 'and I shall call you Sting.'¹³⁹

¹³⁶Tolkien John, *The Hobbit*, op. cit.p141.

¹³⁷Ibid., p118.

¹³⁸Ibid.,p192.

¹³⁹Ibid., p193.

Yet, it can be understood that Bilbo who is too afraid at the beginning to do anything unexpected, kills a giant spider by himself without any help neither from his mentor (Gandalf) nor his companions (the dwarves) . As Matthew Grenby suggests that Bilbo understands that he does not need somebody else's help and he does not need the comfort of his house to survive outside.¹⁴⁰ It takes a little time for him to recognize his power and courage, this happens while the rescuing of his friends and the slaying of spiders. Especially the dying of the spider that marks a changing point on Bilbo's courage.

2-5-2-Rescuing The Dwarves

Bilbo and the dwarves encounter many perils in the journey and the little hobbit saves them many times after they are captured, and through this, he wins a high repute from his companions; moreover, he gains a great deal of courage and wisdom "They had begun to have a great respect for him (as Gandalf had said they would) They knew only too well that they would soon all have been dead, if it had not been for the hobbit; and they thanked him many times"¹⁴¹.As Campbell stated "The hero is the champion of things becoming, not of things become, because he is ... [h]e does not mistake apparent changelessness in time for the permanence of Being, nor is he fearful of the next moment (or of the 'other thing'), as destroying the permanent with its change"¹⁴² The hero , Bilbo, has achieved cleverness and prowess through his journey, no longer fears death, and does what needs to be done in the right moment. There is another task and obstacle waiting for the little hobbit and his friends in the Elven king's Castle. Directly after escaping from the giant spiders, Bilbo and his friends are trying to find the way out of the forest of Mirkwood. They find themselves trapped and

¹⁴⁰Grenby, Matthew. *Children's Literature*. Edinburg University Press, (August 13, 2008). p162.

¹⁴¹Tolkien John, *The Hobbit*, op cit. p 204,205.

¹⁴² Campbell, Joseph, *The Hero with a Thousand Faces*, op cit .p209.

captured by armed Wood-elves. During the captivation Bilbo avoids the wood-elves because he is wearing the magic ring of invisibility:

The day after the battle with the spiders Bilbo and the dwarves made one last despairing effort to find a way out...suddenly out sprang the light of many torches all round them, like hundreds of red stars. Out leaped Wood-elves with their bows and spears and called the dwarves to halt all except Bilbo, who popped on his ring and slipped quickly to one side. That is why, when the elves bound the dwarves in a long line, one behind the other, and counted them, they never found or counted the hobbit. Nor did they hear or feel him trotting along well behind their torch-light as they led off their prisoners into the forest.¹⁴³

The little hobbit keeps following them to the prison without being heard nor felt by them, due to the nature of the hobbit which are known for having the ability to move swiftly and silently. Then he starts to make a plan to get his friends out of the jail and to save them. So smartly Bilbo, with the help of the ring of invisibility, chooses to make the guards drunk then steals the keys to the dwarves' prison cells and saving the dwarves by putting them in barrels and escaping through a secret passage in the tunnel. Only to be rescued, again, by Bilbo. As Joseph Campbell stated It is also possible for the heroes to notice that there appears to be a benevolent force which helps them overcome and protects them from the dangers they are facing¹⁴⁴ As the case of Bilbo when he uses the power of the ring and his intelligence to free his friends out of captivity.

The strength of Bilbo grows From day to day "“No time now!” said the hobbit. “You just follow me! We must all keep together and not risk getting separated. All of us must escape or none, and this is our last chance. If this is found out, goodness knows where the

¹⁴³ Tolkien John, *The Hobbit*, op cit.p210,211.

¹⁴⁴ Campbell Joseph, *The Hero with a Thousand Faces*, op. cit .p81.

king will put you next, with chains on your hands and feet too"¹⁴⁵ Thanks to the little hobbit's cleverness and courage, the dwarves are released from the wood-elves. Thus "Already they had come to respect little Bilbo. Now he had become the real leader in their adventure"¹⁴⁶ He is not a leader of a group at the beginning of his journey but shows his firmness by ordering them to carry out his plan in order to rescue and to feel himself responsible for the destiny of the entire group just as a leader, and it is not limited to only about rescuing the dwarves but also the task is his own business as well.

2-5-3-Facing The Dragon Smaug

As the story goes, we can see many changes in Bilbo's character. After he decides to join the journey of the dwarves, he becomes more independent and confident and begins "to have ideas and plans of his own" ¹⁴⁷Even his position gets ever stronger and gains more trust from the group each day. Bilbo and the dwarves take on the last bit of the journey to recover lost treasure from Smaug, the dragon who stole the Lonely Mountain from the dwarves and the guardian of its treasures. As Matthews observes that "this last series of events marks the final stages of Bilbo's quest"¹⁴⁸. When they reach the Lonely Mountain, Bilbo and the dwarves face another obstacle of not knowing how to get inside the mountain. They have a map with runes indicate a secret door with a key. In the end, it is Bilbo who eventually figures out the puzzle and finds the door. The journey has almost come to an end on the other side of the door, since the goal of the quest is to help the dwarves to defeat Smaug and take back Thorin's

¹⁴⁵Tolkien John, *The Hobbit*, op. cit. p 219.

¹⁴⁶ Ibid., p 268.

¹⁴⁷Ibid.,p268.

¹⁴⁸ Matthews, Dorothy. *The Psychological Journey of Bilbo Baggins. A Tolkien Compass: Including J.R.R. Tolkien's Guide to the Names in The Lord of the Rings*. New York. Ed. Jared Lobdell.1975. p40.

treasure. They choose Bilbo once again to take a look and finds out the vulnerability of the dragon to get rid of him:

Now is the time for our esteemed Mr. Baggins, who has proved himself a good companion on our long road, and a hobbit full of courage and resource far exceeding his size, and if I may say so possessed of good luck far exceeding the usual allowance—now is the time for him to perform the service for which he was included in our Company; now is the time for him to earn his Reward.¹⁴⁹

The little hobbit who has proven himself useful along the journey, the dwarves send him down into the tunnel to investigate and take a glance in the dragon's lair. Despite his fear, he continues on in search of the dragon. The trials and obstacles that Bilbo passes through end up forever changing him later on and each one of them raises his self-confidence and courage as a hero:

Then the hobbit slipped on his ring, and warned by the echoes to take more than hobbit's care to make no sound, he crept noiselessly down, down, down into the dark. He was trembling with fear, but his little face was set and grim. Already he was a very different hobbit from the one that had run out without a pockethandkerchief from Bag-End long ago. He loosened his dagger in its sheath, tightened his belt, and went on. "Now you are in for it at last, Bilbo Baggins,"¹⁵⁰

Bilbo does not want to fight the dragon, but he wants to steal back some of Thorin's treasure and takes a look at the dragon's stronghold. At that moment, when the courageous hobbit comes close to the dragon he knows that this is the most dangerous task he will do but he keeps moving and steals a two-handled cup while the dragon was asleep. He feels his courage and success. However, the Dwarves blame him for provoking Smaug's anger by

¹⁴⁹Tolkien John., *The Hobbit*, op. cit.p257.

¹⁵⁰Ibid., p259.

stealing the cup. Then Bilbo screams: "they began to grumble at the hobbit, blaming him. "What else do you suppose a burglar is to do?" asked Bilbo angrily."I was not engaged to kill dragons, that is warrior's work, but to steal treasure. I made the best beginning I could. I think I might have a say. You ought to have brought five hundred burglars not one."¹⁵¹ Bilbo is just a burglar, not a warrior. As Cecilia Wiklander observes:

The hero that is described in Tolkien's *The Hobbit* is different than other common heroes in literature: Hercules, Achilles, and Beowulf to mention a few, all of whom are strong males and warriors. Bilbo, however, is a small hobbit with more heart than muscles and he still changes the world into something better¹⁵²

Bilbo Baggins is not the one who supposed to kill the dragon, he is the one who helps the dwarves to reclaim the Lonely Mountain and get back lost treasure from the dragon Smaug, As Dorothy Matthews claims, killing the dragon is a deed that a cultural hero can do such as The Red Cross Knight or Beowulf.¹⁵³ Though the little Bilbo gains several heroic skills and courage. He accidentally manages in driving Smaug out from the Mountain and finds his weak spot in his left breast ,which proves useful later, after he speaks face-to-face with the dragon. First, The great dragon cannot see him but he can smell him "Then Smaug spoke. "Well, thief! I smell you and I feel your air. I hear your breath. Come along! Help yourself again, there is plenty and to spare!"¹⁵⁴. Then, he tries to deceive Bilbo to come closer but the little hobbit turns into a careful person and keeps the balance in his words. He shows that when the dragon asks him who he is, Bilbo answers intelligently:

¹⁵¹Ibid.,p267.

¹⁵²Wiklander, Cecilia. *The Image of Heroism in Tolkien's The Hobbit*.University of Gothenburg June 2011.p3.

¹⁵³Matthews Dorothy. *The Psychological Journey of Bilbo Baggins*. op.cit.p41.

¹⁵⁴Tolkien John, *The Hobbit*, op. cit.p269.

“You seem familiar with my name, but I don’t seem to remember smelling you before. Who are you and where do you come from, may I ask?” “You may indeed! I come from under the hill, and under the hills and over the hills my paths led. And through the air. I am he that walks unseen”...“I am the clue finder, the web-cutter, the stinging fly. I was chosen for the lucky number.”...“I am he that buries his friends alive and drowns them and draws them alive again from the water. I came from the end of a bag, but no bag went over me”...“I am the friend of bears and the guest of eagles. I am Ringwinner and Luckwearer; and I am Barrel-rider,” went on Bilbo beginning to be pleased with his riddling...This of course is the way to talk to dragons, if you don’t want to reveal your proper name (which is wise), and don’t want to infuriate them by a flat refusal (which is also very wise).¹⁵⁵

The Little Hobbit glorifies his deeds by calling himself such heroic names in a smart way about the power that he has in the invisibility of the ring, his wits that keeps the group alive and face different creatures that he has never seen before during his journey. In the end, he runs away from the dragon’s lair and comes back safely from the cave. Yet, he has already picked up quite a few new things, he knows what is right and what is wrong now, and he becomes mature enough by making his own decisions and lead the group.

2-5-4-Stealing The Arkenstone

Smaug’s death does not completely bring an end to their troubles. Soon after another war is declared between the dwarves and the men of Lake-town ,whose homes have been completely destroyed by the dragon Smaug, and the elves with them as allies, The reason behind the war was ‘dragon-sickness’, a term Tolkien uses to describe greediness as a result from being surrounded by treasures .¹⁵⁶ Thorin's greediness led him to reject sharing the treasure with the men of lake-town who were in need, especially The Arkenstone ,the heart of

¹⁵⁵Ibid.,p270.

¹⁵⁶Dragon-horde Green, William H. *The Hobbit: A Journey into Maturity*. New York: Twayne Publishers, 1995.p96.

the mountain, that is considered as a heritage and a sentimental value to Thorin "“For the Arkenstone of my father,” he said, “is worth more than a river of gold in itself, and to me it is beyond price. That stone of all the treasure I name unto myself, and I will be avenged on anyone who finds it and withholds it.””¹⁵⁷ The Arkenstone is so precious to Thorin and worth more than a river of gold for him.

Bilbo burgled the jewel, The Arkenstone, without Thorin’s knowledge and gave it to the Elvenking and Bard, the slayer of the dragon and the man of lake-town, to negotiate peace and stop the war. It is probably the bravest thing he has ever done and one of the greatest moments of Bilbo’s heroism which can cease the blood of many more innocents. While giving the Arkenstone, He says: “I may be a burglar – or so they say: personally I never felt like one – but I am an honest one, I hope, more or less”¹⁵⁸ · Bilbo talks about himself of being an honest burglar, he shows a great courage and non-selfish decision when he stands against his companions and chooses peace and harmony instead of wealth. He finds out through his journey that honesty, trust and friendship are the real treasures; Bilbo still loyal to his friends after all and refuses to stay in the camp of Elvenking even he is sure that if he goes back, thorin may kill him "I advise you to remain with us, and here you shall be honoured and thrice welcome.” “Thank you very much I am sure,” said Bilbo with a bow. But I don’t think I ought to leave my friends like this, after all we have gone through together.” ¹⁵⁹Then, Gandalf appears, while leaving the camp, and says: "“Well done! Mr. Baggins!” he said, clapping Bilbo on the back. “There is always more about you than anyone expects!” ¹⁶⁰The Old Wise

¹⁵⁷Tolkien John, *The Hobbit*, op. cit.p321.

¹⁵⁸Ibid.,p327.

¹⁵⁹Ibid.,p328.

¹⁶⁰Ibid.,p328.

Man insists each time about Bilbo's worth as a burglar and there is more in the little hobbit than "meets the eye"¹⁶¹

3- The Daring Vs Reluctant

The battle between the ego and the superego in Bilbo's mind explains that the battle of what he is facing in reality, by creating a moral anxiety.¹⁶² If Bilbo ego followed his id, he surely would go on an adventure without being uncertain. However, his uncertainty is affecting what his superego says, having an adventure not respectable. It breaks the social norms that are putting by The Hobbiten society. The inner conflict in Bilbo has mixed family, The Took and The Baggins, the battle of the adventurous with the non-adventures side¹⁶³ The conflict between the Ego and Superego is seen when the dwarves and Bilbo reach the Elves' territory. In the novel when Bilbo met the Elves, he wanted to ask them about adventures:

Tired as he was, Bilbo would have liked to stay a while. Elvish singing is not a thing to miss, in June under the stars, not if you care for such things. In addition, he would have liked to have a few private words with these people that seemed to know his names and all about him, although he had never seen them before. He thought their opinion of his adventure might be interesting.¹⁶⁴

From the Elves's talking, they seem to know Bilbo. Even though he has never met them before. This also confirms the ego and superego are hunting him so he wants to know whether his decision by following his id is right or wrong and ignoring his superego which follow the principals. It is as if the id pushes Bilbo to go on adventure whereas the superego is telling him you are Baggins and going on an adventure is against the social norms. However, Bilbo's repressed desire seems to be much stronger than him, which means that his id is

¹⁶¹ Tolkien, J.R.R. *The Lord of the Rings: One Volume*. Boston: Houghton Mifflin Harcourt, 2012. p15.

¹⁶² Tyson Lois. *Critical Theory Today a User-Friendly Guide*. op. cit. p26.

¹⁶³ Brandt Pontus. op. cit. p6,7.

¹⁶⁴ Tolkien John, *The Hobbit*, op. cit. p96.

stronger than his superego. It can be seen when Bilbo faces a lot of obstacles. Firstly, when he had to free himself and the group of dwarves from giant spiders when his legs were stuck with sticky string in The Dark Forest "He sat himself down with his back to a tree. Something like a strong sticky string was against his left hand, and when he tried to move he found that his legs were already wrapped in the same stuff, so that when he got up he fell over."¹⁶⁵ Here, as if his superego was telling him you are better now in your home. Yet, his id is saying to him you can do it and finish what you have started, then Bilbo decided to fight the spiders. In the end, he could save the dwarves and prove himself by being more responsible as well as aware which confirms that his id is more stronger than his superego. Once again and before Bilbo helps his friends while he was in the Elven's king palace, he felt hungry and tired, then his superego started working to be in his home:

He thought. "This is the dreariest and dullest part of all this wretched, tiresome, uncomfortable adventure! I wish I was back in my hobbit-hole by my own warm fireside with the lamp shining!" He often wished, too, that he could get a message for help sent to the wizard, but that of course was quite impossible; and he soon realized that if anything was to be done, it would have to be done by Mr. Baggins, alone and unaided ¹⁶⁶.

The ego also tries to find solution for Bilbo, by suggesting for him to send Gandalf message in order to help him, since he was the one who asked him to be a part of adventure. Yet, he realized that it is impossible and here his id is stronger because he decided to do what is must to be done by his own. Eventually, he thinks about an idea to rescue his companions.

¹⁶⁵Ibid.,p192.

¹⁶⁶Ibid.,p214.

These two Bilbo's actions are also form of defense mechanism. According to Tyson defense mechanism keep the unconscious in his original place that is the unconscious.¹⁶⁷

4- The Homecoming of A New Hobbit

During the terrible Battle of Five Armies¹⁶⁸, Bilbo helps win the war. Unfortunately, While Thorin is about to die in this battle, he expresses his regret towards Bilbo and says his last words:

“Farewell, good thief,” he said. “I go now to the halls of waiting to sit beside my fathers, until the world is renewed. I wish to part in friendship from you...Bilbo knelt on one knee filled with sorrow “Farewell, King under the Mountain!” he said. “This is a bitter adventure. Yet I am glad that I have shared in your perils – that has been more than any Baggins deserves.” . “No!” said Thorin. “There is more in you of good than you know, child of the kindly West. Some courage and some wisdom, blended in measure.”¹⁶⁹

Bilbo gives a good influence on Thorin's life. His good attitudes can touch many hearts through the journey, he shows a great example of integrity, trust, service, kindness, honesty, pioneering, appreciation of others, and empowerment. First ,he refuses to take a dangerous journey. Then ,when he finally accepts to join the company, he starts to do his best as a burglar. At the end of his adventure, while going back home, Gandalf observes that Bilbo is not the same person anymore and says : “My dear Bilbo!” he said. Something is the matter with you! You are not the hobbit that you were.”¹⁷⁰ He adds: "You are a very fine person, Mr. Baggins, and I am very fond of you; but you are only quite a little fellow in a wide world after

¹⁶⁷Tyson Lois, *Critical Theory Today a User-Friendly Guide* .op. cit.p15.

¹⁶⁸ The battle of Five Armies: was a battle waged between the Orcs and the Wargs against the Men of Dale, Elves, Dwarves near the Lonely Mountain.

¹⁶⁹Tolkien John, *The Hobbit*, op. cit.p346.

¹⁷⁰Ibid.,p361.

all!"¹⁷¹ As the under title "There and Back Again" refers to Bilbo's quest for his potential and maturation through adventures and coming back as another person.

Finally, when Bilbo has returned to his home, he finds out that he loses everything, his hobbit stuffs were gone since he was absent for a long time "Bilbo had to buy back quite a lot of his own furniture. Many of his silver spoons mysteriously disappeared"¹⁷² Not just his favorite stuffs but also his reputation because for the hobbit society what he did was against their norms "Indeed Bilbo found he had lost more than spoons—he had lost his reputation"¹⁷³ But he did not care about what his neighbors think of him. Rather he was happy like Tolkien narrated, "I am sorry to say he did not mind. He was quite content"¹⁷⁴ This shows that he has satisfied his id, which is his subdued desire that was hidden in his unconscious when he was child and heard the different stories about adventures.

5- Just A Little Bit of Burglary:

There are heroic actions and experiences that show the development and changes in the character of Bilbo Baggins, after he decides to join the dwarves in an adventure, positively it can be seen as results of trials that he has during the trip. Starting when Gandalf chooses him as a burglar to the company and Bilbo accepts the call. Bilbo's development as a respectable hobbit to a burglar occurs gradually throughout *The Hobbit*. Its first appearance when the meek hobbit tries to steal one of the Troll's pocket, he becomes a risk taker character ,to some extent, he tries to act like his position as a burglar and bring something back which benefits Thorin and his companies, As can be read in *The Hobbit*: "he should have done a bit

¹⁷¹Ibid.,p365.

¹⁷²Ibid.,p362.

¹⁷³Ibid.,p363.

¹⁷⁴Tolkien John.R.R, *The Hobbit*, op. cit.p363.

of good quick burgling. A really first-class and legendary burglar would at this point have picked the trolls' pockets—it is nearly always worthwhile"¹⁷⁵ Tolkien added "Bilbo knew it. He had read of a good many things he had never seen or done. He was very much alarmed, as well as disgusted....and yet somehow he could not go straight back to Thorin and Company empty-handed."¹⁷⁶

The first point of burglary begins with the trolls whose noble purpose is to help Bilbo's friends and protect them, in the end he fails in it because of lack of experience as a burglar and bad timing. Moreover, he steals the cavern's key where they found food, gold and weapons as mentioned in Jane Chance's *Tolkien's Art*: "Still, the Hobbit does 'steal' by accident the key to the troll cave."¹⁷⁷ As the story progresses, the little hobbit puts himself into his new role as a burglar, he steals the ring which was Gollum's birthday present as mentioned in the novel:

“My birthday-present!” he whispered to himself “That’s what we wants now, yes; we wants it!” He wanted it because it was a ring of power, and if you slipped that ring on your finger, you were invisible; only in the full sunlight could you be seen, and then only by your shadow, and that would be shaky and faint. “My birthday-present! It came to me on my birthday, my precious.”¹⁷⁸

This time Bilbo's burglary is for his benefits. This wonderful golden precious ring attracted him though without knowing about the power of invisibility. Thus later on the ring allows the hobbit to prove himself by being a real hero in burglary. Furthermore, to mention another stealing that Bilbo does during the journey, like when he steals the keys from the prison guard to rescue his friends from The Elves. As Cecilia argued that "He does unethical

¹⁷⁵Ibid.,p52.

¹⁷⁶Ibid.,p52.

¹⁷⁷Chance, Jane. *Tolkien's Art: A Mythology for England*. Lexington: University Press of Kentucky, 2001.p66.

¹⁷⁸Tolkien John., *The Hobbit*, op .cit.p105.

behavior because stealing remain something unlikeable, Stealing is not accepted in our world (and certainly not in Middle-Earth either)"¹⁷⁹The little hobbit makes plan in order to save his companions from the prison, this action shows Bilbo growth of character thus in each trails he becomes more courage. In some occasions, the little hobbit steals only necessary things and for good reasons this is the sign of his development. Since he takes the keys after thinking deeply about how and when he should save his friends.

The dwarves called Bilbo the burglar along the adventure and this name fits him in some events .For instance, when he steals the golden cup from the sleeping creature, Smaug ,which is surrounded by enormous piles of gold, here he steals the cup not for helping his friends but for his benefits. Bilbo meets the dragon and steals something precious from him, that needs a brave person and real burglar. Moreover, Bilbo continues in his development and once again he steals something more precious which is The Arkenstone, that rightfully belongs to Thorin¹⁸⁰,but this time his behavior is positive since he steals The heart of the mountain for good reasons, and not for his own benefits. Rather for ending Thorin sickness, thus with The Arkenstone possession he would be in the worst conditions. The little burglar also comes to understand the value of treasures¹⁸¹ ,and he steals things to help whom are in need and to bring peace. He is notably growing as well as his actions of stealing are different.

¹⁷⁹Wiklander Cecilia. *The Image of Heroism in Tolkien's The Hobbit*. op.cit.p12.

¹⁸⁰Ibid., p.12.

¹⁸¹Ibid., p.14.

6- Conclusion

Throughout the analysis, one can conclude the following results. The Archetype as well as the Monomyth theories reveal that Bilbo goes through many steps that change him. Thus, at first, he lives a quiet life with no further accomplishment and his behavior was hardly heroic till he meets the Dwarves and Gandalf. As the events developed, the protagonist gains a new characteristic, he becomes braver. The psychoanalysis also shows that the protagonist has changed because Bilbo during the journey was facing battle in his mind. Even the absence of his mother played major role in his development into hero as he discovers The Tookish part of himself. Without forgetting to mention his Baggins side, that also appears in his journey where he regrets leaving home but all of this continuous conflict has changed the hero. As a result, Bilbo's actions become totally different as his burglar action shifts to high goals.

GENERAL CONCLUSION

Ultimately, this dissertation was an investigation of the remarkable evolution of the unlikeliest of heroes, Bilbo Baggins, through J.R.R.Tolkien's novel *The Hobbit*. The aim behind this research was to study the hero's journey and how the character of Bilbo Baggins developed and experienced changes during his journey with the dwarves before and after taking the adventure throughout the use of different theories. This scrutiny has revealed that how Bilbo Baggins the normal creature became one of the most remarkable heroes in the story. The study examines these elements not only to investigate the idea of heroism but also as important to show how Tolkien makes Bilbo different from other heroes.

Regarding the previous context, this study has investigated Bilbo's character from two main theoretical backgrounds, Jungian archetypes and Freudian psychoanalysis. As well as, the use of a brief touch of Joseph Campbell's theory of Monomyth. Firstly, Employing Jung's conception of archetypes, combined with Joseph Campbell's theories of hero's archetypes and myths, has helped us understand the hobbit's development through the journey which starts when he receives a mysterious call and ends with a return to his home as a different person.

Tolkien's hero succeeds to assimilate the archetypes of transformation. It is revealed from Bilbo's role before taking the adventure as a small incompetent hobbit that lacks physical prowess and loves food and comfort. Additionally, unlike the epic hero, he is known for doing anything unexpected. As a result, he plays the role of a burglar instead of a warrior in the novel. After taking the adventure and leaving the safe comforts of his home by moving into the unknown; the small hobbit meets with several unpredictable things and lots of challenges, like Trolls, Gollum, Giant Spiders, and the Dragon Smaug. Throughout the journey, he is forced to overcome trials and tribulations. As Jung confirms, the individual can

transform and create the Self. These trials are key events that propel the development of Bilbo's personality even further and make him courageous, a solid servant-leader, learning the importance of sacrifice and taking responsibilities in order for him to reach his full power.

As observed, Bilbo's journey is a turning point towards self-development. Bilbo Baggins shows how he is smart and keen in using the opportunities especially when he faces his fears and steals Gollum's ring. Ultimately he wins not only Gollum's precious ring but also his precious self-possession and confidence. Moreover, the little hobbit saves the dwarves many times after they are captured and escapes again and again from dangerous situations either with the help of the wizard Gandalf , his supernatural help, or with the help of the magic ring and sometimes without any help from anyone and he does what needs to be done at the right moment. The obstacles that Bilbo passes through end up by forever changing him later on and each one of them raises his self-confidence as a hero and leads him to speak face-to-face with the dragon Smaug.

Furthermore, Freudian psychoanalysis has been used for the purpose of examining in Bilbo's psyche to dig for the reason that led him to join the Dwarves' adventure. Hence, Bilbo does some actions unconsciously and thus the analysis is concerned with the parts of his (id, ego, and superego). Bilbo's unconscious mind makes him act without thinking and breaks his normal nature. The small hobbit was raised by his mother and grew up in the family known for being adventurous. Consequently, she has a positive view about adventures as well as his childhood was full of tales, and experiences of different adventure. Moreover, those memories must be unobserved in his unconscious where his id settled. Bilbo's personality was out of balance, and he did not even recognize his full potential until he faces and overcomes different obstacles.

Accordingly, Bilbo's id needs to be satisfied and that is why he takes the decision to go on a journey. The two sides of him were in constant conflict before he finally achieves balance between them, they were pushing him by appearing as the id and the superego. During the adventure, Bilbo's ego and superego are engaged in recurrent struggle. Bilbo confirms Freud's theory thus he takes his decision from the unconscious, and this proves that the unconscious is more powerful than the conscious. At the end the hobbit satisfies his id.

From another angle, Bilbo was described as being a burglar , a name he rejects but ends up accepting it eventually. Throughout the journey, the little hobbit developed as well as the burglar means changed. In some occasions, he steals for his own benefit but as the character's progresses, he starts discovering some components of heroism in him that he possesses by changing the definition of the word burglar. The small hobbit steals deliberately the Arkenstone that Thorin was looking for and gives it to Bard with the intention of making peace. Bilbo has developed since his acts of burgling were notably different by understanding what is the most important. He determined to make right decisions by choosing peace rather than having wealth and here he gained new moral standards. This can be seen when he gives Bard the Arkenstone and faithfully returns to his friends. Giving the Arkenstone is a changing point for the little hobbit and shows his final test of bravery.

GLOSSARY

The Hobbit: Hobbits first appeared in the novel *The Hobbit*. They are rare race that known for being very ancient and shy, who have no supernatural power. Since hobbits are little people and an unobtrusive, they fear the big people. They are smaller than dwarves, half size, and quiet .knowing for having different characteristics as being respectable people and having the ability of hearing as well as seeing from distance with sharp-eyed. This race do not wear shoes, because their feet had tough leathery. As Tolkien describes they love joining parties.

The Ring: It was created by Sauron the Dark Lord as part of his design to win supremacy over Middle-Earth. As long as he had the Ring, he could control the power of all the other Rings, The Ring is simply made of gold, but it was impervious to damage. It could be destroyed only by throwing it into the pit of the volcanic Mount Doom where it was originally forged. In the Hobbit, Bilbo Baggins finds the ring when he lost in the tunnels near Gollum's hiding place and not just any ring but ring with the power of invisibility that why is called the precious. Gollum is also knowing as Sméagol, had kept the Ring for hundreds of years.

The Arkenstone: The Arkenstone is a marvelous jewel sought by Thorin Oakenshield which had been discovered beneath the Lonely Mountain by Thorin's grandfather Thrór, and then shaped by the Dwarves. The Arkenstone had been the family heirloom of Durin's folk, but was lost when the dragon Smaug stole the mountain from the Dwarves.

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المخلص:

تتناول هذه الأطروحة تحفة للكاتب جون رونالد روبل تولكين ، الهوبيت، هي رواية خيالية تخبر القارئ بمغامرة الهوبيت مع ساحر وثلاثة عشر قزما لاستعادة مملكتهم وكنزهم. البحث الحالي يركز على بطل الرواية بيلبو الشاب الصغير الثري الذي تتغير أهميته تدريجيا خلال القصة. ونتيجة لذلك سنكشف هذه الدراسة مغامرات الهوبيت الصغير مع تقدم الاحداث من اجل دراسة تطور البطل من خلال رحلته ومعرفة السبب وراء قراره الذي يراهن بمكانته وسمعته وحياته المريحة في ما سبق ذكره في الرواية. علاوة على ذلك يسعى الى تحليل الجانب النفسي لنمو الشخصية. ولتحقيق هذه الأهداف ،تدعو هذه الدراسة الى نظريتين: نموذج يونج الأصلي واللاوعي الجماعي ،مما يساعد على التعرف على الاساطير وأنماط رحلة بيلبو وتحليلها باستخدام نظام النموذج الأصلي. بالإضافة الى ذلك سيتم استخدام "رحلة البطل" من قبل جوزيف كامبل المفصل في كتابه " البطل في ألف وجه". تستخدم نظرية التحليل النفسي لفرويد أيضا من اجل دراسة الوظيفة النفسية لبيلبو من خلال التركيز على فكرة اللاوعي، والهوية، والانا، والانا الفائقة التي هي الأداة الصحيحة للعثور على نقطة تحول بيلبو. هذا العمل سوف يمهد الطريق للباحثين في المستقبل للتعامل مع موضوع البطل غير المحتمل لأعمال أخرى على وجه التحديد في الخيال.

الكلمات المفتاحية: جون رونالد روبل تولكين، الهوبيت، تطور الشخصية، بطولة، نظرية جونج الأصلي ،نظرية اللاوعي الجماعي ،نظرية التحليل النفسي للكاتب فرويد.