THE HERO’S JOURNEY & THE HOBBIT
The Hero's Journey: Summary of the Steps
by: Joseph Campbell

The Ordinary World - Here the person is introduced to the audience. He doesn't know his personal potential or calling.

Call to Adventure - The call to adventure is the point in a person's life when he is first given notice that everything is going to change, whether he knows it or not.

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

Meeting Wise Mentor - Once the hero has committed to the quest, consciously or unconsciously, his guide and magical helper appears, or becomes known.

The First Threshold - This is the point where the person actually crosses into the field of adventure, leaving the known limits of his world and venturing into an unknown and dangerous realm where the rules and limits are not known.

Tests, Allies and Enemies - The road of trials is a series of tests, tasks, or ordeals that the person must undergo to begin the transformation. Often the person fails one or more of these tests, which often occur in 3s.

Supreme Ordeal - This is sometimes described as the person's lowest point or darkest moment. The separation has been made between the old world and old self and the potential for a new world/self. By entering this stage, the person shows her/his willingness to make a change, to die and become a new person.
Revisiting the Mentor - The person revisits the teachings of an old mentor or meets and learns from a new mentor and subsequently returns to the path s/he started on.

Return with New Knowledge- The trick in returning is to retain the wisdom gained on the quest, to integrate that wisdom into a human life, and then maybe figure out how to share the wisdom with the rest of the world. This is usually extremely difficult. Just as the hero may need guides and assistants to set out on the quest, often times he or she must have powerful guides and rescuers to bring them back to everyday life, especially if the person has been wounded or weakened by the experience.

Seizing the Sword (or Prize)- Here the hero confronts and defeats old enemies with the new power and knowledge gained. S/he is able to overthrow or defeat the opponent.

Resurrection -The old self dies physically or spiritually and moves beyond the normal human state. This is a god-like state where the hero acknowledges her/his new stature. Another way of looking at this step is that it is a period of rest, peace and fulfillment before the hero begins the return.

Return with Elixir* - The return with elixir is the achievement of the goal of the quest. It is what the person went on the journey to get. All the previous steps serve to prepare and purify the person for this step, since in many myths the elixir is like a plant, or a magic potion or medicine, that supplies immortality. For a human hero, it means achieving a balance between material and spiritual world. There is freedom to live and freedom from the fear of death. This is sometimes referred to as "living in the moment".

*magic potion or medicine
The 12 Stages

1. The Ordinary World
2. The Call to Adventure
3. Refusal of the Call
4. Meeting with the Mentor
5. Crossing the Threshold
6. Tests, Allies, and Enemies
7. Approach
8. The Ordeal
9. The Reward
10. The Road Back
11. The Resurrection
12. Return with the Elixir

The Hero’s Journey
Hero's Journey Character Archetypes

**Hero**
The protagonist or central figures in a story who goes on the journey/quest.

**Mentor**
The hero's guide/teacher through the quest. The mentor helps the hero find their strengths and abilities.

**Threshold Guardian**
The forces that stand in the way at important turning points in the story; this could include enemies or your own fears and doubts.

**Herald**
A person, object, or event that brings the hero's "call to adventure.

**Shapeshifter**
The role of the shapeshifter is to question and deceive. The shapeshifter can be good or evil. Their change can be physical (vampire) or functional (a herald becomes a mentor). Often misleads the hero or causes doubts in the hero.

**Shadow**
The shadow is the hero's antagonist. The shadow could also be the hero's own internal enemies — doubt, anger, fear, and grief.

**Trickster**
The role of the trickster is to disrupt, make mischief, and sometimes to defy. Often a humorous sidekick or ally.

**Allies/Helpers**
Characters who help the hero through the changes and challenges of the journey/quest. Sidekicks, buddies, romantic partners who advise the hero through the transitions of life.
The Hobbit
Guiding Questions

Instructions: Read over these broad guiding questions carefully before you begin the book. As you read, consider these concepts and use sticky notes or an informal journal to identify sections of the text that reflect answers or provide insight to these questions. *Understanding and awareness of these questions will result in success on assignments you will receive after the school year begins.*

1. What is the author saying about society? What does it mean to be a part of a group or a society? How does group identity affect personal identity?

2. How do group or relationship dynamics change as time progresses? How do relationships in the book affect character development?

3. How and why does the writer use irony throughout the book? Look for examples of irony in dialogue, situations, characters, and theme.

4. How does the complex nature of the protagonist’s personality drive the plot and reveal universal themes in the text? Explain.

5. Which characters are dynamic and which are static? Explain.

6. How is the setting important to the text? How do the different settings (as the characters go on their journey) influence universal themes in the text?

7. How does this book reflect archetypal themes, plot elements, and characters?

8. How does the author use word choice and figurative language to create meaning in the text? Be prepared to identify specific examples of diction and literary devices and discuss their effect and purpose.

9. How are the themes of this book relevant today? Be prepared to identify and discuss modern examples of themes, concepts and situations that are reflected in the book.

10. What is your personal connection with the book? What in the book reminds you of personal experiences or observations?
The Hobbit
Vocabulary List

attercop - a spider; an ill-natured person
audacious - bold or daring
Bard - a poet
benighted - confused in the dark
besieged - surrounded in a hostile manner
bilbo - a sword, a rapier
blighter - a contemptible fellow
carrion - decaying flesh of a dead body
cavalcade - a procession of people on horseback
clamor - a great outcry; noise
conspirator - a person who takes part in a conspiracy
cronies - friends
enmity - hostility
eyrie - the nest of an eagle, located in a high place
flummoxed - to confused or perplexed
forded - crossed a river or other body of water
hart - a male dear
laburnums - small, poisonous trees and shrubs
mattocks - a tool like a pickax with a flat blade, used for loosening the soil
necromancer - someone who claims to be able to tell the future by communicating with the dead through black magic; a sorcerer
palpitating - a rapid of the heart
portcullis - a strong barrier
precipice - a vertical cliff; a very steep place
purloined - stolen
quay - a pier or landing area for ships
quoits - a game where players throw rings at a peg in the ground
reconciliation - to become friends again; to settle differences
remuneration - a reward or compensation
rendering - tearing, bursting, splitting
rent - torn or ripped
runes - writings done in an ancient script
scimitar - a curved bladed sword
smite - to hit with a blow
succored - aided, helped, assisted
throng - a great number of people gathered together; a crowd
tomnoddy - a blockhead, dolt, or dunce
toothsome - pleasing to the taste
vanguard - the troops who march in front of the army
venerable - worthy of respect because of age or dignity
watercourse - a stream of water; a channel for water
The Hobbit
Terms and Definitions

Proverb - a short saying that states a basic truth about life. Example: He who hesitates is lost.

Third Person Narrative—a manner of storytelling in which the narrator is not a character within the events related but stands outside those events. In a third-person narrative, all characters within the story are, therefore, referred to as he, she, it, or they.

Flashback - A scene that interrupts the ongoing action in a story to show an event that happened earlier.

Legend – a story which is only partly true about a real or made-up character; a fable. Legends usually include exaggerations and unusual events or circumstances. Example: Paul Bunyan changing the course of the Pecos River.

Foreshadowing – the use of hints or clues in a story to suggest what action is to come. Foreshadowing is frequently used to create interest and build suspense.

Style - the way an author chooses and uses words, phrases, and sentences to tell the story. For example, in an action/adventure story, the author may use simple words and short, choppy sentences, because this style moves the story along quickly. But in a story about a college professor, the same author may choose to use polysyllabic, unfamiliar words and long, convoluted sentences.

Irony - a subtle, sometimes humorous perception of inconsistency in which the significance of a statement or event is changed by its content. For example: the firehouse burned down.

- Dramatic irony - the audience knows more about a character's situation than the character does, foreseeing an outcome contrary from the character's expectations. The character's statements have one meaning for the character and a different meaning to the reader, who knows more than the character.
- Structural irony - a naïve hero whose view of the world differs from the author's and reader's. Structural irony flatters the reader's intelligence at the expense of the hero.
- Verbal irony - a discrepancy between what is said and what is really meant; sarcasm. Example: calling a stupid man smart.

Personification - a figure of speech in which an object or animal is given human characteristics. Example: The pig laughed all the way to the barn.

Prose - the ordinary form of written or spoken language, without rhyme or meter; speech or writing that is not poetry.
**Theme** - The central or dominant idea behind the story; the most important aspect that emerges from how the book treats its subject. Sometimes theme is easy to see, but, at other times, it may be more difficult. Theme is usually expressed indirectly, as an element the reader must figure out. It is a universal statement about humanity, rather than a simple statement dealing with plot or characters in the story. Themes are generally hinted at through different devices: a phrase or quotation that introduces the novel, a recurring element in the book, or an observation made that is reinforced through plot, dialogue, or characters. It must be emphasized that not all works of literature have themes in them.

In a story about a man who is diagnosed with cancer and, through medicine and will-power, returns to his former occupation, the theme might be: “real courage is demonstrated through internal bravery and perseverance.” In a poem about a flower that grows, blooms, and dies, the theme might be: “youth fades and death comes to all.”

**Fantasy** – a work of fiction that does not represent the real world. It may include non-human, animal, or alien characters, unreal settings, or impossible occurrences. Example: J.R.R. Tolkien’s The Lord of the Rings Trilogy

**Slapstick** - crude comedy in which the humor comes from horseplay or violent activity such as slapping or fighting.

**Verisimilitude** - the semblance of truth or reality in a literary work.

**Deus ex Machina** – the intervention into the plot of a person, force, or unexpected occurrence which resolves a seemingly impossible situation. Example: A forest is about to be destroyed, along with the hero, by a fire, but a drenching rain suddenly puts out the blaze.
Character List

**Bilbo Baggins** - Bilbo is a hobbit and the main character of our story.

**Gandalf** - A wise old wizard who always seems to know more than he reveals. Recruits the reluctant Bilbo for the quest.

**Thorin Oakenshield** - A dwarf who leads his fellow dwarves on a trip to the Lonely Mountain to reclaim their treasure from Smaug.

**The party of Dwarves** - The other dwarves that accompany them on the quest include: Fili, Kili, Dwalin, Balin, Oin, Gloin, Ori, Dori, Nori, Bifur, Bofur, and Bombur.

**Gollum** - A strange, small, slimy creature who lives deep in the caves of Moria beneath the Misty Mountains.

**Smaug** - The great dragon who lives in the Lonely Mountain which he stole from the dwarves, along with all of their treasure.

**Bard** - The human who is the honorable captain of the guard in Lake Town

**Beorn** - A man who can turn into a bear, Beorn helps Bilbo and the dwarves after their escape from the goblins.

**Elrond** - The great leader of the elves at Rivendell.

**Elves** - The first creatures in Middle-Earth. They are fair-faced, with beautiful voices, and have a close communion with nature, which makes them wonderful craftsmen. The wood Elves live in Mirkwood, close to Lake Town and the Lonely Mountain and are therefore very cautious and suspicious of outsiders.

**Humans** - Humans appear in the settlement of Lake Town near the Lonely Mountain.

**Trolls** - Short-tempered and dull-witted creatures who will eat just about anything. They turn to stone in daylight.

**Goblins** - Evil creatures that make cruel weapons and torture devices.

**Wargs** - Evil wolves that join forces with the Goblins at the Battle of the Five Armies
**Important Location in the Story**

**Hobbiton (The Shire):** Home of the Hobbits

**Lonely Mountain:** Former home of the dwarves, taken by Smaug

**Mirkwood:** Forest outside of the Lonely Mountain; Home to the Wood Elves

**Dale:** Once a city of Men along the river to Long Lake and the Lonely Mountain, destroyed by Smaug

**Misty Mountains:** Home of the Goblins

**Rivendell:** Home of Elron

**Long Lake:** Location of Laketown, in the shadow of the Lonely Mountain

**Lake-Town (Esgaroth):** A human town built in the middle of Long Lake that has been menaced by Smaug
A List of Helpful Vocabulary Words

Attercop: A type of spider or a peevish, ill-natured person.

Bracken: A type of fern or an area overgrown with ferns and shrubs.

Eyrie: The nest of a bird, such as an eagle, built on a cliff or other high place.

Flummoxed: Confused; perplexed.

Mattocks: A digging tool with a flat blade set at right angles to the handle that can also be used as a weapon.

Palpitate: To pulsate with unusual rapidity from exertion, emotion, disease, etc.

Porter: A dark beer resembling light stout, made from malt browned or charred by drying at a high temperature.

Prosy: Dull; commonplace; arousing no interest, attention, curiosity, or excitement.

Slowcoach: Someone who moves slowly; a “slowpoke.”

Solemnities: State or character of being serious or somber; earnestness; formal.

Tomnoddy: A fool or a dunce.

Tuppence: A very small amount of English money, similar to American pennies.

Turnkey: A person who has charge of the keys of a prison; jailer.
Explanation of the Hero’s Journey

What is a hero?

In literature, “The hero is the character who conquers obstacles and saves the day. Typically the hero embarks on some quest, either physical or spiritual. The hero could be a knight in shining armor, a police officer or a politician who pushes for bold reforms. Specific examples include Robin Hood, Luke Skywalker and Wonder Woman. The quality that makes a character truly heroic is his willingness to put others ahead of himself” ¹.

What is his journey?

The Hero must go through a process in order to become a hero. The first step is “The Mundane World”. The Hero begins in a place of safety and/or comfort that they either long to leave or are reluctant to depart from. In the second stage, the Hero experiences a “Call to Adventure”. Someone or something tells The Hero there is something else out there. The Hero may also learn of a special role, talent, or destiny they possess. Next, the hero “Crosses into a New World”. The Hero leaves the comforts of home behind and enters into a new world filled with both adventure and danger. He or she must go through “The Path of Trials” in order to grow and become the hero. The Hero goes on an adventure, meeting new people (friends, mentors, and enemies), learning new skills, and overcoming challenges. In the end he/she becomes “A Master of Two Worlds”. Having successfully completed their adventure in the “new world” The Hero returns home a changed person.

Bilbo is a hero and undergoes this hero’s journey. While you read, you will be finding quotes from the book to prove this fact.

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Explanation of Quote Collection Sheet

It is important to look for quotes while you are reading the book. As you read, you will need to find at least 2 quotes for each of the stages of the hero’s journey (10 quotes TOTAL). Use this chart to organize this information. Remember, these quotes are not just what people say; rather they are any line that helps us to understand the journey and the changes that Bilbo is experiencing. I have given you one example of a quote that you might have chosen while you were reading.

**Explanation of Boxes**

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<td>“In a hole in the ground...it was a hobbit-hole, and that means comfort.”</td>
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<td>Explanation of Quote:</td>
<td>This quote describes the comfortable “mundane world” that Bilbo comes from. He lives a very easy life without adventure.</td>
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# Quote Collection Sheet

## “The Mundane World”

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These quotes show: What is Bilbo like before being recruited? (Did he want to go?)

## “The Call to Adventure”

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These quotes show: His first experiences. What does he learn? What special talents/traits does he have?
**“Crossing into a New World”**

These quotes show: What dangers does he face? How is he changing?

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**“The Path of Trials”**

These quotes show: Adventures, people he meets, skills he learns, how he overcomes challenges.

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Explanation of Quote:
**“The Master of Two Worlds”**

These quotes show: How he has changed by the end of the book. Is home the same for him now?

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**Explanation of Quote:**
Specific Questions by Chapter

Directions: As you read the novel, answer the following questions in complete sentences. Each answer should be a MINIMUM of two sentences, but be sure to answer ALL PARTS OF THE QUESTION. You may type or write your answers, but be sure that they are legible. If we cannot read your handwriting, it will be marked wrong!

Chapter 1 – How does Bilbo react to the arrival of the dwarves on his doorstep? What does he do and how does he act? Why do you think he doesn’t throw them out?

Chapter 2 – What unexpected danger does the party stumble upon? How does Bilbo mess up and how does Gandalf rescue them?

Chapter 3 – How does Elrond assist Bilbo and the Dwarves?

Chapter 4 – What causes the Great Goblin to become enraged at Thorin and company?

Chapter 5 – How does Bilbo outwit Gollum – in the game and at the very end? Was Bilbo’s behavior correct or did he do anything unethical?

Chapter 6 – How do the Goblins and Wargs trap Bilbo, Gandalf, and the Dwarves? How do they escape?

Chapter 7 – What is special about Beorn? How does Gandalf have the Dwarves approach his home?
**Chapter 8** – How does Bilbo prove his worth against the spiders? What does this show about Bilbo and how he is changing?

**Chapter 9** – How does Bilbo again prove his worth when the Dwarves are imprisoned by the Wood Elves? How do they escape?

**STOP AND THINK** – Bilbo has changed a lot since the beginning of the adventure. What do you think was the turning point for Bilbo? What qualities of a hero does he possess?

**Chapter 10** – How are Thorin and Company welcomed in Laketown?

**Chapter 11** – How does Bilbo discover the key hole?

**Chapter 12** – What valuable piece of information does Bilbo learn about the dragon? Who does Smaug come to believe Bilbo is?

**Chapter 13** – What valuable treasure does Bilbo hide from the Dwarves and why?
**Chapter 14** – How is Smaug defeated, and by whom? How do they know about Smaug’s weakness?

**Chapter 15** – What leads to conflict between the men, elves, and the dwarves? What does this show about the Dwarves nature?

**Chapter 16** – What fateful decision does Bilbo make that goes against the wishes of Thorin and company?

**Chapter 17** – What are the Five Armies in the Battle of the Five Armies? Who dies with whom and why?

**Chapter 18** – Describe the final meeting between Thorin and Bilbo?

**Chapter 19** – What do the other Hobbits think of Bilbo upon his return to Hobbiton? How does Bilbo feel and is he still the same Hobbit? What qualities have emerged that were not there before?

**STOP and THINK** – Was Thorin a hero? What qualities did he possess and also what were his flaws? What qualities did Bilbo possess that allowed him to avoid the vices that caused Thorin’s downfall?
How to Write a Character Analysis in 10 Easy Steps

Introduction

As you were reading your assigned work, you had probably been engaging in an informal character analysis without even knowing it, whether from your own opinions, text you selected to highlight, or notes that you wrote. With a little guidance on what to do with those various notations, writing a character analysis should not be a problem!

1) **Pay attention to the character’s ethics.** Does the character make just or unjust choices? Consider Atticus Finch in Harper Lee’s *To Kill a Mockingbird*. Atticus does not make morally correct choices only when it is convenient for him to do so. Rather, he shows he’s a truly just character by sticking to his principles even when his life is at stake.

2) **Decide whether the character’s actions are wise or unwise.** For example, one may think of Friar Laurence in Shakespeare’s *Romeo and Juliet* as being a character who continually makes poor decisions that reflect his inner corruption.

3) **What is the character’s motivation?** As you are mulling over the pros and cons of each character’s internal thoughts and external actions, you will want to also consider why the character is acting or thinking in a particular way. Has the author given you any clues about the character’s past? In Amy Tan’s novel *The Joy Luck Club*, Lindo Jong’s domination of her daughter Waverley can be understood, if not entirely excused, by her terrible experiences in China.

4) **Consider the effects of the character’s behavior on other characters.** Jane Austen’s *Pride and Prejudice* is rife with the effects of one character’s actions on others. When Lydia decides to run off with the charlatan Wickham, she puts the whole family’s reputation, as well as her own, at risk, and even involves those outside her family, like Darcy.

5) **Look for repeatedly used words that describe the character.** Those words often give insight into a character’s psychology and motivations. In John Steinbeck’s novel *East of Eden*, Kathy is frequently referred to as having “sharp little teeth and a “flickering tongue,” which are symbols of her snake-like monstrousness.

6) **Be aware of items associated with the character.** They may say something about his or her state of mind. A classic example is the delicate unicorn figurine in Tennessee Williams’ play *The Glass Menagerie*. The figurine is symbolic of Laura’s own sense of hope and her own fragility.

7) **Read between the lines.** Often what a character does not say is as important as what he or she does say. Think of Abner Snopes in William Faulkner’s short story “Barn Burning.” When the court finds Snopes guilty of ruining his boss’ rug, prior knowledge of Abner’s character tells us that his silence upon hearing the verdict actually speaks volumes. We know he will react later...and violently.

8) **Is the character “flat” or “round”?** A character is considered flat (or static) when he or she does not experience change of any kind, does not grow from beginning to end. Shakespeare often uses comic villains as flat characters, like Don Jon in *Much Ado About Nothing*. Round characters are those who do experience some sort of growth, like Nora in Henrik Ibsen’s *A Doll’s House*. By the end of the play, she has gone from being meek and submissive to being strong and liberated.

9) **Consider the historical time period of the character.** Refrain from making modern judgments about the past; put the character’s actions and thoughts in context. A female character living in England in the 1800s obviously could not make the choices that she could today, for both political and social reasons.

10) **Finally, what does the author think?** Look for any of the author’s own judgments about the characters he or she has created. The author may be directing you toward an intended interpretation. In *The Scarlet Letter*, Nathaniel Hawthorne certainly meant for his readers to see Hester as good and Chillingsworth as evil.
HOW AND WHY CHARACTERS CHANGE

Title of Text: __________________________  Author: ________________

Character's Name: _______________________

Directions: Provide evidence from the story to support your conclusions.

At the Beginning... → How the Character Changed → Why the Character Changed

At the End...
## Character Trait Examples

**Learner Profiles**

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<th>Caring</th>
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<td>Open-minded</td>
<td>Communicator</td>
<td>Inquirer</td>
<td>Risk-Taker</td>
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**Balanced**

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**Additional Traits**

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Types of Characters in Fiction

"What does characterization do for a story? In a nutshell, it allows us to empathize with the protagonist and secondary characters, and thus feel that what is happening to these people in the story is vicariously happening to us; and it also gives us a sense of verisimilitude, or the semblance of living reality. An important part of characterization is dialogue, for it is both spoken and inward dialogue that afford us the opportunity to see into the characters' hearts and examine their motivations. In the best of stories, it is actually characterization that moves the story along, because a compelling character in a difficult situation creates his or her own plot."

Karen Bernardo, Characterization in Literature

In fictional literature, authors use many different types of characters to tell their stories. Different types of characters fulfill different roles in the narrative process, and with a little bit of analysis, you can usually detect some or all of the types below.

- **Major or central** characters are vital to the development and resolution of the conflict. In other words, the plot and resolution of conflict revolves around these characters.
- **Minor characters** serve to complement the major characters and help move the plot events forward.
- **Dynamic** - A dynamic character is a person who changes over time, usually as a result of resolving a central conflict or facing a major crisis. Most dynamic characters tend to be central rather than peripheral characters, because resolving the conflict is the major role of central characters.
- **Static** - A static character is someone who does not change over time; his or her personality does not transform or evolve.
- **Round** - A rounded character is anyone who has a complex personality; he or she is often portrayed as a conflicted and contradictory person.
- **Flat** - A flat character is the opposite of a round character. This literary personality is notable for one kind of personality trait or characteristic.
- **Stock** - Stock characters are those types of characters who have become conventional or stereotypical through repeated use in particular types of stories. Stock characters are instantly recognizable to readers or audience members (e.g. the femme fatale, the cynical but moral private eye, the mad scientist, the geeky boy with glasses, and the faithful sidekick). Stock characters are normally one-dimensional flat characters, but sometimes stock personalities are deeply conflicted, rounded characters (e.g. the "Hamlet" type).
- **Protagonist** - The protagonist is the central person in a story, and is often referred to as the story's main character. He or she (or they) is faced with a conflict that must be resolved. The protagonist may not always be admirable (e.g. an anti-hero); nevertheless s/he must command involvement on the part of the reader, or better yet, empathy.
- **Antagonist** - The antagonist is the character(s) (or situation) that represents the opposition against which the protagonist must contend. In other words, the antagonist is an obstacle that the protagonist must overcome.
• **Anti-Hero** - A major character, usually the protagonist, who lacks conventional nobility of mind, and who struggles for values not deemed universally admirable. Duddy, in Mordecai Richler's *The Apprenticeship of Duddy Kravitz*, is a classic anti-hero. He's vulgar, manipulative and self-centered. Nevertheless, Duddy is the center of the story, and we are drawn to the challenges he must overcome and the goals he seeks to achieve.

• **Foil** - A foil is any character (usually the antagonist or an important supporting character) whose personal qualities contrast with another character (usually the protagonist). By providing this contrast, we get to know more about the other character.

• **Symbolic** - A symbolic character is any major or minor character whose very existence represents some major idea or aspect of society. For example, in *Lord of the Flies*, Piggy is a symbol of both the rationality and physical weakness of modern civilization; Jack, on the other hand, symbolizes the violent tendencies (the Id) that William Golding believes is within human nature.

• **Direct presentation (or characterization)** - This refers to what the speaker or narrator *directly says or thinks about a character*. In other words, in a direct characterization, the reader is *told* what the character is like. When Dickens describes Scrooge like this: "I present him to you: Ebenezer Scrooge....the most tightfisted hand at the grindstone, Scrooge! A squeezing, wrenching, grasping, scraping, clutching, covetous, old sinner!" - this is very direct characterization!

• **Indirect presentation (or characterization)** - This refers to what the *character* says or does. The reader then *infers* what the character is all about. This mimics how we understand people in the real world, since we can't "get inside their heads". In other words, in an indirect characterization, it's *the reader* who is obliged to figure out what the character is like. And sometimes the reader will get it wrong.

**Ten (Direct or Indirect) Ways in which a Character Can Be Revealed**

a. By psychological description.
b. By physical description.
c. By probing what s/he thinks.
d. By what s/he says.
e. By how s/he says it.
f. By what s/he does.
g. By what others say about him or her.
h. By his or her environment.
i. By her reaction to others.
j. By his reaction to himself.
**Things to Remember:**

1. Literary characters may embody more than one of these character types at the same time. A dynamic character may also be the antagonist, and a protagonist can also be, say, a flat and stock character (i.e. the one-dimensional hero).

2. Here's a **very common mistake:** while characters are often round and dynamic, that does not mean these two terms mean the same thing. The former refers to a character's **complexity**, while the latter refers to a character's **development** over time. Students also make this mistake with flat and static characters.