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Myths and Archetypes: The Hero's Journey in *Django Unchained*

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ABSTRACT

The Antebellum South has always raised interest in contemporary writers, as it is one of the most aching periods of American history. This is the reason it is a recurrent topic in American literature, in which some patterns are commonly followed in order to build a story. Myths and archetypes are a recurrent tool in order to frame those stories. *Django Unchained* is framed into those archetypes adapted to this moment in history. The present dissertation aims at analyzing the way in which the archetype of the hero and his journey is vital to understand this story. In order to do this, the different stages and phases of the hero's journey will be confronted with the plot of the movie. Results aim to offer an insight into whether this pattern and archetype are more or less present in the movie.

Keywords: hero, archetype, *Django Unchained*, slavery, journey, Shango.

RESUMEN

El periodo anterior a la Guerra de Secesión estadounidense siempre ha despertado el interés de los escritores modernos, ya que es uno de los períodos más dolorosos de la historia de Estados Unidos. Por eso es un tema recurrente en la literatura estadounidense, en la que se siguen algunos patrones para construir una historia. Los mitos y arquetipos son una herramienta recurrente para enmarcar esas historias. *Django Unchained* se enmarca dentro de esos arquetipos adaptados a este momento de la historia. El presente Trabajo de Fin de Grado tiene como objetivo analizar la forma en que el arquetipo del héroe y su viaje es vital para entender esta historia. Para ello, las diferentes etapas y fases del viaje del héroe serán contrastadas con la trama de la película. Los resultados buscan demostrar si este patrón y arquetipo están más o menos presentes en la película.

Palabras clave: héroe, arquetipo, *Django Unchained*, esclavitud, viaje, Shango.

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Introduction

The motif of the journey in American literature has been present since its beginning, in each of its stages: discovery, exploration, and colonization. America is a nation with a social base composed of foreigners and expatriates engaged in a search for fortune, identity, and freedom, which can still be perceived now. This has set the pillars of culture, literature and, consequently, American filmography (Barrio, 2004).

Throughout the history of American literature, we find instances of journeys towards freedom, identity, adventure, initiation, friendship, as well as sociological and historical factors, following the history of the nation. In the historical factors, we find the case of *Uncle Tom's Cabin* (1851) by Harriet Beecher Stowe where she presents a journey of a black slave towards freedom. These literary predecessors lead to think that every story that has been written in American literature (and filmography) will follow this model.

The following dissertation aims to probe how this pattern was followed in the development and writing of Django's plot scheme, relating it not only to the hero's journey as such but to other elements that Tarantino might have taken to build up his script, such as other archetypes as the mentor. If this hypothesis is confirmed we could argue that *Django Unchained* (2012) shapes a pastiche of already existing motifs and elements, blended together. Because of this expected mix, changes in the chronology of the phases and omission of some are expected as the director is free to build up the story with the already existing elements.

To confirm this hypothesis, Joseph Campbell's analysis of the hero's journey will be evaluated and contrasted with the storyline drawn by Tarantino. Also, the main features of the mentor archetype will be taken into consideration.

In general terms the dissertation will be organized in three main chapters: a theoretical framework, the analysis of the plot of the mentioned movie and, finally, the conclusions reached. The analysis will mainly focus on the stages and phases stated in Campbell's work *The Hero with a Thousand Faces* (2004) that have been proved to appear in many of the stories that engage us nowadays, such as *Star Wars* (1977), *Harry Potter* (1997) and *The Matrix* (1999). From all these narratives we can extract the same pattern of the hero applied to different scenarios.

As African folklore may also have an effect in the development of the main character, an African-American, together with this analysis an overview of African folklore will be provided to contrast it with the character of Django as the archetypal figure of the hero. Taking into account how the portrayal of African deities influences our culture without being noticed.

The reason for selecting this matter has to do with my personal interest in the way in which culture, literature, and history affect society, and how they are adapted to the screen, especially dealing with archetypes and the portrayal of these in modern-day culture, and how black characters are portrayed in relation with African folklore.

1. Theoretical framework

1.1. Django Unchained

In the movie *Django Unchained* (2012) Quentin Tarantino presents the story of a former slave, Django, who partners with Dr. King Schultz, a bounty hunter, to rescue his wife who has been sold away from him to Calvin Candie, a sadistic plantation owner. The movie is set as a Spaghetti Western filled with violence and revision of American history, that reminds of the homonymous film *Django* (1966) by Sergio Corbucci.

The director masters in portraying history from a different point of view in all his movies, as we can also see in *Inglorious Basterds* (2009). This time, he portrays a black slave that finds freedom and the possibility of avenging his cause, while this was not the common thing at the time, years before the absolution of slavery in the Antebellum South. This makes the figure of Django less reliable but more heroic, making the audience empathize with the protagonist and demanding his revenge, although it is not historically accurate.

Tarantino breaks with the prototypical western movie by introducing as the hero an Afro-American character in 1858. As expected, the main character of a western will have some kind of aid, in the form of a counterpart. For Django, his counterpart and ally is the German bounty hunter that assists him and frees him from the Speck brothers. Although Dr. King Schultz does not act selflessly, as he expects Django to help him identifying some wanted men (the Brittle brothers) in order to obtain the bounties, he becomes his friend and decides to take the risk and help him to plot a plan to rescue his friend's wife. Django will obtain his freedom as he accepts Schultz's offer: to help him to identify the Brittle brothers. In exchange, he does not only obtain his long wanted freedom but also Schultz will share the bounty with him.

The core theme of the plot is Django's evolution. At the very beginning, Django is presented with a group of slaves that are going to be sold, he is wearing just a rag which he will later take off as soon as Dr. Schultz buys him. Visibly scared, as he does not understand Schultz's real intentions, he enters a saloon and is offered his first beer, following the German tradition of offering something to drink to someone you have just met. After doing so, Django is encouraged to make his first decision as a free man, which happens to be choosing his own clothes. His outfit, blue satin jacket, knee britches, and

white ruffled jabot, turns to be quite similar to a Thomas Gainsborough painting *The Blue Boy* (1770), although for the antebellum South he looks ridiculous, he is pointing himself out of slavery and pointing him into the dominant culture.

While assisting Dr. Schultz, Django is empowered as he sees the free version of himself, tasting revenge. This makes a shift, not only evident through his clothes, but in the way he behaves, shooting and speaking.

Django embodies an alternative type of hero that embarks onto the prototypical archetypal heroic journey to save his wife Broomhilda. The rescue becomes Django's quest the moment he is introduced to a German old myth by Schultz. For his quest, they decide to create a façade to go to Candyland and rescue Broomhilda. Knowing that "Calvin" is a fan of "Mandingo fighting", a blood sport where slaves fight to death, they plan to pose as Mandingo fighting purveyors in order to gain entry. Django will be an interesting character for the plantation owner, not only for understanding about Mandingo fights but for being a black free man in the South behaving like a white man.

Once they have tricked Candie and the whole plantation into their lie, they learn where is Broomhilda and, as she speaks German, plan a meeting for her with Schultz. During dinner their real intentions are unveiled by Stephen, Mr. Candie's minion that behaves as a slave owner in spite of being black. Stephen intuits that Django and Broomhilda know each other and tells his owner about how they are scheming behind his back with Schultz's help.

After dinner, having been discovered, Schultz buys Broomhilda but Mr. Candie demands to shake hands with Schultz. However, Schultz refuses to shake hands with a slave trader and instead kills him. Just after killing Candie Schultz says "I'm sorry, I couldn't resist" denoting his manners and is killed. With his mentor's death, Django enters the last phase of self-discovery, accomplishing the impossible, not to be treated as a black man in Mississippi in 1859.

1.2. The Hero's Journey

The mythologist Joseph Campbell wrote in 1949 *The Hero with a Thousand Faces*. In this work, after two world wars, he argued that attitudes, beliefs and therefore society's behavior had changed from ancient and medieval times, mobilizing the entire economy

and society to progressive social changes, such as the incorporation of women into the professional world. Campbell concluded that contemporary society lived in a demythologized world. Without myths or grand narratives, individuals and the larger society had no guiding hand. It was lost and people did not know what it meant to be human, to be members of a community or to live a purposeful life. From this conclusion, he proceeded to analyze and study myths and stories from a huge variety of sources, including tribal groups, animistic worshippers, eastern mysticism, polytheistic religions and the three mainline monotheistic religions of Judaism, Islam and Christianity.

1.2.1. Origin and influences

Campbell's analysis of myths and stories from these sources, which included not only the three main monotheistic religions, led him to develop Northrop Frye's idea of the conception of the monomyth (a term borrowed by Campbell from James Joyce's *Finnegans Wake* (1939)), also known as the hero's journey, because of its principal figure: the hero. In his work *The Secular Scripture: A Study of the Structure of Romance* (1976) where his conferences at Harvard University are collected, Frye shifts to Jung to analyze the influence of symbols in dreams and myths supporting a culture's value system, and analyzes romance as a descendant from the folktale to understand its structure and the archetypes that shape it.

Romance is the structural core of all fiction: being directly descended from folktale, it brings us closer than any other aspect of literature to the sense of fiction, considered as a whole, as the epic of the creature, man's vision of his own life as a quest. (Frye,15)

Myths offer a structure and archetypes based on a quest grant a simple arrangement of characters that avoid the ambiguities of ordinary life showing "man's vision of his own life as a quest" (Frye, 15). These archetypes and the resulting unities that they build can help society to cope and understand the "real world" and to develop its own identity.

For Frye, any story or poem is essentially a renewable and renewed archetype in a verbal universe, and so he is at a loss to account for just what makes it new in any particular story or poem. All stories follow the same pattern as they all lay on the unconscious of society. Myths offer the individual and the social patterns to enhance life. Frye also argues that all literature participates in this overarching monomyth, which

mimics the cycle of the seasons (Frye, 54). There is a dualistic view of the world: “one above the level of ordinary experience, the other below it” (Frye, 53). From this duality, he charted four seasonal myths: Spring or Comedy, Summer or Romance, Autumn or Tragedy, Winter or Irony, and Satire.

The emphasis is often thrown on childhood or on an "innocent" or pre-genital period of youth, and the images are those of spring and summer, flowers and sunshine. I shall call this world the idyllic world. The other is a world of exciting adventures, but adventures which involve separation, loneliness, humiliation, pain, and the threat of more pain (Frye, 53)

He suggests that most stories fit in a basic pattern along this cycle or can be set somewhere along it. For Frye, the primary myth of literature would be the quest, of which are imbued the literary works that Frye considers romances, the element that motivates the movement after which the new vision of the world will appear. The hero's need for a quest can be physical or metaphysical and usually is articulated through a journey or pilgrimage for an object, a lost treasure, a dream or a certain goal. The quest, the journey, and the hero's adventure are correlated (Frye, 57).

Campbell evaluates Frye's work and breaks his monomyth into stages to analyze the hero's journey as a cycle in his life. For Campbell, the pattern is not set by the seasons but rather stages and phases that the hero must suffer and overcome. Campbell's approach is going to be the one to be followed in this undergraduate dissertation, although not only Frye but Jung will also be taken into consideration. Campbell's archetype of the hero myth also comes from Jungian psychology. In his preface to *The Hero With a Thousand Faces*, Campbell states: “I know of no better modern tool than psychoanalysis in his project of "uncover[ing] some of the truths disguised for us under the figures of religion and mythology by bringing together a multitude of not-too-difficult examples and letting the ancient meaning become apparent of itself” (Campbell, xxi).

In *The Hero with a Thousand Faces*, Campbell notes that as the title of the book suggests, the ‘hero’ is a universal phenomenon throughout the world and shares the same set of enduring features and a similar life-journey. The heroes of the faiths of the world all move through the same set of phases; only the names, dates and places vary. Campbell calls this common adventure the ‘Hero's Journey’ Monomyth. It depicts the typical adventure of the archetype known as The Hero, the person who goes out and accomplishes great deeds on behalf of the group, tribe, or civilization (Campbell, 3).

The journey causes an interior growth and development of the hero, giving him a new perspective of the world that is now different from the ordinary world already known in which he used to live. This journey can be taken as a metaphor for the transformation that the hero suffers. The fulfillment of this journey is a psychic unity of the hero with the universe. In the hero's triumph can be found an "ultimate boon" to humanity. The end of the journey signifies the beginning of a new mode of life after the adventure and having acquired new knowledge (Campbell, introduction).

1.2.2. Stages and phases

The guiding idea of the Monomyth is to find the common themes in the myths. Campbell claims that there is a constant pattern underlying the myths and legends of the world, despite the myriad variety of settings, characters, events and content contained within them (Campbell, 13). Campbell outlines an archetype of the "Hero's journey" which consists of several stages, each characterized by common movements symbolizing certain psychological barriers.

According to Campbell, the hero is the anthropomorphic figure that has the capacity and strength to battle his flaws and limitations that deal with his fleshly context, and his local and historical situation. For this individual, the visions, ideas, and revelations come immediately to his thought. These are grandiloquent, do not belong to his actual tangible context but to an endless spring through which society is able to be born again. Once the hero has died as a contemporaneous man, he can become the eternal mythic man, supreme and universal. His commitment as a reborn man is to return to us to educate us on the lesson he has learned of life restored (Campbell, 18).

In his work, we can see three stages, divided into seventeen phases, that Campbell claims all myths follow, though no every myth necessarily holds all the stages or phases in it. All myths follow a path of the adventure of the hero that is outlined in the rites of passage: separation from the world, an initiation or penetration to a spring of power and a return that is life-enhancing; every one of these is an essential unit of the monomyth (Campbell, 28).

Campbell introduces his own summary of the monomyth stating the crucial stages and phases that the hero suffers and overcomes. It reads as follows:

A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man. (Campbell, 28)

The monomyth, or The Hero's Journey, is a pattern that is familiar to us all due to its use from ancient times till today in myths, stories, novels, and movies. Now we are going to present a brief summary of the stages and phases of Campbell's monomyth as he set them out in *The Hero with a Thousand Faces* (1949).

STAGE ONE: DEPARTURE

The departure is the first stage phase of the Hero's Journey, consisting of his movement from an average member of society to the discovery of his own powerful, unique and, sometimes, magical innate qualities that make him the suitable candidate for this epic journey.

Phase 1: The Call to Adventure

The hero is in the ordinary world. This creates a contrast with the strange new world. In this phase, society may be confronted with a problem which later will become the goal of the hero to rectify. The problem awaits to be activated, the hero lacks something that he needs for his search to be complete. Often a blunder or an incident can be the beginning of the hero's call to adventure revealing him a world that is completely unknown and unsuspected for him. A relationship with forces not understood by the hero then begins. A herald of some kind appears in the scene and represent the call to adventure for the hero. This first phase signifies that the hero has been called by destiny to move from the known world to that of the unknown (Campbell, 44-54).

Phase 2: Refusal of the Call

Sometimes the hero ignores the herald's call to adventure. Suddenly, as he has rejected the call, the hero becomes a victim that may need to be saved from his fears and the unknown. His greatest fear is the unknown, and this leads him not to be fully committed. This is the reason he may return back and need persuasion.

Many myths do not contain this phase as the call is accepted by many heroes (Campbell, 54-62). Sometimes the hero can refuse the call at first, but circumstances later compel him to accept the offered journey. Refusal does not imply the end of the journey but an extra phase that the hero may or not take.

Phase 3: Supernatural Aid

At the time the hero has accepted the call, he will confront a protective figure that will escort him as his mentor. This mentor usually will have the appearance of an old witch or a man, and it will provide the hero charms to fight the possible evil forces. This guiding figure represents destiny, it is always present and ready for the hero, reassuring him, his peace and harmony. The mentor will not only inspire the hero in his journey but prepare him to face the unknown, teaching and equipping him. This figure appears not only to those heroes that have accepted the call but also to others who have refused it, as the mentor will encourage them to accept it and start their journey (Campbell, 63-82).

Phase 4: The Crossing of the First Threshold

Now that the hero has the help of the mentor, he is fully committed to the adventure and enters the special world. They meet the “threshold guardian” at the “entrance to the zone of magnified power”. These two entities represent the bounds of the hero's world and life. Beyond them is the complete unknown where there is much danger. Although the threshold guardian can keep the hero in the realm of the known and safety, it is only by going through them that the hero can enjoy the new experience of the unknown. It might be a risk to engage the guardians, but this decreases for those with the courage and competence to engage them. With the “Crossing of the First Threshold”, the hero realizes there is no turning back (Campbell, 71-74).

Phase 5: The Belly of the Whale

Once the power of the threshold has been conquered, the hero is swallowed into the unknown. In this phase, as he may appear to have died, he may metamorphose or be born again, discovering his new self, leaving the old self aside.

It is possible that the hero may actually be murdered during this part of the action of the myth, but by also returning he demonstrates that there is nothing to fear because he, accompanied by his mentor, is actually indestructible (Campbell, 83-88).

STAGE TWO: INITIATION

The stage of "initiation" represents the second stage of the Hero's Journey and the locus of the hero's most severe tests.

Phase 1: The Road of Trials

In the opening phase of the initiation stage, subsequently having crossed the threshold, the hero has landed in a new alien environment and atmosphere where he must overcome a succession of trials and ordeals. This phase has been profoundly employed in literature, being the one that is nearly always present in the literary heroic works.

Once having traversed the threshold, the hero moves in a dream landscape of curiously fluid, ambiguous forms, where he must survive a succession of trials. This is a favourite phase of the myth adventure. It has produced a world literature of miraculous tests and ordeals. The hero is covertly aided by the advice, amulets, and secret agents of the supernatural helper whom he met before his entrance into this region. Or it may be that he here discovers for the first time that there is a benign power everywhere supporting him in his supernatural passage (Campbell, 89)

From this statement, we can assume that the hero must put aside his pride, life, virtue, beauty, etc. so that these things do not gain power over him. The hero must face putting his ego to death. In doing so, he sees glimpses of the wonderful land in small trivial victories (Campbell, 89-100).

Phase 2: The Meeting with the Goddess

When all the trials have been conquered, the ultimate adventure is often represented as a mystical union between the hero and the "Queen Goddess of the World". This is the zenith point and can be played out on various physical stages or in the depth of the heart.

Campbell understands that the goddess is the final test of the talent of the hero, by their meeting the hero is able to win the boon of love. This goddess can be both a mystical or supernatural being or an ordinary woman with whom the hero gains support and synergy. It is a representation of the feminine side of the hero that gives him a sense of wholeness when they join by their unconditional and perfect love. This feminine figure also represents beauty and is a reply to the hero's desires, symbolizing creation, birth, and nurture. She is a mother, sister, mistress, bride, etc. she is the incarnation of the promise of perfection. She can also be understood as the 'universal mother' that gives the new unknown world feminine attributes of protection and nourishment. (Campbell, 101).

However, there is also the possibility that this goddess might be absent, hampering, forbidding, clinging or desired but forbidden. Whether present or absent, the goddess requires of the hero a 'gentle heart'.

The meeting with the goddess (who is incarnate in every woman) is the final test of the talent of the hero to win the boon of love which is life itself enjoyed as the encasement of eternity. (Campbell, 109)

Phase 3: Woman as the Temptress

The moment the hero reaches this stage, he finds himself in his father's place and is one with him, not being only at the same physical point but at the same point in the course of life but having acquired the same knowledge. This figure may well be a person in high authority or someone who has significant power (a god or immortal in some kind) in some way in the world or over the hero. The father figure may even be something symbolic, such as an ideal or concept which acts as a directive to the hero (Campbell, 116-139). At the same time, he has to acknowledge his temptations and limitations. Humans need to get to the essence of their evil nature instead of justifying or blaming someone else. This is the reason why along the way, the hero may face temptation, often in female form.

The temptress main purpose is to test and consequently demonstrate the integrity of the hero, offering and granting an easy gratification or gain in his path. She portrays, in contrast with the goddess, material things or the physical flesh, usually associated with passions and desires. When the hero refuses her and her gifts, he demonstrates his values and how he is fully devoted to the achievement of his primary goal. By testing his strength, he develops his capacity to make difficult judgments.

This is the main temptation that the hero must address but this realization can produce revulsion. When the hero experiences revulsion, the world, body and especially woman become symbols of defeat and sin. The hero "Meets with the Goddess" for additional strength and resolve, but to be faithful to the goddess he must face down the "Woman as the Temptress" and then achieve "Atonement with the Father" (Campbell, 111-116).

Phase 4: Atonement with the Father

At this point, the hero must confront his father, abandoning what he thought to be good and what he thought to be sin. One important reason is that the hero endures initiation at the hands of the father which shatters his ego, often with the help of the female figure. The hero finally discovers that the father and mother are in essence the same as they reflect each other.

When the hero meets the father, they open themselves to the understanding of the pain and suffering in the world, but now it is validated in the deity, they both have God's mercy. The difficult relationship between the father and the hero has been restored, achieving his 'father' approval. By understanding, the hero is atoned. For those who know the father, there is the comfort of everlasting 'Presence' (Campbell, 116-139).

The problem of the hero going to meet the father is to open his soul beyond terror to such a degree that he will be ripe to understand how the sickening and insane tragedies of this vast and ruthless cosmos are completely validated in the majesty of Being. (Campbell, 135)

Phase 5: Apotheosis

After having overcome the Road of Trials, resisting the Woman as a Temptress and the reconciliation of Atonement with the Father, in this phase, the hero is upgraded to a divine, god-like, status. This is a point of realization in which a greater understanding is achieved. Armed with this new knowledge and perception, the hero is resolved and ready for the more challenging part of the adventure.

The godlike being is the pattern of the divine state to which the hero attains who has gone beyond the last terrors of ignorance...This is the release potential within us all, and which anyone can attain - through hero-hood. (Campbell, 137)

The image of creation stands at the beginning of the cosmogonic cycle and at the conclusion of the hero-task. The divine form is found and remembered and wisdom is regained.

Phase 6: The Ultimate Boon

At this stage of the adventure the hero has two possibilities: having encountered little opposition, then he is a 'superior man, a born king'; or facing tests, then he is a usual hero. Any oppositions that the hero may face at this stage are the guardians or bestowers of an indestructible life. This indestructibility is the concept of an eternal soul which cannot be afflicted. "The supreme boon desired for the Indestructible Body is uninterrupted residence in the Paradise of the Milk that Never Fails" (Campbell, 162). The hero is after his grace, the power of his sustaining substance. Myths designate this sustaining substance energy, fertility, consecration, and illumination. If the gods do not release the gift, the hero may actually need to trick them out. If the hero is able to gain the ultimate boon, not only are they annihilated, but the Father as well. The masks are thus removed (Campbell, 159-178).

STAGE THREE: RETURN

Although we find many narratives where the hero never returns, as in many modernist writings as in Henry James or Ernest Hemingway, where the return would imply emotional chaos, alienation and a disroot of the hero, it is an important part of the archetypal journey of the hero and it tends to be followed in many stories. The hero's return in a series of phases that end in the transfer of the "Ultimate Boon" to society, as well as to the hero's conquest of his own internal psychological barriers.

Phase 1: Refusal of the Return

When the hero-quest has been accomplished, through penetration to the source, or through the grace of some male or female, human or animal, personification, the adventurer still must return with his life-transmuting trophy. To complete his adventure, the hero must return to the ordinary world, the realm of humanity, with his boon, once it has been obtained. Return, wisdom, blessing or another such gain renews the community,

nation, planet or universe. The hero, however, can refuse to return, especially if he doubts that the boon will be well received upon his return (Campbell, 179-182).

Phase 2: The Magic Flight

At this point the hero has two possible options: if he has gained the boon through the support of the gods or his helper, his return will be fully supported by the supernatural powers. On the other hand, if he has gained it by stealth or trickery, the pursuit is the result, often with obstruction. Sometimes the hero can leave items behind to speak for him, thus delaying pursuit. At other times the hero can put his own delaying obstacles in the road of the pursuer, but the hero should not challenge the opposing powers lightly (Campbell, 182-192).

Chase games are a common pattern after the climax of the Ultimate Boon. They combine the emotion of fear of being caught with the hope for escape and salvation. Therefore, the hero does not always succeed in his flight from the opposing powers, and then he fails

The myths of failure touch us with the tragedy of life, but those of success only with their own incredibility. And yet, if the monomyth is to fulfill its promise, not human failure or superhuman success but human success is what we shall have to be shown. That is the problem of the threshold of the return. (Campbell, 192)

Phase 3: Rescue from Without

The hero may need help from his own world in order to return from his supernatural adventure by assistance from without. This means that the world may have to come and get him. He might be rescued from an unexpected source, or someone who had previously abandoned him (Campbell, 192).

As the hero is brought back from without, the final crisis arises. His miraculous excursion to the unknown and his adventure as a whole has been a prelude, an anticipation for what is to happen. Whether he has been rescued from without, driven from within, or simply carried along by the guiding deities; he needs to re-enter. With his newly gained boon the long-forgotten scenery where humankind and man in general believe in him as a complete being, while, in fact, is a being fractured that conforms the wholeness. The

hero will face this new environment and confront it with his boon to shatter and them redeem them (Campbell, 201).

Phase 4: The Crossing of the Return Threshold

Though there are two worlds, the divine, and the human, the hero discovers during his journey that they are in fact one.

The realm of the gods is a forgotten dimension of the world we know. And the exploration of that dimension, either willingly or unwillingly, is the whole sense of the deed of the hero. The values and distinctions that in normal life seem so important to disappear with the terrifying assimilation of the self into what was formally otherness. (Campbell, 201)

There is tension and inconsistency between the wisdom achieved in the divine world and the prudence that is found in the natural, which can result in the degeneration of the human existence.

The boon is 'rationalized into nonentity' and another hero is needed to refresh the natural world. The biggest trial for the hero then is actually trying to teach the inhabitants of his world the wisdom of the divine, when those around him have 'unlearned' it on previous occasions. One of the first steps for the hero, in order to do this, is to accept the reality of the world he has returned to, despite the supernatural experience they have just had. In other words, the hero must 'survive the impact of the world' and must 'knit together' the two worlds of their experience (Campbell, 201-212).

Phase 5: Master of the Two Worlds

If the hero is able to integrate the two worlds, he has then the freedom to pass back and forth across the two, but not contaminate one with the other's principles. He is the master of both worlds fully recognizing the virtues from one in the other (Campbell, 212).

Phase 6: Freedom to Live

The intention of the hero's adventure is to discharge the need to either justify one's sin or to sink into despair at the meaningless of life. If the hero is able to do this he enjoys powerful insight, is free in action and able to communicate the Law to others (Campbell, 221-226).

The hero is the champion of things becoming, not of things become, because he is [...] He does not mistake apparent changelessness in time for permanence of Being, nor is he fearful of the next moment (or of the "other thing"), as destroying the permanent with its change. (Campbell, 225).

In this diagram there is a visual representation of the three stages and the seventeen phases of Campbell's monomyth:

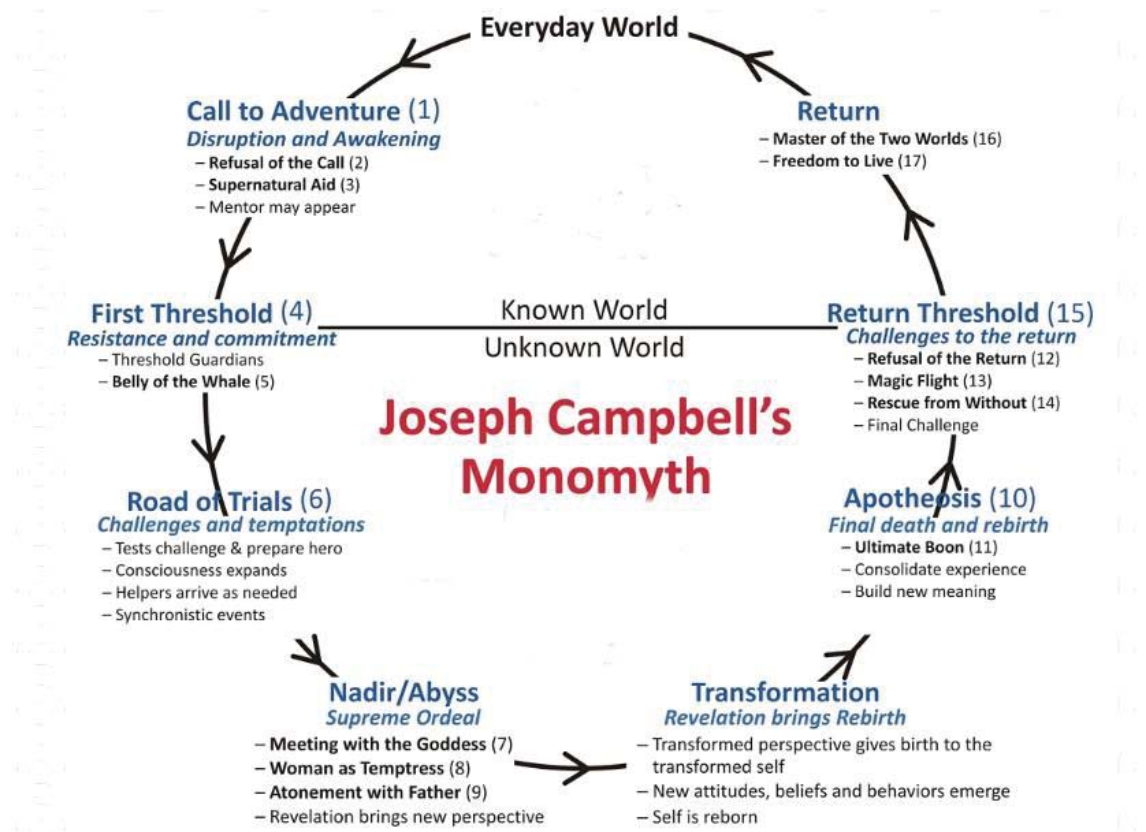


Image 1. Joseph Campbell's Monomyth (Harris)

1.3. Archetypes

1.3.1. The Hero

The figure of the hero is the archetype that is most frequently used in literature being the principal piece of the narrative, appearing not only in stories but in ancient myths. It represents the process of overcoming obstacles and difficulties to achieve specific quests or goals. From a mythical perspective, the hero's main objective would be to find a hidden treasure, save a princess, and return with the elixir of life.

In his work *Archetypes and Collective Unconscious* (1981) Jung states that: "The hero's main feat is to overcome the monster of darkness: it is the long-hoped-for and

expected triumph of consciousness over the unconscious” (Jung,167). The hero’s quest can be taken as metaphor’s for the hero’s true feelings and potential.

The hero suffers a process of individuation where he must assimilate unconscious contents as opposed to being overwhelmed by them. Jung introduced the term and explains in the following quote:

The pathological element does not lie in the existence of these ideas, but in the dissociation of consciousness that can no longer control the unconscious. In all cases of dissociation it is therefore necessary to integrate the unconscious into consciousness. This is a synthetic process which I have termed the individuation process. (Jung, 40)

Jung theorizes that dissociation is the natural necessity for consciousness to operate which consists of the ability of the mind to keep separate parts that should be united whether they are perceptions, feelings, thoughts or memories.

1.3.2. The Mentor

The figure of the mentor is one of the archetypes that we encounter more frequently in dreams, myths, and stories. Generally, it is a positive figure that helps and instructs the hero, protecting and gifting him in his journey. He also offers dramatic functions to the story. The mentor archetype has two major functions: teaching/guiding and gift-giving. The one that stands out the most is the training, the hero needs to learn and train, and the mentor is the one in charge of his instruction.

The call of the adventure having been successfully met, heroes can count on supernatural aids that may provide them with charms or talismans to help them along the way. This is the Mentor archetype, which primitive societies usually identified with an old woman or a fairly godmother. Higher mythologies developed the role of the helper in the figure of a teacher, a guide, a conductor of souls to the afterworld. The archetype really stands as a benevolent, protective power of destiny, supporting the present, helping and guiding the hero into the future. (Ancarani, 41)

The mentor supplies the hero with an object or a gift. According to Vladimir Propp’s *Morphology of the Folktale* (1928), we can identify that the function of the donor or provider (as he called this figure) is to proportionate a gift to the hero. The hero must gain this reward. He must prove his value, either by learning, sacrifice or compromise.

Campbell states that mentors may be “protective and dangerous, motherly and fatherly at the same time,” uniting in themselves all the ambiguities of the unconscious, this making evident the “support of our conscious personality by that other, larger system”

(Campbell, 67). Because of this, mentors are enigmatic, and they may sometimes lead the hero into trouble.

According to Christopher Vogler's *The Writer's Journey: Mythic Structure For Writers* (2007), the mentor is there to protect the hero and to help him discern between right and wrong. More often than not, the mentor is teaching the hero lessons he has learned from his own experience. Mentors are often former heroes who have survived the quest and are now passing the lessons they have learned to the hero who is just starting out.

The last main function of the mentor that we will deal with in this section is to motivate the hero in his quest and help him to overcome fear. There are very reluctant and fearful heroes who need a mentor to push them into the adventure. Therefore, the mentor will be a key part in their journey, even if he does only encourage him to take the risk and does not give him any marvelous or supernatural aid.

2. Analysis

2.1. Django's monomyth

In this section, I am going to focus on the story beneath *Django: Unchained* (2012) under Campbell's Hero's Journey conception and its particular stages and phases. Before getting into the analysis we have to point out that the director of the movie has mixed the order of the steps already explained in the previous chapter. Even though Django embodies an alternative type of hero, he embarks on the archetypical heroic journey to save his wife Broomhilda. Django's evolution throughout the film is a core theme of the plot, this is the main reason why I have decided to analyze Django as the hero of the story although other analysis may take Dr. Schultz as the hero and not Django's mere mentor.

2.1.1. Stages and phases

STAGE 1: DEPARTURE

In the very first scene of the movie we are introduced to the protagonist, Django. He is presented in his "ordinary world". He is brought onto the screen in a line of black men, all chained together. These men are slaves that have been purchased at a recent auction. They are in a slave-trade caravan lead by the Speck Brothers in Texas. Django seems to have been whipped repeatedly, as we are allowed to see the noticeable scars on his back. For the character, this is his ordinary world where he is sold, bought and mistreated for his "condition".

Phase 1: Call to adventure

At this point, we are introduced to Dr. King Schultz Django's future mentor. In this scene, Dr. Schultz is coming towards the group of slaves and their owners. First, he introduces himself as a dentist but later we will find that this is to be not completely true, as he is, in fact, a bounty hunter. He starts inquiring about a slave from a certain plantation. By inquiring them, he is proposing a quest to Django, even though this remains hidden. This adventure is a metaphor for Django's freedom, which will only be fulfilled with Schultz's help.

Phase 2: Refusal of the call

As Schultz inquires the group of slaves regarding the Brittle Brothers, Django refuses to reply at first, as his fate seems uncertain. Django, hidden among the group of slaves, answers Dr. Schultz inquiry. As he walks along the line of slaves demanding who it was that answered his call Django refuses to show up, and, in a way, he is refusing the call to adventure, but as Dr. Schultz walks the line of slaves waiting for Django to let himself be known, he speaks up. Dr. Schultz then becomes Django's savior, from the Speck Brothers and slavery, and his future mentor. Just after his reply, the call to adventure arises again, this time accepted.

Phase 3: Supernatural aid

As Django accepts the call to adventure, he encounters Schultz, the protective figure that will lead him along his journey. Although he is not a supernatural aid as such, he is aiding Django in the sense that he grants his stability and freedom. As it has been said before, this figure will be the one that prepares and draws Django into a hero, his mentor. As a mentor, Schultz represents Django's destiny and is always present and available to reassure, encourage and prepare him to face the unknown.

Phase 4: Crossing the threshold

The next step in the Hero's Journey that we can identify in the movie is, as expected, crossing the threshold. Django identifies his previous owners who happen to have bounties on their heads. In the scene when Django reunites with the Brittle Brothers at Big Daddy's plantation, Django confronts one of his owners just before he starts whipping a slave as a punishment for breaking some eggs. Django inquires his former owner if he remembers him before drawing a pistol and shooting him in the heart. The slaver drops to the ground and Django announces "I like the way you die boy!". This scene can be identified with the crossing of the threshold as the hero has started his journey as a bounty hunter by killing his former owner and, also, killing his past life breaking with his ordinary life.

Phase 5: The belly of the whale

As expected, not every phase would appear in the movie in the same order as in the monomyth, and this phase has been misplaced. It will be explained in the following stage.

In this first stage, the movie incorporates almost every phase of the stage, omitting the last one but only because it will appear in the following. The hero is presented and his character is developed as he goes from being a chained man to a free man that can decide what to do and wear.

STAGE 2: INITIATION

Phase 1: The road of trials

Django and Dr. Schultz start a partnership of bounty hunters where Django is taught how to act and is treated as an equal. The fact that Dr. Schultz is a foreigner gives us another perspective upon American society, as only the foreigner is able to treat Django, a black man, as an equal and therefore a freeman. He empathizes with Django because he is able to see the reality of slavery in terms of a fairy tale from his native Germany and sees him as a person and not as means to an end, therefore, he decides to take him as his pupil.

In the process of learning, Django faces tests, allies, and enemies. The road of trials begins for the hero when he has to put aside his life and values. His mentor tests him when they ambush the KKK, and when they kill the three Brittle Brothers. Django is assigned to kill a gang-leader called Smitty Bacall, at first he hesitates but encouraged by his mentor he finally kills him. Although he passed these tasks flawlessly, the road gets a lot more difficult in his next task. When he has to kill a wanted man in the presence of his son. His mentor comforts him and hands him the poster of the wanted man and tells him to read it aloud. Dr. Schultz informs Django that the wanted man did not mind killing innocent people for his own gain in order to reassure him on what he is doing. Then Django proceeds to kill the wanted man, overcoming the test.

The hero suffers a transformation after these tests. He learns from Dr. Schultz that his wife is captive at Candyland plantation, one of the largest in the U.S., owned by Mr. Calvin Candie. They plot a plan to rescue Broomhilda from the plantation. While carrying out their plan, on the horse ride to Candyland, he goes through a transformation of

character with the company of Mr. Calvin Candie and his helpers, as his mentor has prepared him to act in front of slavers and pretend to be an expert in Mandingo fighting. He is realizing his strengths as a free man and is treating the slaves as if he was a white man himself to gain Candie's trust and not call unwanted attention. This new mindset brings him added courage and strength for his journey and final duty.

As in the first stage there was a misplacement, in this second stage there are missing phases such as "the meeting with the Goddess", "woman as the temptress" and the "atonement with the father" as they do not fit the movie's scheme.

Phase 5: The belly of the whale

The belly of the whale occurs later in the movie, as in the original scheme it should happen at the end of the first stage. Unlike in the monomyth, the hero first passes his trials and then is trapped in the belly of the whale.

Having conquered the threshold, Django is swallowed into the unknown and metamorphoses, like he was reborn. He discovers his new self, a black freedman, leaving his old self aside. Django and Dr. Schultz are on their way to Candie's plantation to apparently purchase some slaves, but their hidden and real intention is to retrieve Django's wife, Broomhilda.

When the plantation owner discovers their real intention he is furious for having been fooled by a foreigner and a slave, as for him a black man will always be a slave. Consequently, he shoots them out killing Django's mentor and capturing Django. The slave owner is furious not only for having been tricked but for not being the one that notices the lie. His black slave, Stephen, the butler of the Big House, is the one that realizes that Broomhilda is Django's wife and then exposes them. With his mentor's death, Django enters the last phase of self-discovery, accomplishing the impossible, not to be treated as a black man in Mississippi in 1859.

Once Django is revealed as his true self, a bounty hunter, and not a Mandingo fight expert, he has a revelation after killing multiple men in Candie's house. He acts out of desperate self-preservation and is taken away as he is forced to surrender for the sake of Broomhilda's life. The quest is no longer just to rescue his wife but to destroy the plantation and kill those who run it. He wants to end the entire institution of slavery: the

overseers, complicit house slaves, slave owners, southern belles and even the big house itself.

Phase 6: The ultimate boon

At this stage of the adventure, the hero has already faced the trials that prove him as the hero. Now he faces opposition from the guardians of an indestructible life, which we could understand as slavery, an institution that in the time and place in which the movie is set had enough strength and influence to be considered untouchable by the hero's actions. After his capture, Django is hung upside down in a barn until they decide what to do with him. They have to decide between two options: trace his path towards death or sell him as a slave again to work at the mining company. Both possibilities mean losing his freedom. His current situation is the result of Stephen's proposal to punish him for killing his master, Mr. Calvin Candie. When he is being bled almost to death he finds out he will be sold to a mining company where he will work till death. When the decision is taken, he is locked in a caged cart to be transferred to the mining company by another group of slave traders. After the Candyland shootout, this stands to be his last test as a hero. It is Django's atonement.

This scene can be correlated with "The Ultimate Boon" in Campbell's monomyth, as the hero is facing a strong opposition which he has to confront and trick to be free again.

Django realizes that his only way out from the "indestructible life", slavery, is to outsmart those who are bringing him to the mining company. The hero is able to trick them by the lessons taught by his mentor on manipulation and gunslinging. He tells them about his condition as a bounty hunter and of a fortune that is waiting at the Candyland plantation. Tricking them into thinking that if they help him to kill a man for a reward, they would take a part of it. The moment they give him their trust; he shoots them in cold blood.

From this stage we can conclude that the movie does not follow the pre-established pattern, mixing and omitting phases. Although the beginning and the end of the stage follow the initial pattern, where we are shown how Django learns how to be a bounty hunter and how he gains the ultimate boon. The director omits "the meeting with

the Goddess”, “woman as a temptress” and the “atonement with the Father”, he also omits the phase of the “apotheosis” where he places the “belly of the whale”.

STAGE 3: RETURN

Phase 1: Refusal of the return

As the first phase of the return is optional, in this case Django does not refuse the return.

Phase 2: Magic flight

As the hero has gained the ultimate boon by overcoming the threat, he can return to his duty. Then he takes his magic flight on horseback and rides back to the plantation’s house to confront whoever remains on the plantation and save his wife. At first we might not understand this phase, but the fact that makes the return “magic” is that Django is an African-American living in the United States, and as such he is not allowed to ride a horse. We can also point out the importance that horses have in Yoruba culture, as we can consider Django a reminiscence of this culture, and this would explain his “magic flight”:

The equestrian figure is one of the most prominent themes in Yoruba sculpture. In some measure it reflects the importance of the cavalry in the campaigns of the kings of Oyo who created the Oyo empire (...) In much equestrian sculpture, the horse is diminished in size, powerful but passive, beneath the weight of the rider. With sure hands the rider confidently holds the reins of his steed, while the animal strains against the bit in his mouth. A sword hangs at the rider’s side, suspended from his powerful shoulders. He rides with head thrown back and his chin held high. It is an image of the power of man, who harnesses the strength of the beast to his own ends, which include conquest and death. (Fagg, 128)

Phase 3: Rescue from without

As in the Ultimate Boon, we can link the scene where Django is being carried to the mining company to this phase. Django is able, through what he has learnt from his mentor, to rescue himself from without. His first test as a bounty hunter was to kill Smitty Bacall, and there is a tradition among bounty hunters to keep their first warrant. With the memory of his lost mentor, he convinces his Australian escorts that in Candyland there is a reward waiting for them if they free him, as a testimony he gives them the handbill that

he was keeping for luck. He executes the three of them and frees the slaves on his way to Candyland.

Phase 4: Crossing the return threshold

The Hero has been resurrected, purified, and has earned the right to be accepted back into the Ordinary World as a new man and is ready to share the Elixir of the Journey, freedom for the slaves.

Django reunites with Broomhilda and they return to Candyland. He returns with an “elixir” that will heal a wounded land in a way. As he returns to the plantation, Django frees the remaining slaves and kills anybody who tries to stop him, his “elixir” is freedom and he is sharing it with the other slaves. In this step, he kills Stephen, Calvin Candie’s main assistant. After this, he blows up the plantation house to conclude with the oppressing force not only for him but for those that needed his help.

Phase 5: Master of the two worlds

Although this phase cannot be seen in a concrete scene of the movie, the development that Django suffers makes it visible. He has the freedom to choose whatever he wants from both worlds, he decides to ride on horseback, dress as he wants and deliver the elixir to the slaves, and at the same time he comes back to his ordinary world with his wife. Both worlds only interfere in Django’s favor.

Phase 6: Freedom to live

Django has freed his wife and now is discharged of his duty and is free to live back in the ordinary world. The moment he receives his reward, his wife, he has crossed the return threshold. As he comes back to his ordinary world, he enters it with bounties, his partner and his freedom recovered. The hero is able to live in this world with the knowledge acquired through his journey.

Overall this stage follows the pattern, but as expected it also omits one phase, this time is the “refusal of the return”, as Django does not have any reason to refuse returning

to the ordinary world once he has mastered both worlds and is free to live away from slavery.

In the following chart, we can see an overview of Campbell's stages and phases in comparison to the ones that appear in the movie.

CAMPBELL	DJANGO
I: Departure	
The call to adventure	The call to adventure
Refusal of the call	Refusal of the call
Supernatural aid	Supernatural aid
Crossing the first threshold	Crossing the first threshold
The belly of the whale	
II: Initiation	
The road of trials	The road of trials
The meeting with the goddess	
Temptation away from the true path	
Atonement with the Father	
Apotheosis (becoming god-like)	The belly of the whale
The ultimate boon	The ultimate boon
III: Return	
Refusal of the return	
The magic flight	The magic flight
Rescue from without	Rescue from without
Crossing the return threshold	Crossing the return threshold
Master of the two worlds	Master of the two worlds
Freedom to live	Freedom to live

Table 1. Campbell's monomyth compared to Django's storyline

2.2. The hero and the mentor

2.2.1. The hero

Taking as a starting point Campbell's analysis and study of myths and stories from a huge variety of sources, which include tribal groups, animistic worshippers, eastern mysticism, polytheistic religions and the three mainline monotheistic religions, in this section we will approach the character of Django from the point of view of the African culture and its different religions in order to attempt to make a link connecting his figure in the movie and the main traits of deities that may resemble the highlights of his personality and actions.

2.2.1.1. Yoruba cults: Shango

The Yoruba are one of the larger African societies, counting well over 10,000,000 in Nigeria. That they are people of great antiquity in this region of Africa is implied by the tendency of linguists to agree that their language has been spoken, as a separate member of the Kwa group, for several thousand years (Fagg, 25).

In this African area they worship deities known as *orishas* that conform the Yoruba cult. For this undergraduate dissertation having a brief background on Shango's worship, a very powerful *orisha* will be necessary for the following sections.

The worship of Shango, the deity who images his power in thunder and lightning, is largely found in the central and southwestern areas of Yorubaland, which were once part of the Oyo empire of the eighteenth century. Wars with Dahomey and the involvement of Oyo's kings in slave trade with Europeans resulted in the transmission of Shango worship to Dahomey and to the Americas. (Fagg, 196)

Shango is the legendary fourth King of ancient Oyo; his rule was marked by a brilliant but capricious use of power. This powerful reign ended as he brought devastation upon his city and the royal family. This misfortune would have had not happened if he had not misused his magical powers to raise severe thunderstorms.

This fatal event was followed by shame, Shango was ridiculed by his chiefs, who had long suffered under his ability to create divisions among them. Shango was condemned to ostracism and journeyed to Koso where he finally died. Although the arguable king had left the city and his rule, troubles continued to plague Oyo. Meanwhile, while chaos ran over the city, his worshippers declared that Shango had not died, but had become an *orisha* and was avenging himself upon those who had usurped his legitimate throne (Fagg, 196-197)

2.2.1.1.1. Django as Shango

First of all, to understand the approach of this section, we have to take into consideration that this is not the first movie to take as a starting point a protagonist with the name of Django. In 1966, the movie *Django*, an Italian Spaghetti Western movie was released. Although the protagonist of this movie is not an Afro-American slave, as, in *Django*, both movies have a similar motif in general terms: Spaghetti Western. Also, it is noticeable that Tarantino himself admits to have been inspired by this film by including a small paper for Franco Nero, who was the protagonist in *Django* (1966). However, it

was not the only movie with a similar title, in 1970 another Italian Spaghetti western was released by Edoardo Gubino: *Shango*.

The name of both figures, Shango and Django, have a phonetic similarity that not only suggests a relation between them but a link to something more remote, to the West African god of fire, thunder and lightning, masculinity, and justice: Shango. As Tarantino's protagonist is an Afro-American figure it is easy to connect these two figures at first. Ancient African heroes have been remixed or versioned through time, embedding themselves into a modern narrative with or without the knowing collusion of the author.

Shango is the legendary fourth king of Oyo-Ile. He passed tragically at Koso but was redeemed by his followers when they proclaimed him an *orisha*, a deity, whose powers were imaged in thunder and lightning (Fagg, 74). His power is a dangerous force and must be carried with great care as it can give birth and create empires, but as Shango is constantly suffering the temptation to exceed its proper limits he can destroy everything, not only what he has created.

To worship the thunder god meant not only to be possessed by a seemingly capricious and violent power, but to have to strive for composure beneath the weight of the explosive thunderax, *edun ara*. Thus, the dance wand, *oshe*, of the Shango worshipper images the religious stance that must be taken in the face of the reality of violence and death in human experience, which Shango embodies (Fagg, 166)

We can establish a comparison with Django's character in the sense that Django, while being a slave (chained), has also his power and violence under control, but the moment he is freed (unchained) his power and violence can flow. Although Django is not a capricious character, as he is a hero that seeks justice, he wants to end with the institution of slavery. In those terms, they are similar, as Django is tempted, whether by having the opportunity to recover his wife or to blow up the plantation that symbolizes his suffering. He lets his violent power flow and destroys everything that gets on his path with fire, just as Shango, as god of fire and lightning, would have done. Both personalities are powerful, persuasive and feared, Shango by his worshippers, Django by white men that are uncertain of how to act in front of a black man that is no longer a slave.

Django may be a representation of Shango, a kind of embodiment of his mystical African past, or just a mere worshipper that follows his doctrine, as the Yoruba cults were already established in America at the time this possibility is also strong. In both cases,

Django Unchained presents reminiscences of the Yoruba culture and Shango, in one way or the other.

2.2.2. **The mentor**

Schultz is clearly, as stated in previous sections, Django's mentor in the sense that he does not only train him but he gifts his freedom. But their relationship is not the one we are accustomed to. Schultz occupies a two-fold position: he is Django's mentor and at the same time his sidekick. Schultz does not only free Django, but he teaches him how to be a bounty hunter. These instructions will help Django to keep himself alive as the story flows. It must be noted that Schultz, just like Django, is a character created as an archetype and not based on an amalgamation of stereotypes. As there are not widely spread narratives of white men that abhorred slavery and befriended slaves, even participating in their freedom, Schultz comments on his sense of obligation to Django since he is the first human he has ever freed and it is not a common practice.

From the very beginning, Django trusts Schultz. Although their first encounter was dishonest, Schultz opens up and offers him a way to escape his current state and therefore Django follows him and his advice. Schultz can be taken as a paternal figure that knows everything about the ordinary and the new world that is presenting him: freedom, and is willing to guide Django. In his conquest to track down the "bad" men that he is looking for, he takes Django on his journey with him because he is in need of his help.

In this relationship both have interests to fulfill. In a way, Schultz is controlling Django as he knows that he needs him to make a living and to get his wife back. He has freed him, but at the same time, he is manipulating him for his own interests. Schultz knows how to use every situation to his advantage and only frees Django when they captured the Brittle Brothers.

Schultz would kill anyone, anywhere, in front of family, in front of a crowd, in any circumstance (which we see in the movie as he kills a man in front of his own son, or kills the sheriff in front of the whole town) and he always finds a justification; he is only doing what is right because he is killing "bad" men. Schultz is teaching Django lessons he has learned from his own experience and these, although they can be understood as not moral, are the ones that keep him alive. From this, we understand that the figure of the mentor, still a morally unaccepted figure, is there to protect and help the hero to discern between

right and wrong for the hero's benefit. And only for the hero's benefit, even though it may cause an impact in society.

As the action progresses, Schultz moves from the realm of the mentor into the realm of the sidekick as Django comes into his own as a bounty hunter and a strategist, thanks to his training. Mentors usually are misfits of society, even though Schultz is supposed to work for the system as a bounty hunter, he enjoys the process of "hunting" and being alone far from society and its established strict rules. This is why the mentor lives separately from the other characters, like an outcast as he does not live among them.

Although the mentor lives outside of society, everybody seems to know him, if not to respect him. We can see this in the figure of Schultz as in how Candie behaves around him. He does not know him but, because of his appearance and his knowledge, he trusts him, unaware of his real intentions. From these "lies", we can assume that the mentor is not very reliable as, from the very beginning, he is wearing a façade of a dentist, and there is no way that the audience can discern among his words truths and lies.

Schultz's main duty as Django's mentor is to keep him alive, and he feels this sense of obligation as he has freed him. At the same time, he is training his pupil and encourages him to improve his talents not only by the gift that is given to Django but by guiding him morally to become a true bounty hunter and a true freed man.

3. Conclusion

After having carried out an exhaustive analysis of the stages and phases presented by Joseph Campbell, applied to Tarantino's work, we can extract some conclusions regarding the way the pattern has permeated into this storyline and many others.

In general, we can see how some of the phases are presented, and as expected, appear in the plot, while others have been omitted or disregarded in the composition of the movie. It makes sense that not every phase has been included, as the author introduces elements from other genres, as it is a Spaghetti Western movie and that some do not have a place in modern times, such as the "Woman as the Temptress" phase, because as we can observe women do not play a significant role rather than the damsel in distress.

As the director decides only to focus on racist issues, leaving aside the role of women, they appear neither as temptation or salvation. Women appear as any other character, not being any crucial role rather than the "ultimate boon" in the case of Broomhilda. This is the reason we find the omission of the phases "The Meeting with the Goddess" and the "Woman as the Temptress". Related to these two phases we had "Temptation Away from the True Path" which has also been omitted by the director, centering the plot over racial issues and Django's revenge. Tarantino also decides to omit the phase related with the deity, "Atonement with the father" as it had nothing to do with the actual storyline. As we anticipated we did not only find omission but altered order, the order of the different phases has been altered to make the narrative more dynamic, appearing "The Belly of the Whale" much later than in Campbell's scheme.

Regarding the results obtained in this dissertation, we can see an example of how in American filmography we can still find the presence of myths and archetypes adapted to contemporary times. This makes us believe that every story has the same pattern and characters but with different places and names. Everything is a pastiche of something already existing, which does not imply copying but rather a post-modernist way of creating. As everything has been already created, authors have to play with already existing forms.

Nevertheless, there are many other elements that can be analyzed as to how the movie portrays racism not through the entity of slavery itself but through the character of Stephen, the black minion that hates black people and behaves like a slaver. This character seems to be a reinterpretation of *Uncle Tom's Cabin* (1851). In the original, Stowe

presents a white person's idealized vision of how a slave should respond to persecution. This time, Tarantino presents a black slave who does not respond to persecution but acts as the persecutors themselves abusing and punishing other his equals. Stephen behaves as he was a white slaver himself, even though he knows that in the hierarchy he is below the whites.

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