

The Hero's Journey: The Miltonian Satan of the British Epic in Opposition to the Kingian Roland of the American fictional West*

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Summary

This article focuses on the concept of “monomyth” or “the hero’s journey”, applied to the character of Satan in the poem *Paradise Lost* (1667) by John Milton and Roland in the saga of contemporary fiction *The Dark Tower* (1982-2012) by Stephen King. We observe the peculiarities of these writings, paying special attention to their structures, whose meanings contribute to the creation of the characters and to the way in which the narrative scheme of separation-initiation-return works in both cases.

Opsomming

Hierdie artikel fokus op die konsep van “monomiet” of “die held se reis”, toegepas op die karakter van satan in die gedig *Paradise Lost* (1667) deur John Milton en Roland in die sage van kontemporêre fiksie *The Dark Tower* (1982-2012) deur Stephen King. Ons let op die eienaardighede van hierdie geskryfte, met spesiale aandag aan hulle strukture, wie se betekenis bydra tot die skepping van die karakters en die manier waarop die verhaalskema van skeiding-inisiasie-terugkeer in beide gevalle werk.

Introduction

The twentieth century has been a time of discovery as far as comparative mythology is concerned. Traditional stories from different cultures present a series of similar patterns that are constantly repeated and have led to various studies in this regard, including that prepared in 1949 by Joseph Campbell and entitled *The Hero with a Thousand Faces*. In his work, Campbell compares myths from different civilisations to propose a basic narrative scheme that can be found at the core of the history of numerous mythical narratives and different literary manifestations. This scheme, which is called “monomyth”, describes a journey of transformation that passes through the successive phases of departure-initiation-return. This pattern seems to be closely related to initiation rites, which is why it is found in numerous mythical stories. In

the same way, we can also find it at the core of the stories of different literary works, regardless of whether they are based on myth or not.

Our study analyzes the way in which this narrative scheme appears in John Milton's *Paradise Lost* (1667), a work created under the protection of the epic, to address the way in which departure-initiation-return is presented and thus compare it with an octology of contemporary fiction: Stephen King's *The Dark Tower* saga (1982-2012). These texts are differentiated both by the context in which they are composed and by the story they tell, their characters and the literary techniques they use. For this reason, our analysis consists on, first, observing the particularities of these writings, paying special attention to their structure and the meaning it gives to the characters, and then, making a comparison with the narrative scheme presented by Campbell, so that we can observe how this same pattern can appear in a specific way in the works that are the object of our analysis.

To do this, we use Campbell's theory of comparative mythology, which is our theoretical framework. The second section contextualises the two works selected for the analysis. The third point then confronts the two works by comparing them to the basic pattern of the monomyth in order to observe the correspondence of the monomyth in relation to the structure and main characters of *Paradise Lost* and *The Dark Tower*, so that they can highlight the literary particularities with which this model may appear. In this way, we can highlight how different stories can contain a very similar narrative pattern, even if they are endowed with a different form, language or literary style. In the same way, the particular relationship between these works gives us the opportunity to appreciate how in the creation of two stories that, ultimately, do not stop narrating the hero's journey, there is a tension between the innovation made by each author and the literary tradition.

Theoretical Framework: *The Hero with a Thousand Faces*

The theory developed by Joseph Campbell establishes the most widespread scheme of the hero's journey stages. Campbell's model builds on the ideas of previous theorists, with a special emphasis on Jung's theses, but at the same time, he overcomes certain limitations of his predecessors. For example, a fundamental difference between Propp's, Raglan's and Rank's patterns versus Campbell's is that the first three, while proposing the search for narrative patterns associated with the hero's mythological journey, are meticulously precise in their examples, which are valid only for certain types of stories: traditional fantasy tales and heroic-monarchic myths. However, if we leave these kinds of stories aside, the schemes can be confusing. Campbell, however, proposes a rite-based scheme that can be applied to all kinds of story, perhaps because it is based on rites of passage associated with changing human functions or life cycles, and his sources are extremely broad. On the

other hand, Joseph Campbell also differs from Rank because of the vital moment he describes in his scheme: although the hero's journey is always a journey of transformation and follows initiation rites that can range from birth to death, Campbell gives more importance to the period of transformation from child to man, from adolescent to young adult (Segal 2004: 105).

The process described by Campbell has a ritual function and responds to the need of transforming the hero from a previous stage to a new one. That's the basic motif of the universal hero's journey – leaving one condition and finding the source of life to bring you forth into a richer or mature condition (Campbell & Moyers 1988: 168). The scheme Campbell develops is exemplified by numerous mythological stories of the world, from heroes of classical mythology such as Jason to mythical figures of Semitic tradition such as Moses, through Buddha or traditional stories of the American continent.

The main stages of the hero's journey are departure, initiation and return. Each of these stages is developed extensively by Campbell, who divides them into small stages through which the hero can pass. Not all heroes have to go through the whole of the different phases, but a series of basic possibilities or directions are included in which the hero's path can be led. Although his study does not focus on literary analysis, it is perfectly applicable to the presentation of archetypes that can be found from classical antiquity to the present day, regardless of whether they are inserted in a mythological context or not. We can find a relationship of constancy over time between the monomyth and the literary narrative, so that we can study the hero's journey as a literary pattern.

Paradise Lost and The Dark Tower in Context

The Renaissance is a very productive period for epic poetry. Milton, although already situated in the second half of the 17th century, is heir to authors who, before him, also wrote works in that literary genre, such as Ariosto, Tasso and Spencer (Kilgour 2014: 58). However, Milton's case is special because of the theme he deals with in his epic works: *Paradise Lost* and *Paradise Regained* (1671) can be classified by the stories of which they are composed as "Christian religious epics" (Hight 2015: 146-147), thus differing from the other epics usually composed in that period.

An important innovation in Milton was the incorporation of the Christian theme into the epic. Milton's work must also be framed as a consequence of the Anglican reform which begun a century earlier, one of whose main demands was the right to translate the Bible from Latin, a language that most people did not know, into English so that everyone could understand it (Norton 2000: 1). *Paradise Lost* is not only based on Genesis, but also includes certain interpretations of the Bible that Milton defended. Therefore, a more or less permissive context as to what the interpretation of the scriptures

refers to is necessary for the creation of such a work. *Paradise Lost* is an epic with special characteristics: it is a work created at a time of tremendous influence of classical literature, but with a biblical theme, as it is, in the words of the author-narrator, the justification of God's designs for men (I 26). From a tradition derived from oral composition, we now find ourselves in a world strongly dominated by the prestige of literary tradition. In this way, we will be able to observe how the hero's journey, on the one hand, evolves because it finds itself in a historical context with other needs (such as the aforementioned influence of the *Bible*), but, on the other hand, it is influenced by the narrative patterns we found in previous literary forms, which enjoy enormous prestige. Specifically, *Paradise Lost* has the *Aeneid* as its greatest literary reference, but it also relies on other works, such as the *Iliad* or the *Odyssey*, to trace the heroic pattern that the poet will use in the creation of his epic. *Paradise Lost* is an epic poem composed by John Milton (1608-1674). It was first published in 1667 and divided into 10 books. Subsequently, the author published in 1674 a second version with 12 books¹ by dividing the old books VII and X, but that did not involve the addition of new material (Lewalski "Genre" 2001: 16).

The Dark Tower, for its part, is a saga of fiction written during the last two decades of the twentieth century and the first part of the twenty-first where its composition is far from having an epic style. However, it does present some elements associated with this poetry such as the existence of a great hero: Roland (Furth 2012: 132); the battles they face on the side of good, represented by Roland and his own, in the face of adverse forces (King, *Wolves of the Calla* 516-521), games and riddles that will decide the fate of the protagonists (King, *Wizard and Glass* 55); inserted narratives that broaden the background of the story (King, *The Waste Lands* 214-215); the intervention of the gods or positive forces that help the protagonists (King, *The Dark Tower* 73-75); a descent into the underworld that entails real contact with death (King, *The Waste Lands* 143-146); or prophecies about the future presented by oracles (King, *The Gunslinger* 138-143); among others.

However, in order to contextualise the work correctly, it is convenient to leave aside the classical references or Milton's England from the 17th century to move on to the nearby United States of the 1980s, where we find a context inexorably linked to the figure of a president, Ronald Reagan, who not only politically represents the powerful country during this period, but also becomes a piece capable of being and "represent not just a decade in American cultural history, but also an entire era" (Thompson 3) in which "Reagan's accession to power was, if not inevitable, then somehow consonant with broader social, economic and cultural transformations" (Thompson 4). Reagan's past as a film actor in films and westerns such as *Cattle Queen of Montana* (1954) and *Law and Order* (1953), among others, ends up having a

1. The same songs into which the *Aeneid* is divided.

real repercussion in a society where, as a reflection of the dichotomy established between the figure of the president and the actor, the line that separates the authentic from the fictitious dissipates, intermingling the different spheres of society: “The result, according to Rogin, is not only a culture where ‘sacred values [has] shifted from the church ... to Hollywood, but also one where the distinctions between history and fiction are increasingly tenuous” (Thompson 4). This lukewarm separation between the real and the unreal seems to be the ideal framework to situate the start of *The Gunslinger* (1982), first novel of the saga *The Dark Tower* by the prolific American author Stephen King.

If we consider Moreno’s definition of the Science Fiction genre as a projective fiction based on non-supernatural elements (107), it seems complicated to include King’s saga as part of the genre, since, throughout the history of *The Dark Tower*, the supernatural ends up becoming part of everyday life, perhaps as a consequence of the historical point at which American society itself finds itself, in which the dichotomy created between fiction and reality seems evident. However, if we investigate possible sources of inspiration for King’s work by focusing on the Science Fiction created during the second half of the 20th century, the remarkable influence of Philip K. Dick is undeniable. In his hermeneutic novels, there are confrontations between dream and madness, denying the need for an absolute reality (Moreno 366) in which the author manages to mix the everyday with the autobiographical, the essay or experimentalism. The saga presents sequences that refute this idea as passages in which Stephen King experiments with his novel and mixes autobiographical aspects with the story itself and, in this way, the author becomes a character.

Dick advocates to show a world in which our mind becomes virtual and where only virtual laws have a place. (Moreno 369). However, it is the pre-Dick Science Fiction proposed by Clifford D. Simak in his *Ring Around the Sun* (1953) that is truly relevant to understanding *The Dark Tower* (Vincent 2004: 285). In addition, and leaving aside Science Fiction, Vincent also points to the importance of English literary tradition in shaping a saga in which Robert Browning’s Victorian poem “Childe Roland to the Dark Tower Came” (1855), which combines romance and existentialism (280-281) becomes the primary source of inspiration. However, as King himself points out, if there are two works that really inspire his literary bet, these are, on the one hand, J. R.R. Tolkien’s *The Lord of the Rings* (1954) with its epic halo and biblical reminiscences – considered by many as a determining work of modern fantasy – and, on the other, the spaghetti western *The Good, the Bad and the Ugly* (1966) directed by Sergio Leone, which endows the imaginary of the American West with a new symbolism (King “Introduction ...”, xi-xv) that King will develop at will. Finally, we emphasise the obvious importance that the filmography related to the wild and distant American West will have when

constructing the figure of the main character of the work, the gunslinger Roland Deschain.

Analysis of the Hero in *Paradise Lost* and *The Dark Tower*

The monomyth or the adventure of the hero, as has already been explained, is a theory presented by Joseph Campbell in his book *The Hero with a Thousand Faces*, based on an extensive study of comparative mythology and their respective literary expressions. The results of his research present a narrative pattern that appears repeatedly in the myths of different cultures and in numerous literary works. This scheme, which seems to be rooted in the rites of initiation, usually expresses a process of change through three main phases called departure, initiation and return.

Next, we will see to what extent the monomyth's own pattern is presented in *Paradise Lost* and *The Dark Tower*, through the comparison of the route taken by the main characters, Satan in the first part of Milton's poem and Roland in King's saga, throughout their works. The comparison of the successive phases that Satan and Roland go through throughout the poem and the saga following the monomyth scheme suggests that the ambiguity typically found on the heroic pattern is never completed. For Steiner, who studies the character of Satan from the point of view of psychoanalysis through the scheme proposed by Campbell, the characteristic of the hero's journey is the acquisition of sufficient knowledge to return to the first transformed starting point; especially if the journey consists of a descent into the underworld (697). To the extent that Satan and Roland fail to complete that journey, as we shall see below, Steiner believes that they cannot be fully identified as heroes. However, they can be identified as heroes in the early stages of the adventure, so, as Steiner proposes to call Satan a defeated hero, who starts his adventure in the right way, but is unable to bring it to fruition because of his inability to accept his place in the world (698), we also propose a similar identification for Roland.

Satan begins two initiation movements throughout the work, each corresponding to a different narrative time: the first takes place in the present time of the poem, and concerns Satan's journey from hell to paradise, from which he returns later. The other corresponds to the past, the content of which we know through Rafael's narration in books V and VI, as well as at the very beginning of the poem. This journey is marked by the previous form of Satan, Lucifer, first among the cherubim of the court of God, against whom he ends up rebelling. The two journeys differ not only in the different form of the character who makes them, but also in their main objective: Lucifer's journey begins in an attempt to physically destroy the hierarchy of God, while the second focuses on trying to defeat the Father by offering knowledge to his new creation, which he achieves, but later turns against him.

Roland also performs two initiatory movements in the saga and, like Satan, they correspond to differentiated narrative times: the first is situated in the present of the narrative and deals with Roland's journey from Mid-World to the End-World, from where he returns later. The other journey is related to his youth and is situated in the past, and it is presented extensively by Roland in the volume *Wizard and Glass*. This journey features a different Roland from the one King introduced us to at the beginning of the saga and tells us about the only woman he truly loved and his *ka-tet*² that accompanies him in the adventure. In the case of Roland, both trips are made by the same person; however, and as can be seen in the reading and we discover at the end of the saga, Roland is a different being, transformed, even if he shares the same body. Roland's first trip responds to the initiatory scheme of a young man pushed to leave his home to become a man and at this time, everyone knows him as Roland Deschain. However, the second focuses on the search for the Dark Tower, the place where God or the mysterious force that resides there dwells. Roland needs to know the Tower and understand it, but like Satan, the attempt at conquest turns against him and is his end. In a certain way, it is as if the character were dispossessed of that concrete and specific humanity to become an almost mystical figure, thus leaving the Roland Deschain and welcoming a new identity: the gunslinger.

Satan's first journey in *Paradise Lost* is narrated between books V and VI and the beginning of the poem, which begins in *medias res*. We can divide this journey into three main phases: the excess, the defeat or fall, and the subsequent annihilation (Humphreys 1991: 135). These three phases could be identified with the three presented by Campbell but, as we can see, the "return" phase does not take place, being replaced by a "fall" phase. In the first place, Lucifer surpasses limits by rebelling against God because of God's promotion of his son (V 657-907). Subsequently, the struggle of the rebels with those loyal to heaven ends with the defeat of all on the part of the Son (book VI). Thirdly, there is the fall of Satan and his followers to hell, with which the poem begins (I 44-75) (Humphreys 1991: 135-137). This first travel movement, centered on the physical conquest of heaven, ends with the defeat of the "hero" and his expulsion from the kingdom where he had lived until now: Lucifer goes from being the most favored of God's cherubim to being thrown into an abyss of chaos, despair and humiliation (Steiner 2015: 699).

Roland, for his part, begins his journey in the first book in the saga, *The Gunslinger*, in pursuit of his nemesis, the man in black. The man in black has the key to reach the *Dark Tower* and hence Roland's obsession with hunting him. As with Satan, Roland's "return" is not consumed either and is replaced by the "fall". Roland possesses, in addition to a strangely extraordinary longevity, a moral code that justifies everything if the ultimate end, the Tower,

2. It is a term created by Stephen King for the saga and refers to a group of people united with a common purpose by an invisible and indivisible nexus called *ka*.

can be achieved. Numerous examples are found throughout the saga that reaffirm this idea to the point that all his friends and those who have ever loved him are falling one after another in the search they decide to share with the gunslinger, because the conquest of the Tower destroys everything but Roland, being him, in *The Dark Tower*, the only one able to reach it. Finally, Roland's fall is even more painful than Satan's, as he falls along with his teammates while Roland is alone. We understand how the physical conquest of the sky ends with the defeat of the "hero" and while Satan falls into the abyss, Roland returns to the starting point, to the first line of the book of his history and, therefore, to the beginning of the saga, without remembering anything of what has happened and with an obsessive idea in his head: to reach the man in black and take away the secrets of the Dark Tower: "The man in black fled across the desert, and the gunslinger followed" (King, *The Dark Tower* (2004) 2012: 672).

Corresponding with the steps described by Campbell, we can observe that the error that Satan makes in his heroic journey happens already in the beginning, with the initiation. On the path of trials, Campbell contemplates that the hero may descend to the underworld, but must later return (1949) 2008: 277-278). However, Satan is expelled from heaven by the Son to his new home, hell, from where he will no longer be able to return to heaven. The fact that return is impossible is the reason, according to Steiner, that Satan cannot be considered a hero (2015: 698). Roland, on the other hand, can return to the starting point, but his action is cyclic, without the possibility of redemption despite learning, he is a new Sisyphus trapped in cowboy garments.

Satan might have returned to the hero's path on his second journey, but he finally decides to belong to hell, as we shall see below. The second journey, which begins in Book II and runs throughout the poem, takes the form of a new heroic journey, although on this occasion it seems to be a reversal of the steps as we know them. His journey of departure-initiation-return leads him to a path of departure and return to hell. This has already become his new home, where he must return and from which he cannot really get rid (IV 19-23).

Although it is clear that Satan represents a diabolical being for Humanity, he is not so for his followers, before whom he reveals himself as an authentic leader and beacon in the lowest hours. This dichotomy, which responds to an exercise in perspective, is also reflected in *The Dark Tower* when the man in black prepares a death trap for the gunslinger in the town of Tull, turning all the people of the place against him. That world to which Roland belongs, his world, becomes strange, and the figure of a gunslinger, once respected and revered, becomes the target of insight and hatred. The gunslinger may have chosen to ignore the black man's hunt, thus saving his particular ordeal, but he is not willing to let his prey escape. Roland's mimicry with the most powerful cherubim is such that even the inhabitants of Tull, from their

conditioned perspective, shout at the gunslinger in flames that he is Satan himself (Stephen King, *The Gunslinger* 1982: 64).

Satan and Roland start a new journey, in which in principle we can also identify all the steps of the hero's path. Attending to the fallen angel, the departure phase is marked by the assessment of the consequences of hearing 'The Call to Adventure' or the disadvantages of the 'Refusal of the Call' (in book II sets out the possibilities of trying to lead an existence to the margin of heaven, to return to arms against it or to attack it through the new creation of God, who are human beings). This point is also presented to us in an almost graphic way in *The Dark Tower* when Roland, accompanied by his beloved Jake, is tempted by the man in black who offers him the possibility of knowledge about the Dark Tower that Roland longs for if. In return, the gunslinger lets Jake fall over the edge. Jake is a child of our world who, dislocated and in a mysterious place after having suffered a traffic accident that ends his life, appears in the secondary world to which Roland belongs. Jake finds in Roland a paternal figure to follow and adore. The relationship between the two becomes intense and true, but the situation is terrible, as Roland can hear the pernicious call that will force him to drop little Jake into the abyss or, on the contrary, reject it, thus abandoning his pursuit of the man in black and yearning for knowledge of the Dark Tower. The decision will mark the future of Roland who, finally, answers the call despite the high cost involved (Stephen King, *The Gunslinger* 1982: 180).

To leave the Pandemonium, Satan must go through the typical images of the crossing of 'The Crossing of the First Threshold', where the guardians of the gate of hell meet (Campbell (1949) 2008: 64), who happen to be their daughter Sin, the son of both Death, and other mythological monsters, such as dogs with "cerberus mouths" or Scylla. (II 654-661). His journey continues through chaos until he reaches the earth, where he will enter his initiation period (Book IV). At that momento, we can already see that Satan is unable to free himself from his new condition. If a habitual step on the hero's path is transfiguration, which is a sign of the convergence of two natures, divine and human, and, therefore, of the 'Master of the Two Worlds', Satan, who is no longer capable of being anything other than a demonic being, when he tries to pass himself off as a minor angel, suffers a "disfigurement", in such a way that Uriel recognizes him by his gestures and by the deformation of his factions (IV 127-130).

Roland, for his part, must also leave the land he knows to enter a new space on the other side of the mountain and complete "The Crossing of the First Threshold" where the man in black awaits him. The man in black, in turn, acts as the guardian of the space at the top of the mountain that separates two spaces that are not only physical, but metaphorical as far as Roland's being is concerned. This one, and unlike Satan, after the encounter with his nemesis will suffer a transformation that will be both physical and spiritual (King, *The Drawing of the Three* (1987) 2019: 7).

During the “Departure”, Satan weighs two possibilities: the possibility of returning to his place in heaven, which would pass through submission (IV 79-81), or the definitive rupture with the hierarchical order of heaven, which is concrete in provoking the enmity of human beings with God through the offering of the fruit of the Tree of Knowledge (IV 110-114). Satan ends up choosing the second one, becoming aware of his new situation: he is no longer a celestial creature and his new natural place is hell: “Which way I fly is Hell; myself am Hell” (IV 75). Recognition of their limitations can be a sign of a defeated hero (Steiner 2015: 699). This is in part the opposite of what happens to Roland who, despite being aware of his limitations, finds in his determination the necessary strength not to consider himself defeated (King, *The Gunslinger* (1982) 2012: 236-238). Perhaps, the fact that Roland has finally been physically and spiritually transformed motivates at this point of the analysis the distancing of both figures.

Acceptance of limits is the result of a choice where Satan has decided not to surrender and even be condemned to live in hell forever rather than ask God for forgiveness. And this is the moment when Satan fails again in his journey of “Initiation”; if in his previous journey he failed in trials, here he will fail in the “Atonement with the Father”. This is the last phase of the period of initiation, by which the hero, in order to return to his world, must make an effort to accept the hierarchy existing in him (Steiner 2015: 707). According to Campbell, reconciliation “But this requires an abandonment of the attachment to ego itself; and that is what is difficult. One must have a faith that the father is merciful, and then a reliance on that mercy” (1949) 2008: 110). Satan prefers himself, as he makes very clear in his monologue in Book IV. The lack of reconciliation with the father is what makes Satan substantially different from, for example, Adam and Eve in the poem.

Roland, for his part, understands that the Dark Tower is in itself the power that governs the worlds, it is the force that can do everything and when it finally reaches its doors, he already knows that the entity that lives there responds to the name of the Crimson King. The Crimson King cannot cover, in any way, the paternal function that God means for Satan, and although it is true that the Tower could be, metaphorically argued, closer to some possible paternal parameters, what the Dark Tower really presents is a character, Roland, as the father and leader of his *ka-tet*. Roland is the true father of the story and thus modifies the heroic system presented by Campbell to transform the “Atonement with the Father” into the “Atonement with the *Son*”. King presents in the last book of the saga, after eight novels and innumerable adventures traveling from that first time in which Roland drops Jake into the abyss to this final moment, a character who is finally able to recognize himself as a father, and while his actions are still commanded by determination, his feelings are purely noble and true being finally, in the doors that give access to the Dark Tower, when he becomes fully aware of his being “I come in the

name of Jake Chambers, he of New York, whom I call my own true son!” (King, *The Dark Tower* (2004) 2012: 650).

We observe that the journey of Satan’s hero in Milton’s *Paradise Lost* becomes a parodic journey. His triumph is relative; if he has rejected the “Atonement with the Father”, the rupture that he has provoked between man and God ends precisely with the reconciliation between the latter two. Also, his return to hell (Book X) is presented in an inverse way. Satan, however, carries no good with him. His triumphal entrance results in his conversion and that of all his followers into serpents (X 504-547) and his “achievement”, which could be understood as the discovery of the Tree of Knowledge of Good and Evil, appears in hell as a tree of ashes (X 548-570). Thus Satan’s moment of triumph becomes his moment of defeat (Stayman11). Something similar happens when Roland finally manages to reach the Dark Tower and begins to climb its infinite stone staircase to conquer it. As he advances, Roland challenges different obstacles that present themselves behind different doors at different levels, including ending up with a dying Crimson King. Reaching the last of the gates also implies a shared longing for Satan, the absolute knowledge of Good and Evil. However, it is at this moment that Roland becomes truly aware of what is happening. He realises that this path has already been travelled and that the force that inhabits the Tower, the Dark Tower itself, penalises his recurrent and obstinate quest, although unfortunately, it is already too late for him to and becomes a tragic hero: “He made one final effort to draw back: hopeless. Ka was stronger” (King, *The Dark Tower* (2004)2012: 670). And in this way, the Tower takes him to the beginning of his adventure, to the shores of the village of Tull at the beginning of the story and the pilgrimage on the hero’s way after the man in black, so that, as with Satan, his moment of triumph becomes the moment of his defeat.

Conclusions

Throughout the present work we have been able to observe how the two works we have analysed, *Paradise Lost* and *The Dark Tower*, present a main narrative and a structure that can be perfectly related to the hero’s journey. This scheme necessarily develops differently depending on each work, according to the historical and cultural context in which its formation is framed.

The observation of the two works allows us to take into account what different forms can appear when presenting the pattern of the monomyth in its literary aspect. In *Paradise Lost* we have only attended to Satan as the main hero with whom to identify the development of the story, analysing the first half of the poem that delves into the figure of Satan, while the second part, which we will leave for further study, tells the fall and subsequent reconciliation of Adam and Eve with their creator. On the other hand, we can

also find in the poem a scheme that divides the work into three parts, marked by the genre that Milton finds suitable for each part of the narration: thus, the first books have more conventions related to the epic; books IV-VIII contain, in turn, a mixture between pastoral poetry and the narratives of epic poetry; and books IX-XII, offer a scheme closer to tragedy. The identification between the different genres through which Milton composes his story is important because it helps us to draw parallels between the disparity of characters and a classical model, which gives them meaning insofar as they establish similarities and differences. In this way, Satan relates to the epic models present in the *Iliad*, the *Odyssey* and the *Aeneid*, constructing himself at the beginning of the poem in a similar way to an epic hero, but developing a somewhat different ending as the story progresses. Milton introduces the character of the defeated hero who initiates a traditional epic scheme and then, when his fall begins to precipitate, the scheme is not valid anymore.

In *The Dark Tower*, we abandon the epic genre to place ourselves in front of a different literary genre: the novel. King presents an octology that, although it can be read as a single work that would have several thousand pages, the author divides it into eight volumes composed in little more than two decades. Throughout the work, several main characters cover the story of Roland, the gunslinger, and even some of them, as is the case of Jake, may well satisfactorily complete the process of the monomyth proposed by Campbell, but this must be postponed for future research because, in the present work, we have decided to focus on a character who, as we have shown, shares many similarities with the figure of the Miltonian Satan but born in a different literary record and with a historical context not only distant in time, but also in space.

The analysis of the two works allows us to observe the similarities of their narrative schemes in comparison with that of the mythological pattern proposed by Campbell. The development of the characters – Satan and Roland – throughout the works also makes it possible to observe a changing process similar to that described in the monomyth. In the journey of the hero analysed for *Paradise Lost*, Satan begins with a development very close to that of the hero proposed by Campbell by undertaking two initiation movements: as Lucifer, on the one hand, and as Satan, on the other. The particularity in the case of this character is that, presenting prototypical stages of separation (rebellion against God and the exit from hell), he fails in the stage of initiation by not being able to accept his place in the world, which is none other than his nature inferior to that of the Father. Satan cannot accept a position of subordination with respect to God, which ends up converting his return, the moment of triumph, into the victory of the Father and brings as a direct consequence his transformation and that of his followers into serpents. Likewise, what could mean a triumph on an intellectual level for Satan, as is the fact of having distributed the fruit of the Tree of Knowledge of Good and

Evil to human beings, becomes an ephemeral and parodic triumph, since God sends to hell a version of the tree whose fruit is ashes.

Roland, for his part, also begins his journey using a scheme close to Campbell's with a dual initiation in which he first appears as a young man moved by noble ideals called Roland Deschain to become, after his conversion, the gunslinger. Roland also fails, as Satan does, in the stage of initiation by not removing the search for the Tower from his horizon, subordinating all his acts to reaching it. He needs to conquer it and, when he succeeds, just at the last moment when he finally opens the last door of the top floor of the Tower, his triumph turns into defeat, because the Tower is more powerful than any being. And like Satan, the triumph that could have meant the intellectual conquest of the Tower, the knowledge of it, also becomes ephemeral and is eliminated from his mind.

The comparison between these two works can give us an example of the different ways in which the narrative pattern of the monomyth can appear in literary works. In this way, we manage to find an interrupted development of the hero's journey where the hero's decisions lead them to their downfall. By comparing these two works it becomes clear that the scheme discovered by Campbell not only represents a valid tool for mythical interpretation, but also reveals to us a basic scheme that, used in literature, can contain multiple meanings according to the construction of the different stories.

If for Steiner the characteristic of the hero's journey was the acquisition of enough knowledge to return to the first transformed starting point; it does not seem that the application of Campbell's scheme to the figures of both heroes, Satan and Roland, satisfies the premise as we already advanced at the beginning of the analysis and have justified through it. While it is true that Roland does undergo transformation through an evolutionary process, this is annulled when, through the action of the Tower, Roland is thrown to the starting point and the knowledge acquired is erased from his memory.

Satan and Roland are clearly two extraordinary examples of atypical heroes who, despite completing the initial part of the monomyth, fail to accept their limits in order to become fallen heroes and perhaps, to talk about the "Miltonian" or "Kingian" hero as an adjective to represent the figure of the fallen hero, in light of the present study, makes sense.

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