ABSTRACT
The Odyssey is a classic representation of an epic in literature. With that understood, it is no surprise that the main character of the story helps to define an epic hero. A character must express certain virtues to be considered such. Strength, courage, and nobility are almost prerequisites. Cleverness is an added bonus. Odysseus possesses many characteristics and virtues that make him a true representation of an epic hero. The Hero's Journey is never an easy one. This particular journey, as detailed in Homer’s The Odyssey, is one of struggle, loss, heartache, pain, growth and triumph. It is comprised of many steps that Odysseus has to overcome and battle through in order to achieve his final goal of reaching his home and his loved ones, from the Call to Adventure to the Freedom or Gift of living.

KEYWORDS: archetype, Odyssey, hero’s Journey, Jung, Campbell

INTRODUCTION
Carl Jung and Joseph Campbell are two of the most prominent explorers of the psycho analytical and mythological origins for human and social behavior.

Carl Jung expanded the unconscious mind to emphasize the mythological forces working within the individual to shape his or her personality. Jung formed the concept of archetype and collective unconscious to explain the commonality of dream images and situations found in all people. Jung believed individual and social behavior and thought have their roots in a common palette of characters and situations the mind retains from early human consciousness development. To Jung, the archetypal hero represents the psyche's quest for individuation, the process that makes each person unique (Jung, 1959).

Jospeph Campbell built on Carl Jung's concept of the collective unconscious to encompass all the world's mythologies. Campbell studied the world's religions, art, and stories and discovered common threads throughout all, including the hero. Campbell believed that mythology is the collective "dream" of mankind, the "song of the universe." (Campbell,1970) . Campbell's work highlights mankind's common search, both personally and socially, for meaning and truth through the ages.
THE ARCHETYPE

An archetype is a recurring pattern of character, symbol, or situation found in the mythology, religion, and stories of all cultures. In the context of archetypes, Campbell defined his work as a search for "the commonality of themes in world myths, pointing to a constant requirement in the human psyche for a centering in terms of deep principles." (Campbell, et al 1988). Jung defined his concept of the archetype as a formula that is the result of "countless experiences of our ancestors. They are, as it were, the psychic residue of numberless experiences of the same type " (Strauch, 2001). Both men felt that the experience of being human can be examined collectively across time, space, and culture, and that our commonality can be traced to the most primitive origins of the human consciousness, where the archetypal themes originate in modern men and women.

Archetypes can be thought of as the precursor to conscious thought, existing in the unconscious mind as expressions of psychic happenings, but without a basis in the physical world. Humans didn't "invent" archetypes, but they do express archetypes in the conscious world of art, literature, and religion (Dundes, 1984).

Unconscious energies are given form in this way. Therefore, the hero is not someone "out there" in the world; he is all of us and our need to grow and mature.

The following paragraphs describe several of the archetypal characters that can occur in the stories, myths, etc.

EXAMPLES OF ARCHETYPES

**Outsider**- The outsider archetype also takes the form of the rebel (Preminger and Brogan, 1993). This is the character which, by virtue of what he or she is or thinks, is an outsider to the community. The character often displays an attitude of radical freedom, a feeling of powerlessness, or anger over perceived injustice. This frequently results in behavior that can be viewed by the community as outrageous or rebellious. The classic Italian folk tale about the puppet named Pinocchio presents the outsider archetype in the form of the misfit. Another example might be the character often played by Clint Eastwood in his early Western movies. In that case, the outlaw archetype is often combined with the rescuer, or hero, archetype.

**Innocent**- The archetypal character named innocent represents something beyond simply "one who isn't guilty" (Rasmussen, 1998). The innocent is one whose purity has not (or at least not yet) been compromised by knowledge of the world and it's evils. Thus, the innocent can take the form of the child, the naive youth, the saint, or the mystic. This character usually carries the symbolism of optimism, simplicity, goodness, or faith. An example of this archetype might be Beatrice, one of Dante's guides in the Divine Comedy. Another example, much more recent and probably more familiar to most of you, would be Dorothy from the movie The Wizard of Oz. (Note that Dorothy also represents another archetype -- the explorer. Just like Odysseus, she's in search of a way home.)
Ruler - The ruler archetype also appears as the leader, the commander, the boss, or the manager. The ruler strives to be in control of the circumstances, assumes responsibility, and/or shows leadership. The objective of the ruler archetype is usually order, harmony, and control. Gilgamesh is an instance of the ruler archetype. So is Priam, from the Iliad, even though he's an older, more defeated version of the ruler (Tallman, 2005).

Trickster - The trickster archetype can also be called (or appear as) the jester, the clown, the comedian, or the fool (in the Shakespearean sense of the fool (Garry and Shamy, 2005). The trickster is one who relies on his or her wits and is willing to cross boundaries, break taboos, or say the unmentionable. Typically, this transgression of barriers is executed using humor, sarcasm, or irony, all of which are heavily dependent on language and its openness to multiple or ambiguous meanings. Odysseus is a trickster character: in the Odyssey, he relies on his wits and cleverness to get him out of one tight spot after another; and, in the Iliad, it was he who proposed the idea of the Trojan Horse, the ruse by which the Greeks were able to defeat the Trojans. A contemporary example of the trickster archetype would be Axel Foley, the character played by Eddie Murphy in the Beverly Hills Cop movies.

Magician - The magician archetype can also appear as the healer/shaman, the sorcerer, the visionary, or the innovator. This is the character that has much knowledge of the physical world, and knows how to use it to forge solutions to problems. (This knowledge will sometimes be portrayed as magical in the sense of fantastical, but it can also be magical in the same sense that electricity or magnetism is magical (natural forces that are unseen and sometimes difficult to understand.) The magician also will frequently act on hunches or intuitions. The sorcerer king Soumaoro from the tale of Sundiata is an example of the magician archetype, but so is Faust from the poem by Goethe.

Sage - The sage archetype can also appear as the oracle, the teacher or mentor, or the expert. This character is usually portrayed as knowledgeable and/or understanding, the source of wisdom or the guardian of truth. Frequently the sage will appear as an old man or old woman, whose years symbolize his or her wisdom. Utnapishtim, from the Epic of Gilgamesh, is an example of the sage archetype: Gilgamesh seeks him out to learn the secret of immortality, and Utnapishtim instead tries to teach him a different kind of wisdom. The figure of Virgil as used by Dante in the Divine Comedy can also be seen as a sage. (Kostera, 2012)

Protector - The protector archetype can take the form of the caregiver, the helper, the altruist, or the parent figure. The protector usually displays the qualities of compassion, generosity, and/or protectiveness. This archetype appears to have a need to meet the needs of others. You could probably consider Beowulf as an example of the protector archetype, at the same time that he is also an instance of the warrior. The protector also frequently appears in stories in the guise of a mother figure or a father figure, each of which can also be thought of as archetypal characters in themselves (Jung, 1990).

Explorer - The explorer archetype can also come in the form of the seeker or the pilgrim. This character is usually on some kind of quest or in search of something: a way home, self-
knowledge, a key to happiness or wisdom, or a "better way," whatever that might be. The narrator/protagonist in Dante's Divine Comedy is a primary example of the explorer archetype. In that case, the archetype takes the form of the seeker of spiritual revelation. Odysseus, from the Odyssey, is also an explorer, on a quest to get home, but as you saw above he also represents another important archetype, the trickster (Plotkin, 2008).

**Creator**—The creator archetype also comes in the form of the artist or the inventor. This archetype is usually recognized by its importance in the generation of life and fertility, or in its creativity, imagination, and deliverance of something new or of enduring value. The creator archetype often acts out of inspiration or even out of dreams or fantasies. Examples of the creator archetype would include any of the gods or goddesses who are described as taking part in the creation of the world in the various creation myths in your textbook. Also, any of the fertility deities, such as Isis or Inanna or Ceres, would be ongoing examples of the creator archetype. A different kind of example might be Sundiata or Aeneas, each of whom are said to have created new empires (Knapp, 1986).

**Warrior**—The warrior archetype can also take the form of the rescuer, the hero, or the crusader for a cause. This character is usually notable for his or her courage, competence, and sense of self-worth or self-reliance. The warrior archetype (and its variations) is quick to respond to a challenge or to aid those in distress. Because the warrior is willing to commit violence to achieve his or her task, this character exists somewhat outside the mainstream of the community. However, the community is generally willing to accept the warrior's violent capacities, as long as they don't begin to present a problem for the community. Achilles, from the Iliad, is an obvious example of the warrior archetype, as is Roland (McGonagle, 1996).

**Intimacy**—The archetype can take the form of the best friend, the lover, the spouse, or the connoisseur (Isaac, 2008). This is the character that finds satisfaction and fulfillment through intimacy or a passionate commitment of some kind a bonding with someone or something else. While the object of devotion is often another creature (human or animal), it can also be something like food, to whom the gourmand, for instance, is passionately devoted. Examples of the intimate archetype would be Enkidu, who becomes Gilgamesh's fast friend, or Patroclus, bosom friend of Achilles whose death drives Achilles to fight.

**Martyr**—The martyr archetype can also appear as the scapegoat who is usually reborn or resurrected in some way (Knapp, 2010). This is the character whose individual sacrifice (whether of life or of something else having great value and importance) purchases something of even greater value to the community as a whole or to the central character of the story. In this sense, Enkidu can be seen as a martyr, since his death serves eventually as an impetus to a greater wisdom for Gilgamesh (and, by implication, for all of humankind). The Egyptian god Osiris can be seen as a martyr in the guise of the dying god. The story of his death, the scattering of his dismembered body in the waters of the Nile, and his reconstitution and resurrection through the efforts of his wife, Isis, symbolically represent the gift of fertility that comes from the waters of the Nile, upon which Egypt has always depended for its survival.
ARCHETYPAL LITERARY CRITICISM

Archetypal criticism argues that archetypes determine the form and function of literary works that a text's meaning is shaped by cultural and psychological myths. Archetypes are the unknowable basic forms personified or concretized in recurring images, symbols, or patterns which may include motifs such as the quest or the heavenly ascent, recognizable character types such as the trickster or the hero, symbols such as the apple or snake, or images all laden with meaning already when employed in a particular work.

Archetypal critics find New Criticism too atomistic in ignoring intertextual elements and in approaching the text as if it existed in a vacuum. After all, we recognize story patterns and symbolic associations at least from other texts we have read, if not innately; we know how to form assumptions and expectations from encounters with black hats, springtime settings, evil stepmothers, and so forth. So surely meaning cannot exist solely on the page of a work, nor can that work be treated as an independent entity.

Archetypal images and story patterns encourage readers (and viewers of films and advertisements) to participate ritualistically in basic beliefs, fears, and anxieties of their age. These archetypal features not only constitute the intelligibility of the text but also tap into a level of desires and anxieties of humankind (Sugg, 1992).

THE HEROIC ARCHETYPE

The heroic archetype is a literary or movie character that is all-round good. He or she will save people, do the right thing, protect that which is good and will fight any monster that comes his or her way. They are one of the basic paradigms in tales and mythology from across the world, but particularly in European culture. Such examples of the hero archetype range from Achilles to Beowulf via superheroes like Superman and 1980s action heroes (Simon, 2007).

The roots of the hero archetype go back to ancient Greece and the beginnings of many polytheist and animist religions. They are based, like many other archetypes, on folktales linked to Gods and ancestors. Over time, the attributes and deeds of these ancestors have changed as the stories are repeated down the generations. These social developments are linked to Carl Jung’s ideas on archetypes and collective dreams (Wood, 2005).

There are a number of basic characteristics for the hero archetype. Traditionally, the hero is strong of both physique and moral character. They may have special fighting or intellectual skills that allow them to function as a hero. This runs from martial arts skills to weapon knowledge. They are moral and do good. They do not have to be intellectual giants, but they are skilled and resourceful while doing the right thing.

Types of heroes include action heroes and superheroes. The action hero does not have to be special, but fights his or her way to defeating the main villain (Aylestock, 2009). There are also types of the hero archetype that deviate away from the traditional mold. Other variations on the hero archetype include the wannabe hero and the anti-hero. The wannabe hero is a wide-eyed
The anti-hero is a character lacking many of the good qualities of the hero. They often do the right thing eventually, but their lives and personal back stories are more dubious and less wholesome than that of Superman or Spiderman. The anti-hero is often morally compromised. In a monomyth, the hero begins in the ordinary world, and receives a call to enter an unknown world of strange powers and events. The hero who accepts the call to enter this strange world must face tasks and trials, either alone or with assistance. In the most intense versions of the narrative, the hero must survive a severe challenge, often with help. If the hero survives, he may achieve a great gift or "boon." The hero must then decide whether to return to the ordinary world with this boon. If the hero does decide to return, he or she often faces challenges on the return journey. If the hero returns successfully, the boon or gift may be used to improve the world. The stories of Osiris, Prometheus, Moses, Gautama Buddha, for example, follow this structure closely (Campbell, et al, 2003).

Campbell describes 17 stages or steps along this journey. Very few myths contain all 17 stages—some myths contain many of the stages, while others contain only a few; some myths may focus on only one of the stages, while other myths may deal with the stages in a somewhat different order. These 17 stages may be organized in a number of ways, including division into three sections: Departure (sometimes called Separation), Initiation, and Return. "Departure" deals with the hero's adventure prior to the quest; "Initiation" deals with the hero's many adventures along the way; and "Return" deals with the hero's return home with knowledge and powers acquired on the journey.

**STEPS OF MONOMYTH**

*The Call to Adventure*-The hero begins in a mundane situation of normality from which some information is received that acts as a call to head off into the unknown.

*Refusal of the Call*-Often when the call is given, the future hero first refuses to heed it. This may be from a sense of duty or obligation, fear, insecurity, a sense of inadequacy, or any of a range of reasons that work to hold the person in his or her current circumstances (Campbell, 1949).

*Supernatural Aid*- Once the hero has committed to the quest, consciously or unconsciously, his guide and magical helper appear, or become known. More often than not, this supernatural mentor will present the hero with one or more talismans or artifacts that will aid them later in their quest.

*The Crossing of the First Threshold*-This is the point where the person actually crosses into the field of adventure, leaving the known limits of his or her world and venturing into an unknown and dangerous realm where the rules and limits are not known (Packer, 2010).
Belly of the Whale - The belly of the whale represents the final separation from the hero's known world and self. By entering this stage, the person shows willingness to undergo a metamorphosis (Smith, 1997).

The Road of Trials - The road of trials is a series of tests, tasks, or ordeals that the person must undergo to begin the transformation. Often the person fails one or more of these tests, which often occur in threes (Rochelle, 2001).

The Meeting with the Goddess - This is the point when the person experiences a love that has the power and significance of the all-powerful, all encompassing, unconditional love that a fortunate infant may experience with his or her mother. This is a very important step in the process and is often represented by the person finding the other person that he or she loves most completely (Monaghan, 2011).

Woman as Temptress - In this step, the hero faces those temptations, often of a physical or pleasurable nature, that may lead him or her to abandon or stray from his or her quest, which does not necessarily have to be represented by a woman. Woman is a metaphor for the physical or material temptations of life, since the hero-knight was often tempted by lust from his spiritual journey (Jobling, 2010).

Atonement with the Father - In this step the person must confront and be initiated by whatever holds the ultimate power in his or her life. In many myths and stories this is the father, or a father figure who has life and death power. This is the center point of the journey. All the previous steps have been moving into this place, all that follow will move out from it. Although this step is most frequently symbolized by an encounter with a male entity, it does not have to be a male; just someone or thing with incredible power (Salla, 2002).

Apotheosis - When someone dies a physical death, or dies to the self to live in spirit, he or she moves beyond the pairs of opposites to a state of divine knowledge, love, compassion and bliss. A more mundane way of looking at this step is that it is a period of rest, peace and fulfillment before the hero begins the return (Leeming, 1998).

The Ultimate Boon - The ultimate boon is the achievement of the goal of the quest. It is what the person went on the journey to get. All the previous steps serve to prepare and purify the person for this step, since in many myths the boon is something transcendent like the elixir of life itself, or a plant that supplies immortality (Indick, 2004).

Refusal of the Return - Having found bliss and enlightenment in the other world, the hero may not want to return to the ordinary world to bestow the boon onto his fellow man.

The Magic Flight - Sometimes the hero must escape with the boon, if it is something that the gods have been jealously guarding. It can be just as adventurous and dangerous returning from the journey as it was to go on it (Okum, 2009).
Rescue from Without-Just as the hero may need guides and assistants to set out on the quest, oftentimes he or she must have powerful guides and rescuers to bring them back to everyday life, especially if the person has been wounded or weakened by the experience (Bartle, 2004).

The Crossing of the Return Threshold-The trick in returning is to retain the wisdom gained on the quest, to integrate that wisdom into a human life, and then maybe figure out how to share the wisdom with the rest of the world.

Master of Two Worlds-This step is usually represented by a transcendental hero like Jesus or Gautama Buddha. For a human hero, it may mean achieving a balance between the material and spiritual. The person has become comfortable and competent in both the inner and outer worlds (Ellwood, 1999).

Freedom to Live-Mastery leads to freedom from the fear of death, which in turn is the freedom to live. This is sometimes referred to as living in the moment, neither anticipating the future nor regretting the past.

THE HERO'S JOURNEY
The phrase "the hero's journey," to describe the monomyth, first entered into popular discourse through two documentaries. The first, released in 1987, The Hero's Journey: The World of Joseph Campbell, was accompanied by a 1990 companion book, The Hero's Journey: Joseph Campbell on His Life and Work (with Phil Cousineau and Stuart Brown). The second was Bill Moyers's series of seminal interviews with Campbell, released in 1988 as the documentary (and companion book) The Power of Myth. The phrase was then referenced in the title of a popular guidebook for screenwriters, released in the 1990s, The Writer's Journey: Mythic Structure For Writers, by Christopher Vogler. Though they used the phrase in their works, Cousineau, Moyers, and Vogler all attribute the phrase and the model of The Hero's Journey to Joseph Campbell (Leeming & Sader, 1997).

THE HOMER'S ODYSSEY
Odyssey is one of the most popular classic epic poems in the field of socio-cultural development. Its narration gains credit in the way to attain the means of structuring and restructuring the life of Greece as whole. The concept of Odyssey is an amalgamation of cultural entities and diversified mythological representation. The elements of myth and cultural depiction are very clear by the elaborative description of Odysseus. The dominance of cultural entity and mythical elaborations are the basis for understanding the character of Odysseus.

THE 12 STAGES OF A HERO'S JOURNEY IN ODYSSEUS
Ordinary World- In the case of Odysseus in the "Odyssey", our hero's ordinary world can not wholly be defined or looked at as "ordinary". However, for this book and tale of Odysseus, it is the closest thing to fit for this segment of the journey. His ordinary world is living on the island.
of Ogyia, retained by the goddess Calypso, who ever tries to win over his heart, and never does (Breyfogle & Grene, 1999).

**Call to Adventure**- Odysseus' call to adventure takes place while he is still in his ordinary world. Hermes travels from Mt. Olympus to tell Calypso that Zeus has declared that Odysseus is to be set free from her detainment of him. She assents to what her fellow immortal has told her, and she grudgingly relates the news to Odysseus that he is at liberty to finally leave her (Houston, 2009).

**Refusal of the Call**- When Odysseus is told this; he reacts to her in a very stubborn and pessimistic view of things. He talks about how he does not trust her devious mind and suspects her of hatching some trick against him, for he does not believe that she would ever willingly let him go with out making sure something bad were to befall him. So with this he for a time refuses her statement that he is emancipated from Ogyia (Leeming, 1998).

**Mentor**- Odysseus' mentor figure is perhaps the single most significant factor of the lengthy poem that Homer writes for us. For the King of Ithaca mentor and helper throughout his journeys, from the beginning of the Trojan War until he finally returns to Ithaca to reclaim his throne, is the bright-eyed goddess, Pallas Athena. She prompts him to have the courage to be able to act in many situations, she knows all and often uses this omnipotence to aid Odysseus, and she is the one who also aids his son, Telemachus, first by providing the impetus for him to search for news of his father around Achaea in the very first books of the "Odyssey". Throughout Odysseus' heroic journey, the immortal Athena plays a major role in the events that occur, by taking on the look of Mentes and other people along the journey of Odysseus (Dimock, 1989).

**First Threshold**- The mighty Odysseus' first threshold is agreeing to leave the island of Calypso, after he has collected her binding oath, and as he sets sail homeward bound for Ithaca. The strong and just Prince begins his voyage home with the thought in mind of stopping off at some benevolent land and making friends and peace with those people, who will then help him furnish a ship and crew to finally assist him in his voyage home. This period of beginning to sail for home, after a long period of stagnation and frustration at not being able to get back to his homeland, comprise what is Odysseus' crossing the 1st threshold of his heroic journey (Miller, 2006).

**Tests, Allies, Enemies**- Odysseus' tests, allies, and enemies segment of his journey does not consist of many events. Although he faces many enemies and feats that he must overcome throughout his struggles getting home from Priamis city of Troy, at this point he faces only one major foe that definitely provides a non-superficial test for him to pass, and only one entity, being the Phaecians, as his ally. As he begins his journey, Odysseus travels safely for many days; however the immortal curse bestowed upon him by the relentless and unforgiving Poseidon, god of the seas and earthquakes, is yet to befall him. At around the 29th day into the story of the "Odyssey", Poseidon is seething up on high about the release of Odysseus from the caption of Calypso, and still infuriated by the transgression that the hero waged against his son Polyphemus the Cyclops, he wrecks his raft and Odysseus drifts to the shores of Scheria. This is the island of
the Phaeacians, and after meeting the King of these peoples' daughter, Naussica, he is welcomed by King Alcinous and Queen Arete. After he stays at this great land which Homer portrays as being like the perfect utopian society, relating all of his past adventures and stories to the royal court and palace of Phaeacia, he is given a great many gifts and set off in a great ship of these people to sail him quickly home. He finally reaches Ithaca with these great oarsmen rowing him on in their own ship, and finds that he faces another challenge on coming home, perhaps even more trying than all the previous perils that he has faced outside of Ithaca, sailing around the great and mighty seas (Leeming, 2005).

**Approach to the Inmost Cave**- Odysseus approaches his inmost cave when he returns to his homeland and finally touches the ground of Ithaca once again. As he wakes up, after being dropped off by the Phaecian sailors, he is immediately confronted by Athena and she drapes him in the guise of an old man, and advises him to first go to the swineherd Eumaeus' field and home. He is now back finally on his own land, the homecoming that he has longed for intermittently, for the past twenty years! It must be with great concentration and self-control that he can keep himself from running to his palace and proclaiming his return, an act which would probably have been fatal for him. So he learns from his loyal Eumaeus all that has befallen his kingdom during his absence, primarily the troubles of the suitors lying in wait to marry his bride Penelope. After learning all this, and meeting his son Telemachus for the first time grown-up, these two lay a plan and trap so that they may slowly test the suitors and all the servants of the palace for their loyalty and their resolve before finally slaying all that have wronged the great and now returned Odysseus (Myrsiades, 1987).

**Supreme Ordeal**- Odysseus' supreme ordeal is obviously facing the suitors and all those that have wronged him. He scrupulously and painstakingly draws out the time between when he first arrives and when he will attack. He remains under the guise of the old man, even up until the time when he kills the first suitor. Only he, the hero, knows when the time will come for the attack. The only other person that knows it is coming is Telemachus, and he is only told to be ready for the sign from Odysseus, whenever he decides that he will wreak his ultimate revenge and unfurl his rage. Eventually Odysseus finds out who is loyal to him and who is not, then finally decides to do the deed that he has waited for with thoughts of blood for about two or days. He kills all of the suitors in a battle in the main courtyard of the palace, then has the disloyal maids also executed (Barnes, 1959).

**Reward**- His reward is winning back his place of power and being able to be with his wife again, his son, and his surviving father.

**The Road Back**- Odysseus' road back can be symbolized by his journey on the road to see his father Laertes and bring him back so that he may live with him finally in peace in the palace. Odysseus has to face his last enemy in this denouement section of his journey in the object of the suitor's angry fathers who come after him with a hord from the city to kill Odysseus for his slaughter of the suitors. Odysseus, Telemachus, and even Laertes, of course with the help of the mentor Athena, fend of these aggressors and kill them too (Dougherty, 2001).
Resurrection- He is resurrected when he defeats this last enemy and can now take a reprieve from the constant threat of fighting and danger that has plagued him for two decades.

Return with the Elixir- The return with the elixir is when Odysseus and his loyal friends finally defeat his last threat to their survival, and peace is wrought over the entire place of Ithaca by Athena and the rest of the immortal gods up on high (Hamilton, 1990). This second version starts off with the Trojan War, so it gives a different perspective on the hero.

1. Ordinary World: The peaceful island of Ithaca is the ordinary world of Odysseus. Here Odysseus is the well respected and loved king of the island. He is married to his love, Penelope, whom he adores with his heart (Anderson, 1991).

2. Call to Adventure: Odysseus is summoned to join Agamemnon and other Achaeans to attack the city of Troy. They are going to Troy to retrieve the wife of Menelaus, Helen, after she is taken by Paris, the prince of Troy (Pucci, 1998).

3. Refusal of the Call: At first Odysseus refuses this invitation because he does not want to leave his quiet and peaceful homeland and leave behind his wife and his newly born son (Salla, 2002, 24).

4. Mentor: The mentor of Odysseus is, without a doubt, Pallas Athena, the bright-eyed goddess. Athena helps Odysseus innumerable times throughout his travels. The daughter of Zeus endows Odysseus with advice for which he is greatly faithful and devoted to her (Nortwick, 2009).

5. First Threshold: The Trojan War is the first threshold of Odysseus. At the war Odysseus becomes renowned for his cunning, bravery, prowess, and this mind. His mental and physical attributes are of equal importance to these heroes (Heubeck, 1990).

6. Test, Allies, Enemies: The journey home is an amalgam of tests, allies, and enemies for Odysseus. There are many tests, not to mention many temptations, through which Odysseus thrives through. The people which befriend Odysseus are the ones who give him food, clothes, and shelter like King Alcinous, and Circe. Obviously throughout the story there is one main enemy who is against Odysseus, this is Poseidon. There are also many small enemies who Odysseus meets on his travels. Scylla, Charybdis, and the Laistrygonians are some of his adversaries, but the most important is the cyclops, Polyphemus, who condemns Odysseus to his long, arduous journey home. Primarily speaking Odysseus encounters new tests, allies, and enemies on each new land he falls upon on his trek back to Ithaca (Littleton, 2005).

7. Approach to Inmost Cave: The approach to the inmost cave is when the son of Laertes, Odysseus, finally arrives home at last. At first he does not acknowledge the fact that he is home. When he does come to that fact, he knows he cannot run home and exclaim that he is back. He knows he must bury his great feelings until the time is right (Stanford, 1954).

8. Supreme Ordeal: Getting back to his peaceful home of Ithaca and reuniting with Penelope and Telemachus is the ultimate ordeal of Odysseus. Before he can do that, he must drive the careless suitors from his once proud household.

9. Reward: The reward for Odysseus is when he arrives home and then defeats the complacent suitors. Also Odysseus is abounding with riches in presents from the aristocrats of Phaeacia.

10. Road Back: The road back for our hero, Odysseus, is when he cleanses his house of the incarnadine stains from the vile blood of the suitors and removing their bodies to the outside. After this is done, Odysseus goes to see his sick and emaciated father to bring his spirits back to life.
11. Resurrection: Now Odysseus is once again in his rightful position as King of Ithaca. This can be seen as a resurrection for Odysseus.
12. Return with Elixir: The returning with elixir for Odysseus is partly when he restores peace and tranquility to his house. The other part that fulfills this is when Odysseus is reunited to crestfallen Penelope (and his father later on) he brings back happiness to them once again (West, 2007).

Once again, there is more than one way to do these types of character studies. Here is one view of the character arc of Odysseus.
1. Limited Awareness - Odysseus is living a placid life in the land of Ithaca with his lovely wife, Penelope, and his young son, Telemachus. He is not at all aware of what role that war will play in his life.
2. Increased Awareness - Odysseus' awareness is augmented when Agamemnon and Menelaus come to him ascertaining if he will join them with their warfleet to Troy.
3. Reluctance to Change: At first Odysseus refuses this invitation because he does not want to leave his quiet and peaceful homeland and leave behind his wife and his newly born son.
4. Overcoming: After some convincing Odysseus gives in and embarks on a journey that will take him twenty years to next lay eyes on his homeland once again.
5. Committing: At the Trojan War Odysseus is seen as one of the most respected and important warriors of the Achaeans.
6. Experimenting: The war home and the journey home is what I say as Odysseus' experimenting. At these situations Odysseus gets a chance to show his bravery and his mind (Morris, 1997).
7. Preparing - The journey home is when Odysseus prepares himself for when the times comes of him reaching the shores of Ithaca. There are many temptations which put Odysseus' love for Penelope on the line. Through each one he struggles and triumphant.
8. Big Change: The big change for Odysseus comes when the ruler of all gods, Zeus, permits his long awaited return to Ithaca to continue once more. Prior to this Odysseus thought that reaching home was almost impossible for him. His grieving heart sank more and more each passing day until Hermes, with his wing-tipped golden sandals, flew down to Ogygia, and told Calypso to release Odysseus.
9. Consequences: Calypso had no choice but to release her captive to voyage home. After she tells Odysseus to leave he constructs a makeshift raft to carry him back to his homeland.
10. Rededication: Odysseus' thoughts and actions are redirected to try to return to Ithaca to reunite with Penelope.
11. Final Attempt: The battle between the suitors and Odysseus, Telemachus, and his allies serves as Odysseus' final attempt.
12. Mastery: Odysseus defeats the suitors and restores tranquility to his house. Thus completing his arduous journey that lasted twenty long enduring years (ibid: 326-344).

CONCLUSION
The 'Odyssey' itself is a form of archetype, an epic journey with various conventions, the crossing of water, obstacles, super natural elements. As for specific archetypes in the odyssey, it's best to simply consider character archetypes. Most, if not all of the characters in the Odyssey follow an
archetype, For example Odysseus himself, the galliant and intelligent hero, Athene the mentor, the sirens as 'femme fatals' and Posidon as the antagonist, or 'baddie'.

1. Ordinary World, The hero's normal world before the story begins Odysseus as King in Ithaca.
2. Call to Adventure, The hero is presented with a problem, challenge or adventure. He does not want to leave and uphold his oath in having to sail to Troy (so he pretends to be insane).
3. Refusal of the Call - The hero refuses the challenge or journey, usually because he's scared Odysseus pretends to be insane and plows a field using salt; but the Greeks force his hand by placing the baby Telemachus in from of the plow. O must turn the oxen aside or kill his own son.
4. Meeting with the Mentor: The hero meets a mentor to gain advice or training for the adventure. This could be his interactions with Circe as she consults him about his journey. More likely - it is his interactions with Athena as she is constantly weaving in and out of the myth helping both Odysseus and Telemachus.
5. crossing the First Threshold - The hero crosses leaves the ordinary world and goes into the special world: Odysseus in the Underworld.
6. Tests, Allies, and Enemies: The hero faces tests, meets allies, confronts enemies and learn the rules of the Special World. All of his "quests" the cave and the Cyclops, Circe and the Underworld, the Cattle of the Sun God, the bag of winds, the Sirens, etc.
7. Approach :The hero has hit setbacks during tests & may need to try a new idea.
Odysseus's disguise as a beggar allows him to reconnoiter the palace so he can plan his revenge.
8. Ordeal: The biggest life or death crisis the battle royal with the Suitors.
9. Reward: The hero has survived death, overcomes his fear and now earns the reward, Odysseus's home coming to his wife and son.
10. The Road Back: The hero must return to the Ordinary World. His plans to reconquer his kingdom - he must meet the challenge by the families of the suitors whom he has killed.
11. Resurrection Hero: another test where the hero faces death – he has to use everything he's learned.
12. Return with Elixir: The hero returns from the journey with the “elixir”, and uses it to help everyone in the Ordinary World.

REFERENCES


