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Joseph Campbell Special Issue



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Pathways to the Hero's Journey: A Tribute to Joseph Campbell and the 30th Anniversary of His Death

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Joseph Campbell is the mythographer of the last century who has congenially opened the mythological universe to both scholars and to a wide range of people searching for pathways to enlighten their lives. His elixir of life was to help people “see myth as a reflection of the one sublime adventure of life, and then to breathe new life into it” (Campbell, 2003, p. xiv). The hero's journey is his gift, his “ultimate boon” (Campbell, 2008, p. 29) for the human condition and social world. It represents a universal motif which runs through virtually all kinds of change, transformation, and growth. The main objective of this special issue of the *Journal of Genius and Eminence* is to explore the multi-faceted potential of the hero's journey and perhaps shed new light on it. The introduction gives an overview of Campbell's ultimate boon and a summary of each of the 12 articles that follow. Distinguished scientists and outstanding practitioners have joined this journey in tribute to Campbell and the 30th anniversary of his death. The contributors take us far and wide, exploring different ways to explore Campbell's thoughts, allowing insights into the nuances and subtleties of his mythological world, and striking new ways to illuminate the Campbellian universe.

People say that what we're all seeking is a meaning for life. I don't think that's what we're really seeking. I think that what we're seeking is an experience of being alive, so that our life experiences on the purely physical plane will have resonances within our own innermost being and reality, so that we actually feel the rapture of being alive. (Campbell & Moyers, 1991, p. 1)

Joseph Campbell (1904-1987) is one of the most influential and innovative mythographers of the 20th century. His seminal life-time achievement is no doubt his modeling of a single great story, the essence of (all) heroic stories he calls the hero's journey. The basic motif of the journey is to leave one condition and finding the source of life to bring the hero's social world forth into a richer condition. In his foundational work *The Hero with a Thousand Faces*, Campbell (2008) regarded the monomyth as universal across time and space. He was therefore less interested in cultural and regional differences and more in the discovery of the

similarities and the common ground of myths. Although Campbell analysed the elementary ideas of myths worldwide for common ground, he did point out that their expression is specific in the different socio-cultural environments. Myths resonate with local need, but are revered by every people on earth, “appearing everywhere in new combinations, while remaining, like the elements of a kaleidoscope, only a few and always the same” (Campbell, 2007, p. 15). He made this thought even more concrete:

We may therefore think of any myth or rite either as a clue to what may be permanent or universal in human nature (in which case our emphasis will be psychological, or perhaps even metaphysical), or, on the other hand, as a function of the local scene, the landscape, the history, and the sociology of the folk concerned (in which case our approach will be ethnological or historical). (Campbell, 1991, p. 461)

Campbell was deeply influenced by Jung's (1969) conceptualization of the archetype, Rank's (1952) psychological approach to myths, and Zimmer's (1992) mythological Indian studies. Campbell's insights also parallel developments in ritual theory offered by van Gennep (1960) and Turner (1969). These support the universal character

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of the monomyth although they were without purposeful intent. Campbell's ideas were disseminated to a larger, non-academic audience by an interview series with Bill Moyers which was broadcast one year after his death and published as *The Power of Myth* (Campbell & Moyers, 1991). Campbell's influence on popular culture is indisputable, and in fact it was in the movies that Campbell gained his greatest fame (Vogler, 2007). His intellectual influence on film is, for example, readily apparent in the first *Star Wars* film trilogy (Campbell & Moyers, 1991; Campbell, 2004). However, his multi-layered work has not received acknowledgment from the academic community (Rensma, 2009). Even though there is acknowledgment, it is not widespread. As inspired by Campbell, heroism science emerged over the last decade as an interdisciplinary research field, and he is regarded as its founder (Allison & Goethals, 2017).

Now is the time to give Campbell tribute, particularly, in this special issue in honor of the 30th anniversary of Campbell's death. We know that this project can only be a small contribution to panegyricize Campbell's extensive lifework, but we hope that the special issue supports the experience of being alive.

Transparent to Transcendence

Myth "is the homeland of the inspiration" (Campbell, 2007, p. 183) and belongs to the great treasures of humankind. Myths comprise the elementary thoughts, experiences, and ideas which have inspired and outlived societies and generations. They are the clues to the "spiritual potentialities of the human life" (Campbell & Moyers, 1991, p. 12). To open the treasure chest means to open human existence to the existential questions and topics to

carry the individual through the stages of his life, from birth through maturity through senility to death. The mythology must do so in accord with the social order of his group, the cosmos as understood by his group, and the monstrous mystery (Campbell, 2004, p. 9).

In addition, myths offer a way to lead a life that is in harmony with one's nature; they are pathways to bliss (Campbell, 2004). If people follow their bliss, they have the possibility to live a "mythologically inspired life" (Campbell, 2003, p. 79).

I don't know what being is. And I don't know what consciousness is. But I know what bliss is: that deep sense of being present, of doing what you absolutely must do to be yourself. If you can hang on to that,

you are on the edge of the transcendent already. (Campbell, 2004, p. xxiii)

The specific worldwide myth variations are summarized in mythologies. These are organizations of "symbolic narratives and images that are metaphorical of the possibilities of human experience and fulfillment in a given society at a given time" (Campbell, 2003, p. 160). Mythologies define the potential meanings of a human's experience in respect of the historical events "as well as the psychological impact of this knowledge diffused through sociological structures" (Campbell, 2001, p. 8) on the individual. Therefore,

mythology is not a lie, mythology is poetry, it is metaphorical. It has been well said that mythology is the penultimate truth – penultimate because the ultimate cannot be put into words. It is beyond words, beyond images ... Mythology pitches the mind beyond that rim, to what can be known but not told. So this is the penultimate truth. (Campbell & Moyers, 1991, p. 206)

The concept of being beyond words and beyond images means that myths open the world to the transcendence. "You can call transcendence a hole or the whole, either one" (Campbell, 2004, p. xxiii) as it goes beyond world experience. Campbell (2003) ultimately defined a myth as "a metaphor transparent to transcendence" (p. 51).

How do we find this thing in ourselves, that which truly moves us? Well, as I've said, mythologies are basically the same everywhere. Consequently, mythic images do not refer primarily to historical events. They come from the psyche and talk to the psyche: their primary reference is to the psyche – to the spirit, as we call it – and not to a historical event. (Campbell, 2004, p. 92)

Myths are expressions of the human imagination (Le Grice, 2013, p. 153) shaped by elementary ideas (Bastian, 1884) or archetypes which are imprinted in the psyche as the collective unconscious (Jung, 1969). Archetypes are the motivating forces and references for the myths. They are precisely those "that have inspired, throughout the annals of human culture, the basic images of ritual, mythology, and vision" (Campbell, 2008, p. 14). Archetypes are universal to all humankind.

Myths serve three functions (Campbell & Moyers, 1991; Campbell, 2001). The first is the mystical and cosmological function which allows a connection between human beings and the universe and shows this connection in such a way that mystery comes through. The second is the sociological

and moral function that supports and validates a certain order in a society. This function leads to the mythological variation from place to place. The third is a psychological and pedagogical function that relates to how to live a human life through all the various stages from birth to death.

What differentiates a myth from a story? The main difference is that stories are told but myths are experienced. Myths always include the momentum of real presence which means that they are enacted, often in rites or rituals.

A ritual is nothing but the dramatic, visual, active manifestation or representation of a myth. By participating in the rite, you are engaged in the myth, and the myth works on you – provided, of course, that you are caught by the image. (Campbell, 2004, p. 97)

If enacted in rites, myths fulfill their function and help human beings to experience themselves, the social order as well as the universe in a mystical way.

Even if mythologies vary in place and time, Campbell (2008) worked out in *The Hero with a Thousand Faces* that there is only one mythology in the world. This basic mythology “has been infected in various cultures in terms of their historical and social circumstances and needs and particular local ethic systems, but it’s one mythology” (Campbell, 2003, p. 150). Campbell marked his finding as the monomyth. This is a term first mentioned in James Joyce’s *Finnegans Wake* (Campbell & Robinson, 2005). He put it straight in the following:

Whether presented in the vast, almost oceanic images of the Orient, in the vigorous narratives of the Greeks, or in the majestic legends of the Bible, the adventure of the hero normally follows the pattern of the nuclear unit above described: a separation from the world, a penetration to some source of power, and a life-enhancing return. (Campbell, 2008, p. 28)

The monomyth means that all myths emerge out of a common creative imagination: It is the narrative in the human search for the ultimate spiritual meaning in life that parallels all legends of heroes “who must travel to an unknown world and do battle with the powers of darkness in order to return with the gift of knowledge” (Campbell, 2001, p. 103). This ultimate spiritual meaning in life is shared by all human beings; therefore, we would like to amplify the hero with a thousand faces by a thousand heroes with one spirit.

A Passage to the Hero’s Journey

Campbell’s comparative observations lead to the development of the hero’s journey, which is the insightful illustration and holistic metaphor for the monomyth. The hero’s journey describes the stages of the transformation that heroes share. It is a narrative pattern that can appear physically, psychologically, emotionally, and spiritually. The narrative pattern is at the same time simplistic and yet rich in its interpretations. This can be seen in the different applications of the hero’s journey.

Over the past thirty years, Campbell’s hero’s journey has been introduced into various academic and professional areas and domains. Vogler (2007) used it for narrative analysis and composition of films and plays. The hero’s journey was developed further to a gestalt therapeutic workshop concept by Rebillot (1993) and a broader psychological approach for personal renewal which focuses on the hero as a universal transformative archetype by Pearson (1991). The hero’s journey is used as a metaphor in learning and education (Brown & Moffett, 1999; Goldstein, 2005; Randles, 2012) as well as law (Robbins, 2006). It serves as a conceptual springboard for the development of computer games (Buchanan-Oliver & Seo, 2012), tourism (Robledo & Batle, 2015), and finds its way into esotericism (Banzhaf, 2000).

Campbell developed the hero’s journey as a parable for the transformation of human beings (Banzhaf, 2000) which leads through great movements of departure, initiation, and return. Following Allison and Goethals (2017), the description of the hero’s journey “points to three distinct transformations: A transformation of setting, a transformation of self, and a transformation of society ... Without a change in setting, the hero cannot change herself, and without a change in herself, the hero cannot change the world” (p. 381).

The hero’s journey actually contains 17 interconnected stages. They mirror three main phases: departure, initiation, and return. The hero is introduced in the ordinary world where he or she receives the call to adventure. The individual is at first reluctant (refusal of the call). Next, a mentor (supernatural aid) encourages the hero to depart. Then, the crossing of the first threshold enables the hero to enter the special and unknown world (the belly of the whale) for initiation. Here, the individual encounters tests, allies, and enemies (the road of trials) and approaches the inmost cave (the meeting with the goddess, woman as the temptress) to endure the ordeal (atonement with the father, apotheosis). Thereafter, a reward is the ultimate boon. The hero may be tempted to rest at this stage, believing that he or she has already gained all things ever desired (refusal of the return). However, it is vital to return. After further challenges in the special world (the magic flight, rescue from without) the hero goes back with the crossing of the return threshold to enter

again the ordinary world. The hero experiences a resurrection which transforms him or her into being a master of the two worlds. Finally, the return with the ultimate boon benefits the ordinary world, thereafter offering a freedom to live (Campbell, 2008, pp. 28-29). Within the Appendix there is an illustration of the hero's journey that was first developed by Campbell. However, one can see that this illustration is only loosely connected to the above description albeit highly interesting for those motivated to explore the hero's journey. Additionally, this illustration shows that Campbell frequently varied his descriptions of the hero's journey. The core elements remain constant (Vogler, 2007; Voytilla, 1999). Campbell (2008) pointed out that

many tales isolate and greatly enlarge upon one or two of the typical elements of the full cycle ..., others string a number of independent cycles into a single series (as in the Odysee). Differing characters or episodes can become fused, or a single element can reduplicate itself and reappear under many changes (p. 212).

According to Allison and Goethals (2017, pp. 383-390), not all hero's journeys contain the same stages, archetypes or dynamics. Hero's journeys can vary with regard to subject (hero or follower(s)), entity (individual, dyad, group, organization, or society), speed (slow or fast), duration (short-lived or long-lasting), life phase (early, middle or late), type (moral, emotional, spiritual, intellectual, physical, and/or motivational), depth (shallow or deep), or source (internal or external).

The concept of the hero's journey is applicable for a large variety of human problems and supports people in reflecting on their own life (Banzhaf, 2000). The pattern "seems to extend in many dimensions, describing more than one reality. It accurately describes, among other things, the process of making a journey, the necessary working parts of a story, ... and the passage of a soul through life" (Vogler, 2007: p. xiv). Essential variations are the nine-step model of creative self-experience (Rebillot, 1993) and the twelve-stage skeletal framework for writers (Vogler, 2007). Banzhaf (2000) developed the hero's journey further in combining it with the 22 tarot cards of the major arcana. Campbell (2003) already foresaw the fruitful possibility in combining the hero's journey and Tarot:

The most interesting question I ever got was when I was lecturing here at Esalen in the (Abraham) Maslow Room in 1967. Somebody asked, 'What about the symbolism of the Waite deck of tarot cards?' Well, I hadn't thought about it. ... That was a very exciting thing, I had the luck to recognize

a couple of sequences there. There is one for the Four Ages of Man: Youth, Maturity, Age, and what Dante calls Senility. ... And then the big set at the end, the Honors Suit, the Major Arcana, has to do with the mystical path. It worked out just like that; it was right in front of my face. It was a fascinating experience, the most interesting I have had here. ... I saw it there, what it represented was a program for life that derived from European medieval consciousness. And actually carried into symbolic form many of the implications of Dante's philosophy. That was the one that really hit me. ... That's what's known as the Hermetic Gnosticism – Bodhi, in Sanskrit. Change the perspective of your eyes, and you see the whole world before you now is radiant. Do you see? (pp. 172-175)

Due to the fact that the stages are closely anchored in the human psyche (Banzhaf, 2000), the hero's journey has the potential to help with all kinds of human challenges. Banzhaf (2000) even considered it as a personal guidance for a human's life path. Such a path can support people to reflect on their own life.

When people see themselves confronted with unbridgeable problems, they often have the feeling they are the only ones who have to deal with these special kinds of problems. However, in various contexts, other people have already experienced similar problems and challenges. Therefore, people can identify with the hero's journey, since it shows them that overcoming challenges is an important part of life. Even more, while performing the hero's journey, change and transformation happen.

Within the lifespan of a human being, "there are multiple hero journeys ..., with varying degrees of suffering, healing and transformation" (Efthimiou, 2017, p. 152). Campbell (2004) explains, "what I think is that a good life is one hero journey after another. Over and over again, you are called to the realm of adventure, you are called to new horizons" (p. 133). He lively frames this thought:

Full circle, from the tomb of the womb to the womb of the tomb, we come: an ambiguous, enigmatical incursion into a world of solid matter that is soon to melt from us, like the substance of a dream. And, looking back at what had promised to be our own unique, unpredictable, and dangerous adventure, all we find in the end is such a series of standard metamorphoses as men and women have undergone in every quarter of the world, in all recorded centuries, and under every odd disguise of civilization. (Campbell, 2008, p. 8)

Let the Journey Begin

The challenge for this special issue project was to engage the potential of the hero's journey through interdisciplinary and cross-methodological approaches. The article selection covers a broad range of topics in tribute to Campbell and his extensive oeuvre. It serves as an inspiring impulse to many of the possible ways in which Campbell and the hero's journey can be understood. Distinguished scientists and outstanding practitioners with diverse backgrounds and interests participated and applied the hero's journey in an innovative way and to new fields. In *Myths to Live by*, Campbell (1993) already outlines possible research topics which were and are breeding ground for researchers in the field of mythological application:

Although false and to be rejected as accounts of physical history, such universally cherished figures of the mythic imagination must represent facts of the mind ... And whereas it must, of course, be the task of the historian, archeologist, and prehistorian to show that the myths are as facts untrue ... it will be more and more, and with increasing urgency, the task of the psychologist and comparative mythologist not only to identify, analyze, and interpret the symbolized 'facts of the mind', but also to evolve techniques for retaining these in health and ... assist mankind to a knowledge and appreciation of our own inward, as well as the world's outward, orders of fact. (p. 12)

Therefore, there are several questions to aid in creating one's own journey through the 12 articles. Who is the hero in our contemporary world? How can we interpret the hero's journey as an inspiration of our everyday life? What are common and different features between various types of hero's journeys? What is the impact of the hero's journey and archetypes on various professional areas and domains? To what extent are archetypes performed, enacted and embodied in our society?

Each article was allocated to one stage of the hero's journey to create this special issue journey. This allocation is subjective and essential thoughts of each contribution will be found upon reading them. It should simply whet the reader's appetite to start his and her own journey in approaching the sparkling wholeness of this special issue.

The first article, "Joseph Campbell Goes to the Movies: The Influence of the Hero's Journey in Film Narrative", is by Vogler. He is the advocate of the hero's journey during the last decades. His twelve-stage model which he compares in his article with Campbell's approach has been a call to adventure for many screenwriters and playwrights in

Hollywood to move out of the familiar sphere of storytelling. Vogler gives a vivid overview of the influence of Campbell's ideas on story development in the film industry and shows how the hero's journey can be used as an effective trigger for modern storytelling.

In "The Hero with a Thousand Facebooks: Mythology In Between the Fall of Mumanism and the Rise of Big-Data Religion", Ranieri focuses on the role of digital transformation from a mythological perspective. He highlights that big data should not be regarded as the end of mythology but a kind of supernatural aid that encourages humans moving into the future as heroes. Ranieri is even going one step further by reading digital transformation as the new mythology of today. This understanding could soften the growing fear of humans to lose meaning during their life journeys.

Efthimiou and Franco present in their contribution "Heroic Intelligence: The Hero's Journey as an Evolutionary and Existential Blueprint" a new perspective on the hero's journey as a seat of intelligence which crosses the boundaries of the biological, psychological, social, cultural, historical, phenomenological, and existential domains. They argue that the hero's journey is deeply ingrained in our evolution bridging heroism, intelligence and transformation. Crossing of the first threshold, crossing into new areas, the article supports a new understanding of the human organism as a hero organism. In particular, Efthimiou and Franco emphasize the heroic process and becoming of the hero during his or her journey.

In "From Monomyth to Interdisciplinary Creative Polymathy", Darbellay investigates the experiences and transformations of researchers who travel between boundaries. Interdisciplinary researchers experience an initiation as they are swallowed into the academic unknown through the belly of the whale which leads to polymathic skills and scientific creativity. Darbellay points out that interdisciplinary researchers are not automatically scientific geniuses but rather ordinary heroes with a talent to develop new insights from different disciplines. He accentuates the pluralistic potential of the monomyth and introduces the hero with a thousand and one faces.

Velikovsky with his article "Darwin & Kubrick, Joe Campbell & Me: Eminent-Genius and Everyday-Joe Heroes on a Journey" takes the reader on a journey through the lives of the two geniuses. The article describes the lives of Charles Darwin and Stanley Kubrick as a monomythic hero's journey. Velikovsky comes to the conclusion that both personalities had to pass a road of trials till they were finally regarded as creative geniuses in the domains of science and the arts. The hero's journey can be regarded as a general problem solver algorithm of any kind of creative lifework, regardless if the hero is a genius or an everyday person.

The hero's journey as a pathway to psychological creativity is elaborated by Williams in "The Hero's Journey: A Creative Act". The article addresses from a psychological perspective that the hero has to connect with unknown inner reserves, inner resources, and inner potentials during his or her journey. Their integration can only occur in the atonement with the father so that the hero is transformed. Williams shows that only transformed heroes are able to create and innovate thus providing boons for others. This act allows to live a more psychologically creative life beyond existing notions, beliefs and behaviors.

In his article "From Orphan to Sage: The Hero's Journey as an Assessment Tool for Hip Hop Songs Created in Music Therapy", Viega presents an interpretive clinical assessment to construct meaning from songs. This assessment is based on Campbell's hero's journey and Pearson's archetypal stages of human development. Viega analyzed songs by adolescents who identified with Hip Hop culture and who have experienced childhood trauma. He interprets these songs as sonic portraits of the songwriters' own journeys to reveal the trials, clinical goals, fears, and especially rewards, the ultimate boon which is present in the lyrical and musical components.

Randles conceptually explores in his article "Music Education's Hero Collective: More Like the Justice League than Superman" a necessary change in North American music education. Randles introduces the term hero collective to rescue the music education field from its current compromised conditions. The hero collective seems to be a more realistic concept to describe future curriculum development in music education as a creative process. To avoid a refusal of the return and a change in the future of music education practice, the hero collective should be seen more as loosely related heroes like The Justice League on their similar but different journeys.

Campbell's namesake, Joseph of Genesis, is the anchor point in Balkaran's article "Joseph's Journey: Uncovering Israel's Unconscious". Whereas Moses seems to be the paragon of a transactional leader, Joseph represents the transformational leader, the archetypal hero. The people of Israel perceived Joseph's creative power till the magic flight, the return to the known of the desert. Balkaran sees this hero's journey not as a trip but an unplanned adventure. Joseph's intuitive leadership power makes explicit what is encoded in Campbell's understanding that the masculine individual consciousness ventures into the feminine collective unconscious, the breeding ground of creativity.

In "From Zero to Hero: A Narrative Amplification of Design Thinking", Sonnenburg illustrates that the hero's journey can be used as a renewed changeling within the assemblage of prevalent creativity and innovation models, like design thinking. The hero's journey helps overcome

shortcomings of design thinking and leads to new perspectives and insights, especially in the crossing of the return threshold, when the prototype, the boon, is applied in the known organizational world. Sonnenburg stresses that bringing the prototype back to the organization can be even more challenging than travel through the unknown world.

Kostera looks in her article "Adventurers and Lovers: Organizational Heroines and Heroes for a New Time" for underpinning archetypal tales which relate to the essential principle of the organizing of alternative organizations. Kostera found in her studies two overarching archetypes: the individuation seeking adventurer and the unity seeking lover. Although they run in opposite directions, they can be brought together comparable to the master of the worlds. This narrative hybrid can best be described as a band of heroes bound by love for each other, sharing a higher cause but allowing one to be different on the common heroes' journey.

In the final article "Heroic Organizations and Institutions as Secular Temples: A Personal Outlook", Pearson applies an archetypal analysis to the United States and its institutions. She describes the explorer as the founding archetype which is the symbol of the freedom of life in the United States and beyond. This has recently lost its binding force in society. Pearson argues that it is necessary to reactivate the explorer to build bridges between people, social groups, and institutions. The global challenges of today, including terrorism, income inequality, and climate change can only be solved if there is a return to a mythical understanding which leads to a common pathway to bliss. It is fitting to conclude this introduction by quoting Campbell's (2008) own thoughts on this necessary renaissance of myth:

Wherever the poetry of myth is interpreted as biography, history, or science, it is killed. The living images become only remote facts of a distant time and sky. ... When a civilization begins to reinterpret its mythology in this way, the life goes out of it, temples become museums, and the link between the two perspectives is dissolved. ... To bring the images back to life, one has to seek, not interesting applications to modern affairs, but illuminating hints from the inspired past. (p. 213)

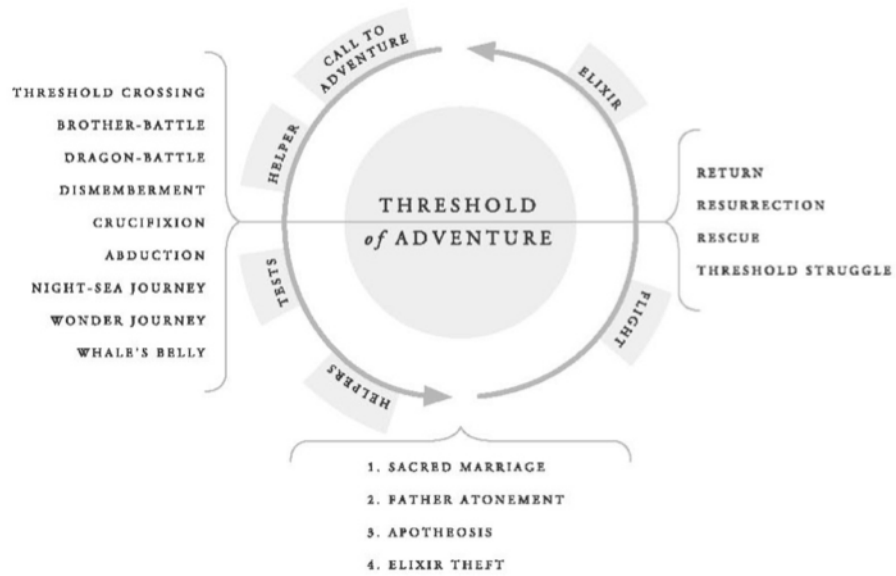
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Appendix

The Hero's Journey, From Joseph Campbell's *The Hero with a Thousand Faces*, Copyright © Joseph Campbell Foundation (jcf.org) 2008, Used with Permission (Campbell, 2008, p. 210)





Joseph Campbell Goes to the Movies: The Influence of the Hero's Journey in Film Narrative

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The influence of Joseph Campbell and his monomyth model on film narratives and motifs first became apparent forty years ago with the release of the first film in George Lucas' Star Wars franchise in 1977. This article traces the wide adoption of Campbell's ideas as tools for shaping movie stories and characters, due to the popularity of Star Wars and other fantasy adventure franchises cast in the Campbell monomyth mold, and the growing awareness of screenwriters, directors and studio executives that the hero's journey is an effective tool for story development in any genre. Campbell's original statement of the monomyth is compared with Christopher Vogler's model of the hero's journey, specifically designed for screenwriters. The article establishes that in either form, the monomyth/hero's journey has been widely adopted by screenwriters, playwrights and designers of games and theme park rides to give their creations some of the epic feeling of myths. Key work in which Campbell's hero's journey was consciously applied are discussed, and criticisms of the hero's journey as a narrative template are addressed. Some reasons for the pattern's enduring appeal for audiences are suggested.

For forty years I have walked a trail blazed by Joseph Campbell, believing in the value of his work and exploring how it can be useful in the arts, especially for crafting entertaining movies, TV shows, games, comic books and novels. His ideas have guided my personal life and my travels as well as shaping my professional career. I have come to believe that Campbell was truly a genius who made a significant contribution to humanity, and I have discovered that his concepts have important uses far beyond storytelling and the arts. The hero's journey, as his body of ideas came to be known (Campbell & Cousineau, 1990), is a kind of universal guide for any difficult or challenging human endeavor and my appreciation for it only grows deeper with time. But my task here is to summarize the wide and profound influence of Campbell's ideas on cinematic narrative, from my perspective as a professional story analyst in Hollywood and an advocate of the hero's journey as a valuable tool for modern storytellers.

Hero's Journey Stage One: The Ordinary World

In May of 1977 I had never heard of Joseph Campbell. I grew up on a farm in the state of Missouri, where I fell in

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love with the romance of heroic movies and TV shows, the strange puzzles of myths and fairy tales, and the worlds of wonder that I found in books of history and fantasy. These stories thrilled me, and I wanted to know why. My questions had led me to become a graduate student at the University of Southern California cinema school, now known as the School of Cinematic Arts.

As a young film student, I was on a quest to find the Holy Grail of telling stories, especially for the screen. It seemed to me there must be a plan to it, a map or a tool kit of design principles to govern the making of good stories. I had assembled a few clues beginning with a list of common set-pieces that recurred frequently in movies, regardless of genre. My inventory of building blocks included love scenes, escapes, chases, battles, rescues, misunderstandings, reunions, revelations, climaxes, showdowns and scenes of resolution, each with its distinctive emotional charge. But the inner design principles and purpose of storytelling eluded me.

In my film school training there were few signposts, and no books at all on the theory of storytelling for the screen. Screenwriting professors offered some general show business know-how and a simple approach to composing movies in three movements, known as three-act structure, which would be fully developed later by Field (1979). One textbook on playwriting (Egri, 1946) was in the curriculum but it had

little to say about the specific requirements of screenwriting. I found no unifying concept to unlock the secrets of cinematic narrative.

Stage Two: The Call to Adventure

My quest continued until one day I viewed a film in a class on film noir taught by an eccentric, brilliant film critic, Professor Joseph Andrew Casper. He showed us a strange movie that is difficult to classify: *The Boy with Green Hair*, (Losey, 1948), in which a quiet young boy, a war orphan, upsets a small town when his hair suddenly turns green for no apparent reason. By including this film in his review of film noir, Prof. Casper was challenging us, because it lacked the usual milieu and set-pieces of film noir. There was no seedy criminal underworld, no seductive siren, no cops, no robbers, no murder to solve, no chases or gunfights, just a small town and a war orphan with green hair. In a class discussion, I ventured to say I detected some kind of mythic dimension to the movie. Something was going on beneath the surface, especially in the almost ritualistic way that people in the film kept touching the boy's hair as if he were a mythic icon. Prof. Casper asked me what I meant by a mythic icon and I couldn't articulate it at the time. I didn't have the language for it. He directed me to the school library to find a copy of *The Hero with a Thousand Faces* (Campbell, 1968). I flipped through the book on the bus after class and by the time I got off at the stop near my home, my life had been changed.

For there in the book, crystallized in a circular diagram, (Campbell, 1968, p. 245) was the secret key I was looking for, Mr. Campbell's monomyth. Campbell had dug deep into the soil of world mythology and folklore to find the common bones of story, but his model was fleshed out by reading into it the recent thinking of Freud, Jung and others about human psychology, and combining all of that with the perennial philosophy of the spiritual path to enlightenment (Huxley, 1945). Campbell was describing not only the anatomy of story, but also its psychology and its soul, exposing its inner logic and reasons for being. And to him the heroic psychological task was nothing less than the transformation of the human spirit, moving through the inevitable stages of life and states of being, towards an ultimate state of highest consciousness. "The adventure of the hero represents the moment in his life when he achieved illumination – the nuclear moment when, while still alive, he found and opened the road to the light beyond the dark walls of our living death." (Campbell, 1968, p. 259)

In *The Hero with a Thousand Faces*, Campbell was resurrecting the ancient story patterns and offering them up as a guide for navigating the modern world. Still true, still reliable, the knowledge encoded in these patterns and symbols could bring meaning and purpose to life, even in

our fast-changing, unsettling times. I began to glimpse his concept's potential as a guideline for many kinds of human activity, such as planning trips and voyages, organizing courses of learning, training young people in self-reliance, designing and selling products, managing businesses, and giving orientation and comfort to people in distressing circumstances.

But as a film student interested in making epic movies for a broad general audience, I saw that Campbell's hero's journey template could be a powerful engine for generating movie stories, creating outlines, and troubleshooting works-in-progress, perhaps giving contemporary tales some of the timeless essence of myth. Because the hero's journey drew from psychological and biological elements common to all humans, stories cast in this mold could speak universally to the desires of audiences everywhere.

These hero myths vary enormously in detail, but the more closely one examines them the more one sees that structurally they are very similar. They have, that is to say, a universal pattern, even though they were developed by groups or individuals without any direct cultural contact with each other. (Jaffe, Jung, Jacobi, Henderson, & Franz, 1964, p. 101)

Stage Three: Refusal of the Call

Despite my enthusiasm for Campbell's insights I was aware of critiques of his approach and had reservations of my own. Much of the academic community dismissed Campbell as a popularizer and did not consider him a serious scientist or scholar. This was especially true in the discipline of folklore studies (Dundes, 2005). Professional folklorists are irritated by devotees of Campbell's hero's journey concept because these fans get the idea that all stories are hero journeys, and the folklorists insist that hero's journey tales are only a single straw in the mighty haystack of folklore tale types. When I began to deliver lectures on the hero's journey in movies through the UCLA Extension Writers Program, the Anthropology Department of UCLA sent a representative to my lecture hall to formally denounce Campbell as an outdated nineteenth century thinker and a chauvinist whose reductionist theories had done irreparable harm to Western civilization.

As I reviewed Campbell's theoretical framework, I felt it did need some balancing in terms of gender equality and its emphasis on heroic struggles and battles. Campbell seemed to assume heroes would be primarily male, and didn't deal very much with the differences between a man's spiritual journey and a woman's. In most of his examples, women served as facilitators of the male hero's spiritual transformation and rarely did they undertake transformation themselves. And

disturbingly, the hero's journey could be seen as a militaristic model suited for conquest and domination by strong personalities who might claim god-like powers and rights under the cloak of heroism. In fact, much of its evocative symbolism and power to stir emotions had been used to terrifying effect by unscrupulous leaders in the Second World War, and misuse of its psychological potency will always be a danger.

While I felt I had discovered something significant and useful for designing movies, I wasn't sure if it was a key to only a small part of storytelling, applicable only to conventionally heroic adventures where a good hero confronted an evil disruptive force, suffered greatly but eventually prevailed and restored order. Or, as I dared hope, was it a master key to all kinds of storytelling, in any genre or dramatic range? Would it be a revolutionary concept that would change the way people think about movie storytelling, or just a little flash in the pan as the early photographers said of the flash powder that illuminated their subjects for an instant – a momentary revelation that would quickly fade from sight?

Stage Four: Meeting with the Mentor

As all this was bubbling in my mind, Joseph Campbell's influence on Hollywood was about to manifest itself in a major way. The word flashed around the film school that alumnus George Lucas was about to release his latest movie. Lucas, who had attended the school in the 1960s, had generously invited the faculty and students to see a special advance screening of the new film, called *Star Wars*, (Lucas, 1977). The film was later retitled *Episode IV: A New Hope* to fit it into its place as the fourth film in a nine-movie epic.

Campbell's hero's journey was far from my mind as I sat in the darkened screening room on the 20th Century Fox lot to watch Lucas' space epic unfold. After all, I was about to watch a science fiction movie, not a dramatization of some ancient myth. However, within minutes I had recognized so many of Campbell's symbols and structural elements that I began to suspect strongly that Lucas had read Campbell's book. Like me, he had seen the commercial potential in the age-old patterns of myth. He had found a way to re-interpret them for a modern, world-wide audience. My intuition was confirmed later; Lucas had encountered Campbell's monomyth concept as he was thinking up his fantasy saga and incorporated many of its elements into his design. He acknowledged that *Star Wars* probably never would have been written without Campbell's influence (Campbell & Cousineau, 1990).

I was thunderstruck by this first clear expression of Campbell's impact on popular culture, and watched with pleasure as the movie defied low expectations to become a box-office smash, powered by cult-like repeat business. Young

people stood in line for hours to see the film and immediately got back in line to see it again. I was one of them.

Everyone in Hollywood wanted to know what was going on. This movie was not supposed to be a hit; science fiction movies were out of fashion and this one was a quaint throwback to dusty, forgotten, cheaply made movie serials of the 1930s. What was the secret ingredient?

I attempted to answer that question in a research paper, "The Hero Returns", (Vogler, 1978), by drawing the parallels between the *Star Wars* story and the mythic journey described by Campbell. I was not alone. Other observers were noticing the strong Campbellian flavor to Lucas' fantasy, launching a cottage industry of decoding the inspirations of *Star Wars*. Collins (1977) pointed to the mythic signposts in the movie while it was still playing in theatres, calling it a "pastiche of myth" (p. 1). Gordon (1978) commented on its social significance, calling *Star Wars* "a myth for our times" (p. 1) and claiming that

Star Wars is a masterpiece of synthesis, a triumph of American ingenuity and resourcefulness, demonstrating, how the old may be made new again: Lucas raided the junkyards of our popular culture and rigged a working myth out of scrap. Like the hotrods in his previous film, *American Graffiti*, *Star Wars* is an amalgam of pieces of mass culture customized and supercharged and run flat out. He lifted parts openly and lovingly from various popular culture genres, but the engine that runs it is the 'monomyth' (p. 1).

I included in my analysis the films *2001: A Space Odyssey*, (Kubrick, 1968) and *Close Encounters of the Third Kind*, (Spielberg, 1977) because I felt the three films together represented a significant revival of the hero archetype and narrative pattern in the culture, and all three complied with the structure and philosophy of the hero's journey. My thesis was that these movies used drama and special effects to create a taste of death and rebirth along with cathartic experiences suggestive of the kind of shifts in consciousness that the hero's journey is designed to provoke.

Immediately after completing that analysis, I experienced a profound shift in my personal consciousness regarding the hero's journey pattern. I had a vision of the hero's journey as a living entity, as old as time and human consciousness, and I found my place in its vastness. It was a true peak-experience as described by Maslow (1964), one of those rare lifetime events when a broader view of life and its meaning can be seen. It gave me a sense of purpose and assured me that I was walking on a powerful and entirely positive path.

Stage Five: Crossing the First Threshold

After film school, I went to work as a story analyst for Hollywood studios, beginning a career of exploring the uses of Campbell's monomyth in commercial filmmaking. From day one I used his outline and metaphors to test the thousands of scripts and other literary materials I had to critique and evaluate in my job. The hero's journey turned out to be a reliable compass, allowing me to identify the internal map of a story and detect where it went off course.

Stage Six: Tests, Allies, Enemies

As I moved around to jobs at different studios, I discovered that others in the creative community were finding practical value in Campbell's concepts. The hero's journey was not yet common knowledge in Hollywood, but I encountered a number of forward-thinking artists, script readers and film executives who knew and valued Campbell's ideas about stories. They were my Allies, helping me flesh out my theory with storytelling principles they had observed and providing examples of the hero's journey motifs in their film projects.

However, I discovered that not everyone working with stories in Hollywood shared my certainty that Campbell is a useful, universal guide for modern storytellers. The skeptics were Threshold Guardians who tested Campbell's ideas and my enthusiasm for them. Many accepted that Campbell's precepts could be useful but only found them appropriate for certain genre films. His ideas were frequently 'pigeonholed' as something to turn to for help with an action/adventure scenario or a fantasy, but not something you would think of when trying to fix a romantic comedy or family drama. To those critics, the hero's journey was irrelevant in all other genres because, they assumed, those romances, comedies and dramas must follow other rules of construction.

Other artists outright rejected the hero's journey approach as a facile cookbook formula, a bundle of the most obvious clichés. Some creative types abhorred any kind of outline, guideline, template, theory or system as deadly poison to true creativity. They subscribed to the 'auteur theory' of filmmaking which holds that the only reliable guide is the artist's own soul and inspiration, and they mistrusted the claims of Campbell enthusiasts that the hero's journey is a universal key to story.

The wide variety of reactions to the hero's journey method of analysis broadened my understanding of story, and I realized that though the heroic form is a powerful tool for designing and editing stories, it is not the only pathway to entertain and delight audiences. There are many ways to fulfill the contract between the storyteller and the audience, such as granting a wish held by many members of the audience, presenting beloved actors in an appealing or exotic setting, or simply providing a diverting spectacle to relieve the tedium

of life. The hero's journey pattern is almost always present in such works of entertainment, but it appears in a supportive role, a condiment rather than a main dish.

Stage Seven: Approach

In the 1980s, I was working for the Walt Disney Company, then going through a creative renaissance, especially in the area of animation with hits like *The Little Mermaid*, (Clements & Musker, 1989) and *Beauty and the Beast*, (Trousdale & Wise, 1991). In the Disney corporate culture, memos were a powerful tool of communication and influence (Iacobo, 1994) so I decided to round up all my ideas about Campbell and what I had learned in applying his concepts to thousands of screenplays and novels, and put them into memo format.

The result was a seven-page document titled "A Practical Guide to The Hero with a Thousand Faces", (Vogler, 1985) in which I attempted to summarize Campbell's findings on the Hero's journey and re-state them in a way that would be useful for writers and directors. Where Campbell dotted his discourse with examples from ancient myths and folklore, I substituted examples from classic and contemporary movies. I thought of it as translating Campbell's ideas about myths, psychology and enlightenment into the language of film narrative. I was also trying to reconcile Campbell's circular schema with the one generally accepted technique for organizing a screenplay: three-act structure. This had been codified by story analyst and film executive Syd Field in his book *Screenplay: The Foundations of Screenwriting* (Field, 1979), a breakthrough in making Hollywood's insider knowledge available to students and novice screenwriters. Like Campbell, Field did a service by writing down the unwritten rules of a branch of storytelling.

In re-stating Campbell's insights from my own perspective, I departed from his language and sequence in a number of ways, taking some of his elements verbatim into my outline, deleting others, and substituting my own more general terms for some of his nomenclature, all in the interest of making the ideas accessible to my intended audience of screenwriters and novelists. By doing so I was not refuting or denying anything in Campbell. I thought of the two systems as entirely compatible, and in a full explanation of my terminology and arrangement, all of Campbell's elements would be acknowledged and accounted for.

I proceeded from the assumption that the hero's journey is a mental construct that exists, a coherent complex of related ideas like alchemy or the concept of the combustion engine, and that this body of thought pre-dated Campbell and had been partially observed and described many times in the past, by Fraser (1890), Rank (1909), Raglan (1936), and others. Campbell didn't invent it, but he made one of

the most comprehensive, profound and poetic descriptions of it, as if he had gotten a good look at some fabulous beast in the forest. My thought was to describe the immense creature I had glimpsed from my side of the woods and put my perceptions into a form intended to be useful for screenwriters and novelists.

It is difficult to pinpoint a definitive version of the signposts in Campbell's written works, and the list of elements and their organization vary literally from one page to the next. One can find anywhere from seventeen to thirty-one distinct episodes in his diagrams and recountings of the monomyth, and observers have pointed to places where Campbell summarizes it with four or six episodes, (Harris, 2017). The most commonly cited scheme exhibits seventeen stages, derived from the chapter titles in "Part I: The Adventure of the Hero", (Campbell, 1968, pp. 49-238). However, one gets the feeling Campbell did not care to be pinned down about it, preferring to retain his freedom to express many possibilities in his loose and flexible framework. In composing my model, I made reference to Campbell's clearest presentation of the monomyth's general outline, the diagram and prose restatement of its elements found in Campbell (1968, pp. 245-246) in a chapter entitled "The Keys". The diagram exhibits the following terms, which may be thought of as potential episodes in a myth (or scenes in a movie), arranged in a counter-clockwise circular sequence.

1. Call to Adventure
2. Helper/Supernatural Aid
3. Threshold Crossing
4. Tests (a phase encompassing stages 5-12, located at the first crossing of the horizontal Threshold dividing upper and lower halves of the diagram)
5. Brother-battle
6. Dragon-battle
7. Dismemberment
8. Crucifixion
9. Abduction
10. Night-Sea Journey
11. Wonder Journey
12. Whale's belly
13. Another Appearance of Helpers
14. Sacred Marriage (part of a cluster of four elements, 14-18, that appear at the lowest point on the circular diagram)
15. Father Atonement
16. Apotheosis
17. Elixir Theft
18. Flight
19. Threshold Struggle (part of a cluster of four

elements, 19-22, that appear at the return threshold)

20. Rescue
21. Resurrection
22. Return
23. Elixir

In a prose restatement of the diagram on the following page, Campbell adds more elements for structural episodes, including

24. Offering
25. Charm
26. Bride-theft
27. Fire-theft
28. Illumination, Transfiguration, Freedom
29. The Protection of a Benevolent Emissary
30. Transformation Flight
31. Obstacle Flight

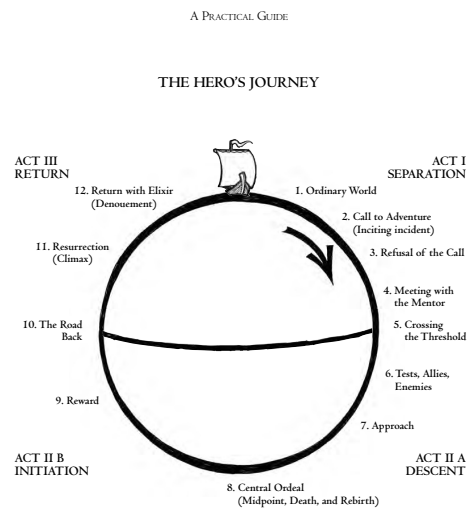


Figure 1
Hero's Journey Diagram from Vogler (2007)

Campbell appears to be trying to name all the possible narrative elements of psychological significance, without suggesting that every myth or story will express all of them. The list is a nearly exhaustive menu from which a storyteller can select a smaller number of episodes to compose a given tale. In this respect, his system resembles Propp's 'functions' derived from the analysis of structural elements in Russian fairy tales (Propp, 1968). Coincidentally, Propp also enumerates thirty-one possibilities (see Appendix A). Using either system, a storyteller who tried to express every one of

these possibilities would probably end up with a tedious and redundant tale.

In my analysis of the hero's journey as I saw it manifested in contemporary movies, I arrived at twelve stages that represent distinct movements in which specific story operations are performed. Here they are, paired with their sources or corresponding elements in Campbell's design (see Figure 1).

(Act One)

1. The Ordinary World: "A hero ventures forth from the world of common day ..." (Campbell, 1968, p. 30)
2. The Call to Adventure: Campbell element 1.
3. Refusal of the Call: Not in Campbell's diagram but described as a distinct element in a chapter, "Refusal of the Call", (Campbell, 1968, pp. 59-68)
4. Meeting with the Mentor: Campbell elements 2, 24, 25

(Act Two)

5. Crossing the Threshold: Campbell element 3
6. Tests, Allies, Enemies: Campbell elements 4, 5
7. Approach to the Inmost Cave: Campbell elements 10, 11, 26
8. Ordeal: Campbell elements 6, 7, 8, 12
9. Seizing the Sword (later called The Reward): Campbell elements 14, 15, 16, 27
10. The Road Back: Campbell elements 17, 18, 19, 20, 30, 31

(Act Three)

11. Resurrection: Campbell elements 21, 28, 29
12. Return with Elixir: Campbell elements 22, 23

In condensing Campbell, I aimed for a simplified structure and terminology that were generic enough that they could be applied to almost any story, even those that do not have an obvious mythic, supernatural or spiritual dimension. In my memo, I encouraged readers to experience Campbell's works directly, and to meditate on myths and folk tales to deepen understanding of his concepts.

I circulated the memo among my colleagues at Disney and soon found that it was transmitted quickly all over the Hollywood community of story development executives and screenwriters through the technology of copier machines and faxes. In a primitive way, it had "gone viral" and entered the collective consciousness of Hollywood. It came to the attention of influential studio production chiefs Katzenberg at Disney and Steel at Paramount Pictures (Iacobo, 1994). They endorsed it as a useful guide for designing and trouble-shooting commercial movies, and made it required reading

for their executive staff. Katzenberg himself was familiar with *The Hero with a Thousand Faces* and mandated that his executives read it along with my memo.

Stage Eight: The Ordeal

Mr. Katzenberg sent me to work with the Walt Disney Feature Animation division, which was then developing the story that would be called *The Lion King* (Allers & Minkoff, 1994). I thought I might be facing a task of salesmanship in explaining the hero's journey concept but when I walked into the animation building I found the staff had already outlined their current project by the twelve-stage diagram from the Practical Guide memo. My concept had preceded me and had become part of Disney Animation's corporate body of knowledge. Many of the artists and writers were aware of Campbell and his monomyth outline as well.

The directors of *The Lion King*, Allers and Minkoff, and the animation writing staff showed me an early version of their story, consisting of a fully animated sequence (the Circle of Life opening musical number) and various other stages of visual development for the rest of the story, including rough animation, storyboards and sketches. It was a fascinating presentation displaying all the stages of making a great work of animation. The spirit of Walt Disney seemed to be in the room as Allers and Minkoff threw themselves into acting out all the parts, showing in detail how the expressions of the characters would come to life, just as Walt used to do. To bring even more of the Disney magic into the performance, we even sat in Walt's furniture, sleek modernist chairs salvaged from the original 1940s cartoon studio.

Allers and Minkoff requested a full hero's journey analysis of the story, believing that it would help them to bring a mythical, universal feeling to their project. They also requested that I make a similar hero's journey analysis of Shakespeare's *Hamlet* which was considered to be an important inspiration for the story of *The Lion King*.

I made a number of suggestions to develop the hero's journey potential of the project. Most significant was an evaluation of a comic character named Rafiki, a baboon who was a sort of medicine man and counselor to the current lion king, Mufasa. In the opening scene, he holds up the newborn lion cub Simba to show him to the assembled animals, and they all bow to the infant as their future king. I observed that Rafiki was employed mainly for comedy, as a slightly dotty figure who had the external trappings of a Campbellian 'Wise Old Man' or mentor. However, he didn't express the full potential of the mentor archetype, which is to give the hero something of magical, psychological importance, in this case guidance towards a higher state of consciousness. I suggested some details to reinforce Rafiki's shamanic nature and power, such as having him anoint the cub's forehead with

juice or pigment to mark him as a special being, and letting a shaft of sunlight pierce the clouds just as Rafiki held up the cub, coinciding with a climax in the music, to show that the young lion was getting approval from the god or gods of this world.

The directors and writing staff agreed and these details went into the production along with other touches in the spirit of the hero's journey. Further along in the story Rafiki's shamanic powers would allow him to sense that the exiled lion cub, now grown into a young adult Simba, was still alive. Rafiki would seek out Simba to help him through the difficult decision to confront his uncle Scar, the Jungian Shadow figure and villain in the story. In Campbell's terms, it would be a Threshold Struggle leading to a Resurrection and Return. The confrontation between the young adult Simba and the ghostly apparition of his father Mufasa recalled Hamlet's meeting with his father's ghost and was an eloquent expression of Campbell's stage of Atonement with the Father. These suggestions became part of the finished design, bringing more of the classic hero's journey dynamics into the picture.

I used Campbell's tools as a consultant on other animated productions at Disney, including *Aladdin* (Clements & Musker, 1992) and *Hercules* (Clements & Musker, 1997), and in fact, I employed the hero's journey in some way as a measure of every story that came my way.

My Practical Guide memo was intended as the beginning of a system for structuring a film story, but did not address matters of character, so I added a section inspired by Jungian archetypal psychology, suggesting that eight archetypes (Hero, Mentor, Shadow, Shapeshifter, Threshold Guardian, Trickster, Herald and Ally) were sufficient to describe the most common functions performed by characters in the Hero's journey framework (for a comparison with Propp's seven archetypes of character see Appendix C). Eventually the memo was expanded to book length and published as *The Writer's Journey: Mythic Structure for Storytellers and Screenwriters*, (Vogler, 1992). Second and third editions were published under the title *The Writer's Journey: Mythic Structure for Writers*, (Vogler, 1998, 2007).

Stage Nine: The Reward

A combination of events began to raise awareness of Campbell and his ideas in the world of screenwriters and filmmakers. The word was already out that one of the secrets of the success of the Star Wars franchise was that George Lucas was inspired by Campbell, and had acknowledged his debt (Campbell, 1990). Campbellian structure and incidents can be found (Napier, 2013) in Lucas' other successful franchise, the Indiana Jones movies. Both franchises were hugely profitable and their combination of thrilling special

effects and heroic adventure in the Campbell mode became templates for many other movies to follow (Napier, 2013).

Campbell became widely known as a popularizer of a myth-inspired approach to life because of the widely-seen public television series *The Power of Myth*, a program of interviews with Campbell conducted by journalist Bill Moyers (Moyers, 1998). Campbell's influence on artists in many fields was being recognized, from the dance and choreography of his wife Jean Erdman to Richard Adams' *Watership Down* and the music of rock band *The Grateful Dead* (Campbell & Cousineau, 1990).

Meanwhile, *The Writer's Journey* was adopted as a textbook for high school and college writing and literature classes, often assigned reading along with Campbell's works. The concept of a hero's journey, modeled on either Campbell's approximately seventeen elements or my twelve stages, became part of the inventory of writing techniques and literary analysis tools for generations of screenwriters and scholars.

Important work in interpreting the hero's journey pattern as it manifests very differently in different genres was done by Stuart Voytilla, in *Myth and the Movies: Discovering the Mythic Structure of 50 Unforgettable Films* (Voytilla, 1998). Designed as a companion volume to *The Writer's Journey*, Voytilla's work examines the structure of fifty memorable films in a variety of genres, producing circular diagrams that show where and how often the twelve hero's journey stages are expressed in actual film structures. The diagrams demonstrate the flexibility of the hero's journey as a tool for analyzing film narratives. There is considerable variation in the placement and selection of elements, reflecting the wide variety of choices available to artists and the acceptance by the audience of variations within the hero's journey framework. Like popular music, the 'notes' of the hero's journey can be arranged in a great many ways and still be experienced by the audience as coherent, entertaining works.

This versatility was further examined by Palumbo (2014) who showed how the hero's journey is expressed in twenty-eight science fiction films (hero's journey analyses of popular films in many genres have been assembled at <http://www.imdb.com/list/ls052754941/>, Dourface, 2013). Hero's journey analysis has been applied not only to feature films but also to long-form television series (*Game of Thrones*, Preston, 2016), computer games (*Legend of Zelda*, GaroXicon, 2012), Broadway musicals (*Wicked*, Casey, 2015) and even amusement park rides (Berger, 2013). The staff of Walt Disney Imagineering Research and Development, Inc., the division responsible for designing Disney's theme parks and amusement rides, have asked me from time to time to do hero's journey analyses of their current projects. Disney's Imagineers, a group of artists and artisans whose skills combine storytelling and engineering, are conscious of

the hero's journey and use it routinely to enhance the stories being told in their productions.

Disney Imagineer Berger writes about Campbell's influence on the philosophy of Imagineering (Berger, 2013). His book's title *Every Guest is a Hero: Disney Themeparks and the Magic of Mythic Storytelling* suggests how the Imagineers apply the hero's journey to their product, by placing the individual visitor to the park as the hero of a series of adventures.

When it comes to the hero's journey, I would say that today's Imagineers are very well versed in Campbellian theory. They don't talk about it very much but ... you're likely to notice copies of *The Power of Myth*, *The Hero with a Thousand Faces*, and other books by Joseph Campbell on the bookshelves. So, I think the hero's journey is always in the background to one extent or another. (Berger quoted in Young, 2015).

Stage Ten: The Road Back

In the wake of *Star Wars* and its sequels, Hollywood reacted to the audience's appetite for fanciful adventures by producing more epics, fantasies and superhero franchises, all drawing to some degree on the traditions and narrative patterns that Campbell had described. In fact, heroic fantasies now constitute a large part of Hollywood product (Robins, 2016). It is easy to identify Campbellian structural elements (i.e., call to adventure and temporary refusal of the call, appearance of helpful mentors, threshold crossings bridging between ordinary and special worlds, making of alliances and enmities, trickery by shape-shifting opponents, apparent death and rebirth of the hero, transformation, acquisition of supernatural powers, redeeming sacrifice at the climax, return to normal life with an 'elixir' of insight to share, etc.) in franchises such as *The Matrix*, *Harry Potter*, *The Chronicles of Narnia*, *The Lord of the Rings* and *The Hobbit* movies. It is much more difficult to say that whether their structures and motifs were directly influenced by Campbell, or that these works simply line up with the hero's journey outline because they are drawn up from the same mythic well that Campbell was describing. However, in some cases it is possible to say that films or franchises have been directly influenced by Campbell because the creators have acknowledged it. In my work for the Hollywood studio system I met quite a few artists who asserted that Campbell had shaped their thinking and approach to storytelling.

Campbell had his apotheosis when artists began to acknowledge him as an important and useful influence. I learned how Campbell's ideas were penetrating world cinema when I met the Australian director George Miller of

the *Mad Max* movie series, who said he had been unaware of Campbell and his hero's journey when he made the first film in the series (Miller, 1979) even though Fifi, a character in the film, tells Max "They say people don't believe in heroes any more. Well damn them! You and me, Max, we're going to give them back their heroes!"

Miller related that when he did encounter Campbell's theories while making the second movie, *Mad Max 2*, aka *The Road Warrior* (Miller, 1981), he recognized that he had intuitively created a design in the first film very close to Campbell's model. By the time he made the third film, *Mad Max: Beyond Thunderdome* (Miller, 1984), he had absorbed Campbell's concepts and said he rarely thought about them, except to occasionally give endorsement to some artistic or structural choice. While noting the value of Campbell's ideas, he sounded a warning against thoughtless application of Campbell's outline or any such paradigm of structure. "The hero's journey is terrific", he told me, "but I don't use it to tell Mel Gibson how to drive the truck".

In the decades that followed, I worked as a story analyst and development executive for Disney, 20th Century Fox, Paramount and other major studios, where I met many filmmakers and artists who spoke of the influence of Campbell and his ideas of the hero's journey on their work. Among them were producers Richard Zanuck, Lynda Obst, Laura Ziskin, George Stevens, Jr., actor/producer/writer Will Smith, musician Quincy Jones, actor/directors Leonard Nimoy, Joel Grey, Steve Guttenberg and Helen Hunt, screenwriters John Logan, Scott Silver and Bruce Joel Rubin, and directors Ron Howard, John Lee Hancock, John Favreau, Gareth Edwards and Darren Aronofsky.

Aronofsky is a particularly keen student of Campbell and the hero's journey, measuring his scripts against the mythic pattern, and using the tool of the eight archetypes to help develop his characters. Campbellian thinking is not the only set of concepts he uses, of course, but he acknowledges that the hero's journey ideas are essential to his concept of storytelling. He encourages his crew and actors to familiarize themselves with Campbell's ideas, the hero's journey outline, and the archetypes, so as to form a common language and set of metaphors to work with (Aronofsky, personal communication with the author, June 4, 2007).

His film *The Wrestler* (Aronofsky, 2008) can be read as a hero's journey written in the key of tragedy. The washed-up hero, trying for a comeback as a professional wrestler and as a human being, ultimately sacrifices himself for the pleasure of his fans. The film makes unorthodox use of the Mentor archetype, assigning that role to a stripper who performs the Mentor's function of guiding the hero to a desired goal. Mentors often give magical or reassuring gifts to heroes, and her gift to the wrestler is helping him choose an appropriate birthday gift to make peace with his estranged daughter. The

exchange of gifts is a leitmotif in the film, an externalization of the desire to connect with another person.

Star Trek story editor and writer D. C. Fontana told me that series creator Gene Roddenberry and other members of the creative staff were aware of Campbell's work and consciously applied his concepts to the series. The writers of the various TV and movie incarnations of Roddenberry's future world explored the archetypes of Hero, Mentor, and Trickster, and did a thorough investigation of the Shapeshifter archetype, inventing several races of aliens with the power of changing their appearance to create empathy or deceive opponents.

As computer games entered popular culture, game designers were quick to find structure and character guidelines in Campbell's body of work. The hugely popular game *Legend of Zelda* "largely follows the classic hero's journey described by Joseph Campbell" (Perry, 2006). At least one game was inspired directly by Campbell and is even titled *Journey*. Creative director Jenova Chen of Thatgamecompany aimed to combine Campbell's narrative pattern with the three-act structure he had learned at the University of Southern California School of Cinematic Arts (O'hannessian, 2012).

I have enjoyed seeing the effect of Campbell's ideas on artists in a variety of fields, such as graphic artists Michele Montez and Fritz Springmeyer who produced beautiful illustrations (see Appendix B) for the third edition of *The Writer's Journey* (Vogler, 2007) and composer Luigi Maiello who wrote a stirring *Hero's Journey Symphonic Poem* in twelve movements (Maiello, 2015), inspired by the twelve-stage model in my book.

Stage Eleven: Resurrection

The success of Campbell-inspired movies and games, the wide use of the hero's journey model in the teaching of screenwriting, and the public's appetite to know more about the inspirations of the franchises they love have undoubtedly created some pitfalls for creators of narratives. Successful narrative models can easily turn into collections of clichés. Many people, myself included, find hero's journey tropes and motifs tiresome when presented thoughtlessly, as if the creators are following a recipe or simply repeating the plot evolutions that have worked in the past. On some level, everyone now knows the basic language of the hero's journey. With the audience much more conscious of how the entertainment product is made, it is more challenging for artists to create a feeling of freshness and novelty.

However, the public's familiarity with classic forms can also be an opportunity for artists to shock, challenge and delight by constantly questioning assumptions about what is a hero or what is a hero's journey. They can lead the audience

to expect a conventional scenario and then subvert their expectations by deliberately altering, reversing or omitting entirely some element of the well-known pattern.

We are in a golden age of television narrative with shows like *Breaking Bad*, *Orange is the New Black*, *House of Cards*, and *Game of Thrones* captivating audiences with breathtaking departures from long-accepted narrative conventions. They partake of the hero's journey in many respects but keep plucking at the threads that make up its design. Main characters behave unheroically, minor characters sometimes elbow aside the nominal heroes to take center stage, and conventionally heroic characters may be revealed to be corrupt or are brutally cut down mid-story. *Game of Thrones* is particularly cold-blooded in this respect, creating sympathetic, heroic characters who would be present from start to finish in a conventional narrative, but who are ruthlessly eliminated by the show's creators to the shock and dismay of some fans and the delight of many others. The show trades in the motifs and patterns of classic heroic fantasy, but sets up a new and refreshing contract with the audience: We promise not to do the expected thing.

Sometimes a story gains a particular emotional impact from simply omitting a hero's journey element that we have come to expect as a normal part of the design. The film *Amour* (Haneke, 2012), which won an Academy Award® for Best Foreign Film, depicts an aging hero trying to cope with the mental deterioration of his beloved spouse. The elements of the hero's journey are easy to trace in the film, except that there is no Mentor figure to guide the hero or give him something that could help him deal with his terrible situation. The story takes on a note of horror as we imagine going through such a dark passage with no one to turn to for counsel or comfort.

I would argue that exotic story choices that seem to challenge the hero's journey model are not really drastic departures or something radically different, but only interesting experiments within the form that have been tried by innovative, rule-bending artists throughout history. That a hero does not transform or experience a significant change in character does not disqualify that story as a hero's journey. It is simply a hero's journey in which the potential to change was not realized, making it a tragic or comic variant of the model. There are plenty of myths and movies in which the central characters act unheroically (*Gilgamesh*, *Zeus*, *Hercules*), heroes are shockingly killed mid-story or in the prime of life (*Osiris*, *Balder*, *Adonis*), or the stories are carried for a time by secondary characters (myths of *Vulcan*, *Hermes*, *Loki*). To me, the hero's journey is not a rigid checklist whose every element must be present in a story before it can be classified as an official hero's journey, but rather an extremely flexible set of building blocks, something like the alphabet, that can be arranged in almost infinite combinations to produce many

different effects. Omitting one or more elements from the pattern and constantly changing the conventional settings so as to challenge audience expectations are not only acceptable strategies in my view, they are essential to preventing works from becoming stale and predictable. The rule is: Know the pattern but be sure to break it somehow in every work.

Stage Twelve: Return with Elixir

At the beginning of my film student's quest I wondered what were the inner design principles and purpose of storytelling. I found my answers in Joseph Campbell's work, and I conclude that his model's purpose can be boiled down to this: Raising the consciousness of the audience. The purpose of stories at every level, from the silliest joke or anecdote to the grandest epic of a civilization, is to encourage us members of the audience to become more conscious, and thereby more open to our potential and more fully realized as humans. At the small scale, we are guided to some little insight or moment of sympathy that connects us with other people, reminds us of our weaknesses, or warns us against minor errors. Campbell called this sort of moment an amplification of consciousness such as one might experience in ascending from one level to the next in Japanese temple garden.

... you are climbing up and suddenly a whole new vista opens. It's arranged so that you get an amplification of consciousness just by experiencing that garden. (Campbell & Cousineau, 1990, p. 150)

At the opposite end on the scale of the great epics or profound works of art we might expand our consciousness and perhaps experience the life-changing enlightenment, the ultimate boon that Campbell and the myths seem to be driving at. The stories show us the way to be more compassionate, more open-minded, more connected, more responsible, more human, either through the positive, inspiring example of some heroes, or by showing us negative, cautionary examples of tragic or absurd protagonists who failed at the heroic task of transformation.

The hero's journey was always there, recognized and used by artists for thousands of years, but Campbell's contribution was to bring it to consciousness, by naming its parts and explaining their functions, both as elements of an effective dramatic narrative, and as symbols of the stages of psychological development. He gave scholars and artists a language and some maps of the territory so that they could more consciously explore it through discussion with other thinkers and creators.

Though artists may have become conscious of the hero's journey body of ideas, it does not have to lead to predictable, formulaic results. The pattern is complex and flexible enough

that it can always be refreshed by new combinations, and it will always be useful to artists and audiences as a means of understanding their own times through story metaphors.

Now that Campbell's myth-inspired hero's journey concept is well-known to audiences and artists alike, we enter a new age of experimentation and challenge, perhaps comparable to the Jazz Age in music, where the notes and song patterns laid down in classical times become the fertile playground of artists willing to bend the conventions. The products of these playful experiments will continue to give pleasure to audiences who enjoy being surprised by unexpected twists in the narrative form that they cherish.

And why do they cherish this ancient, familiar story form? Why does it still enchant them, after thousands of years of passing through the hands of countless storytellers, and decades of conscious application of the hero's journey structural template? Perhaps it is because heroic, mythic stories with their supernatural, fantastic, uncanny elements give a taste of the sacred. As Mircea Eliade (1958) believed, there are two worlds, one sacred where the gods and heroes live, and one profane where we humans live. Every now and then, a bit of the sacred erupts into our world, piercing the veil and producing a hierophany, a moment of extraordinary grace, the awareness of a divine or angelic presence, a miracle. A myth is a story that tells of a holy intrusion. And that holiness is charged with the idealized qualities of the sacred world. A myth presents a blazing example of the ideal – a god perfectly embodying a quality, as Athena embodies wisdom and Dionysos embodies passion, or a hero representing the highest potential of the human race, like Odysseus or Hippolyta, Queen of the Amazons. They offer us something highly refined to compare ourselves to. We perceive the world through metaphors, and heroic stories give us vivid, inspiring models on which to project our own behavior.

In fact, it could be said that all stories, even those without overt supernatural elements, engage in this tension between the sacred and the profane, as we measure the conduct of the characters against unspoken, sacred ideals of behavior ingrained in all of us. As Abraham Maslow said: "The great lesson from the true mystics [is that] the sacred is in the ordinary, that it is to be found in one's daily life, in one's neighbors, friends, and family, in one's backyard" (Maslow, 1964).

Will we ever completely understand how stories move us with their mysterious messages from the ocean of the unconscious, the wellsprings of mythology? Joseph Campbell has an answer:

There is no final system for the interpretation of myths, and there never will be any such thing. Mythology is like the god Proteus, 'the ancient one of the sea, whose speech is sooth' ... but this wily

god never discloses even to the skillful questioner the whole content of his wisdom. (Campbell, 1968, p. 381)

That is why, looking back on forty years of working with Campbell's insights into this fascinating body of thought, I am left with the same questions I had when I started ...

the child-like questions of the hero myth. Who am I? Where did I come from? Where will I go when I die? What is good and what is evil? What must I do about it? What will tomorrow be like? Where did yesterday go? Is there anybody else out there? (Vogler, 1978, p. 26)

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Appendix A

Propp's Narrative Functions from *The Morphology of the Folktale*

Propp presents a comprehensive list of possible story functions derived from a careful dissection of a hundred or so Russian fairy tales. The stories are assembled out of different combinations of the functions. No story in the collection exhibits all of the functions, and any story we might devise that had all of the functions would probably feel tedious, repetitive and overstuffed.

1st Sphere: Introduction	<ul style="list-style-type: none"> 0. Initial situation 1. Absentation: Someone goes missing
<p>Steps 1 to 7 set the stage for the story, introducing the hero, his/her world, problem and opposition.</p>	<ul style="list-style-type: none"> 2. Interdiction: Hero is warned 3. Violation of Interdiction 4. Reconnaissance: Villain seeks something 5. Delivery: The villain gains information 6. Trickery: Villain attempts to deceive victim 7. Complicity: Unwitting helping of the enemy
2nd Sphere: The Body of the Story	<ul style="list-style-type: none"> 8. Villainy and Lack: The need is identified
<p>The story gets rolling as the hero accepts his/her destiny and sets out to confront his/her enemies.</p>	<ul style="list-style-type: none"> 9. Mediation: Hero discovers the lack 10. Counteraction: Hero chooses positive action 11. Departure: Hero leaves on mission
3rd Sphere: The Donor Sequence	<ul style="list-style-type: none"> 12. Testing: Hero is challenged to prove heroic qualities
<p>The hero must find a way to overcome the obstacles and seeks the aid of a magical helper who gives something powerful. Encouraged, the hero faces danger and is transformed.</p>	<ul style="list-style-type: none"> 13. Reaction: Hero responds to test 14. Acquisition: Hero gains magical item 15. Guidance: Hero reaches destination 16. Struggle: Hero and villain do battle 17. Branding: Hero is branded 18. Victory: Villain is defeated 19. Resolution: Initial misfortune or lack is resolved

4th Sphere: The Hero's Return

Some stories end there, but others continue with more challenges to the hero and threats to his life. In the end he is triumphant, transformed, vindicated, loved and capable of restoring order to his world.

- 20. Return: Hero sets out for home
- 21. Pursuit: Hero is chased
- 22. Rescue: pursuit ends
- 23. Arrival: Hero arrives unrecognized
- 24. Claim: False hero makes unfounded claims
- 25. Task: Difficult task proposed to the hero
- 26. Solution: Task is resolved
- 27. Recognition: Hero is recognized
- 28. Exposure: False hero is exposed
- 29. Transfiguration: Hero is given a new appearance
- 30. Punishment: Villain is punished
- 31. Wedding: Hero marries and ascends the throne

Appendix B

Crossing the Threshold, from Vogler (2007) illustrated by Michele Montez and Fritz Springmeyer



Appendix C

Comparison of Propp's Seven Archetypes of Character with Vogler's Eight

PROPP	VOGLER
Hero	Hero
Villain	Shadow
Princess	Shapeshifter
False Claimant/False Hero	Trickster
Helper	Ally
Donor	Mentor
Dispatcher	Herald
The remaining Vogler archetype, Threshold Guardian, might be found in Propp's system as an agent of the Villain, or in Propp's way of thinking, any character can perform the Function of the Threshold Guardian, which is to protect a borderland or entry point.	Threshold Guardian



The Hero with a Thousand Facebooks: Mythology in Between the Fall of Humanism and the Rise of Big Data Religion

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This paper will show why mythology is still relevant today. To the technological man, a myth is a curious, but valueless, cultural artifact from a superstitious age. He considers myth and primitive religion as failed attempts at science. Myths, in his opinion, were the theories that primitive people devised to explain the world. Now that we have science, we know better, and we should discard myth. However, the technological man also feels an ever-growing fear of losing the meaning of his journey through history. His perception of the dystopian future is mythologically apocalyptic and threatening his humanity as never before. Firstly, the paper will define technophobia by considering the psychological impact of the information society on everyday life. Secondly, it will be demonstrated that fearing technology has a long history in the performing arts. Indeed, narratives about artificial life, surpassing human limits, and controlling potentially dangerous technologies feature familiar legendary figures, from the imagined wings of Icarus to the most recent Hollywood science fiction movie. Finally, this study will highlight that the potential rise of the big-data religion, instead of being considered the end of mythology, can be read as a new mythology itself.

Over the last two hundred years, from telegrams and televisions to the Internet and iPhones, technology has radically changed how we communicate with each other. Originally, the telephone replaced the telegraph. Now, cellphones, email and the Internet top the list of preferred communication methods. As more businesses and educational institutions use technology to communicate, society seems to have accepted, even embraced, the increased role technology now plays in everyday life.

It is known that the email message is replacing handwritten correspondence in business and personal interactions (Brunton, 2013). Businesses use email to communicate with customers and staff. Schools often use email to communicate with parents, teachers and students. In addition, people can send an email message and quickly get a response whereas sending other written correspondence by snail mail requires a much longer turnaround. One bonus of the email message includes saving on postage costs. Many

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providers, such as Google Mail and Yahoo!, provide free email accounts.

Internet-based social networking sites such as MySpace and Facebook allow people to communicate with friends, family, colleagues and even complete strangers in an online forum. These sites enable people to share information and photos with others instantly, regardless of the physical miles that separate them. In addition, the use of social networking sites allows people to reconnect with others they may have lost contact with over the years (Rice, 2009). Many businesses today use social networking sites to enhance their online presence and increase revenue.

Online chat forums let people converse with others across the street, or even across the globe, in real time without picking up a telephone (Ryan, 2010). Many email providers also offer chat capabilities as do social networking sites. Other sites allow users to join chat rooms where they can communicate with groups of complete strangers about a specific topic.

The popularity of blogging has increased over the years. Businesses use blogs for promotional purposes, and people now use blogs to share family journeys, to provide

instructional information and just about everything in between. Some people even make a living blogging by selling the content through advertisement-based revenue.

Providers such as Skype and Yahoo Messenger offer the ability to use an Internet connection to place video calls. These calls allow people to see one another on a computer or laptop screen or cellphone while talking. Businesses can save money by using interactive video calls for meetings rather than having to travel to specific destinations.

The popularity of the cellular phone has greatly increased in recent years because it allows people to stay connected from just about anywhere. In addition to placing and receiving voice calls, most cellphones allow users to send text messages to other cell phones, access to their email accounts, visit social networking websites, and send instant messages.

From starting revolutions and toppling dictators, to exposing greed and abuse at the highest levels of government and the corporate world, our society has used this new found communal power to change the world mostly for the better. Along with the ability to share ideas as fast as the speed of thought, another effect this new media has had on people is the increased desire to question everything. We no longer act like nested new-born baby birds, looking up into the heavens, gaping mouths slowly filling up with rainwater until we drown in our own passive stupidity. We have become the opposite. We now question everything and everyone, including ourselves, our virtual friends, and technology itself.

Many look optimistically into the future, but simultaneously tremble with trepidation at a technology that could so very easily run amok. The craftsmanship of technology is indeed a double-edged sword that can cure or damage, depending on its use. Through technology, we have created global climate change, allowed antibiotic-resistant bacteria to evolve, and isolated humans from one another even while bringing them closer together with social media (Cropley, Cropley, Kaufman, & Runco, 2010). Thus, there is an ever-growing fear of crossing an imaginary line and facing the consequences of having gone too far. Is this fear valid and necessary, or is it an overblown and uninformed collective reaction?

Defining Technophobia

Our society is not the first one in history experiencing technophobia. In the early days of the telephone, people wondered if the machines might be used to communicate with the dead (Rider, 1909). Marconi thought he perfected wireless technology in 1895 (Hong, 2001). Though he saw no further use for it. It took 25 years for people to realize the radio could be used not just for one-to-one communication, but also for broadcasting to thousands.

Even as the radio became popular, Marconi doubted the value of his work, querying: "Have I done the world good, or have I added a menace?" (Hong, 2001, p. 36) When Marconi invented wireless audio transmission, and wrote to the ministry of Post and Telegraphs asking for funding, he never received a response to his letter. Instead, the minister referred Marconi to an insane asylum.

There are many definitions of technophobia, but the most commonly cited is still that proposed by Jay (1984) who defines it as:

1. A resistance to talking about computers or even thinking about computers;
2. Fear or anxiety towards computers;
3. Hostile or aggressive thoughts about computers. The label 'technophobic' describes individuals who range from severe reactions to mild discomfort. Thus, this definition highlights how technophobia can be apparent, even in individuals who are using computers.

In Rosen, Sears, and Weil (1993) empirical study, three types of technophobes are defined. First, uncomfortable users are slightly anxious as they lack enough information about computers to use them effectively. Second, cognitive technophobes may appear cool, calm and collected externally but bombard themselves with negative cognitions internally: I am going to lose all my work, everyone else knows what they are doing except me, etc. Finally, the anxious technophobic is a person who exhibits the classic signs of anxiety when using a computer: sweaty palms, heart palpitation, etc.

Technology provides numerous opportunities to be perceived as threatening. Cambre and Cook (1985) distinguish between "state anxiety – a transient condition, centralized upon certain situations –, and trait anxiety, which is a relatively stable personality characteristic pertaining to feelings of anxiety induced by a broad and diverse set of conditions" (p. 17). Many of the computer anxiety questionnaires are validated against the state anxiety questionnaire, implying that computer anxiety is a specific example of state anxiety. Consequently, the research on anxiety has been extended to computers in order to define computer anxiety. Raub (1981) argues that "computer anxiety is an interaction between state and trait anxiety" (pp. 17-18), hypothesizing that an individual's level of computer anxiety may change over time, but that the extent of that change may depend, at least in part, on his or her level of trait anxiety. However, the relationship between anxiety and fear is not always so straightforward.

Sievert, Albritton, Roger, and Clayton (1988) distinguish anxiety and fear by defining anxiety as an exaggerated state of fear that motivates a variety of defensive behaviors, including physical signs, conscious apprehensiveness, or disorganization. Fear, on the other hand, is caused by external realities or factors in the environment. Maurer (1983), however, defined computer anxiety as:

The fear and apprehension felt by an individual when considering the implications of utilizing computer technology, or when actually using computer technology. The individual is in the state of computer anxiety because of the fear of interaction with the computer, even though the computer poses no real or immediate threat (p. 92).

Maurer and Simonson (1984) concur with the irrational description of computer anxiety:

Although there are rational fears related to computer utilization (e.g. job displacement, increased exposure to radiation from terminal screens), computer anxiety could be called irrational (p. 325).

Thus, whereas Sievert et al. (1988) distinguish anxiety from fear, Maurer (1983) defines anxiety as fear. Howard (1986) appears to agree with this latter definition, while highlighting the irrationality of the anxiety. He defines computer anxiety as “fear of impending interaction with a computer that is disproportionate to any actual threat presented by the computer” (Howard, 1986, p. 121). In this way, anxiety and fear are interrelated.

Despite slight variations in definitions, technophobia has more recently been the focus of much research as it has been found to be a fairly universal phenomenon. The fear of technology has been recently quantified by the Survey on American Fears (2016), released by researchers at Chapman University. Three of these fears, cyberterrorism, corporate tracking of personal information, and government tracking of personal information, were technology-related.

According to the survey, a random sample of 1,500 adults ranked their fears of 88 different items on a scale of one (not afraid) to four (very afraid). The fears were divided into 10 different categories: crime; personal anxieties (like clowns or public speaking); judgment of others; environment; daily life (like romantic rejection or talking to strangers); technology; natural disasters; personal future; man-made disasters; and government. When the study authors averaged out the fear scores across all the different categories, technology came in second place, right behind natural disasters.

The Survey on American Fears shows that people tend to express the highest level of fear for things they are

dependent on but that they do not have any control over, and that is a perfect updated definition of technology. Indeed, there are a myriad of risks that could be provoked or exacerbated by today’s technological innovations. Ever since technologies were employed not only for survival but also for conflict, these tools often have a double edge. Advanced robotics and artificial intelligence per se provide no foregone conclusions about how they will be used. Without taking into account the economic and social safeguards that are likely to be prerequisites for the rapid emergence of tomorrow’s technological breakthroughs, three dangers can be identified. First, today’s technologies contain destructive potential that will be both powerful and difficult to control. They could pose threats to both the natural and human environments. Either by accident, or through malevolence, the advances and diffusion of genetic engineering could give rise to unintended, unanticipated diseases, ecological vulnerabilities, and weapons of mass destruction. Dependence on computers, networks and the software that runs them could leave critical parts of society’s life-support systems open to catastrophic crashes and intentionally debilitating attacks. Some potential targets are: nuclear power plants, medical systems, power grids, security systems, and sewage treatment facilities. Less deadly but still pernicious risks might emerge as the spread of information technology makes it easier to violate basic privacy or civil rights and to engage in criminal practices ranging from fraud and theft to collusion.

A second set of purely technological risks involves the possibility of greater vulnerability to system-wide breakdowns such as the air-traffic control infrastructure, the financial markets, or the satellite communication system. Some people fear that as the world becomes more diversified, decentralized and dependent on technology, there will be a higher risk of unmanageable failures in either the physical or social systems that underpin survival.

Lastly, the third danger relates to ethics, values and mindsets. For example, the initial steps in human cloning or the development of computer-based intelligence are provoking strong challenges to existing ethical and cultural approaches to the meaning of life. As it will be highlighted in the following section, the emergence of these risks will depend not only on the extent of the actual and perceived dangers of new technologies but also, and crucially, on the way these dangers are socially and politically rendered in literature and performing arts.

Storytelling Technophobia

From the destructive robot-witch of Metropolis (Pommer & Lang, 1927) to the parasitic squid-machines of *The Matrix Revolutions* (Silver, Wachowski, & Wachowski, 2013), science-fiction has been showing its obsession with

mad scientists, rampaging robots, killer clones, cutthroat cyborgs, human-hating androids, satanic supercomputers, flesh-eating viruses, and genetically muted monsters. This storytelling expresses the technophobic fear of losing our human identity, our freedom, our emotions, our values, and our lives to machines. Like a virus, technology autonomously insinuates itself into human life and, to insure its survival and dominance, malignantly manipulates minds and behaviors. Science fiction dramatizes one of the aspects that generate technophobia: the deadly alliance of military, corporate, and religious interests that promises the reward of everlasting life in exchange for subjugation to the machine.

Transferring human minds into death-free robots, according to Kurzweil (1999), will produce the next stage of evolution: an immortal machine/man synthesis. While this sounds like science fiction, Kurzweil expresses it as inevitable fact. Calling this evolutionary transformation “the Singularity” (p. 13), Vinge (1981) believes that the result might be the physical extinction of the human race.

Echoing Vinge and Kurzweil, Moravec (1988) forecasts a utopian, robot-dominated, postbiological future and also takes seriously the likelihood that machines will supplant humans as the dominant lifeform on the planet. He singled out the most dangerous aspect of technology: self-replication. This is an issue explored in nothing less than the oldest science fiction novel, Shelley’s *Frankenstein* (1818). From a biotechnological angle, Stock (1993) predicts the genetic re-engineering of the species for posthuman perfection.

By the 1980s, the melding of the organic and the mechanical, the organic and the alien, the engineering of a union between separate species, had become a ubiquitous icon of pop culture, reflecting its increasing importance. These machine people ranged from the scarcely organic Terminator (Hurd & Cameron, 1984) and the castrated, mostly mechanical Robocop (Schmidt & Verhoeven, 1987) to the alien/human/machine cross-breed Ripley in *Alien Resurrection* (Carroll & Jeunet, 1997); from the plugged-into-virtual-reality savior of humanity Neo in *The Matrix* (Silver, Wachowski, & Wachowski, 1999) to the genetically enhanced Valids in *Gattaca* (De Vito & Niccol, 1997). These stories dramatize our fears as we become targets in the techno-world of cyborg weapons, while anticipating the gradual extinction of humanity.

Science fiction often projects a pessimistic vision of post-human technology as an autonomous force that strengthens an anti-human, destructive, and repressive social milieu. Yet the realization of oppression can spur action. Rather than promoting submissive surrender to a dangerous inevitable posthuman future, science fiction encourages questions about the nature of technology and its unbridled expansion fueled by religious propaganda, military objectives, and corporate profit-making. Science fiction helps us understand

the magnitude of the techno-totalitarian threat so we might invent tactics for confronting our technophobia. Voytilla (1995) argued “Science Fiction and Fantasy are our New Mythology, and provide an important canvas that allows us to explore society’s issues” (p. 260).

A New Mythology?

Scientists go too far; the technology gets out of control; and the end of the world is suddenly upon us. This is basically the story line of any Hollywood dystopian plot. The modern myth makers are the movie makers of Hollywood, who are only too ready to develop story lines about the scariest technologies of Silicon Valley. Today’s tech dystopian films, featuring artificial intelligence or biotechnology run amok, are the modern equivalent of the Greek myths. Indeed, the need of having these sorts of myths and stories capable to keep us from going too far, from attempting too much too soon is something that has been going on since the days of the ancient Greeks.

Consider the classic Greek myth involving Icarus, the young lad who dared fly too close to the sun on wings made of feathers and wax. For the Greeks, the myth of Icarus was a lesson in the necessity of the Golden Mean of moderation and self-control. The Renaissance Icarus, instead, came to be admired for having the audacity to break through the limits of convention and ordinary experience. He was read as a tragic figure whose fall into the sea was the price he paid for a glimpse of a higher vision, for a moment of transcendence at the peak of a brief, but glorious, trajectory. Icarus embodied the paradoxical condition of the Renaissance hero: a modern secular hero in a still medieval, as well as Christian, universe. Although doomed to fail, he must literally hit his head against the ceiling of ordained limits. In its most extreme form, the limit is the threat of damnation itself.

In the Romantic period, Prometheus was the character who leaped out of the pages of mythology into the consciousness of an entire generation. The heroic rebellion against oppressive authority, and the sense of being reborn into a new age unleashed by the French Revolution – Prometheus captured the imagination of artists, composers, poets, and novelists. The myth created an aura around historical events and powerful personalities as well. Napoleon, who rather enjoyed having himself portrayed as a Greek god, was imaginatively linked with Prometheus until he betrayed the Revolution by declaring himself emperor. As highlighted by Hamburger (1960), “Beethoven’s Third Symphony, the *Eroica* (1804), which incorporates musical material from his earlier composition, *The Creatures of Prometheus*, was originally dedicated to Napoleon, but Beethoven angrily removed the dedication in response to that betrayal” (p. 29).

Ancient mythology as well as modern science fiction are not meant to stop technological progress. On the contrary, they are both meant to inspire debate about the perils of human hubris, and the philosophical, moral and ethical concerns surrounding human progress. In a larger sense, this question of finding symbols and stories through which one discovers the meaning of one's own life seems to be crucial during not only a period of cultural transformation, but also it is a perennial one as old as human condition itself. Campbell (2008) analyzed all the elements of classic and modern mythology and concluded that every culture comes up with the same basic narratives for their myths. In fact, the theory of the monomyth shows why so many of Hollywood's blockbuster films appear to be so similar: They are just modern iterations of timeless tales. The common elements of a tech dystopia story in the media include: an evil genius (the younger the better); scientists doing secretive experiments in labs; references back to awful periods in human history; and, of course, the ultimate possibility for destroying the planet.

However, because of the exponential technological advancement, the Campbell notion of the monomyth has recently been challenged. The tools the myth-makers use to tell tales are evolving, becoming more modular and tailored, more participatory and more engaging than just the printed word or the moving image.

The new form of storytelling that is shaped by interactivity is a good example. The term "interactivity" generally refers to the active participation of the beneficiary of an information transaction (Lévy, 2001). Interactivity has more to do with finding the solution to a problem, "the need to develop new ways to observe, design, and evaluate methods of communication, rather than identifying a simple, unique characteristic of the shared information" (Lévy, 2001, p. 65).

Rose (2011) believes interactivity is exactly what people want from their story experience. The kind of "multi-way conversation that the web makes possible is what the audience has always wanted" (Rose, 2011, p. 116). And now technology has finally enabled it. The number of visitors of websites like *Online Caroline*, *The Lost Experience*, *The Blair Witch Project*, *We Tell Stories*, and *Conspiracy for Good*, proves the enthusiasm of multimedia storytelling. Rose also analyzes traverse plots and nonlinear narratives, and concludes that these new kinds of storytelling bring multi-cultural and multi-ethnic audiences together.

Nevertheless, there are challenges for both consumers and creators. It is very different when you have a medium that forces you to engage with other people, reflecting on the arc of a narrative that is necessarily more complex, multifaceted, and demands more flexibility. More, due to the interactivity, the storyteller does not know if he is going to tell a story for one hour, two hours or 10 years. Increasingly,

many innovators realize what connected media can do and have taken steps to reinterpret the hero's journey in a way that puts the reader/viewer/consumer in the central role. George Lucas with the *Star Wars* saga, *Matrix* directors the Wachowski brothers, and *Lost* creator Abrams, have each taken their cinematic plotlines across other media. They exclusively evolve minor characters and side stories in these different formats to enhance the original narrative for the people who choose to tap in. In other words, there is not just one universal narrative anymore. Instead, there are a myriad of stories (see Jenkins, 2008).

In addition, even assuming there was a meta-narrative, the universality of the stories floating in the cyberspace is very different from the Campbell (2008) notion of universality. With every passing minute, there are new subscribers on the Internet, new computers interconnecting, new stories shared through the network. As cyberspace grows it becomes more universal and the world of information is less totalizable. The universality of the cyberspace lacks any center or guidelines: it is empty, without any particular content. Or rather, it accepts all content, since it can connect any point with any other regardless of the symbolic load created.

Campbell (2008) highlighted that at the end of the hero's journey, "the hero and his ultimate god, the seeker and the found, are understood as the outside and the inside of a single ... The great deed of the supreme here is to come to the knowledge of this unity in multiplicity" (p. 31). The structure of the cyberspace has instead no inside, nor outside. It is a surface where each node on the expanding network can become a seeker or a finder, a producer or a transmitter of a new unpredictable journey through a multiplicity of stories without any unity. Cyberspace ceaselessly designs the edges by redefining the outlines of a mobile, and expanding, labyrinth that cannot be mapped, a universal labyrinth beyond Daedalus's wildest dreams. In this context, the hero has no journey to do: He has turned into a stroller, a loafer, a loafer. The reason is simple: Cyberspace dissolves the pragmatics of communication which, since the invention of writing, has conjoined unity and multiplicity.

For example, the nuclear unit of the monomyth, considered by Campbell (2008) as the standard path of the mythological adventure of the hero is today liquefied into an open space of interconnection animated by nonhierarchical communication. This environment does not provide any rite of passage: any separation, any initiation, no return. It is chaotic, tumultuous, fractal, set in motion by magmatic processes of collective and intelligence.

Cyberspace gives shape to a new form of universality: multiplicity without unity. It brings us back to a preliterate situation, to the extent that the interconnection creates the same immense living context for all the participants in a communication. In the classical regime of writing, the reader

is condemned to re-actualize the context at great expense, or submit to the determined efforts of churches, institutions, or schools to revive and enclose meaning. Today, because of the imminent networking of all the machines on the planet, there are almost no messages out of context: all messages are plunged into a communicational bath that is teeming life, including humans themselves. Cyberspace is gradually emerging as god.

Dataism

In the very last two pages of *The Hero with a Thousand Faces*, Campbell (2008) addresses the issue concerning the hero's task in modernity. According to Campbell, today all the ancient mysteries have lost their force: their symbols no longer interest our psyche. This is the reason why "not the animal world, not the plant world, not the miracle of spheres, but man itself is now the crucial mystery" (Campbell, 2008, p. 337). The hero's journey in the modern era is an intimate journey through the inner world of the hero himself, in order to connect to his deep feelings, to listen to and decipher all the meaning he carries.

However, as we have seen, in the last few decades this humanist perspective has totally changed. Most of the important decisions the hero makes about his life are actually taken by listening to external algorithms of the cyberspace. The hero is already moving authority from his own feelings to virtual advisors, such as Google, Amazon, and Facebook. These advisors are supposed to understand how the hero feels better than the hero himself knows how he feels. These virtual advisors have indeed much more information than what natural selection gave to the hero. Can all this information, processed by a sophisticated algorithm, produce a much better answer than the hero would achieve by questioning his mysterious inner world?

It could be called the potential rise of a new kind of religion: a data religion. At the beginning of history, gods were in the center of events. After the French Revolution, humans were considered the center of events. Now "data becomes the supreme source of authority and meaning" (Harari, 2015, p. 367). It starts with a simple decision: What book should I buy? So, I visit the Amazon website and the first thing that happens is that a banner pops up and says: "I know you. And I know that you and people like you will enjoy this book or that book." The annoying thing is that they are often correct. Amazon knows me better than I know myself, at least in what concerns books. And a much more sophisticated level is already surfacing in cyberspace. The books are now reading me while I read them. If I read a book on an electronic device, the device can know whether I finished the reading, how quickly I read the book, when and where I stopped in reading the book, and consequently

which parts I found more interesting, and which parts bored me. In the near future, with facial recognition programs, the device will know not only when I read fast or slow, but also when I laughed, when I cried, when I felt asleep. This is not just a metaphor, it is drama because, meanwhile, we are still teaching our young generation how to become librarians, and archivists (Harari, 2015).

Taking this to its logical conclusion, we should consider the scenario in which people may give algorithms the authority to make the most important decisions in their lives, such as whom to marry. In medieval Europe, priests and parents had the authority to choose a mate for me. In humanist societies, we give this authority to our feelings. In a Dataist society, I will ask Google to choose. "Listen, Google," I will say, "both Mary and Susie are courting me. I like both of them, but in a different way, and it's so hard to make up my mind. Given everything you know, what do you advise me to do?" And Google will answer: "Well, I know you from the day you were born. I have read all your emails, recorded all your phone calls, and know your favorite films, your DNA and the entire biometric history of your heart. I have exact data about each date you went on, and I can show you second-by-second graphs of your heart rate, blood pressure and sugar levels whenever you went on a date with Mary or Susie. And, naturally enough, I know them as well as I know you. Based on all this information, on my superb algorithms and on decades' worth of statistics about millions of relationships – I advise you to go with Mary, with an 87 per cent probability of being more satisfied with her in the long run. Indeed, I know you so well that I even know you don't like this answer. Susie is much more good looking than Mary and, because you give external appearances too much weight, you secretly wanted me to say 'Susie'. Looks matter, of course, but not as much as you think. Your biochemical algorithms – which evolved tens of thousands of years ago in the African savannah – give external beauty a weight of 35 per cent in their overall rating of potential mates. My algorithms – which are based on the most up-to-date studies and statistics – say that looks have only a 14 per cent impact on the long-term success of romantic relationships. So, even though I took Susie's beauty into account, I still tell you that you would be better off with Mary."

Google won't have to be perfect. It won't have to be correct all the time. It will just have to be better on average than me. And that is not so difficult, because most people do not know themselves very well, and most people often make terrible mistakes in the most important decisions of their lives. The Dataist worldview is very attractive to politicians, business people, and ordinary consumers because it offers groundbreaking technologies and immense new powers. For all the fear of missing our privacy and our free choice, when consumers have to choose between keeping their privacy

and having access to superior diagnosis, most will choose to lose their privacy and to get a better healthcare plan (Harari, 2015).

For scholars and intellectuals, Dataism promises to provide the scientific Holy Grail that has eluded us for centuries: a single overarching theory that unifies all the scientific disciplines from musicology through economics, all the way to biology. According to Dataism, Beethoven's Fifth Symphony, a stock-exchange bubble, and the flu virus are just three patterns of dataflow that can be analyzed using the same basic concepts and tools. This idea is extremely attractive. It gives all scientists a common language, builds bridges over academic rifts and easily exports insights across disciplinary borders.

Of course, like previous all-encompassing dogmas, Dataism too may be founded on a misunderstanding of life. In particular, Dataism has no answer to the notorious "hard problem of consciousness" (Harari, 2015, p. 393). At present, we are very far from explaining consciousness in terms of data-processing. Why is it that when billions of neurons in the brain fire particular signals to one another, a subjective feeling of love or fear or anger appears? We do not have a clue. But even if Dataism is wrong about life, it may still conquer the world. Many previous creeds gained enormous popularity and power despite their factual mistakes. If Christianity and Communism could do it, why not Dataism? Dataism has especially good prospects because it is currently spreading across all scientific disciplines. A unified scientific paradigm may easily become an unassailable dogma. If you do not like this, and you want to stay beyond the reach of the algorithms, there is probably just one piece of advice to give you, the oldest in the book: know thyself. In the end, it is a simple empirical question. As long as you have a greater insight and self-knowledge than the algorithms, your choices will still be superior and you will keep at least some authority in your own hands. If the algorithms nevertheless seem poised to take over, it is mainly because most human beings hardly know themselves at all.

Today, we are not so certain that humanity has a particular destiny or essence, that history is progressing towards some utopian future, or that there is any universal community of humans whose existence and end can be explained through an apocalyptic narrative. As Heffernan (2008) tells us, it is "not so much historiographical nihilism that contributes to the apocalyptic narratives as it is a question of what is human" (p. 152).

In the aftermath of two World Wars, humanism has become a denigrated idea, while progress smacks of an authoritarian disregard for difference. As Geroulanos (2010) observes:

Once a foundation of knowledge, man was reconceived as a construct of science and technology, religion and history, cultural structure and political fashioning. Once the horizon of existence and thought, the human being became a self-doubting mystery lacking all existential or epistemic certainty other than its own death. Once an ethical criterion and a priority of secular, atheist, and egalitarian commitments, humanism now offered evidence of an imperialism supposedly inherent in modern political projects (pp. 1-2).

We are no longer convinced that the notion of the human is even definable, let alone capable of underwriting our experience of reality. Theorists like Haraway (2000) suggest that not only we are not fully human, we are not even fully organic. In the late 21st century, humans are complex blends of biology and technology, chimeric mixtures of machine and matter. In other words: cyborgs. Any ontological investigation should proceed from this recognition, and not attempt to determine some quixotic, pure essence of humanity.

Hence, rather than dream of a time when humanity will realize its potential and spread peace and prosperity across the planet, Foucault (2005) yearns for a future when Man will no longer exist as a model and wash away "like a face drawn in the sand at the edge of the sea" (p. 387). Deleuze (2004), for his part, suggests that this momentous dissolution of Man has already occurred, in that the concept of humanity is ultimately groundless, substanceless, unable to withstand scrutiny: "Man did not survive God" (p. 1), he declares.

The demise of humanism, and its attendant faith in human potential and progress, is one of the reasons contemporary post-apocalyptic narratives are so cynically dismissive of the possibility of a better world. Although humanism is not necessarily an optimistic, progressive doctrine, it does presume that humans have some unique significance and power to affect their environment. However, when one has neither faith in humanity nor faith in God, it is difficult, if not impossible, to believe in a revelatory or redemptive apocalypse. As an alternative, belief in the physical universe, which is utterly indifferent to our affairs, offers few comforts and little promises.

Conclusion

Jung (1967) asked the simple yet profound and vital question: "What is the myth you are living in?" (p. 14). Technophobia – even if it is a valid and necessary fear – is preventing us from bothering to explore such a question. We would rather ask ourselves: Why bother with myths at all? Is not exactly technology the means through which we can finally get rid of myths, children's stories, and religious fantasies?

Campbell (2008) replies to this question saying: "Go on, live your life, it's a good life. You don't need mythology. I don't believe in being interested in a subject just because it's said to be important. I believe in being caught by it somehow" (p. 18).

Today, technology is catching our attention with the rise of Dataism. With its omni-pervasive presence, Dataism provides the ambiguous spark that, for example, we see in stories of the Native American Coyote, who is a creator of life and light and a trickster figure at the same time. During the middle ages, many books told the stories of Reynard the fox whose adventures involve him deceiving other anthropomorphic animals for his own advantage. More recently, it could be considered what occurs near the climax of Star Wars: Episode VI – Return of the Jedi (Kazanjian & Marquand, 1983), when Luke Skywalker taps into the Dark Side to provide the extra power he needs to defeat the Emperor. The cultural function of these stories – and of Dataism as one of these stories – is to reveal not only a creative stimulus, but also the negative aspects of manipulative power.

Mythology teaches us that technology is not just something to fear or to worship. Before being a fact, even technology is storytelling. Technology is our modern way to tell what is meaningful; it is our way to move meaningfully into the future; it is the new mythology through which we as heroes are moving into the future.

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Heroic Intelligence: The Hero's Journey as an Evolutionary and Existential Blueprint

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This article revisits the hero's journey – and heroic behaviour as understood in its emerging contemporary conceptualisations – as a seat of intelligence across the biological, psychological, social, cultural, historical, phenomenological, and existential domains. In so doing, we acknowledge Joseph Campbell's assertions about several changes that occur in heroes, one being differences or amplifications in certain types of cognitive activity. First, the hero's journey is examined as a deeply ingrained event in our evolution, providing a foundation for the interconnection between heroism, intelligence, and the transformative process. We also examine the possibility that heroism can have biological implications, perhaps extending to epigenetic expression. Next, heroic behaviour is considered as intelligent behaviour that is embodied and embedded in our evolution and the everyday. The concept of the heroic as a discrete form of physical intelligence is examined through a phenomenological and existential lens; this supports a reading of human organisms as 'hero organisms', capable of heightened cognitive, physical, and transcendent action. The article concludes with a discussion on a physically grounded heroic intelligence as fundamentally a question of consciousness that is intimately bound to existential pursuits, and the legacy of Joseph Campbell's work potentially re-defining the concept of evolutionary design.

After several decades of silence, there has been a recent resurgence of research on heroism from a psychological, social and cultural standpoint (Allison, Goethals, & Kramer, 2017). However, the systematic reading of the hero's journey as something deeply embedded in our makeup and evolution has been curiously neglected. Contemporary research efforts have instead focused more on things like implicit theories of heroism and understanding the social ascription of heroic status (Kinsella, Ritchie, & Igou, 2015).

The deep-seated need for hero stories (Allison & Goethals, 2014; Price, 1978), and prosocial behaviours that are thought to play at least some part in the development of heroism in our species, are only just beginning to be examined as evolutionary in nature as we will see (Kafashan, Sparks, Rotella, & Barclay, 2017; Kelly & Dunbar, 2001; Preston, 2017; Rusch, Leunissen, & van Vugt, 2015; Smirnov, Arrow,

Kennett, & Orbell, 2007). Likewise, at one extreme, the physical and embodied nature of heroism, and at the other, its existential pre-occupations are only marginally discussed in the literature (Efthimiou, 2017; Franco, Efthimiou, & Zimbardo, 2016; Gray, 2010; Smyth, 2010, 2017). This is likely to be a result of the enduring barriers that exist between the humanities and the sciences (Snow, 1959), despite important advances in interdisciplinary theory and its application in research and education practices (Frodeman, Klein, & Mitcham, 2012).

A deeper reading of Joseph Campbell should inform future empirical research. We argue that his work, when taken as a serious set of observations about what is viewed as the highest form of human behaviour, can guide a variety of experimental and other research efforts in this way. The mythological and religious nature of *The Hero With a Thousand Faces* should be embraced by researchers as a crucial starting point to develop a better scientific understanding of the entire phenomenon.

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In this article, we showcase the fluidity of the hero's journey by exploring the evolutionary underpinnings of its narrative pattern from an embodied perspective, as well as broader existential and humanistic concerns associated with its psychological and physical manifestations. In addition, we revisit the hero's journey as a discrete form of complex intelligent behaviour (see Appendix). This extends previous work (Efthimiou, 2017) mapping heroism across five domains of embodied cognition based on Johnson's (2008) reading of a body: the biological, the ecological, the social, the cultural, and the phenomenological. An embodied approach to heroism embraces biology and evolution, but transcends it to consider the critical interrelationship with the mind, the broader environment, and metaphysical experiences beyond these. A key outcome of this exercise was the positioning of emotional (Allison & Goethals, 2014) and physical intelligence as core properties of heroism, and, in particular, the view of embodied heroism as an "approach to intelligence that is physically grounded" (Turvey & Carello, 2012, p. 3).

Parts of the discussion draw on selected insights from a doctoral research qualitative study involving in-depth interviews with experts in heroism studies and the sciences (Efthimiou, 2016). The purpose of this study was to develop a deeper understanding of the complex nature of heroism as a persistent phenomenon in the 21st century, and to evaluate its importance across the humanities, psychology, and the sciences. Twelve experts were questioned on the hero's journey as a transformative process, on heroic behaviour as intelligent behaviour, and its evolutionary, biological, and physiological properties. To preserve the anonymity of participants in compliance with the study's ethics conditions, no names have been used in this article.

Overall, this article aims to build a case for the significance of the hero's journey as a transformative process, the notion of heroism-as-process, and the individual as hero-becoming (Efthimiou, 2017; Franco & Zimbardo, 2016; Maslow, 1969).

The Hero's Journey as an Evolutionary Model of Transformation

Over 70 years ago celebrated mythologist Joseph Campbell undertook an ambitious exercise; the comparative study of the world's hero mythologies. Decades later, scholarly enterprise is in the midst of a scientific evolution – the birth of the field of heroism science (Allison et al., 2017). Heroism science seeks to uncover the many complex layers of this state of human consciousness, which has fascinated us since the dawn of humankind (Allison et al., 2017; Efthimiou & Allison, 2017). Leading studies agree that heroism can vary significantly in context, type, and degree, pointing to the wide range of its contemporary manifestations (Franco,

Blau, & Zimbardo, 2011; Goethals & Allison, 2012; Kinsella, Ritchie, & Igou, 2017). However, research seems to converge on the notion that heroism describes behaviours manifested in the presence of a risk-laden moral, mental, and/or physical challenge, calling the individual to rise to it, which culminates in some form of psychological, spiritual, physical, and/or social transformation (Allison & Goethals, 2017).

Constituting the heroic as a deeply transformative process was first conceptualised by Campbell (1949). His work evidenced a common pattern in hero stories or monomyth, regardless of local and period manifestations: the hero's journey. This model has been a blueprint for transformation, healing, and optimal psychosocial development since Campbell (Allison & Goethals, 2017). Transformation has been described as "an evolutionary process within the consciousness whereby one sees the world in a new way" (Wade, 1998, p. 714) for centuries. The process of personal transformation, like the hero's journey, "is circular and expanding. Each transformation brings the individual to higher levels of being" (Wade, 1998, p. 714), through the confronting of pain, struggle, and reordering of identity. This is a view of every individual as a hero-in-process, given the deeply experiential and complex nature of the transformative journey.

Generating an intimate understanding of human development on an evolutionary scale is pivotal to understanding heroism. From an evolutionary standpoint, the first stories are hero stories – therefore storytelling cannot be separated from the heroic. There is a deep connection between the hero's journey, evolution, and stories of creation, as proposed by Campbell, and as is being discovered by contemporary authors (Allison & Goethals, 2014; Efthimiou, 2016). In *The Masks of God*, Campbell (1959, p. 5) attempted:

the first sketch of a natural history of the gods and heroes, such as in its final form should include in its purview all divine beings ... not regarding any as sacrosanct or beyond its scientific domain. For, as in the visible world of the vegetable and animal kingdoms, so also in the visionary world of the gods: there has been a history, an evolution, a series of mutations, governed by laws.

According to Campbell, therefore, the evolution of myth in its humanistic concerns and biological evolution are not mutually exclusive. Indeed, according to Korotayev and Khalitourina (2011) "mythological motifs and genetic markers might have tended to be diffused together" (p. 8), indicating the possibility of a deep historical reconstruction of these ancient systems of knowledge, their evolution, and transformations of consciousness.

A Biopsychological View of Heroism

Campbell's (1949) hero's journey mirrors a parallel for the stages of human development and evolution (Lawson, 2005; Zehnder & Calvert, 2004). As Allison and Goethals (2014) suggest, we are all developmentally equipped to pursue a lifelong hero's journey. A recent study (Efthimiou, 2016, 2017) involving in-depth interviews with experts on heroism from different disciplinary perspectives affirmed the importance of further inquiry into the little explored evolutionary and biological aspects of heroism, and the potentially central idea of all human organisms as hero organisms.

While this work is largely speculative at this point, we feel it is important to consider the biological substrate of heroism, as this perspective may both counter and expand the largely cultural view of heroism that has been taken to date. Moreover, the relationship between heroism and the primordial past offered repeatedly by Joseph Campbell forces us to think of the very distant, pre-cultural genesis of the instincts and drives that support heroic action. Campbell (1949) says, for example:

The philosophical formula illustrated by the cosmogonic cycle is that of the circulation of consciousness through the three planes of being. The first plane is that of waking experience: cognitive of the hard, gross facts of an outer universe, illuminated by the light of the sun, and common to all (p. 266).

And again:

After the birth from the elemental womb, the first two wives were prehuman, suprahuman. But as the cosmogonic round proceeded and the growing moment passed from its primordial to its human-historical forms, the mistresses of the cosmic births withdrew, and the field remained to the women of men (p. 307).

Our argument here can be distilled into seven core ideas: (1) that the physical properties of the universe are at once dangerous and life giving; (2) that in response to this, the earliest development of biological materials (even simple, single celled organisms) had to respond to these environmental conditions; (3) that this encoded risk-taking, perceptual acuity, expert physical execution, and so forth into even simple cells and groups of cells is a fundamental survival mechanism; (4) that as organisms became more complex, this substrate of heroic cellular expression under extreme circumstances remains – although it is often latent and unused; (5) thus, with this heroic stance expressed at a fundamental biological level in response to our primary

environment, is it any wonder that these same perspectives would be expressed in early culture, and that those ancient forms of heroic thinking are major influences on current culture; (6) while cultural construction of the heroic mythology is always present, in the event of an actual crisis, we do not just rely on our cultural learning, but fall back on this deep biologically driven well of heroic knowing and behaviours as instinctive responses; and, (7) perhaps, then, our desire to return to the primordial has more to do with a physical/biological expression of our truest nature, rather than simply a culturocognitive one.

This argument also raises an interesting set of questions in light of the increasingly clear role of epigenetics in “phenotypic expression” (Jablonka & Lamb, 2002, p. 82). This complex process of nature and nurture is considered to be the key to understanding diverse phenomena, from the shaping of behavioural identity to diseases (Mehler, 2007, as cited in PBS, 2007). For example, Hurley (2013) describes how epigenetics is revealing that “traumatic experiences ... in our recent ancestors' past, leave molecular scars adhering to our DNA” (p. 3). On the flipside, this may also be true of the heritability of strengths and salutogenic (health promoting) factors (Antonovsky, 1996; Hurley, 2013). Sinclair (2013, as cited in SBS, 2013) states that “[s]imple organisms, even yeast cells and fruit flies, have ‘longevity genes’ ... When these genes are switched on, they can protect the organism and help them live longer” (para. 5).

What evidence is there of the evolutionary underpinnings of heroism, and thus a physically grounded concept of heroism (and heroic intelligence)? In the words of one expert, “the heroic confers a reproductive advantage on organisms” – heroism enhances our genetic fitness (Efthimiou, 2016). Emerging research is confirming this advantage. Rusch et al. (2015) report “a causal link between war heroism and mating success” (p. 367). Similar success is also observed by Kafashan et al. (2017) from findings of mateship selection in hunter-gatherer societies. Thus, heroes, as “high quality individuals that pay lower potential costs (or reap greater benefits) for delivering supererogatory benefits to others” (Kafashan et al., 2017, p. 53), appear to contribute to the propagation of the species, and heroism in its adaptive nature, to the increased frequency of genetic variation. Further, Preston (2017) argues for an “evolutionary homology” (p. 80) between offspring retrieval behaviour in animals and heroism in humans. Preston (2017) presents evidence that the “striking physical, functional, and phenomenological resemblance” of the former to heroic forms of altruism are not coincidental; rather, they are indicative that such similar behaviours in “disparate species actually result from a common, shared ancestor that possessed the shared trait and passed it on to both emerging lines” (p. 80). Hence, these preliminary findings point to the deeply embedded nature of heroism and

its complex, and distinct, prosocial attributes in evolution. While the relationship between genetics and culture cannot be ignored, the biological aspects of heroism warrant much further investigation.

Collectively, this and other research (Kinsella et al., 2015) hints at the idea that heroic action may potentially have a protective or restorative effect, a counterpoint to the well-established genetic impact of trauma on the mind and body. In an evolutionary sense, the human journey is the hero's journey from sub-par or sub-optimal, to normal, to super-normal or super-human. An analysis of the hero's journey as an epigenetic study may ultimately reveal heroism as an epigenetic rule; that is, heroic traits may be rooted in "the hereditary regularities in mental development" (Wilson, 2001, p. 12) which shape both human culture and biology. One expert notes the impact this can have for us at the cellular level – in their words, the study and embodiment of heroism holds great promise for a significant epigenetic change in the human race toward transcendent human activity (Efthimiou, 2016). Tapping into heroism's epigenetic value may thus unlock an inherently instinctual dimension of human behaviour (Preston, 2017; Smyth, 2010, 2017).

The Hero's Journey as a Seat of Intelligence

Given this suggested connection between biology, evolution, and heroism, it seems natural to explore specific connections between heroism and its expression in a variety of arenas within modern psychology, and beyond. One area of interest is the relationship between heroism and intelligence as many acts of heroism involve complex cognition and creativity under time pressure (Franco, 2017). Joseph Campbell notes the connection between heroism and intellect in both very broad and very specific ways. For example, considering the role of heroic activity in the advancement of a society, he states:

But with the progress of the cycle, a period came when the work to be done was no longer proto – or superhuman; it was the labour specifically of man – control of the passions, exploration of the arts, elaboration of the economic and cultural institutions of the state. Now is required no incarnation of the Moon Bull, no Serpent Wisdom of the Eight Diagrams of Destiny, but a perfect human spirit alert to the needs and hopes of the heart. (Campbell, 1949, p. 317).

Physical Intelligence

Physical – alongside mental, emotional, and spiritual – preparedness or efficacy is cited as an important aspect of the evolutionary process of heroism in expert interviews

(Efthimiou, 2016). Individuals deemed to be heroic are more likely to physically, and socially, risk themselves for the greater good from an evolutionary perspective. The body acting as a human shield is one such obvious example (Kafashan et al., 2017). This protective property of heroism in high-risk environments carries biological benefits by promoting group survival and well-being (Kinsella et al., 2015; Kraft-Todd & Rand, 2017; Rusch et al., 2015). The biological impacts of heroic impulsivity could be key in crisis situations, suggests one expert, congruent with emerging literature (Franco, Hayes, Lancaster, & Kisaack, 2012; Franco, Zumel, Blau, & Ayhens-Johnson, 2008; Gheyntanchi et al., 2007).

The relationship between innate and unlocked physical intelligence is given considerable attention by Campbell. Here, he dwells particularly on Cuchulainn, an Irish Warrior, saying:

For the first time in his life he was seized with his battle-frenzy and before anyone could grasp what was coming to pass, he had laid low fifty of the best [enemy forces] ... Cuchulainn's first day under arms was the occasion of his full self-manifestation. (Campbell, 1949, p. 331).

The physical manifestation of this battle frenzy was so notable that it has been given various names in translation of the myths surrounding Cuchulainn, including warp spasm or torque (Carson, 2008; Kinsella, 1969). Campbell continues to tie together the role of a form of heightened embodied cognition and creativity under pressure (Franco, 2017) noting, "the hero's artful solution of the task amounts to a slaying of the dragon, the tests imposed are difficult beyond measure. They seem to represent an absolute refusal ..." (Campbell, 1949, p. 344). And, moreover, he suggests that the hero's perceptual abilities, perhaps both through sensory input and also mental acuity to seek out solutions to complex problems is also at peak, stating: "The eye of the ordained victor immediately perceives the chink in every fortress of circumstance and his blow can cleave it wide" (Campbell, 1949, p. 344).

The importance of the body in heroic action, which is only beginning to be understood, features centrally in modern expert accounts – heroes express themselves through their bodies, and cognition and physicality are deeply intermixed (Fisher, 2017; Gray, 2010; Smyth, 2010, 2017). This notion of the body as an instrument, alerts us to the presence of a heroic physical intelligence and heroism as a heightened state of embodied cognition. Fisher (2017), for example, proposes the idea of hormetic heroism; that is, the biological phenomenon of hormesis (Stebbing, 1982) whereby a beneficial effect (improved health, stress tolerance, growth or longevity) resulting from exposure to

low doses of an agent, that is otherwise toxic or lethal when given at higher doses (such as cold, pressure or heat), may be a contributing factor to promoting mental and physical heroism. This is particularly evident in training received by the military, firefighters or SAS troops, which becomes vital in high-risk situations where lives are at stake. In other words, exposure to a crisis situation appears to engender this more advanced form of cognition and physical intelligence. Likewise, Gray (2010) is in the early stages of demonstrating the remarkable links between the heroic mindset and its impact on our bodies through a notable increase in physical strength especially in emergencies. This aligns with emerging definitions of heroism. According to Kafashan et al. (2017), a hero is “someone who goes above and beyond the expected levels of delivered benefits” (p. 43). Both intelligence and physical abilities are key traits by which these benefits are delivered to others, though they are considered separately.

Here, we aim to show the vital interrelationship between intelligence and the physical. A central conclusion from interviews with experts is that spatial preparedness, visualisation, organisation, efficiency, planning and forecasting, as well as pattern recognition, intimacy, and the ability to set limits and be vulnerable, appear to be key properties of heroic intelligence (Efthimiou, 2016). Literature on human performance in extreme environments has made connections with heroism and various other peak attributes required in these settings, such as leadership, teamwork, and resilience (Leon, Sandal, & Larsen, 2011; Smith, 2003; Tracy, 2012). The hero’s highly developed visual and spatial acuity allows her to effectively manage and navigate her physical surroundings and emotional terrain. Undergoing a hero’s journey is the catalyst for reaching a different physical and mental landscape and unique vantage point, characteristic of the reflective aspect of the aftermath of the heroic act (Franco & Zimbardo, 2006).

Somatic Knowing and Embodiment

This sophisticated degree of heroic embodied cognition denotes heroism as adaptive behaviour and its further importance from an evolutionary standpoint, facilitating the recovery of the hero organism’s natural equilibrium within its immediate and broader ecosystem. Heroism is the definition of somatic knowing (Goldman Schuyler, 2013; Matthews, 1998). This pre-cognitive process is the physical manifestation of attention to situation and marks the ability to recognise situational distortions, interpret the symbolic meaning of behaviour, and be highly alert to body cues, according to a recent study (Efthimiou, 2016). One expert remarks that heroes are orienting situations based on their body. In the heroic, one major function of the body is to serve as a sensor or antenna; in essence, the body knows before the

mind. It is the use of the body at the cusp of the unknown to point a direction forward.

Researchers are increasingly recognising the presence of multiple types of intelligences (Gardner, 1983; Narby, 2005). Ziemke (2003) notes that “[e]mbodiment is nowadays by many researchers considered a *conditio sine qua non* for any form of natural or artificial intelligence” (p. 1). This connects back to this article’s premise of the concept of the hero’s journey as a widely regarded parallel for the developmental process – as intelligent organismic behaviour that is “embodied and embedded” (Gallagher & Zahavi, 2008, p. 74) in our evolution and the everyday.

Embodiment suggests that heroism pre-dates language and the construction of hero mythologies in written or oral form. The emerging observations of the sociobiological aspects of heroism (Kafashan et al., 2017; Kelly & Dunbar, 2001; Preston, 2017; Rusch et al., 2015; Smirnov et al., 2007) denote a connection between Herbert Spencer’s (1860) notion of the social organism and its rootedness in evolutionary laws, the crucial role of hero mythologies to human development (Allison & Goethals, 2014), and the organic evolution of human societies. The function of hero stories as a primary social activity that affects us profoundly through our interactions with others, helps us grow as heroic actors and imparts knowledge, dates back to our earliest ancestors (Allison & Goethals, 2014; Preston, 2017). Ultimately, we may speak of a universal hero culture that transcends local nuances (Allison & Goethals, 2014; Campbell, 1949; Kinsella, 2012), though still being mindful of local and context specific contingencies (such as gender, race, class, etc.). Joseph Campbell’s universal motif of the hero’s journey demonstrated their powerful synergies.

The fundamentally social nature of heroism allows us to speak of the “social embodiment” or “sensorimotor embodiment” (tenuously postulated by Ziemke, 2003, p. 5) of heroism and the various bodily movements, expressions, posture, and so forth arising from these interactions. This generates a vast menu of bodily heroic expressions in the domain of the social hero organism. To make this somewhat more concrete, in the recent Disney film *Moana*, the Demigod Māui uses a Haka (Maori war cry) to distract a monstrous demon in order to allow the story’s protagonist, Moana, a young chief, to complete the final heroic task she had been charged with – returning the mystical heart-stone of the goddess Te Fiti. The desperate physical expression of the Haka war cry used in this instance is in preparation for death, and moreover serves as an expression of Māui’s fundamental acceptance of his own death. The actions also served as a dramatic physical display of power, sufficient to momentarily attract the attention of the demon. Māui’s embodiment of the heroic allows Moana just enough time

to disable the demon, miraculously transforming the demon back into the goddess Te Fiti.

While this example is drawn from modern mythology as expressed in film, there are many examples of courageous individuals using their bodies in uniquely coordinated physical action in social settings: A mother who ran alongside a school bus after its driver was incapacitated by a seizure, used gestures to convince a student to open the school bus door (denoting the important interaction between individual physical enactment and social exchange), and then jumped aboard to bring the vehicle to a stop (The Huffington Post, 2012); a decorated World War II soldier who was noted for having picked up not one wounded man, but four, two under each arm to bring them to safety (raw physical strength and a sense of confidence in knowing the abilities of one's own body); or a blind man who saved his neighbour in a house fire, navigating only by touch (denoting the relationship between the senses and the ability to execute heroic action) (Renée, 2006).

Generational Transmission of Knowledge and Wisdom

If knowledge sharing and acquisition is a natural communicative process occurring between generations, whether at the interpersonal or intrapersonal level, then the scope of embodied heroic experience and interaction is not limited to the timeline of the individual or living organism, denoting a "historical embodiment" (Ziemke, 2003, p. 3) of heroism. Allison and Goethals (2014) argue that a core function of hero stories is their revelation of deep truths connecting us with deep time. This profoundly enduring quality and power of hero myths, and by implication the hero's journey, and their sharing as a social activity whether orally or in writing, indicates the historical embodiment of heroic knowledge and evolutionary roots of the social hero organism, through the social acquisition of corporeal knowledge. Returning to the Maori for a moment, the expression of embodied heroic ritual was passed down through the generations over thousands of years, and is now becoming part of global culture through movies, enactments at major sporting events, and so on.

Carl Jung's conceptualisation of archetypes as innate, universal, and pre-conscious – a theory which has been rigorously debated (Goodwyn, 2010; Martin-Vallas, 2013; Neher, 1996) – finds an immediate connection with embodiment. Archetypes serve as an explanation for the "bodily grounding of our conceptual systems ... and key concepts in languages and symbol systems" (Johnson, 2008, p. 162) which feature so prominently in hero mythologies. The hero archetype is so firmly embedded in deep time and the pre-conscious that it is impossible to ignore its

perpetuity, as manifested in the endurance of its cultural tropes. This persistence of the hero archetype in oral and written hero cultures, traditions and knowledges, is profoundly suggestive of a biocultural epistemology of the hero organism, and heroic intelligence. Extending the notion of knowledge acquisition as an embodied social activity to an embodied cultural activity passed down through myths and cultural legacies, links heroic intelligence to historical embodiment, social embodiment, and corporeal knowledge. As Nachmanovitch (2001) observes of Gregory Bateson's embodied reading of the mind, "a culture knows as it grows rituals over the generations" (p. 3).

Agency and Flourishing

Phenomenological interpretations of an organism feature prominently in discussions centring on embodied cognition, neuroscience, and consciousness, alongside the emergent concept of the phenomenological organism (Aleksander & Morton, 2006; Borrett, Kelly, & Kwan, 2000; Protevi, 2008; Varela, Thompson, & Rosch, 1991). Borrett et al. (2000) note that phenomenology's central concern in relation to organisms is their human experience and its various contexts in their dynamic interactions with the environments in which they traverse. At the phenomenological level, all organisms demonstrate agency if we are to adopt an enactivist approach and the embodied mind school of thought expounded by Varela et al. (1991) in the theory of a physically grounded intelligence. Referring to Thompson (2004), Protevi (2008) stresses that "[f]or the enactivists ... sense-making is a biological capacity inherent in living bodies" (p. 22). The ability of single cells to sense, that is, to demonstrate "sensibility, signification, and direction" (Protevi, 2008, p. 22), may be relevant to a discussion of an embodied science of heroism (Efthimiou & Allison, 2017), the experience of eudaimonia or flourishing in this physically grounded view of heroic action (Franco et al., 2016), and the study of the relationship between heroism and multifaceted views of intelligence.

If, at the phenomenological level, even single cell organisms possess this agency, enactivism, intrinsic motivation, lived experience, and capacity for sense making and autopoiesis, then the question arises: Is life itself, at its most elementary cellular level, a heroic endeavour in that it is constantly encountering risk and struggling toward survival, triumph, and flourishing? The hero's journey may thus provide the foundational template for beginning to develop an intimate knowledge of our mind, our spirit, and our bodies as holarchies (Koestler, 1967); that is, as agents of felt, intelligent, lived, and transcendent action at the individual, collective, and cosmic level.

Heroic Intelligence: A Question of Consciousness

The study of heroic intelligence travels beyond the scientific domain and extends to the domain of the spirit, marking core existential concerns: The question of heroism is fundamentally a question of consciousness. As Campbell (1988) highlighted, “what all the myths have to deal with is transformations of consciousness of one kind or another” (p. 112). Expert insights affirm that the heroic state of consciousness is unique (Efthimiou, 2016), aligning with literature on the hero’s journey and emerging heroism research (Allison & Goethals, 2017; Feinstein, Krippner, & Granger, 1988; Franco et al., 2016; Garfield, 2007; Korten, 2013; Orr, 2002; Rossi, 1997). Above all, it is a transrational (Allison & Goethals, 2014; Rohr, 2011) and transcendent (Campbell, 2004) space. It is marked by heightened awareness, the use of the body to effect change in the environment, and the acceptance of death (Franco et al., 2016; Maslow, 1965; McCabe, Carpenter, & Arndt, 2015). In the words of one expert (Efthimiou, 2016), heroism and heroic transformation is natural law – all human agents can thus be said to possess a natural, intelligent drive to express their innate heroism and grow to their full potential (Allison & Goethals, 2017; Efthimiou, 2017; Franco et al., 2016; Preston, 2017).

The journey of the heroic roots of our human consciousness takes us deep into the early beginnings of human civilisation, as proposed by Campbell (1949). For example, Campbell (1949) stated:

These special carriers of cosmic power constituted a spiritual and social aristocracy. Felled with a double charge of the creative energy, they were themselves sources of revelation. Such figures appear on the dawn stage of every legendary past. They are the culture heroes, the city founders (p. 316);

and in footnotes, “I am here keeping the distinction between the earlier semi-animal titan hero (city founder, culture giver) and the later fully human type” (Campbell, 1949, p. 338). In exploring this history of consciousness, however, it would be prudent to consider parts of this which have arguably been inadequately addressed. For example, transpersonal psychology places a great deal of emphasis on ideas that undergird our assertion that heroism is not just a set of physical or social acts, but in addition, a nuanced mental state from which these actions can emerge (Metzner, 1989).

Transpersonal psychology is fundamentally tied to Joseph Campbell, emanating directly from the understandings of the mystical, spiritual, and heroic, not only from his work, but also Campbell’s presence at a key early conference of the Association of Transpersonal Psychology in 1972

(Grof, Friedman, Lukoff, & Hartelius, 2008). Transpersonal psychology focuses on:

those ultimate human capacities and potentialities that have no systematic place in [traditional] psychology ... specifically with the scientific study and responsible implementation of becoming, individual and species-wide meta-needs, ultimate values, unitive consciousness, peak experiences, B values, ecstasy, mystical experience, awe, being, self-actualization, essence, bliss, wonder, ultimate meaning, transcendence of the self, spirit, oneness, cosmic awareness. (Sutich, 1969, as cited in Lajoie & Shapiro, 1992, p. 81).

Just as heroism has received short shrift in quantitative psychology research over the last century, the states of consciousness that produce heroic action or may be engendered by it, have also received comparatively little attention.

At its very core, as discussed, the hero’s journey is a transformative one, resulting in some form of altering of consciousness to varying degrees, both potentially deeply heart-breaking and enlightening or ecstatic. The hero’s journey that literally “changes your body ... [and] alters every cell” (Kingsley, 1999, p. 73) is the central premise behind the exploration of its impact at the evolutionary and existential level, both negative and positive, aligning with an embodied concept of heroic intelligence. Indeed, in the words of one interviewee, heroism is a symptom of a profound inner change and an outcome of a deeply transformative process (Efthimiou, 2016). Arguably, at its most extreme, the understanding that is achieved in the farther reaches of heroic action returns us to a paradoxical state. In the most desperate of circumstances, normal courses of action, normal thought, and the physical, psychological, and social constraints that govern our lives will simply not do. In order to fully transcend these, and to set in place a widened set of affordances, the hero must consider all options – up to and including the cessation of the physical or social self as a way to increase the range of possible actions and outcomes.

Herein lies the paradox: Only in giving up the ability to act on the world can the hero effect this final action, which will continue to influence the world because it is an effort that transcends the boundaries of our understanding of what is possible. Thus, the true evolutionary power of heroics is revealed; statements like ‘they survived the impossible’ are deceptively simple, masking the fact that heroic thought and its embodiment in action has saved individuals and groups of people in the most inauspicious circumstances throughout the history of humanity.

Experts concur that as a human species we are trapped in an animalistic survival mode, marked by actions and habits geared toward territoriality, kingdoms, and nationalism (Efthimiou, 2016). Baird (2010) highlights the power of epigenetics and the opportunity to heal ourselves by increasing consciousness of our choices and actions. Baird (2010) argues that caveman selfish genes wired for survival feature as higher priority evolution-wise, in contrast to altruistic or happiness genes. The heroic represents the urgent need to transcend our primitive urges and the blind instinct of self-preservation for the full realisation of humanity, marking what Campbell (2004) called the “transparent to the transcendent” (p. xvii). This transrational property of the heroic results in a transcendental sense and certainty that we are one. This statement, which appears to represent the idea of a global or collective consciousness, is a pervasive theme in expert interviews. Arguably, in the heroic, transcendence could just as easily be transcendence from life itself, from embodiment, from being a social creature, to a form of statelessness and return to the primordial void.

In a recent study (Efthimiou, 2016), heroism experts interviewed concur that the heroic involves a deep acknowledgment of the other, whether that is a physical person or an abstract ideal. Interviews indicate that the heroic is a call to realise a radical evolutionary state that is defined by reciprocity and the presence of an authentic self that has an inextricable relationship with everything else. This denotes a heightened form of intelligence deeply rooted in evolutionary and transformative processes, similar to the ideas expressed in transpersonal views of psychology (Friedman, 1983).

In line with this sense of oneness as synonymous with the heroic, in his 1988 classic interview with Bill Moyers *The Power of Myth*, Campbell defined a hero as “someone who has given his or her life to something bigger than oneself” (p. 151). Garfield (2007) observes:

Those that heroically achieve personal transformation beyond their cultural center of gravity [and] ... respond to ‘a higher calling’, an environmental injunction to understand the world in a way more coherent and useful than can be provided by the current frame of reference. They are answering a challenge; as Frank Vertosick Jr. points out, ‘[A]ll things are as intelligent as they need to be, which in the final analysis, means that all living things must be as intelligent as their competition, no more, no less’ (2002, p. 291) ... The result is the hero’s journey – an unavoidable departure from the familiar that forces immersion in a freshly complicated, transcendence-inviting universe (p. 4).

This expansion of consciousness is a deeply restorative and regenerative event, felt across the physical and spiritual plane, illustrating a critical connection between the hero’s journey, intelligence, and the transformative process.

Conclusion and Future Study

In this article we have aimed to demonstrate Joseph Campbell’s hero’s journey as a complex hallmark of embodied and humanistic intelligence, as illustrated in the Appendix. The domains and properties listed in this diagram are by no means exhaustive, and only meant to serve as indicative examples discussed in this article. It is also acknowledged that most, if not all these properties, can be co-opted by one or more of the four domains (e.g. an epigenetic rule applies to both the biological and cultural/social/historical domains, as discussed). This diagram is merely a first attempt to map the hero’s journey and heroism as a distinct form of intelligence and agency, and achieve greater clarity for the reader. Future research may expand to other domains and empirically assess the conceptual framework. Additional work may involve a more in-depth treatment of heroic intelligence as physical intelligence, as is theorised in such fields as ecological psychology and radical embodied cognitive science.

Within transpersonal psychology alone, 785 papers and books (Google Scholar) point to Joseph Campbell’s significant legacy and impact on thought. His work opened humanistic, existential, and transpersonal psychology to the realm of advanced states of spiritual, moral, intellectual, and physical expression, embodied in heroic action. Interviews with experts coupled with cited literature presented here, indicate that the hero’s journey is a primordial process of personal, social, and cosmological evolution, and gaining of wisdom. If the hero’s journey truly is universal and primordial in its origin, as the world’s vast vault of hero mythologies (verbal, written, pictorial) suggests, the bold question arises: Is this evolution a form of heroic design? To answer the question “what does it mean to be a hero”, therefore, would be to answer the question what it fundamentally means to be human.

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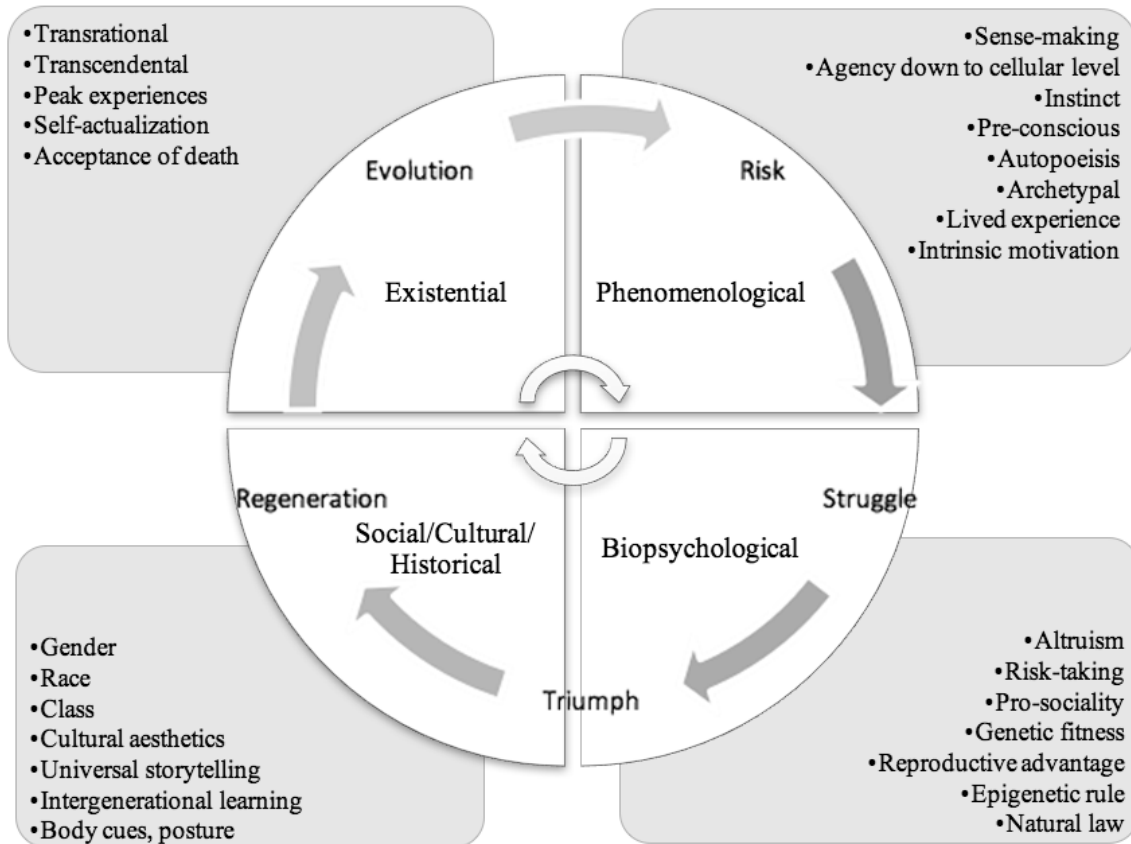
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Appendix

Figure 1: The Domains and Properties of Heroic Intelligence (Own Illustration)

This diagram is a first attempt to map the hero's journey as a distinct form of intelligence and agency. The domains (existential, phenomenological, social/cultural/historical, biopsychological) and properties listed are not exhaustive. Properties may also be co-opted by one or more of the four domains.





From Monomyth to Interdisciplinary Creative Polymathy

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A constructive re-reading of Campbell's work on the hero's journey as a monomyth offers the opportunity to put it into perspective in the context of a broader and specific reflection on experiences and transformations of researchers who venture between and beyond disciplinary boundaries. If the journey of the literary or scientific hero follows seemingly marked stages with a strong disciplinary and disciplined typification, it is also likely to undergo variations in trajectories, bifurcations and new orientations. By revisiting the concept of the monomyth and based on the results of an empirical research on interdisciplinary research practices, this paper proposes a reflection on the identities and trajectories of researchers with a thousand faces who transgress disciplinary boundaries and let express their polymathic skills and scientific creativity. The interdisciplinary and creative researcher is not necessarily an eminent scientific genius, but rather an ordinary hero who is still dominated in the academic world but whose talent consists in appropriating concepts, theories and methods from different disciplines and combine them to develop new approaches to analyze and understand the complexity of ideas and the world.

When it presents itself to scientific culture, the mind is never young. It is even very old, as old as its prejudices. Accessing science is spiritually rejuvenating, it is accepting a sudden mutation that must contradict a past. (Bachelard, 1938, p.14)

The concept of monomyth, as developed by Joseph Campbell from the 1940s, is based on the idea that all mythic stories duplicate the same narrative frame with some degrees of variation. The journey of every hero would be characterized by a universal and structuring structure common to all cosmogonies. This narrative schematization has also had a relative success in its dissemination through script-writing in literature and cinema (Vogler, 1998; Voytilla & Vogler, 1999; Palumbo, 2014). Such a generalized view is not immune from criticism of its empirical verification or of its potential ethnocentrism (Dundes, 1985) through uniformization of the diversity of individual, social and cultural contexts. However, it offers a very interesting framework for reflection and a first working hypothesis of a certain unity in the great narrative diversity. This paper does not attempt to describe exhaustively

the ins and outs of Campbell's theoretical contribution, nor to systematically evaluate its scientific validity or limitation. On the contrary, it is a matter of relying on this substantial proposition in the field of narratology, to know how to inherit and make it a starting point. If the hero's journey follows an archetypal and unifying narrative pattern, the hero embedded in this structure presents itself with a great diversity of facets: He has a thousand and one faces. This diversity in unity, and inversely the unity in diversity, are at the heart of my approach, which aims to analyze the more or less complex narrative framework that guides the trajectories of interdisciplinary researchers and shapes their academic identities. From the monomyth (mono, prefix indicating uniqueness) which canonically marks a disciplined trajectory narrated/staged (myth, from the gr. muthos, the narrative), we must try to better grasp the experience of the polymathic and creative researcher (poly-, a prefix indicating pluralism) who learns and knows several subjects and who sometimes takes a roundabout way between and beyond disciplinary boundaries.

My development is threefold: first it situates the concept of monomyth in the field of narrative studies in a broader way by revealing the key stages of the narrative scheme in relation to issues or moments triggering new opportunities

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in the paths of researchers. In a second step, the concept of polymathy is mobilized to show how this openness to several disciplines influences the paths of curious and creative researchers who follow rather a creative process than mere disciplinary reproduction. The link between polymathy and interdisciplinarity is developed by explaining the characteristics of the interdisciplinary researcher as a patient and resilient hero, open to new experiences. A third and final stage proposes to rethink the academic identity of polymathic, interdisciplinary and creative researchers. These stages are *passim* illustrated on the basis of an empirical research carried out within interdisciplinary structures and group research. Without presenting it in detail, the aim of this research was to study research practices in various academic contexts (Darbellay, Perrig-Chiello, Berthoud, & Höpflinger, 2013). Ten structures (centers, laboratories, etc.) served as a field of inquiry to conduct case studies on groups of researchers who work explicitly on themes that are at the crossroads of several disciplines (environment and sustainable development, migration studies, health, neurosciences, digital humanities, etc.). A total of 66 researchers selected from these ten university structures participated in the survey, through a mixed methodological framework combining qualitative (semi-structured interviews and focus groups) and quantitative (questionnaire) approaches, with a dominance of qualitative methods. The selection of participants took into account the criteria of academic status diversity, disciplinary affiliation, gender and age. Within the limits of this article, I will mainly use qualitative data as illustration. For a presentation of all results of this research, see Darbellay, Sedooka, and Paulsen (2016).

Monomyth: Narrative Structure and Bifurcation

The monomyth (or hero's journey) is a typical story that involves a hero who embarks on an adventure and who, at the turn of a decisive moment (a crisis or turning point), obtains a victory and then returns to his ordinary life by being transformed (Campbell, 1949). Without giving a long description, this adventure takes place roughly in 17 stages, organized into three major actions: 1. Departure (Separation), 2. Initiation and 3. Return. In the initial phase (Departure), the hero or the main actor is called to venture out or to separate himself from his daily world, the time of an extraordinary experience. He is often helped by a mentor (usually supernatural) in this risk-taking exercise out of daily routines. The journey of initiation (Action 2) then begins with this crossing towards a world still unknown in which he advances by trial and error, by confronting himself with new tasks. The adventurer pursues his way and reaches the culminating point (the creeping moment) where he undergoes the main obstacle most often incarnated by an

enemy to be fought. At the end of the battle he wins, reaches the apotheosis and gains a reward (a treasure or an elixir). Strengthened by this gratification, the hero – crossing the inter-world threshold a second time – reintegrates the daily world in the final phase of return. Not only has the hero undergone a significant transformation in and through this extraordinary adventure and the wisdom gained, but he is also able to share his gains and new skills with his fellows. Without going into detail of the 17 stages, I retain the key moments that structure this ternary action pattern. It is during the passage from the known to the unknown (and back) that the protagonist overcomes his fear and takes the risk of venturing beyond the borders of everyday life. By crossing different thresholds, he voluntarily undergoes an identity transformation, tests new experiences, learns by trial and error, by confronting the obstacles and difficulties that stand in his way. The hero does not hesitate to defy the instances of power (the paternal figure) to achieve success in apotheosis. If the return to daily life can also be a risky operation when the hero is weakened by the harshness of an unusual adventure, the hero is at this point rich in new skills and entrepreneurial freedom that should be shared and translated in a transformation of routines.

Campbell's narrative of a hero's journey, in a ternary structure, recalls the numerous works of narratology which attempted to schematize this complex process, to identify key stages, to enumerate functions. Without going back to Aristotle and Plato, we may recall the advances in compared mythology at the beginning of the 20th century with Propp (1968) and his *Morphology of the Folktale*, a book in which he describes the structure of Russian folk tales in 31 functions. The book has decisively influenced structuralist thoughts. A narrative scheme can be described in different steps and number of functions, with different densities and variation. In the vein of Campbell, the narrative process can be summarized as the transition from an initial situation in which a triggering element (1) (a complication) is introduced and causes an action at the end of which it manages to solve the problem set in 1 (trigger 2) and to restore the state of the starting situation or transform it (Adam, 1985). The narrative scheme is complemented by an actantial model that represents the power relations between the characters. Action is directly influenced by these relationships of strength, rivalry or mutual support (enemies or mentors, opponents or adjuvants). This narrative tension makes sense in relation to the narrative causality of an intrigue in the sense of Ricoeur (1983). The hero's journey intrigues structures and reconfigures a seemingly chaotic experience through the narrative act. This intrigue being reflects in the way the viewers, readers or colleagues perceive and interpret the narrative. Beyond its structuring effect, the monomyth is in fact polymorphic and gives rise to multiple reconfigurations

according to the concerned contexts and actors. It opens up to possible worlds where the paths bifurcate to allude to the novella of Borges (*The Garden of Forking Paths*, 1941). The intrigue of scientific work often resembles this random and labyrinthine path through a universe of possibilities in which choices must be made (Merrell, 1991).

Although a more or less brutal bifurcation can intervene within a disciplinary researcher's trajectory, the researcher who ventures out of the disciplinary routine is most likely to face changes and random events. Without claiming an absolute representativeness of all the possible paths of researchers, it is at least the constant that I have come across in the context of my collaborative research project on interdisciplinary practices. A researcher's trajectory is built, evolves, transforms and redefines itself in the more or less long course of academic trajectories: "a career is a slow construction of a professional identity, for oneself and for others" (Cheveigné, 2003, p. 53). The change of academic trajectory may be more or less marked. Any trajectory is likely to involve more or less sudden and unpredictable moments of change (breaks, bifurcations) and more or less routine and predictable phases (Grossetti, 2004). First, there is a logic of continuity-progression, according to which the researcher articulates disciplinarity and interdisciplinarity in a dissolved chain, without getting rid of his disciplinary identity. This soft logic can be counterbalanced by a more transformative logic from the point of view of identity, either by metamorphosis or bifurcation/rupture. By successively shifting from a discipline of origin to other disciplines or new interdisciplinary fields and without breaking the continuity, the researcher evolves at first in a relatively harmonious form of linearity. This is the case, for example, of this researcher (for reasons of confidentiality of the personal data, the interlocutors are anonymized; instead of using an abstract coding of the interlocutors and in order to maintain the narrative and argumentative flow, I give them fictitious identities by designating them by names of mythological heroes, in a random manner and without connotation, value judgment or gender considerations, this one is Achilles, the next one Jason and so on), who has "passed within the framework of his (her) academic path by two main disciplines and different sub-disciplines", a transition 'without obstacle' insofar as the "disciplinary barriers ... have always seemed relatively permeable in the context of social sciences". In a more transformative way, the researcher can be metamorphosed more or less radically by contact with other disciplines and by exploring new interdisciplinary fields. This is what Jason testifies with regard to his/her development potential in interdisciplinarity: Jason has gently 'switched' to the interface of robotics and developmental psychology, then to human and social sciences and history. This transformation is sometimes carried out on the basis

of a more thorough metamorphosis, giving rise to or being caused by bifurcations or ruptures in the researcher's path. These changes in orientation, reconversions or disciplinary abandonments are often motivated by dissatisfaction with the path traveled, rejection by one's original disciplinary community, the resumption of another path of formation, other career opportunities, or an urge for discovery. For example, the feeling of dissatisfaction was a trigger for change for Perseus. As a young researcher in sociology, he/she quickly felt disconnected from the way in which sociologists approached the problem of research which concerned him, and in particular the relations between computers and society. He/she says:

When I studied sociology, I felt uncomfortable in my studies. I mean I was still young and uncertain about my future, but to put the focus, what really made me sorrow only became clear afterwards. It was the dramatic distance from these sociologists perspective. ... And I think that for me this problem was a starting point in interdisciplinary research, this unease. (Perseus)

This kind of bifurcation responds to the need for cognitive and practical adaptation to new research questions or gaps in skills and training. As Heracles, also says, there is "this need to go further" in relation to a path that does not answer "my own questions" (Heracles). Similarly, Theseus has, for example, "done a second training in sociology, anthropology" following studies in biology and neuroscience, he/she "was converted" because it was for him/her "the best way to work on his/her topics" (Theseus). Following a bifurcation and through interdisciplinary experience, the researcher's view of his own discipline changes. Even if he becomes a minority within his academic tribe, a researcher like Ulysses has fully realized the need for interdisciplinary work:

I do not understand at all now economic science other than in interdisciplinarity. But I am in a minority position. Economists are generally completely imbued with their discipline; they think that they will find the truth on their own. In science and indeed without an interdisciplinary approach, one is incapable of approaching the phenomena of society. (Ulysses)

Unlike a hypernormal (Lemaine, 1980) and routinized science, the researcher who takes the risk of breaking the beaten path is likely to open up new avenues of research in a nonlinear perspective. Indeed, he does so by relying on his scientific community, but by going beyond, he opens up to the unknown outside of disciplinary boundaries.

Interdisciplinarity, Polymathy and Creativity

Without going into internal debates on definitional issues, interdisciplinarity today represents a major trend in scientific research, with incentives and financial support, in particular from national, European and international research funding agencies (Wernli & Darbellay, 2016). Interdisciplinarity can be succinctly defined as follows, a definition that has broad consensus within the community of Interdisciplinary studies (see for example Darbellay, 2005; Huutoniemi, Thompson Klein, Bruunc, & Hukkinena, 2010; Piaget, 1972; Repko, 2008; Thompson Klein, 1990). Interdisciplinarity aims to capitalize on the disciplines while going beyond the simple addition of different points of view on a theoretical question or a concrete problem in an issue-driven research perspective (Robinson, 2008) or a problem-solving perspective by integrating extra-scientific actors into the transdisciplinary co-construction of scientific and practical knowledge (Hirsch Hadorn et al., 2008). It is for the researcher to construct alone or in a group an object of study common to two or more disciplines and in a spirit of collaboration, articulation and integration. This process of integration is essential to interdisciplinary work because it brings together several disciplinary contributions into a new emerging theoretical framework that is more than the sum of its disciplinary components. Integration is much more than a simple intersection between disciplines, as for example Achilles puts it:

I would say that I benefited from the interdisciplinary aspect, because it really forced me to focus on other knowledge, on other types of tools. It really forced us to look at the integrative aspect rather than just the intersection.

This is what distinguishes interdisciplinarity from multidisciplinary, in which disciplinary points of view are multiple but remain disconnected without real interaction between them. Multidisciplinary is characterized by an addition of juxtaposed disciplines. Several disciplinary points of view are mobilized to address in turn the multiple facets of a research object, each point of view retaining its autonomy and using its own theoretical and methodological tools. Disciplines “contribute together to a research project, but each discipline with its own methods and approaches” (Daedalus). By differentiation, interdisciplinarity is organized around a “common goal” (Hector) which requires researchers from different disciplines to synthesize and integrate their theoretical and methodological skills. “In comparison with multidisciplinary, interdisciplinarity has a greater level of integration of disciplines, working on a common model.” (Orpheus) The aim is to develop “reciprocal efforts to better integrate the other approaches and develop real synergy”

(Sisyphus). This pooling of disciplinary knowledge makes it possible to co-produce “complex knowledge” (Apollo) based on “new concepts” (Artemis), “common to different sciences” (Artemis) and impossible to achieve from disciplinary points of view isolated from each other and “partitioned into their respective jargons” (Diana).

If multidisciplinary maintains a certain status quo in the institutionalization and standardization of historical and socially organized disciplinary practices in communities of specialists with their relatively autonomous faculties and departments, interdisciplinarity demands, on the contrary, an adaptation or even a transformation of institutionalized disciplinary conformity. This adaptation/transformation echoes and should allow the expression of interdisciplinary and more atypical academic trajectories as we have shown above. While avoiding naïve optimism or a fad, it should be recognized that this enthusiasm for openness and decompartmentalization between disciplines still faces many obstacles during any academic journey which must meet disciplinary imperatives. These obstacles are essentially caused by the reproduction of an organizational model of universities in disciplines and sub-disciplines, closely intertwined in and by communities of specialists, which refer to tight disciplinary paradigms, defending their territories and functioning as rival academic tribes (Becher & Trowler, 2001) in a non-sharing of knowledge. Researchers also regularly highlight barriers related to individual attitudes sometimes opposed to interdisciplinary work. Attitudes of disciplinary withdrawal make communication between specialists difficult. More than disciplines in abstracto, the difficulties encountered seem primarily related to relations of power (the paternalistic figure of the master and the peers), personalities, individual thought styles and segregated modes of functioning of researchers alone or in groups. Researchers Theseus and Ajax give symptomatic evidence: “I do not associate these difficulties with disciplines, I associate this with people in fact” (Theseus); “I have the ability to get along with a person who represents another discipline and much more difficulty with another person who represents the same discipline” (Ajax). To overcome this type of obstacles is sometimes to carry out a work of Sisyphus: “There were difficulties to create something in group ... I had the impression of climbing an endless theoretical mountain with a stone that had rolled on the other side, which had to be traced back the next day” (Ajax).

The concept of interdisciplinarity is thus characterized by ideas of openness, decompartmentalization, dialogue, integration and transformation. If any disciplinary researcher can at some point in his or her academic career feel close to these values, it must be admitted that the monomath disciplinary profile is not really in line with interdisciplinary ambition. If the monomath researcher (from mono- and

ancient greek *máthē*, ‘learning’) demonstrates a very thorough knowledge of a targeted object or field of research, he/she is not necessarily cognitively equipped and adapted to evolve in an unknown interdisciplinary context. Specialized or hyperspecialized monomaths are supernumerous and dominant in universities. They are motivated and legitimized to further and deepen existing paths of research, drawing rather linear trajectories. They fit into the vertical depth of their disciplinary community, into their networks of collaboration and publication. Their career plan fits in with this perspective and they have – quite rightly – no personal or community interest in engaging in an adventure beyond borders. Researchers who wish to engage beyond disciplinary boundaries or even transgress them cannot really be called monomaths. They are closer to polymathy in the sense that their curiosity and epistemological impulse lead them to the relatively thorough knowledge of a great number of different subjects in the disciplines of the sciences and the arts. Polymaths are characterized by their ability to know, understand and relate a wide range of knowledge without limiting themselves to the arbitrary boundaries between disciplines. Interestingly, polymaths, as well as interdisciplinarians sometimes wrongly accused of intellectual eclecticism, are not necessarily recognized and valued for their skills. Institutions and advocates of so-called disciplinary discipline suspect them of being indulged in dilettantism and cognitive dispersion. In antiquity, Heraclitus already ridiculed polymathy as an accumulation of partial knowledge, a claim to omniscience and universalism, in short, a sophism of thought contrary to wisdom. In the same vein, for example the article *Polymathy* in the *Encyclopedia* (1751) directed by Diderot and d’Alembert points to this negative perception: “Polymathy is often nothing more than a confused mass of useless facts that one reels out regardless of relevancy, just to make a spectacle of it” (The ARTFL *Encyclopédie*, 2017). The proposed definition immediately counteracts this negative polymathy by true polymathy: “True polymathy is a vast erudition, a knowledge of a great number of things, well absorbed, well digested, that one applies to the subject one is discussing relevantly and only by necessity” (The ARTFL *Encyclopédie*, 2017).

Polymathy is indeed a double-sided Janus concept, which can certainly be decried, devalued and rejected by monodisciplinary minds structured in silos, but it remains, that it is at the same time bearer of a great potential for creativity, innovation and discovery. The list of great polymaths in the sciences and the arts is there to testify: from the Greek philosophers to Leonardo da Vinci, Copernicus, Descartes, Pascal, Newton, Goethe, Poincare, Einstein, etc. Polymathy has proved its worth. However, the expression of this specific ability for polymathy could become rather anachronistic in a context of increasing competition between

disciplines, need for specialization and collective research. Simonton’s (2013) position goes in this direction when he declares that the scientific genius is extinct and that he fears the surprising originality in natural sciences is a thing of the past. The more the skills of teamwork gain in finesse, rarer is the creation of new disciplines. Scientific creativity that contributes to the development of original, surprising and useful ideas would be increasingly difficult to implement. Creativity as a specific skill has allowed theoretical leaps, inventions and discoveries that have produced major scientific reversals. Einstein’s theory of relativity has overturned the concepts of space and time of the Newtonian paradigm and revealed a revolutionary relationship between matter and energy. Creative scientists such as Galileo, Darwin and many others have not only founded new scientific disciplines, they have also revolutionized existing disciplines. By following Simonton, one has to admit that the creation of new disciplines through the hybridization of existing disciplines over the last century has taken place without fundamental transformation of knowledge. In the known horizon of disciplines, astrophysics, biochemistry or astrobiology remain the combination of existing disciplines (astronomy, physics, chemistry, biology). As abovementioned, the increased volume of scientific production within disciplines, the complexity of disciplinary languages and specialization are variables that can explain this situation. Simonton predicts that scientific progress will continue, but that it will be in the form of Olympic competition, with Olympian scientists who will win victories and receive Noble Prizes for a fraction of a second. If the field of natural sciences, or even of other scientific fields, does not appear to be in a situation of a major revolutionary crisis or on the way to a paradigm shift in the sense of Kuhn (1962), the fact remains that scientific creativity has undoubtedly not yet disappeared from the academic field. This is at least the wish expressed by Simonton at the conclusion of his text:

Of course, I hope that my thesis is incorrect. I would hate to think that genius in science has become extinct and that my research specialty has become obsolete. It takes only one new scientific genius to prove me wrong. (Simonton, 2013, p. 602)

While the tendency towards specialization is clearly dominant, the capacity for creative transformation of scientific research is not in the process of disappearing. For a new great scientist, perhaps still embryonic, there is a large wave of researchers open to the unknown and ready to embark on adventures beyond disciplinary routines. In contrast to supposedly linear academic disciplinary trajectories, interdisciplinary researchers potentially put into crisis the narrative model of a necessary continuous

specialization. Like the great scientific genius and the archetype of the fictitious superhero distinguished by its superhuman or supernatural powers and readily deployed in comics and their audiovisual adaptations, researchers who confront daily themselves to the unknown beyond their disciplinary boundaries sometimes take greater risks than avengers such as Batman or Catwoman! The great mythical narrative of the genius-scientist H-creative (Boden, 1990) or Big C (Gardner, 1993), which would operate alone an eminent, historical and *ex nihilo* cognitive breakthrough, is today rather rarely visible. Interdisciplinary researchers qualify under the category of ordinary heroes (they respond to the call to adventure, Rebillot, 1993), such as P-creative or Littel c, by appropriating and combining ideas, concepts or methods from different disciplines to create new approaches, relying not only on logic, but also on chance and collective intelligence (Simonton, 2004). This allows the emergence of polymathic and creative profiles (Root-Bernstein, 2003), that would be able alone or in a group to master several disciplines and work together.

The added value of interdisciplinary work lies precisely in this creative capacity to mobilize several disciplines to solve theoretical or practical problems by crossing and hybridizing concepts, paradigms, theories or methods (Darbellay, Moody, Sedooka, & Steffen, 2014; Darbellay, 2015a, 2015b). In this sense, my collaborative research has revealed the importance of epistemological pluralism in interdisciplinary research and the theoretical heterogeneity that results from it in a productive way. If the creation of a new theoretical homogeneity based on initial paradigmatic diversity is possible, researchers seem to consider diversity and conceptual and theoretical heterogeneity as cognitive advantages in knowledge sharing, rather than regarding it as an unstoppable obstacle to interdisciplinary dialogue. The interdisciplinary polymathic perspective makes it possible to rethink a theoretical framework. Here we find the demand for the transformative and innovative potential of interdisciplinarity which works at the heart of the heterogeneity of disciplines, but without aiming at an absolute theoretical unification. The degree of integration and sharing between different theories depends on several variables: the degree of compatibility between the disciplines involved, the objectives and the research themes, but also the ability of researchers to enter interdisciplinary dialogue negotiate, adapt and rethink their theoretical tools for the search for a common language. Hercules for example clearly describes this process:

The sharing degree of the theoretical framework depends on the research project and the researchers involved. Researchers also provide different disciplinary sources, which may or may not be shared, depending on the research objectives.

Interdisciplinary work, on the other hand, allows us to rethink and reposition ourselves in relation to these disciplinary sources. (Hercules)

The most creative researchers characterize themselves by an ability to discover links between seemingly unrelated ideas, theories, concepts or methods, and to create couplings and transfers between them (Darbellay, 2012; Root-Bernstein, 2009). They do not just work in existing disciplines, but try to synthesize new research, to develop new ways of thinking. From this perspective, “intensive training and focus on single tasks for long periods of time may be seriously detrimental to creativity” (Root-Bernstein, 2009, p. 867) and “such polymathic creativity is something we cannot afford to ignore” (Root-Bernstein, 2009, p. 867). Polymathy is an important vector of interdisciplinary work, it is a matter of degree and not of all or nothing. It is not a matter of demonstrating of being omniscient, but of being able to mobilize at least two or more disciplinary domains in such a way as to think their interactions/integrations. This ‘Pensée’ of Pascal finds here a great echo:

As we cannot be universal by knowing everything there is to know about everything, we must know a little about everything, because it is much better to know something about everything than everything about something. Such universality is the finest. It would be still better if we could have both together, but, if a choice must be made, this is the one to choose. The world knows this and does so, for the world is often a good judge (Pascal, 1962, p. 195).

The interdisciplinary, polymathic and creative process establishes a dialogue between disciplines in which researchers deploy their own analytical and synthesis skills while opening up and learning to master other disciplines tools and concepts. Knowledge is co-constructed through an emerging process that builds upon disciplines while integrating them into a global vision that surpasses them and which is inherently irreducible to one or another discipline. Polymathic interdisciplinarity does not only relate to the knowledge production mechanism through borrowing, transfers or hybridization, but also influences the course of researchers’ journeys, who reinvent their own academic paths in a spirit of openness, daring and jumping into the unknown. Even in an academic context that is relatively hostile to break-up effects, polymathic researchers run the risk of thwarting institutional disciplinary organization or, more modestly, the arbitrary compartmentalization between disciplines. Negative effects due to interdisciplinary openness are then likely to penalize adventurous researchers with, for example, a lack of recognition and valorization of their risk-

taking in a highly disciplined academic context. Risk-taking at its extreme also presents a risk of incompatibility with the disciplined expectations of academic institutions, especially if interdisciplinary work is mistakenly perceived as a new myth of eclectic multitasking.

Identities in Transformation

The academic more or less risky trajectories of interdisciplinary researchers, polymathic and creative adventurers with a thousand faces, also impact their own disciplinary identity. Since researchers with varied polymathic skills wish to develop their scientific creativity beyond a single narrow area of expertise, their academic identity is by definition irreducible to a single strictly disciplinary and disciplined membership. The crossing from the known discipline to the interdisciplinary unknown potentially triggers a more or less strong identity transformation. Researchers' academic identities are transformed in contact with other disciplines and through various narratives of their academic experience in non-pre-established scenarios (Darbellay, 2015b). Discipline (*discipulus* in Latin) means to submit oneself to a master, to be bounded by obedience and allegiance to disciplinary constraints conceived as instruments of self-coercion, whereas the interdisciplinary polymath seeks his desire for liberation from disciplinary constraints. His desire for transgressive adventure beyond disciplinary boundaries results in a form of disobedience, sometimes even frank un-discipline in relation to his original disciplinary community (Robinson, 2008). I have observed several times in my work this type of posture that motivates out-of-field and atypical academic trajectories (e.g. Lemay & Darbellay, 2014). Atypical researchers, in the sense that they do not conform to the disciplinary norm, must forge a new identity profile at the intersection of two or more disciplines, a means of survival in an academic world which is by definition designed for disciplinarization. The disciplinary habitus establishes an orthodox view of the dominant scientific practices guided by relatively fixed epistemological and methodological frameworks. It is the world of the "central players, the orthodox, the continuers of normal science" (Bourdieu, 2001, p. 87). Interdisciplinary researchers are rather heterodox, those who invent new trajectories beyond disciplinary boundaries: "the marginal, the heretics, the innovators who are often situated on the boundaries of their disciplines (which they sometimes cross) or who create new disciplines on the boundaries of several fields" (Bourdieu, 2001, p. 87).

The transforming identity of the researcher in and through his interdisciplinary experience resembles a metamorphosis to take Morin's (2007) metaphor. The metamorphosis of the researcher is like a caterpillar that becomes a butterfly. When the caterpillar enters the cocoon, it begins a process of

self-destruction of its caterpillar organism, and this process is at the same time the process of formation of the butterfly organism by self-construction, which is both another and the same than that of the caterpillar. Through this metamorphosis, the researcher remains himself attached to his disciplinary or pluridisciplinary origins and reconfiguring them in his confrontation with other disciplines. This encounter with disciplinary alterity makes him a double being, both himself and others, *Oneself as Another* as Ricœur (1992) would say. The diversity of researchers that I had the opportunity to meet in my collaborative research on interdisciplinary practices highlighted this identity metamorphosis. Initially, each researcher was able to indicate a disciplinary identity of origin in connection with his basic training. From psychology, sociology, anthropology to geography, chemistry, biology or mathematics, all researchers first identified themselves in an anchor discipline. However, this alleged existence of a fixed disciplinary identity at a given time and place was largely questioned when researchers were invited to reflect on themselves during in-depth interviews and focus groups. The idea of a single and indivisible identity shattered. And it is rather a thousand and one new faces that appeared in the academic landscape.

Starting from this mobility of researchers' identities and without aiming at a closed and arbitrary categorization, I tried to identify different types of faces/profiles, ranging from the claim of belonging to a single discipline to more interdisciplinary, polymathic, even undisciplined profiles (Sedooka et al., 2015). Apart from disciplinary identity, more complex identity forms of work outside the borders emerge. These identity forms open to interdisciplinary adventure encompassing the following trends: a thematic identity, a hybrid identity, the interdisciplinary native and the interdisciplinary migrant, and finally the undisciplined identity. Let's briefly describe these different forms. The thematic identity reflects the fact that researchers are increasingly identifying with interdisciplinary themes and fields of study rather than disciplines in the strict sense. These complex themes (sustainable development, health, migration, etc.) are transversal to several disciplines or sub-disciplines that are organized or even reorganized into more or less institutionalized interdisciplinary fields (environmental sciences, migration studies, gender studies, global studies, etc.). A hybrid identity can be read in the trajectories of researchers who are at the crossroads of two or more disciplines. They most often embody a mixed set of previous disciplines (e.g. psycho-sociology, socio-anthropology, etc.) that creates a new (inter-)disciplinary identity through hybridization. The researcher with an interdisciplinary trajectory from the beginning of his training, without a fixed disciplinary anchor and whose interests concern scientific fields including a wide spectrum of disciplines, can be designated as interdisciplinary

native. For his part, the interdisciplinary migrant is most often a researcher confirmed in his discipline of origin but gradually opening up to interdisciplinarity by concept borrowing and circulation between disciplines during his academic trajectory. His identity is built through changes and transformations from one discipline to another, through successive migrations and nomadism (Stengers, 1987). Finally, undisciplinarity consists in being outside disciplines and avoiding any disciplinary sclerosis. If undisciplinarity, like interdisciplinarity, is not in principle opposed to disciplinarity, it aims instead to free itself from disciplinary fences. These different identity profiles are not mutually exclusive, they are complementary and can coexist as multiple identities of the same person, as a hero on his academic journey. They are built throughout the academic paths of researchers, responding to intellectual desires, strategic choices or opportunities for creative adventures and discoveries.

The identities of researchers are multiple and evolving. They present unity in diversity and diversity in unity. They are paradoxical entities, both stable and unstable, subjective and objective, continuous and discontinuous, permanent and constantly changing. The identity of the ordinary hero of interdisciplinarity is the product of a transformation of the self in its relation to the unknown which is outside the limits of discipline. It is the emerging result of successive socializations in its academic trajectory, during which different stages and experiences (actions, struggles, successes or failures, recognition, wisdom) influence the construction and de-re-construction of oneself.

Conclusion

Inheriting previous work, like that of Campbell here, is to reappropriate it and to make it evolve and renewed in new contexts and in contact with other theories, practices and epistemological horizons. In this contribution, it is the context of academic life and the world of scientific research that served as a heuristic catalyst for reflection. It is indeed an epistemological and cognitive strategy of capturing and heuristically hijacking Campbell's mythology, its transformation/mutation and not merely stretching approaches or concepts from a more conventional perspective of application. The monomyth structure is a relevant framework for initiating a reflection on bifurcating, random and non-linear paths of researchers who advance beyond disciplinary boundaries to discover the unknown. In most cases, these academic paths are not reduced to schemes of the Porphyry tree (Arbor Porphyriana) type. They are not typically structured in hierarchical trees and dichotomous divisions like tree branches. These atypical paths would resemble a rhizome (Deleuze & Guattari, 1987), a vegetable metaphor that clearly visualizes the mesh of

relationships where the elements are interconnected, without a predetermined order, without a fixed hierarchy or a control center. Between institutionalized disciplinary control and transgressive freedom, the interdisciplinary researcher tries to detach himself from the unidisciplinary monomathy in order to individually and/or collectively endorse the figure of the creative polymath. This cognitive mutation implies then an identity transformation, a metamorphosis through which every interdisciplinarian reinvents its academic identity in a more or less hybrid and undisciplined perspective. Echoing the quote of Bachelard in the introduction, if no spirit is ever young, never born *ex nihilo vis-a-vis* the traditions, the cultures and the disciplinary prejudices, the fact remains that to venture on the way of creative scientificity is to rejuvenate and let his childhood spirit speak by accepting to mutate and contradict the pre-established past. It is through this capacity to question disciplinary pre-constructions and to be astonished that the creative interdisciplinary researcher is able to transform the disciplined and compartmentalized gazes on the complexity of the world, while transforming itself.

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Darwin & Kubrick, Joe Campbell & Me: Eminent-Genius and Everyday-Joe Heroes on a Journey

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This article examines the lives of two eminent geniuses, scientist-writer Charles Darwin (1809-1882) and writer-artist-filmmaker Stanley Kubrick (1928-1999), as monomythic hero's journeys. The article is in three parts: Part One (Separation) presents Vogler's (1992) twelve-step monomyth, a compressed version of the 17-step monomyth hero's journey pattern identified by comparative mythographer Joseph Campbell (1949) in *The Hero with a Thousand Faces*. In Part Two (Initiation) the twelve-step monomyth narrative algorithm (Vogler, 1992) is used to explain the eminent genius lifework of Charles Darwin, and this same twelve-step lens is then applied to the eminent genius lifework of Stanley Kubrick. Part Three (The Return) applies the same twelve-step monomyth to the author-researcher of this article (Velikovsky), aiming to demonstrate how the monomyth applies not only on large scales to eminent geniuses such as Darwin and Kubrick in Science and the Arts, but also on small scales – even to Everyday Joes such as myself, thus also supporting Williams (2016, 2017). The conclusion drawn is that the monomyth pattern is a life-problem and also domain-problem solving tool, supporting the heroism science research of Allison (2016) and Efthimiou (2016a, 2016b). As this research is transdisciplinary, the disciplines of the research presented are: Communication and Media Arts, Information Science and Technology, Creativity Studies, Consilient Narratology, Evolutionary Psychology, and Metamodernism.

The goal of the hero's journey is yourself, finding yourself. (Campbell, 1991, p. 154)

Introduction

Greetings – the name is Joe. In this article we're going on a journey together. I'll be your guide and mentor, somewhat like Joe Campbell has been one of my own for the past two decades as a professional screenwriter, filmmaker, actor, videogame designer and transmedia creator (Velikovsky, 2017a).

To explain: I read *The Hero with a Thousand Faces* by Campbell (1949), *Reflections on the Art of Living: A Joseph Campbell Companion* by Osbon and Campbell (1991) and *The Writer's Journey* by Vogler (1992) at film school over 20 years ago in 1995, and they have often informed the hundreds of stories I have since created (Velikovsky, 1995). To rewind further, in the 1970s and 80s – like so many others

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– I was a fan of George Lucas, Steven Spielberg, and Robert Watts movies – and I believe the universal heroic myths underpinning them resonated with me on a biological level, even at a tender age (Velikovsky, 2014a).

So to foreshadow our journey within this article: First, we are leaving this old familiar landscape to enter the strange and unfamiliar realm of Discrete Mathematics (McEliece, Ash, & Ash, 1989, pp. 1-12), aiming to learn what Charles Darwin and Stanley Kubrick had in common. On the second leg of our journey – as in Dickens' *A Christmas Carol* (1843) – we will travel back in time to visit the great Darwin, and then the great Kubrick. On the third and final leg of our round trip, we're returning together: you, me, Darwin, Kubrick – even Vogler and Campbell – aiming to see both creativity and heroism in a new light. Namely: How this applies to us. Hopefully along the way we will experience some new, useful and surprising: change, growth, development and improvement. In short we are aiming at a Transformation.

Now, a question: What did scientist-writer Charles Darwin, and artist-filmmaker Stanley Kubrick have in common? As my preferred learning style is multimodal (Fleming & Mills, 1992), I often create symbols and Venn or Euler diagrams in order to clarify concepts.

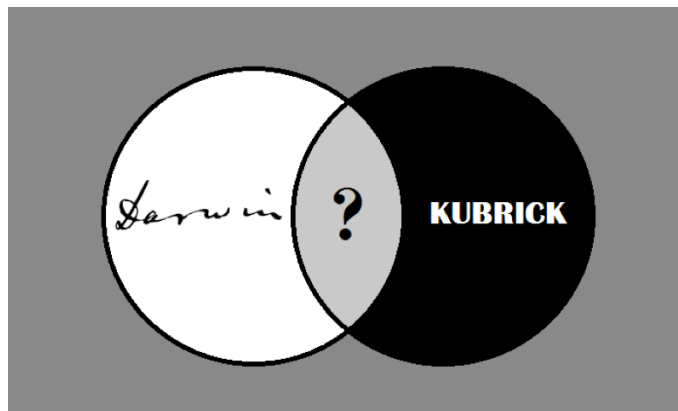


Figure 1
Set Theory within the World of Discrete Mathematics (diagram by Velikovsky)

On the surface of it, Darwin and Kubrick have many things in common. Namely – if history is true – both of them are apparently: (a) old, (b) white, (c) dead, (d) heterosexual, (e) English-speaking, (f) Western-world, (g) males, (h) who defied their many critics in the face of overwhelming odds. Most importantly: (i) Both were eminent-genius-level creatives who had a remarkable impact in both the domains of Science and the Arts.

In the literary arts Darwin created three revolutionary artistic masterworks: namely *Journal of Researches* (a.k.a. *Voyage of the Beagle*, 1839), *On the Origin of Species* (1859), and *The Descent of Man* (1871). Darwin is customarily viewed as an eminent creative genius for solving the general theory of evolution through natural selection in the biological sciences (Simonton, 1999). However, Gruber (1981, p. xvii) and also Carroll (1995) note that among Darwin's thousands of publications (Wyhe, 2002), his *Journal* (1839), *Origin* (1859) and *Descent* (1871) are also generally considered literary master works.

Meanwhile – in the domain of the motion picture arts and sciences – while creating eight cinematic master works

(see Part Two, below), Kubrick invented a revolutionary new camera, and many highly-influential filmmaking techniques (Velikovsky, 2012). So some may overlook that Darwin and Kubrick's major contributions were both scientific and artistic cultural artefacts. Both men were consilient creatives, combining science and the arts.

Along with Csikszentmihalyi (1996), Popper (1999), Weisberg (2006), Bordwell (2008), and Boyd (2009, 2010), I share the view that all successful art and science is creative problem-solving. The term 'problem' as used here means task, goal, or even (self-selected) objective (Bransford & Stein, 1984).

Gottschall (2012) suggested that the universal formula (or algorithm) for all narrative is: "Story = Character + Problem + Attempted Extrication" (p. 52). On this view, the plots of all narratives are demonstrations of problem solving by their protagonists. Campbell's (1949) monomyth is also a time-tested general algorithm for problem solving: Vogler (2007) rightly suggested that the archetypes of the monomyth are "symbols of universal life experiences. The symbols can be changed infinitely to suit the story at hand and the needs of the society" (p. 19). Evolutionary biological science implies that the monomyth pattern emerged from all lifeforms solving the real-life biological problems of survival, and especially the task of sexual reproduction (Velikovsky, 2014a).

With all the above in mind, my aim is to present historical evidence that the inspiring lives of the scientist-writer Charles Darwin (1809-1882) and artist-scientist (filmmaker) Stanley Kubrick (1928-1999) can each also be described as a monomythic hero's journey. In other words their journeys to eminent genius can be viewed as a sequence of twelve narrative steps! These same twelve problem-solving steps are of course likewise found in many classic and popular narratives as documented by comparative mythographer Joseph Campbell in *The Hero with a Thousand Faces* (1949), and condensed in (Vogler, 1992). Via the short twelve-part

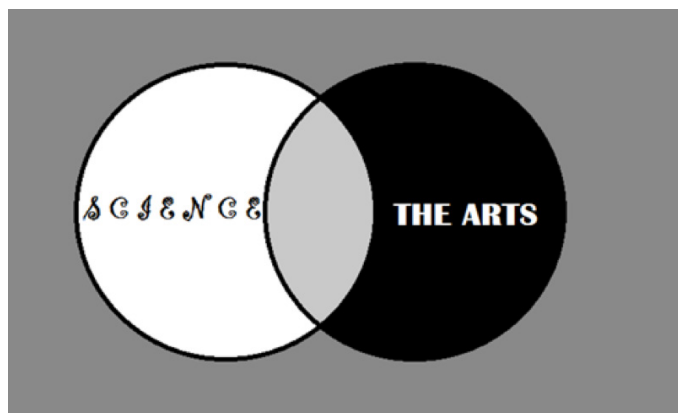


Figure 2
Consilience – Combining Science and the Arts (diagram by Velikovsky)

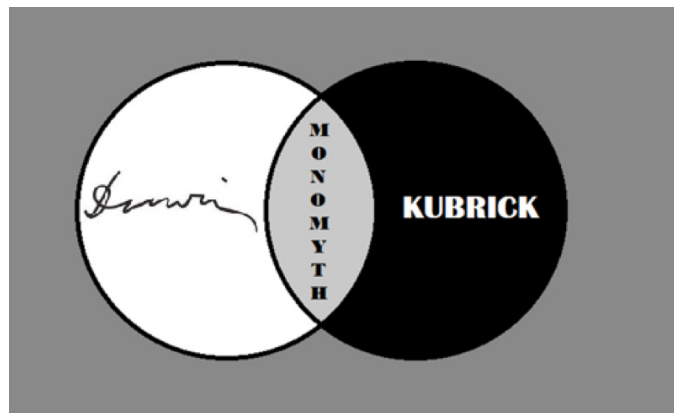


Figure 3
Darwin & Kubrick's Lives Share: the Hero's Journey Monomyth Pattern (diagram by Velikovsky)

biographies below, I suggest that Darwin and Kubrick were not merely real-life heroes – but also monomythic heroes (Campbell, 1949; Vogler, 1992; Wilson 1998), regardless of whether they were aware of it at the time.

Before we finally depart on our time-travel journey, some definitions.

Definitions

Creativity is here understood as units of culture (ideas, processes, products, a.k.a. memes) that are judged as new and useful by a consensus of the field (Runco & Jaeger, 2012). While accepting this is currently the standard (bipartite) definition of creativity, I prefer the proposed tripartite criteria: new, useful and surprising (Bruner, 1962; Boden, 2004; Simonton, 2012; Velikovsky, 2016a, 2017b).

A meme is here understood as a unit of culture, and includes: ideas, processes, or products. A cultural product may be a book; an article; a scientific theory; a song; a joke; a religion; a game; a television series, season, episode, or advertisement; a movie; a word; a language; a soft drink; a FaceBook meme (image and/or text); and so on (Csikszentmihalyi, 1988, 1996; Velikovsky, 2016b, 2017b).

Heroism Science is explained in the two introductory editorials in the inaugural issue of Heroism Science journal (Allison, 2016; Efthimiou, 2016b) and on the Heroism Science web site (Efthimiou, 2015). Heroism Science combines Heroism Studies (Efthimiou, 2016a, 2017) and science. My diagram below aims to illuminate this concept as a combination of two old things (Heroism Studies and Science) which has resulted in a new, useful, and surprising (thus creative) thing.

Such a consilient approach (Wilson, 1998) unifies knowledge in the three great branches of learning: Science, Social Science, and the Media/Arts/Humanities (Efthimiou,

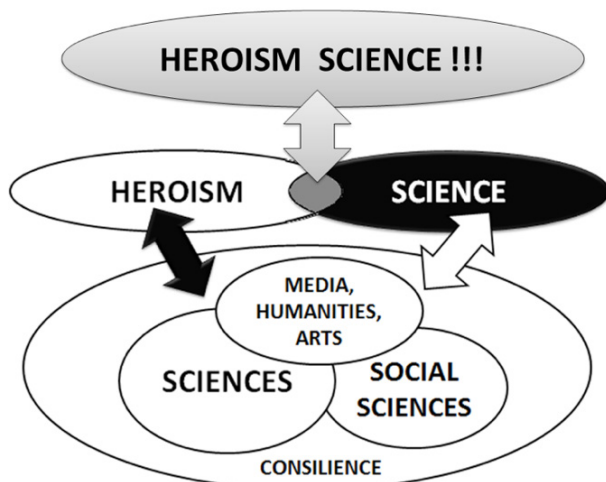


Figure 4
Heroism Science - Bisociation Diagram (Velikovsky, 2017h)

2017). From this knowledge, instances of heroism (in literature and/or life), and the scientific method are combined to result in the new knowledge domain of Heroism Science.

Now our time-travel journey begins.

Part One (Separation)

Campbell's (1949) Monomyth as Interpreted by Vogler (1992)

Back in the dim dark distant past – over two decades ago, in 1995 – I was a screenwriting student at the Australian Film, Television and Radio School (AFTRS), and Vogler's book *The Writer's Journey* (1992) was one of our recommended screenwriting texts. Christopher Vogler was also one of our screenwriting guest lecturers. In his landmark 1992 work, Vogler adopted the Jungian character archetypes of Campbell (1949) to analyze characters in certain popular movies, namely the archetypes of the Hero, Mentor (Wise Old Man or Woman), Shadow (villain), Threshold Guardian, Shapeshifter, Trickster, Allies, and Enemies. Vogler (1992) also adeptly condensed the seventeen plot-steps (or 'story beats') of Campbell's (1949) monomyth into twelve narrative steps that movie screenwriters might employ as a movie story algorithm (or recipe, mud-map, or template). Vogler's (2007) hero's journey story algorithm is as follows:

1. Heroes are introduced in the Ordinary World, where
2. they receive the Call To Adventure.
3. They are Reluctant at first or Refuse The Call, but
4. are encouraged by a Mentor to
5. Cross The First Threshold and enter the Special World, where
6. they encounter Tests, Allies, And Enemies.
7. They Approach The Inmost Cave, crossing a second threshold
8. where they endure the Ordeal.
9. They take possession of their Reward and
10. are pursued on The Road Back to the Ordinary World.
11. They cross the third threshold, experience a Resurrection, and are transformed by the experience.
12. They Return With The Elixir, a boon or treasure to benefit the Ordinary World. (p. 19)

Now let us travel even further back in time, and use the above twelve-step narrative algorithm to analyze the life works of two eminent-genius-level scientific and artistic heroes.

Part Two (Initiation)

This leg of our journey uses the monomyth (Vogler, 2007) as a lens on the famous lifework of scientist-writer Charles Darwin, then on filmmaker-inventor Stanley Kubrick.

Of course, in applying the monomyth – it depends what the life-problem (task, goal, or objective) actually is. Problems can range from everyday tasks – across to eminent, domain-changing new paradigms. For example: Need to make a sandwich? Carve out a creative career? Save the world? Crack a hard domain problem, like how to make a cinematic masterpiece – or even: How evolution works?

With the latter historical domain problem in mind, we turn to Charles Darwin.

Darwin's monomythic hero journey to eminent-genius-level creativity

1. The Ordinary World / The 'Backstory' – Prior to 1831 when Darwin joined the Beagle expedition at age 26, despite the prior work of (Buffon, 1749) and many others (Stott, 2012) the key units, levels and mechanisms of evolution remained major unsolved problems in both the domains of biology and in bioculture (Velikovsky, 2016a, 2017b). Many knowledge domains were stalled; some even going backwards (Koestler, 1979).

A 'flashback' – Earlier in life the young Darwin was fascinated by zoology, enjoying such everyday childhood pursuits as fishing, rat-catching, collecting bugs (keeping some in his mouth of all places) and shooting birds. Years later all these well-honed hunter-gatherer skills were crucial to his research work on the Beagle voyage, during the decades-long hero-quest that led to finally unlocking the key secrets of evolution (Darwin, Barlow, & Wyhe, 2002).

As a young adult, living in the shadow of his successful and often domineering father, Charles was lost for a meaningful and satisfying life-calling. He aimed to become a rural pastor, but life took a different turn. After showing early promise as a geologist at university, Darwin was invited to join the Beagle navy voyage as the on-board geologist, naturalist, and also gentleman companion for the highborn Captain Fitzroy, inventor of the synoptic weather chart. The ship's subsequent five-year epic voyage was rife with danger, excitement, risk and adventure. As Darwin's famous Beagle Diary (1839) reveals, the five-year naval expedition itself can be viewed as a monomyth journey (Velikovsky, 2015).

2. The Call to Adventure – In the two years after the 1831-36 Beagle voyage, in 1837-38 Darwin constructed his theory of evolution (Gruber, 1981). In July of 1837 Darwin began his first notebook on 'Transmutation of Species' (Gruber, 1981). In terms of his own life-story hero's journey, Darwin's self-selected goal was clearly formulated:

From 1838 onward, explaining as much of nature as possible by means of the theory of evolution through natural selection remained the central task of Darwin's life. (Gruber, 1981, pp. 105-106)

Darwin had thus set himself a singular key aim: Solving a hard, multi-domain problem that gave his life clear purpose and meaning, and evidently kept him in the flow state (Velikovsky, 2017c) whereby his many, varied and complex skills were closely matched with this extremely difficult challenge. Namely the as-yet-unsolved domain problem of figuring out a scientific model of why and how evolution occurs.

3. Refusal of the Call to Adventure – However for many years after 1838, Darwin resisted publically communicating his revolutionary theory. If his model of evolution was true, then its implications undermined Natural Theology by incidentally demolishing its key tenets, and thus challenging The Church's authority and control.

4. The Meeting with the Mentor – While constantly grappling with the hard puzzle of the multiple systemic causes of evolution within Earth's complex eco-systems, on 28th September 1838, for pleasure Darwin read Malthus (1826). Some of the information in that text was – to Darwin – like a bolt from the blue. After the years of intense mental, biological, social and spiritual struggle Darwin had at last seized the last missing puzzle-piece. This key principle needed to complete his (now-working) mental model of evolution was: super-fecundity causing selection pressures, due to overpopulation within ecosystems. But Malthus was a reverend. Thus ironically Darwin had seized on an idea from the Church's own Natural Theology not to support – but rather against Creationism.

Other key Mentors for Darwin during this years-long personal hero's journey included many evolutionary scholars: his grandfather Erasmus Darwin, Robert Grant, John Henslow, Charles Lyell and Adam Sedgewick. Interestingly in terms of the (Jungian) monomyth character archetypes, Sedgewick gradually revealed himself over time as a Shapeshifter archetype. Sedgewick had been a professor (thus a Mentor) of Darwin's at Cambridge University, and had educated Darwin in key practical aspects of Geology on a geological field trip in 1831. However, Sedgewick later became a savage critic of Darwin's Origin (Gruber, 1981). So too, Whewell was once a Mentor, but later a Shapeshifter/Enemy type, as he turned on Darwin and attacked the Origin with various invalid criticisms (Gruber, 1981). Even more interestingly for the (consilient) theoretical perspective of this article, Whewell is credited with coining the term 'consilience', and is cited in the opening pages of Darwin's Origin (1952).

Heroism Science is a transdisciplinary venture. Darwin was also transdisciplinary as he used a consilience of inductions, triangulating from many domains of knowledge in order to solve the hard puzzle of evolution. I suggest that like Aristotle, Darwin was an analogue 'big data' researcher: hunting down, gathering up, mentally ingesting and then synthesizing into new, useful and surprising cultural artifacts an astonishing amount of data – using transdisciplinary, interdisciplinary, and even cross-disciplinary research methods.

5. Crossing the First Threshold – Three years after the Beagle voyage had ended, Darwin wrote a first sketch of his theory of evolution. He later began a revised second sketch in 1842. In *Darwin on Man* (1981) psychologist of creativity Howard Gruber (1981) writes:

On July 5, 1844, he finished a 230-page 'Sketch of Species Theory' as he called it, setting forth his views much as they appeared in the *Origin of Species* [1859]. (p. 261)

Yet Darwin was mortified at this unlovely truth he had uncovered, as in 1844 he famously wrote his friend Hooker: "It is like confessing a murder" (Gruber, 1981, p. 297).

6. Tests, Allies and Enemies – The following events are spread across many years of Darwin's heroic monomythical life-journey, in fully explicating his working model of evolution.

Various Tests include: Darwin's recurrent illness and nausea, and the many physical, interpersonal, social and cultural difficulties he endured on the Beagle voyage. Also the negative reactions to – and frequent misunderstandings of – his model of evolution as he struggled to make it understandable to those without his own knowledge, experience and multiple intelligences (Gardner, 2011).

Various Allies include: Hooker, Huxley and Lyell (Gruber, 1981); Darwin's beloved wife Emma who supported his work including proofing many of his manuscripts; and also Darwin's protégé, George Romanes.

Various Enemies include: Many eminent Natural Theologists in the church. Rightly anticipating the level of hostility, intellectual and emotional resistance that would ensue, the young Darwin wrote an ambitious note to himself in his famous 'C' Notebook:

What the Frenchman [Lamarck] did for species between England and France, I will do with forms. – Mention persecution of early Astronomers ... (Gruber, 1981, p. 200)

Other key Enemies of Darwin on his heroic life journey include those who harshly attacked *Origin of Species*: Richard Owen, Sedgewick, and Whewell.

Shapeshifters also include these same Mentors who later became Enemies, namely Sedgewick, Whewell and even the Beagle's captain, FitzRoy. As Gruber (1981) notes:

[FitzRoy] himself was a professed Christian, a believer in every word of Scripture, and a natural enemy of all evolutionary thought. (p. 183)

7. Approach to the Inmost Cave – To his shock and chagrin, in 1858 Darwin received Wallace's now-famous letter outlining essentially the same model of species transmutation. All seemed lost! Darwin realized in horror he might have lost his claim over his hard-won discovery: The long hard years of effort, struggle, pain, and endless battles – potentially a wasted effort! After careful deliberation and consultation, a civilized compromise was reached: Both Darwin's and Wallace's papers on evolution were read aloud at the same meeting of the Royal Society, though few present understood the domain impact of what they had just heard.

8. The Ordeal – Even while often mentally exhausted and physically very unwell, in order to convey the boon (or elixir in monomyth terms) which would later solve so many problems for the world – Darwin drew on inner strengths and soldiered on. In a Herculean effort, to communicate his model of evolution (including the overwhelming evidence he had unearthed) he hammered out the *Origin* manuscript in a year and then very nervously – and bravely – published it (Gruber, 1981).

9. The Reward (Seizing the Sword) – The *Origin* (1859) sold out on its first day. A major battle won, at last. But for Darwin, the long and grueling war was very far from over.

10. The Road Back – Natural Theologists were predictably outraged by the *Origin* and savagely attacked Darwin and this model of evolution. Bloodied but unbowed in the face of these ongoing attempts to kill his theory, Darwin continued elaborating it and providing ever more 'armor-plating' on the model for over a decade. Only this time – within *The Descent of Man* (1871) – even overtly applying the model of evolution to: Humans.

11. The Resurrection – By 1871, Darwin had finally completed and published what is considered his third and final master work, *The Descent of Man*. The Scientific Theory of Evolution was now not only secure but had even been applied to humans, as well as to the plants and other animals of the *Origin* (1859).

Darwin had by now become a timeless hero to all those who value truth, justice, courage, bravery, grit, resilience and determination even in the face of apparently insurmountable and overwhelming opposition, denial of facts, and ignorance.

12. The Return with the Elixir – The hard domain problem of Evolution was solved. Or at least, the hardest part of the core problem was now cracked. The Life Sciences finally had their much-needed and well-overdue Grand Unifying Theory. Moreover, Evolution by natural, artificial, sexual and unconscious selection went on to expand outwards into the Modern Synthesis (1940s) and to the (even now, controversial) Extended Evolutionary Synthesis (2000s).

Meanwhile via consilience (Wilson, 1998) the model that Darwin had built over a lifetime of dedicated work expands still further within the Social Sciences, Arts and Digital Humanities to illuminate Evolutionary Psychology, Evolutionary Sociology and even to Evolutionary Culturology (i.e., Creativity Studies). Via the Sociocultural Systems Model of Creativity (Csikszentmihalyi, 1988, 2014; Macdonald, 2013; McIntyre, Fulton, & Paton, 2016; Sawyer, 2012; Velikovsky, 2016a, 2017b), Evolutionary Theory also extends outwards to explain Bio-Cultural Evolution, solving even more domain and life problems.

The short narrative I have presented above applies the monomyth to Charles Darwin in solving that prior ‘mystery of mysteries’: Why and how evolution occurs. On this view, the evolutionary algorithm was the metaphorical ‘singing sword’, indeed the ‘universal acid’ (Dennett, 1995, 2017). Darwin had accepted his own Call to Adventure, had set off on the journey, battled valiantly through a ‘long dark night of the soul’, and with the support of Mentors and Allies through many Tests and Enemies, finally won. Darwin seized the sword – and valiantly brought this incredibly-powerful tool back to the world and gifted it to us all.

And they all lived happily ever after, more or less (pace Harari, 2015, 2017). Harari suggested our technological revolutions (Agricultural, Industrial, Digital) have not made us happier. Yet such is “the ax-maker’s gift” of creativity (Csikszentmihalyi, 1996).

THE END

(of Darwin’s lifework briefly recounted as a hero’s journey monomyth tale, despite that I tend to prefer the style of consilience to metamodernism; Velikovsky, 2017d; Pinker 2014).

So I hope this story of Darwin’s heroic creative lifework stays with you – and perhaps even inspires you, as it has me. Motivated by reading Darwin’s Origin, Descent, and also The Selfish Gene (Dawkins, 1989) in 1992, I then spent twenty years on a journey aiming to discover: the structure of the meme, the unit of culture (Velikovsky, 2016a, 2016b, 2017b). I also wrote a musical-comedy rhyming play about Charles Darwin’s Beagle voyage adventures in Australia (Velikovsky, 2015) inspired by Erasmus Darwin’s poetry. Heroes are role-models, and I suggest that cultural (memetic) imitation is the sincerest form of flattery.

As we travel on through time, our next task is to apply the twelve-step monomyth pattern to the life history of the eminent genius filmmaker Stanley Kubrick.

So ... Roll ‘em, and lights – camera – nuclear reaction!

Kubrick’s Monomythic Hero Journey to Eminent-Genius-Level Creativity

1. The Ordinary World / ‘The Backstory’ – By the year 1955, after Orson Welles’ Citizen Kane (Schaefer & Welles, 1941), the general consensus of leading film critics was that no comparable genius-level masterworks of American cinema had yet appeared (LoBrutto, 1997).

But – a hero would rise ...! Ripple-Dissolve to:

A ‘flashback’ – The young Stanley Kubrick, by some accounts a typical Bronx kid, was given a stills camera at a young age by his doctor father and taught himself photography as a hobby. Soon, as a (teenaged) film buff, Stanley felt that he personally could do better than most of the Hollywood movies he was seeing, many of which were deeply problematic in his view (LoBrutto, 1997; Kubrick in Ciment, 1987; Popova, 2013).

2. The Call to Adventure – In 1950, fellow hobby photographer and aspiring film director Alex Singer and Kubrick decided to make a short film together: A tragic teenage love story. Kubrick would serve as cinematographer on the project (LoBrutto, 1997). Kubrick’s movie career was about to officially commence – let the adventure begin!

3. Refusal of the Call to Adventure – ...CUT-! But: No. When Singer presented the storyboards he had devised for the project, it revealed that he had already made all of the key creative choices that a cinematographer would usually contribute to the group creativity of such a collaborative proposed screen idea (Macdonald, 2013; Bloore, 2013). Kubrick was deeply disappointed and promptly resigned from this short film project in pre-production (LoBrutto, 1997). It appeared Kubrick would not commence being a filmmaker after all ...?

4. The Meeting with the Mentor – However while working as an apprentice photographer at LOOK! magazine, Kubrick shot a photo essay of the New York boxer Walter Cartier. Kubrick also saw a fight film about Roland LaStarza, and once again felt sure that he could do better. He decided to make a documentary about Cartier, a short film that would become Day of the Fight (Kubrick & Kubrick, 1951) (LoBrutto, 1997; Popova, 2013). Since he had already mastered professional photography, Stanley resolved to increase the level of his challenges, and teach himself all the varied and complex tasks and processes involved in professional filmmaking. He would learn it all ‘bottom-up’ so that he understood it all ‘top-down’, from the conception, execution, and reception perspectives (Bloore, 2013, 2014;

Velikovsky, 2014c). In effect, Kubrick now became his own Mentor, self-educating. In a 1965 interview about his career, Kubrick revealed his view on creative problem solving: “if you can develop a kind of generalized approach to problem-solving ... it’s surprising how it helps you, in anything-!” (Kubrick in Popova, 2013, minutes 1-4). Throughout the interview Kubrick frames many tasks within filmmaking as creative problems, exemplifying the ‘all creativity as problem-solving’ worldview. Weisberg (2006) also details this same ‘creativity as problem solving’ view, including by eminent geniuses Watson and Crick, Charles and Erasmus Darwin, Picasso, the Wright Brothers, and Edison.

At various stages of Kubrick’s life journey his other Mentors (whether explicitly or implicitly) included Orson Welles and Max Ophuls via their films and techniques as a cinematic inspiration for Stanley; also the famous New York photographers ‘Weegee’ and Annie Leibovitz, who Kubrick met during his tenure at LOOK! magazine; indeed the entire photography staff at the magazine; and friend and colleague Alex Singer (LoBrutto, 1997).

5. Crossing the First Threshold – With Singer’s assistance as a crew member, Kubrick finally completed and sold the short boxing documentary *Day of the Fight* to commercial film distributor RKO-Pathé US (LoBrutto, 1997), but – for a hundred dollars less than it cost him to make. Kubrick was ‘paying his dues’ in making such ‘guerrilla’ films (see Jones and Jolliffe, 2006), also exemplifying the “ten-year rule” in creativity (Simonton, 2011; Velikovsky, 2016a).

6. Tests, Allies and Enemies – Subsequently Kubrick’s skills and grit were tested by making two more low-budget short documentary films on commission, *Flying Padre* (Kubrick & Kubrick, 1951) and *The Seafarers* (Kubrick & Kubrick, 1953).

Various Tests across his life work included all of the many creative problems solved by Kubrick in making professional film productions on very tight shooting schedules, and for comparatively low budgets relative to their cinematic competition.

Various Allies included RKO Pictures who commissioned the short film *Flying Padre*; Alex Singer, his main collaborator on *Day of the Fight*; Morris Bousel, an early Kubrick film investor and family relative; Joseph Burstyn, the distributor of Kubrick’s amateurish and flawed first feature-length film *Fear and Desire* (Kubrick & Kubrick, 1953); and film reviewer Mark Van Doren, who would very generously critique *Fear and Desire*.

Various Enemies across Kubrick’s life work included the four film critics in the famous ‘New York group’, who disliked all of Kubrick’s films: Pauline Kael, John Simons, Stanley Kaufman, and Andrew Sarris (Kubrick in Ciment, 1987, minutes 1-2).

Shapeshifters (Allies who later on became Antagonists, or Enemies to some degree) included Alex Singer; also actor Kirk Douglas who helped get *Paths of Glory* (Harris, Kubrick, & Kubrick, 1957) financed and thus produced. Having fired one director and landed Kubrick the directing job on *Spartacus* (Douglas & Kubrick, 1960), actor/producer Douglas would later cause Kubrick much grief on the troubled big-budget Hollywood production.

7. Approach to the Inmost Cave – After completing the two short documentary films *Flying Padre* (1951) and *The Seafarers* (1953), still confident in his own as-yet-untested vision, talent and abilities in the specific domain of narrative fiction feature-length films, Kubrick prepared to make his own first feature film project, *Fear and Desire* (1953).

8. The Ordeal – The *Fear and Desire* production was fraught due to its very low budget. To make things even harder, during this extremely creative complex process involving many unstable variables, the Musician’s Union and others pressed for outstanding debts. All seemed lost ... Could Kubrick somehow yet pull it all together?

9. The Reward (Seizing the Sword) – Kubrick finally completed *Fear and Desire*, and the film even obtained a cinema release. He had thus completed his first feature film project as writer-director-producer. Yet the reception of the film provided some very hard lessons:

It opened at the Guild Theatre in New York, and it was pretty apparent that it was terrible ... It wasn’t apparent to me how I was going to earn a living, or, do anything ... (Kubrick in Popova, 2013, minute 22)

A key irony is that although Kubrick had achieved one major victory along his journey – in successfully completing a feature film (a deeply-complex cultural artifact) – the film itself was a disaster with audiences. The project thus created many more new and urgent problems for Kubrick than it had solved in terms of building a career as a feature filmmaker.

10. The Road Back – After his first feature in 1953 was both a resounding commercial and critical failure, Kubrick also broke up with first wife Toba Metz and began a relationship with Ruth Sobotka. Still heavily in debt, Kubrick now attempted his second feature, *Killer’s Kiss* (Bousel, Kubrick & Kubrick, 1955). Yet even that film was not commercially or critically successful. Kubrick was in way over his head; well past the point of no return.

11. The Resurrection – Ever more deeply in debt, Kubrick strengthened his resolve and self-belief, and tried a very different strategy. Having recognized the prime importance of the story in a fiction feature film narrative, rather than taking the risk of creating an original screen story, he adapted a novel to film and also employed a non-

linear narrative structure. He thus created his third feature-length, but first artistically mature film, *The Killing* (Harris & Kubrick, 1956).

Though once again a commercial failure, his third feature film was a critical success. An article in *TIME* magazine favorably compared Kubrick to one of his heroes, no less than the legendary cinematic genius Orson Welles; Kubrick had finally attracted positive Hollywood attention (LoBrutto, 1997). Yet it was not until his fifth feature film – *Spartacus* (1960) that Kubrick actually made any money as a filmmaker – and even that production was plagued by vast and deep problems, not least including meddling producers, writers and stars. From the *Spartacus* experience Kubrick realized that as a ‘Wri-teur’ (Velikovskiy, 2016a), he required complete creative control over his films (producing, writing, directing) in order to work effectively and thus be able to create films (as art) rather than movies (as entertainment) (Kubrick in *Ciment*, 1987, minutes 17-21).

12. The Return with the Elixir – Despite the very rocky start to his career, Kubrick went on to create eight cinematic master works, creating films as art – rather than movies as business (or “hollow entertainment”). These artistic masterworks included: *Paths of Glory* (1957), *Dr. Strangelove* (Kubrick & Kubrick, 1964), *2001: A Space Odyssey* (Kubrick & Kubrick, 1968), *A Clockwork Orange* (Kubrick & Kubrick, 1971), *Barry Lyndon* (Kubrick & Kubrick, 1975), *The Shining* (Kubrick & Kubrick, 1980), *Full Metal Jacket* (Kubrick & Kubrick, 1987) and *Eyes Wide Shut* (Kubrick & Kubrick, 1999).

All of which – like any film classic – only get better on repeat viewings.

THE END

(of Kubrick’s lifework, recounted as a brief hero’s journey monomyth story.)

So by now Dear Reader, I hope that we have become convinced, you and I – that both Charles Darwin and Stanley Kubrick certainly knew how to solve big problems: Like how to become an eminent genius scientist, or artistic writer – or even both at once. On this view both great men used the twelve-step hero journey general-problem-solver algorithm to do so, whether consciously aware of it or not. Coincidentally: This same underlying twelve-step monomyth algorithm (or recipe) is isomorphic to Creative Practice Theory (Velikovskiy, 2017e).

Part Three (The Return)

In this third-and-final part of my argument (or Metamodernist story), The Return, I aim to apply the same twelve-step monomyth to myself, the author of this paper.

The Story of my Ph.D - by J. T. Velikovskiy

1. Ordinary World - I was born in a small farming town, to working-class parents,

2. and I enjoyed watching movies (and playing videogames – like anybody). My dad had acted in movies, and I also aspired to create them (enter: *The Call to Adventure*).

3. I was Reluctant at first (as I literally didn’t know anyone in the screen industry, nor how it worked), so I went off farming instead. But then I was accepted to the Academy, did a Communication undergraduate degree, and even got into a world-class film school (AFTRS). In researching and practicing screenwriting (Velikovskiy, 1995) I discovered a major unsolved domain problem in screenwriting and movies, namely ‘The Less Than 1% Problem’ (Velikovskiy, 2016a), and was

4. encouraged and enabled by all my wonderful teachers there (Mentors, such as Chris Vogler, and *Star Wars* and *Indiana Jones* movies producer Robert Watts, and John Lonie, Ron Blair, Marion Ord, Helen Carmichael, Joel Coen, John Colette, and many others) to

5. Cross The First Threshold and enter the Special World of screen writing and production (including videogames), where

6. I encountered many Tests, Allies, and Enemies ... (courses, classmates, critics, colleagues, and indeed, “The Less Than 1% Problem”) ...

7. I Approached the Inmost Cave, crossing a second threshold (entering the screen industry as a fulltime occupation, hired by Fox Studios as a TV series creator)

8. where I endured the Ordeal of making many productions (TV, movies, games), some of which were not well received, while others won awards and were successful ...

9. I took possession of the Reward (the skills, habitus and knowledge gained through trial-and-error) and,

10. was pursued on The Road Back to the Ordinary World (of academia, after twenty years in the world of industry ... as some in academia are anti-science).

11. I crossed a third threshold, and experienced a Resurrection (realizing I had learned many lessons about – and had seen a solution to – ‘The Less Than 1% Problem’ that I could contribute to academia within a consilient Ph.D), and was transformed by the Ph.D experience,

12. and on this view, I Returned with an Elixir – specifically the research and knowledge presented in my consilient doctoral research study (Velikovskiy, 2016a, 2016b, 2017b), as a boon or treasure intended to benefit the Ordinary World community of aspiring screenwriters, filmmakers and transmedia creators. And, scholars of cultural evolution. And even audiences – whether in cities or small farming towns.

So the twelve-stage view is also one way to make (retrospective) sense of my own life story, whether I was aware of it at the time or not.

Part Four (The Surprise 'End-Twist!')

If Steve Jobs and also Martindale (1989) are right, and creativity is just combining things for their resultant hybrid vigor, then I would now like to synthesize: (1) The Four-C Model of creativity (Kaufman & Beghetto, 2009, 2013), and (2) the fifth category, of “**boldface-C Creativity**” (Simonton, 2010, p.175) within a diagram (see Figure 5).

Kaufman and Beghetto (2009, 2013) suggested creative memes – ideas, processes, products, a.k.a units of culture (Velikovskiy, 2017b) – may be rated by a field’s consensus on a continuum which spans from: (1) Everyday (or “little-c”) creativity; (2) “mini-c” (subjective self-discovery); (3) “Pro-c” (expert-level); and up to (4) “Big-C” (genius-level) creativity. In Figure 5, I have also added Simonton’s (2010) category of: (5) “**Boldface-C Creativity**” to the prior Four-C model, namely a fifth category for eminent creative geniuses such as Darwin or Kubrick.

On this view all creativity is also heroic, to some degree. The above Five-C Model of Creativity diagram could also apply to any form of heroism, ranging from the Everyday hero, across to the very rare Eminent Genius kind (a Darwin or Kubrick). In their chapter in *The Wiley Handbook of Genius*, the authors suggested that such eminent geniuses may only arise on average once every seven years (Kell & Lubinski, 2014). This is to recapitulate that there are very few eminent-genius-level Creatives (the extreme-right tail of Figure 5 above) for all of our countless instances of Everyday creativity – such as say, making a delicious and nutritious meal from whatever unlikely ingredients the refrigerator happens to contain today.

How Does All This Apply to You or Me?

In terms of the six P’s of creativity, namely the creative: Person(ality), process, product, place, persuasion and potential (Runco, 2014; Runco, Kozbelt, & Beghetto, 2010), geniuses are judged by their peers as such, based on their product (Csikszentmihalyi, 2014c). The judged product may well be a book, in which a theory or discovery is published – such as Campbell (1949) or Vogler (1992) – since books are memes (units of culture), and units of culture are units of information (Velikovskiy, 2017b). It may also be a film, song, scientific discovery, painting, or technological invention (or innovation) that the field ultimately judges. The product may even merely be an idea stated aloud in everyday conversation with one’s peers, or published in an academic research paper.

Having hopefully demonstrated how the monomyth general-problem-solver algorithm applies on larger scales to Eminent (i.e., **boldface-C Creative**) Geniuses such as Darwin and Kubrick, my final goal is to show how it applies on small scales, even to Everyday Joes such as myself. I happen to have a genius-level I.Q. (or ‘g’) but that factor alone and even Gardner’s multiple intelligences (Gardner, 2011) are not predictive of an individual’s creativity level as judged by a consensus of their peers (Simonton, 1999, 2009, 2014).

In the light of my (monomythic) Ph.D journey, on the above 5-C Model of Creativity view, I surmise I am currently perhaps a ‘Pro-C’ creative as I wrote and co-designed a million-selling videogame; wrote a movie with 87% rating on Rotten Tomatoes.com; and wrote a book with over a million readers (see Velikovskiy, 2017a). I am perhaps even an Everyday Hero to some, since as a volunteer rural firefighter I have saved lives. And if indeed, my model of the structure of the meme – the unit of culture (Velikovskiy, 2017b) – is correct (and is not falsified) then maybe one day I might even win a posthumous Nobel Prize. Or not; I mainly do creative work to keep in the flow state, and Claude

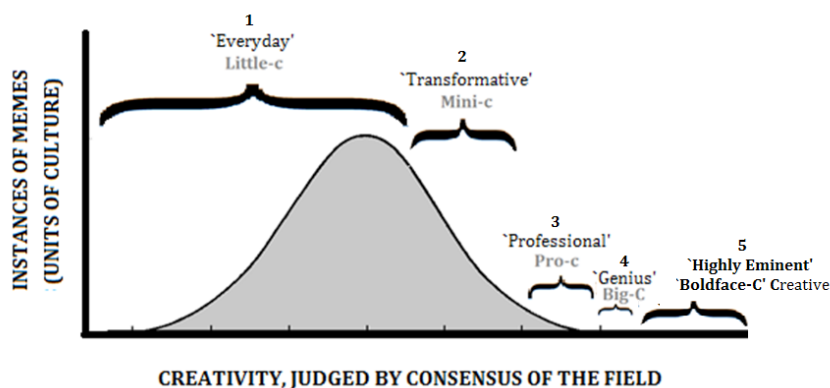


Figure 5
The ‘Five-C’ Model of Creativity – Diagrammatically Synthesizing Kaufman and Beghetto (2009, 2013), and Simonton (2010) (Velikovskiy, 2017h)

Shannon (another of my personal heroes) never cared much for awards. But don't get me wrong; they do mean symbolic capital (Velikovsky, 2017e).

One moral of my story is that after 20 years in the screen industries, I finally took Joe Campbell's sage advice: "I went into the woods and read for five years" (Campbell in Osbon & Campbell, 1991, p. 62). So I too went into the woods, and I read (books, Ph.D theses, journal articles – and, studied 40 extreme-RoI movies) for five years. Only then did I feel I could also create a Ph.D thesis as a new, useful and surprising contribution to knowledge.

As it happens, I also had to help fight some wildfires in those same woods; probably due to global climate change, and resultant extreme weather events. Never a dull moment. Either way Joe Campbell is one of my many heroes and countless mentors, along with Chris Vogler, and I commend their work on heroism to you. And also the exciting research of the scholars in the new domain of Heroism Science (see Velikovsky, 2017f).

Conclusions

In this chapter I have aimed to demonstrate how the eminent-genius-level (**boldface-big-C**) Creatives Darwin and Kubrick (perhaps unknowingly) lived the monomyth in achieving their eminent-genius-level creative lifeworks. The conclusion I draw is that the monomyth is a life-problem and also a domain-problem solution algorithm, supporting Heroism Science, also Williams (2016, 2017), Vogler (2007), and Campbell (2008).

As a suggestion for further research: Since the monomyth is a time-tested general-problem-solver algorithm, in theory I expect this same twelve-step narrative pattern should fit with a historical analysis of any eminent-genius-level Creative's lifework, including even Joe Campbell and Chris Vogler – using Campbell (1942) and Vogler (1992) as the elixir or boon. But indeed all historical records involve the evolutionary algorithm: selection (of historical information), variation (paraphrasing), and transmission (the communication of the "new" information) (Velikovsky, 2017b).

In line with All Life is Problem Solving (Popper, 1999), I further suggest that any time that we have expectations (in aiming to achieve a goal) and then use trial-and-error to test out those expectations, we are doing science, whether consciously or not (Velikovsky, 2017b, 2017g, 2017h). So I have also aimed to apply this 5-C Model of Creativity to one possible narrative re-telling of my own life work. If creativity is indeed a (bell-curve) spectrum, then we can all locate ourselves somewhere on the 5-C Model graph, above (... Try it). But we should also remember that eminent-genius-level (or, **boldface-C**) Creatives may only emerge in the world

once every seven years on average; so we should not be too hard on ourselves.

In closing I would like to quote Campbell from *Reflections on the Art of Living* (1991) and in the two Appendices below, suggest a possible conceptual model of Heroism I have adapted from the 5-C Model of Creativity (Figure 5, above). For me, an inspiring statement from Campbell was always: "Today the planet is the only proper 'in group'." (Campbell in Osbon & Campbell, 1991, p. 288). I thus applaud Al Gore's *An Inconvenient Sequel: Truth To Power* (2017), and that is also why I place Gore on the diagram below (Figure B1). Since many currently avoid addressing – or even deny – human-caused global climate change, we need more creative heroes now than ever before.

If for no other reason: Do it for the firefighters – both the biological, and the cultural.

THE END ...

(To Be Continued.)

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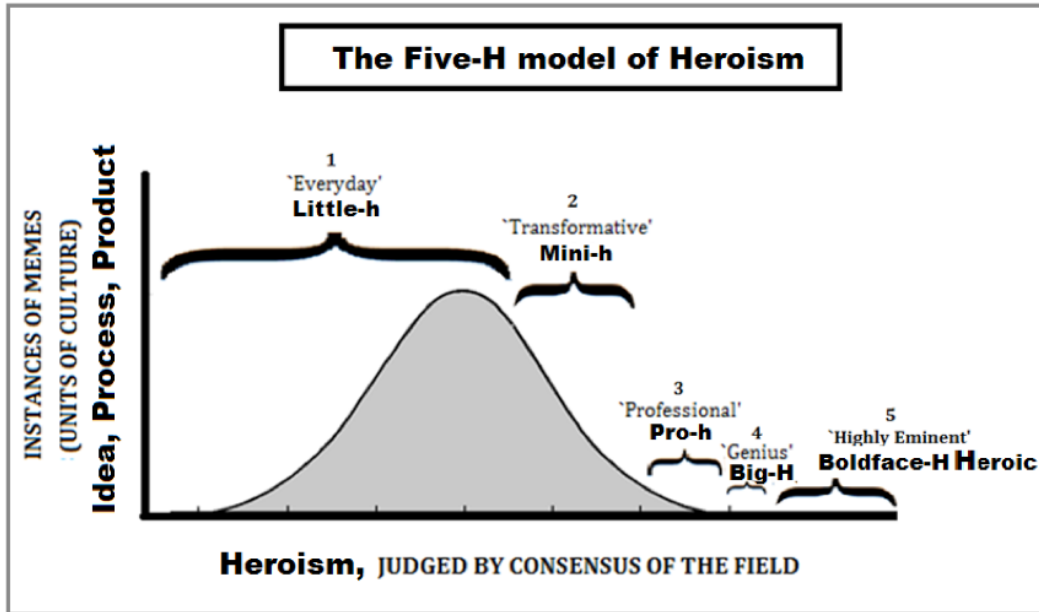
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Appendix A

The 5-H Model of Heroism

If we take the view that (1) creative memes (units of culture, i.e., ideas, processes, or products) solve problems; and that (2) solving problems is also heroic, then the same 5-C model of creativity (Figure 5, above) can apply to Heroism, as indicated in Figure A1 (below). On this view highly eminent (boldface-H) Heroes only come along only every seven years or so. Consider the likes of Al Gore, Elon Musk, Martin Luther King, Helen Keller, Gandhi, Rosa Parks, Aristotle, and so on.



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(Velikovsky 2017)

Figure A1

Appendix B

The 5-H and 5-V Model of Heroism and Villainy

In *This Will Change Everything* (Brockman, 2010), Csikszentmihalyi rightly suggested that Systems Theories might also incorporate values (Csikszentmihalyi, in Brockman, 2010). Figure B1 (below) is thus a symmetrical version of the 5-H model of Heroism (Figure A1, above) also incorporating values, judged (here, by: myself) as good or evil.

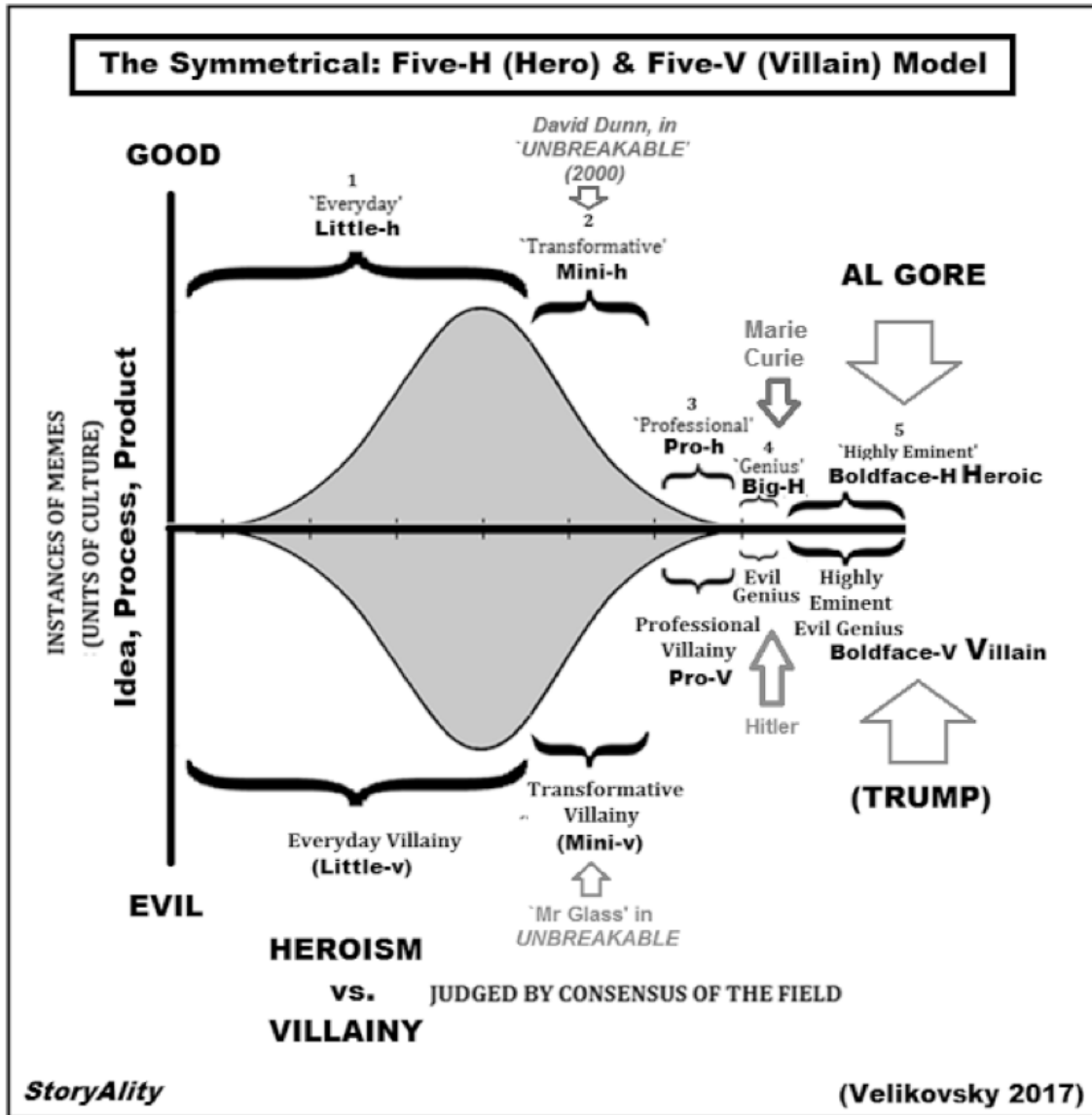


Figure B1

Borrowing an idea from *Antifragile: Things that Gain from Disorder* (Taleb, 2012), I suggest the units on the left-hand side of the (horizontal) X-axis in Figure B1 are fragile (conservative, fixed, rigid); the units in the middle of the symmetrical bell-curve are resilient; and units on the extreme right-hand side of the X-axis are antifragile (adaptive, flexible, positively-reactive). Counterintuitively – as systems – these same antifragile units only become stronger with every new shock and attack they experience.



The Hero's Journey: A Creative Act

Clive Williams

Psychologist

This paper proposes the hero's journey as a pathway to psychological creativity. The hero's journey reveals, in story form, the efforts of a hero to resolve a significant problem following a change in life circumstances. This problem lies beyond the scope of the hero's current understanding, skill set and experience. In order to address the problem, the hero therefore begins what Campbell refers to as 'the creative act' of 'sticking one's neck out', undergoing a hero's journey. Invariably the journey involves foreign trials, requiring the hero to tap into unknown inner potentials. Invariably trials become more complex, pushing the hero to move beyond their perceived limits. Eventually all heroes will experience at least two trials which either subjectively or literally, will seem like life and death challenges, signalling the death of no longer useful aspects of the self and the integration of their newfound potential. Transformed heroes are able to innovate and create in their everyday lives, providing an elixir for those around them.

This paper proposes that undertaking a hero's journey, as articulated by Joseph Campbell (1993), is a transformative, creative act. The three phases of a hero's journey provide the everyday person with a pathway to creativity across all life domains: personal, professional, and social. As Campbell (1993) proposed, the individual who undertakes a hero's journey is transformed by the trials of the journey from someone bound by personal, familial, professional, cultural or socially proscribed limits (or as Campbell would describe it, as bound in by their dragon) to an individual who can transgress such limits. For Campbell (1993), undertaking a hero's journey is the ultimate creative process, requiring the individual to initiate rather than merely react to life.

Prior to the hero's journey, the individual may have developed what Campbell referred to as a cliché of response (Toms, 2005) to life challenges, where the hero habitually follows the dictates or shoulds of behavior, fearing rejection, if he or she steps outside these proscribed bounds. For Campbell however, the "creative act requires innovation" (Toms, 2005) and the individual on the hero's journey is learning to innovate, to think and behave in a manner beyond existing knowledge or skills. By completion of a

hero's journey, this transformed hero is able to return to everyday life with greater experience, greater insight and new skills: what Campbell collectively referred to as the hero's "boon" (Campbell, 1993, p. 246). The transformed hero then, either consciously or unconsciously, is able to offer this boon as an "elixir" (Campbell, 1993, p. 246) to her or his family, community or group, causing others to similarly begin to think and behave in a more innovative, creative manner. Campbell held this idea of the transformed individual to be true, not only for mythical, but everyday heroes.

The Hero's Journey as a Creative Act

Campbell's (1993) articulation of the ubiquitous hero's journey from cultures across time, essentially details the recurring story of the individual who experience a change in circumstance, leading to a significant life problem and who then must undertake, willingly or not, the adventure of finding a solution. Campbell (1993) described this adventure as occurring in three sequential phases: a "Separation", "Initiation" and "Return" (p. 30).

The separation phase signals, either a sudden or gradual split from some or all aspects of the hero's previous life. Separation inevitably creates a significant life problem, where existing knowledge is insufficient and existing coping skills ineffective (Williams, 2016).

Initiation, the second phase of the story, is where the hero attempts to resolve the significant life problem by undertaking a series of increasingly more difficult trials. These fearful and foreign tasks force a hero to tap into unknown inner resources and potentials (Campbell, in Moyers, 1988). Trials however provide the essential process of discovering “the unrealized, unutilized potential” (Campbell, 2004, p. 119) within the self. This forced learning facilitates the acquisition of new, often polar-opposite skills (Vogler, 2007; Williams, 2016). For example, fearful heroes must eventually face and overcome their fear, isolated heroes find connection, silent heroes find their voice. Towards the end of initiation however, heroes inevitably experience a major setback.

This setback marks the commencement of problem resolution and the third phase of the hero's journey, the return. By completion of the hero's journey, the significant life problem has been resolved, though rarely in the way intended. Most importantly however, by the return, heroes have been transformed (Allison & Goethals, 2017; Campbell, 1993; Vogler, 2007; Williams, 2016) through a death and resurrection process: the death of the old self and the birth of a new more capable self. This new self is in possession of new information, able to utilize new polar-opposite skills, and to act in a manner that transgresses previous notions or limitations of how to live. As Campbell described it, transformed heroes have “come to a new level of understanding, what your relationship to life might be. That's the creative act” (Toms, 2005).

Creativity and the Self-Actualized Person

Campbell's discussion of discovering unrealized potentialities within the self as inherent in personal transformation and creativity, was similarly identified by Maslow (1943, 1971) in his examination of creativity and self-actualization. Though writing in the middle of the twentieth century, Maslow (1971) proposed that the increasing speed of change in modern life required “a different kind of human being” (p. 56). Someone “comfortable with change, who enjoys change, who is able to improvise, who is able to face ... a situation of which he has absolutely no forewarning” (Maslow, 1971, p. 56). In the twenty-first century, this statement is now an understatement, with the increasingly exponential pace of life. Other researchers have similarly identified the need for creativity in what is now a constantly changing world (David, 2014; Runco, 2004).

Maslow's (1962) initial examination of creativity, focused on types (e.g., artists, poets), with Maslow assuming that such individuals would provide insights into this comfortable-with-change human being. He soon discovered however, that those traditionally considered creative, were often those least psychologically adaptive. In rethinking his approach,

Maslow identified that the most creative individuals he had encountered were usually completely unremarkable in one sense, yet completely creative in the everyday e.g., the homemaker, the parent, the business person, the athlete, etc. (Maslow, 1962). Maslow (1962) described such people as, “original, ingenious, unexpected” and “inventive” (para 4). He subsequently altered his definition of creativity from “product” to “activities, processes and attitudes” (para 8). Maslow (1943) also realized that such everyday creativity was an aspect of the self-actualized individual, that is, those individuals who had undertaken the task of actualizing their full potential, “to become everything that one is capable of becoming” (p. 383).

In describing these creative self-actualized individuals, Maslow noted, they viewed the ordinary in an extraordinary way. Their view was “raw” and “fresh” (Maslow, 1962, para 9). With their unique perception of the everyday, such individuals were “more spontaneous and expressive” than “average people” (Maslow, 1962, para 10). They were “less controlled and inhibited”, able to “express ideas and impulses ... without fear of ridicule” (Maslow, 1962, para 10). Maslow (1962) further identified that such creative individuals had learned to combine qualities previously considered as discrete dichotomies. They could integrate opposite behaviors, qualities and approaches such as intellect and emotion, “duty” and “pleasure”, “work and play”, “selfishness” and “altruism”, “maturity” with “childlike” qualities (Maslow, 1962, para 17). Maslow (1962) described this ability to move beyond dualities as the creative experience in everyday life. As shall be discussed, and as Campbell proposed, the individual on the hero's journey must similarly learn to move beyond the limitations of dualistic thinking and behavior; “mythology suggests that behind that duality is singularity” (Campbell, in Moyers, 1988).

Both Campbell and Maslow identified the essential importance of recovering unknown or unused potentials within the self as the means by which creativity is accessed. As Campbell noted, the hero's journey is the “quest to find the inward thing that you basically are” (Campbell, in Moyers, 1988) and as Maslow (1943) reiterated, self-actualization is the act of becoming “more of what one is” (p. 383).

The Hero's Journey: The Path to Creativity

You can't have creativity unless you leave behind the bounded, the fixed, all the rules. (Campbell, in Moyers, 1988)

As proposed, the transformed hero is the one who lives with increased creativity across each life domain. How then do the trials of the hero's journey facilitate this integration of inner potentials that leads to increased creative ability?

The hero's journey commences at phase one, separation. Following a Call to Adventure, which may be intentional or unintentional, sudden or gradual, heroes find themselves in a foreign situation with a significant life problem. Whatever the type of call, the hero's change in circumstance is often unanticipated, often unpleasant, sometimes traumatic, throwing the individual's everyday life into confusion and chaos (Williams, 2016). Heroes are left facing the problem of how to make the intended change a reality or how to resolve the problem that occurred as a result of the unpleasant or traumatic call. Whatever the event, the hero is separated either partially or completely, physically or psychologically from their old life. The separation phase of the hero's journey has begun. Solutions must be found.

Inevitably, a refusal stage follows, even for those who intended to change in their lives (e.g., *Why did I leave my old job! Why did we decide to get pregnant!*). The hero's thinking is characterized by a sense of limitation (e.g., *I can't do this!*). This is a fearful hero stating that they are at the limits of their ability, or so they believe (Williams, 2016). They have no unknown inner potential. Disbelief permeates their thinking, usually mixed with grief over losing aspects of their old life (e.g., the loss of colleagues, or one's health, financial security or a loved one) and fear of the future (e.g., *What happens now?*). Most heroes want and require time to digest the events of the call, the consequences of separation, particularly those who have experienced the unwanted or traumatic kind. Heroes however soon realize that inactivity is not an option. The significant life problem following the call is not going away, and indeed may be worsening. Though still unsure, heroes realize something must be done. Thus ends the separation phase with the impetus to action signaling the beginning of phase two, initiation. It is here that heroes will learn that they are more than they realize. Heroes will learn however that the initial step in problem solving is the scary, creative act of "sticking their neck out" (Toms, 2005).

Trials as the Path to Creativity

Inventive action is a sticking your neck out and this is what life is and this is what every minute requires. (Toms, 2005)

Traditional initiations are events that mark the cessation of a period of one's life and the beginning of another (e.g., baptism, graduation, marriage). Dazed heroes will have no such awareness of beginning an initiation phase of their hero's journey, nor that their initiation will involve a series of increasingly more difficult trials. Their only focus will be on addressing the significant life problem created by the Call to Adventure.

As stated, invariably the Call to Adventure leaves heroes facing an unfamiliar life problem where existing knowledge and previous life skills will not suffice (Vogler, 2007; Williams, 2017). Initiation, by default, requires heroes to undertake deeds they do not know how to do, may not want to do, and are unsure they can do (Williams, 2016). For example, changing cities or jobs throws one into an unfamiliar place where the hero may not speak the language or know whom or where to ask for help. Expectant mothers may feel uncertain about changes to their body. Is this normal? Should I contact my doctor? Similarly, those who have experienced an unwanted Call to Adventure, such as the loss of a loved one, or a job redundancy may be meeting with lawyers, looking for work, selling homes or examining their financial situation. All heroes are charged with unpleasant, sometimes repugnant trials.

Help in the form of a mentor generally appears during initiation. Whether this is the lawyer, the doctor, a spouse, colleague, friend or neighbor who went through a similar experience, a mentor reminds dazed heroes that resolving the new life problem is possible. They have been on a similar hero's journey and lived to tell the tale (Campbell, in Moyers, 1988; Vogler, 2007). Sponsors in a 12-step program are a good example of a mentor. They have addressed their problem of addiction and the chaos that entails, learning skills to regulate emotions, to return to a more ordered, more connected life. Mentors are well placed to encourage and support, and if necessary, push heroes into action.

With each trial, regardless of success or failure, heroes begin to do what they have previously avoided or considered impossible (e.g., revealing a secret, starting over, asking for help, confronting others). In essence, heroes are being pushed to move beyond what they consider (or firmly believed) are their limits. They are sticking their necks out. For example, asking for help is for many people a forbidden activity as it may involve revealing less than admirable behavior, failure or vulnerability (Edwards, Tinning, Brown, Boardman, & Weinman, 2007; Gulliver, Griffiths, & Christensen, 2010; Williams, 2017). When encountering a foreign life problem, however, where existing coping strategies are ineffective, anxious heroes will need help, even if reluctant to admit it.

The initiation of previously avoided behaviors marks the beginning of a significant psychological shift. 'I can't' is gradually replaced with 'I must' or 'I could'. It is time to stick one's neck out. Even if heroes fail, they will learn that a) the impossible can at least be attempted, b) that failure is an eminent teacher and every failure informs the next attempt, and c) that while they do not enjoy it, they can tolerate high levels of anxiety that they had previously told themselves were intolerable. With each trial, heroes are beginning to tap into inner reserves, gaining evidence that they are more capable than they had previously believed

(Williams, 2016). They are being forced to not only question but relinquish their previously clichéd responses. With the continuing support of the mentor, they are beginning to learn new internal, psychological skills (e.g., how to manage high levels of anxiety) and external, real world skills (e.g., how to engage with people or situations they have previously avoided) (Williams, 2016). Heroes are innovating, moving beyond previous cognitions and behaviors.

In order for any skill to develop however the level of complexity must increase. Inevitably the level of anxiety also increases. A hero who is learning to engage in conflict in the workplace, may suddenly find a major source of conflict with the spouse. A client dealing with the fear of a recent diagnosis and the comprehension of medical terms and test results, suddenly has to deal with the surgery. Each more difficult trial is associated with higher levels of anxiety, more unknowns, and greater risk. Skill level however is increasing as experience is gained.

At some point, again inevitably, heroes will experience a major trial and what appears to be, either complete or near complete failure. Campbell (1993) referred to this as the Supreme Ordeal. It appears that their adversary has won (e.g., the boss, the ex, the disease). They will believe the journey is over, that their intended change is not possible or that their significant life problem cannot be resolved. This moment in the hero's journey marks the beginning of a second psychological gear-change, what Campbell (1993) referred to as a death and resurrection or a second birth. The hero "casts off the psychological posture that you happen to be in at the time, so that you may come into a better one. You die to your current life in order to come to another of some kind" (Campbell, in Moyers, 1988). Heroes may be at their lowest point here, believing that all their efforts have been wasted (Williams, 2016, 2017). They will be reminded, however, often in an unpleasant manner, that the significant life problem remains and inaction is still not an option.

Heroes will also realize, that as with previous failures, the failure of the Supreme Ordeal has further sharpened their new skills and provided new insights into dealing with the significant problem. This may come as a shock to a reluctant or tired hero, but with failure comes rewards (Campbell, 1993; Vogler, 2007; Williams, 2016). What were initially rudimentary or flailing attempts at innovation at the beginning of initiation, are with time becoming more refined and nuanced. Subsequently, heroes now not only view the problem with increased insight, they recognize within themselves an element of developing skill with their own increased potential and capability to finally redress the significant problem caused by the call. What they considered an irrevocable failure immediately following the Supreme

Ordeal is now viewed more realistically as a major setback. Setbacks, while unpleasant, are not the end. Heroes are ready to undertake a final attempt to address the problem and commence the return.

In the return phase, heroes either consciously set out to finally resolve their life problem or are again forced to do so (Campbell, in Moyers, 1988). They will again engage in final combat with their nemesis or face their most feared situation (again!). In this phase, trials again are ratcheted up to another level of complexity, a higher level of anxiety. As previously, things do not go to plan, however by the application of new polar opposite skills and drawing on their new inner potentials, the problem is eventually resolved. The hero who set out for a new job, acquires a job. The hero who intended to begin a family is rewarded by the arrival of their child. For those with an unwanted and unintentional Call to Adventure, resolution may in the return of stable health, a regaining of financial stability, or the finding of a new love.

At the return, heroes will demonstrate a degree of mastery of their new polar opposite skills and an ability to harness the knowledge accrued throughout their initiation. This is the completion of the life and death moment for heroes and what Campbell (1993) referred to as the resurrection. The individual at the beginning of the hero's journey is no longer. That person, or aspects of the old persona have died and been reborn (Williams, 2016, 2017). The integration of previously disowned, disallowed or unknown aspects of inner potentialities has been completed (for now). The heroes have gained their boon (Campbell, 1993). They may re-establish their life, significant life problem resolved but now in a new, more capable sense. Theirs is now a life to innovate where and when required. As Campbell stated, "the cliché is in one's psyche and what you have to come to is a new level of understanding. What your relationship to life might be, that's the creative act" (Toms, 2005).

Having stuck their neck out time and time again, undergone trials, innovated in the absence of not knowing what to do, having tapped into unutilized, hitherto unknown aspects of the self, the hero has integrated these potentials and acquired polar-opposite internal and external skills (Vogler, 2007; Williams, 2016, 2017). It is now the duty of this returned hero to share this new potential, the elixir, with the world (Campbell, 1993; Campbell, in Moyers, 1988). "The whole point of this journey is the reintroduction of this potential into the world." (Campbell, 2004, p. 119) "The courage to face the trials and to bring a whole new body of possibilities into the field of interpreted experience for other people to experience – that is the hero's deed." (Flowers, 1988, p. 49)

Case Studies of the Hero's Journey: Undertaking the Creative Act

Over the past 25 years of clinical practice, I have used the hero's journey as a template to help clients navigate a diverse range of significant life problems (Williams, 2016). I use the term 'mudmap' (an Australian term) with clients to indicate in everyday language, that while the hero's journey is a guide, it is not exact. It locates clients at the various stages and phases of the hero's journey, indicates what to expect and most importantly, what may be required to progress their own hero's journey from problem to resolution. What follows are two examples of how the hero's journey may be used to navigate life. These cases are a conglomeration of real life cases with circumstances altered to protect confidentiality. They do not reflect the life of any one person.

Danielle.

Danielle had been married for nearly twenty years with a 14-year-old son, when she received a call from police. She pressed them for information, but they insisted she attend the nearby station immediately. In recalling the story later, she could not remember being informed of her husband's suicide, only her distress when she tried to run from the interview room. Her son Andy was collected from school by a member of her husband's family and taken home. Though quite an unemotional boy, she remembered she had to restrain him, such was his distress upon hearing about his father. Danielle had experienced a most unwanted Call to Adventure. Her separation complete, Danielle's initiation commenced immediately.

Her memory of the following weeks and months was patchy but her trials were immediate. Her brother-in-law stepped in and assisted with organizing the funeral. It came and went and, as she expected, her parents-in-law remained aloof. She took time off work and her son remained home from school. Without discussion, he took to sleeping in her bed. As grief overwhelmed her, everything about the family home reminded her of her husband. She began to worry that this might also be happening to her son, and was torn between staying in the place where they had lived for many years or moving to a new home for a fresh start. At four weeks, Andy still refused to attend school, and still feeling lost herself, Danielle allowed it. Her sleep was poor, and her attempts to return Andy to his own bed ended in open hostility. Her guilt about her husband's suicide grew and she castigated herself for what she should or could have done. Simultaneously, she began to learn about the debt accrued by her husband's most recent business venture. This financial hole now added to her stress. In the end, the question of remaining in the family home was no longer a choice. Selling became an imperative. To cap it off, the new apartment did

not allow dogs, so the family dog was sent to her father's property, two thousand kilometers away. In the space of fourteen weeks, Danielle had lost her husband, her home, her neighborhood, her friends, and her dog. She was now a single parent living in another part of the city, with an angry and silent son.

Danielle's initiation trials were constant. All decisions were hers alone. Her son's emotional state, her own lack of sleep, their financial problems, and her husband's family's reaction, all were hers to deal with, as well as her grief. Her anxiety about what to do increased daily. Her previous coping strategy of avoiding conflict was problematic. The realtor on the new rental property badgered her for bond money before the final sale of the house. She fought with her son about losing the dog and returning to school. Her husband's parents were unhappy about the burial site and wanted to know what had happened in the marriage that led to his suicide. Her previously cordial relations with her brother-in-law also disappeared. Andy, who had often played with his cousin on weekends, was no longer invited over.

Unknown to Danielle, she was bumping into the limitations she had placed on herself early in life. Her mother, though well intentioned, could become enraged in a matter of seconds. She had learned to avoid or minimize conflict through silence or by withholding opinions or information. She had unknowingly used the same strategy in her marriage, supporting her husband, ceding to him on final decisions about both major and minor issues. Any frustrations she experienced, she told herself, were inconsequential. When she had dared to criticize him, it had appeared to escalate the situation so she returned to silence as her preferred coping strategy.

As the trials of initiation continued, it became evident to Danielle that this strategy was no longer possible. She was being forced to stick her neck out and speak up or suffer the decision-making or criticisms of others, whether it was her in-laws, the realtor, or her son. A therapist helped with this while managing her anxiety. Initially, it seemed that everyone she confronted retaliated in the same manner. They became angrier and more aggressive. Her in-laws cut her off completely. Despite good intentions and much effort, little went to plan. Similarly, her reticence to allow others to see her grief and anxiety became problematic. Her therapist spoke of emotional regulation as essentially requiring the involvement and support of others. Though initially disparaging the idea, Danielle had at one time become completely distraught with a friend, and to her surprise, found this created some relief. Nothing had changed, yet she had felt acknowledged. Danielle was innovating, guessing with both some success and some failure.

As time passed, Danielle was refining her new skills, finding her voice at work and speaking to her boss and a

lawyer about access to her unpaid superannuation payments. Success with her son Andy was intermittent, as there were periods where he cloistered himself in his room, then returned to school only to have a relapse or inspire calls from his teachers indicating he was wasting time or failing. He refused to see a therapist. On the first anniversary of her husband's death, Danielle organized a gathering with his family, despite her persona non grata status with them. She was beginning to realize that she could act from her own intentions, rather than plan around the expectations of others. None of these events or situation were clear-cut or went to plan, but Danielle was learning some polar-opposite skills; finding her voice and managing significant amounts of anxiety.

Danielle's Supreme Ordeal occurred following another difficult period with her son. As the morning arguments to attend school had escalated, Andy began refusing to rouse from bed. He had also stopped his obsession with social media and was refusing to leave the house or engage in any social activity. On a day when she was central to an event at work, she left home for several hours, leaving Andy alone. Returning sooner than expected, she found him tying a rope in the high-set hallway ceiling. No one can prepare for such life-changing moments. Andy was admitted to a psychiatric ward that evening. This was Danielle's darkest hour, her Supreme Ordeal. Despite all her efforts, it appeared to her that not only had she failed her husband, but now she was failing her son. Without Danielle's awareness, this event marked the end of initiation and the beginning of her return.

During the months that followed, she realized that her early-learned, survival strategy of not voicing her feelings or her needs, had been similarly shared by her husband. Though he could be critical or angry, it was evident that he had not been open with his other feelings or needs in the months, or possibly years, prior to his suicide. It dawned on her, following her son's suicide attempt, that he too remained silent about his inner world. Emotions such as frustration or irritation were allowed, but distress, loneliness, despair were private affairs. She had also finally realized that neither she nor her husband had allowed themselves to be completely vulnerable, expressing feelings and needs to each other. Danielle realized Andy was chock-full of feelings and unmet needs with no skills in voicing these. Following his hospital discharge, Danielle stuck her neck fully out and consciously opened up to her son. She allowed him to see the depths of her grief while reminding him that grief was a logical response to what had occurred. It was painful, but would not harm her. She acknowledged her loss instead of pretending she was fine. She encouraged Andy to share, though this proved challenging. Adolescent boys do not seek to engage in emotional conversations with their mothers. It was her brother-in-law who finally helped in this area. While on

a weekend trip away with his cousin (the invitations had recommenced), Andy finally told of his anger at his father, and openly wept with his uncle. Things were not made perfect, but Danielle noticed a shift in his demeanor, an improvement in his social life, and, at times, a willingness to talk with her about his father. Her own openness, Danielle further extended to others in her life, including her in-laws, colleagues and friends. Though some were uncomfortable with her new vulnerability and voice, Danielle had grown tired of keeping quiet. A death of an old aspect of herself had commenced.

Following Andy's suicide attempt, Danielle became acutely aware she was once again living in a space tainted by suicide. In discussion with Andy, they decided to leave the apartment and move back to a house. With much joy, this meant the return of the family dog. Danielle also decided to cast off her long-held security blanket of working for others. Despite the protestations of in-laws and some friends, she found a space and opened a café, knowing this was financially risky, opening at a time when major retail book businesses were closing down due to online sales. In her store, she was also open about what had occurred in her life, attracting mental health groups. Her café also sold books and was a meeting place for health and community groups. She even participated in a podcast about depression and suicide. Her days of silencing her feelings and needs were gone. The integration of unknown inner strengths and potentials has been achieved. The death of an old aspect of self, finalized. Transformation achieved.

In this new chapter of her life, Danielle did not consider herself as creative, however in almost all instances, she behaved quite differently. Her use of polar-opposite skills, by simply stating her feelings and needs to others, continued to surprise her. Though still sometimes anxiety provoking, Danielle had found her voice and though some still responded with anger or disapproval, she found she could accept this and move on. Danielle further discovered that some also highly valued her voice. She was sought after in relation to mental health issues, as evidenced by the invitation to the podcast. A local radio station soon followed. Things with her in-laws also improved. Danielle had decided that she wanted them in her life for the sake of Andy, and so she invited them to events, attended theirs and, as in other areas of her life, she was no longer reticent in voicing her feelings and needs with them. She had mastered these skills to the point where she could simultaneously convey her positive regard for them, as well as her concerns. This confused her in-laws.

Danielle's response to her new life was in many areas the polar-opposite of her old. She had been forced to tap into previously disconnected aspects of herself. She found her voice and had realized she could survive conflict and rejection, and that her experience and skills were valued,

personally and professionally. Across each life domain, she was able to use these reconnected aspects of herself. Though still fearful of conflict or rejection, she was a different person, a more integrated woman, business owner, mother, and community spokesperson.

Kumar

Kumar worked in project management and construction. He had taken the job with the idea that it would provide him with experience in building, and he saw his future as forming his own company. In his own words, his marriage day had been the happiest of his life. Veena was fun and shared his interest in creating a family, and a financially secure future. Only in hindsight did Kumar realize that a shift in the marital relationship had followed the arrival of their child. Though they lived together and spent time together as a family, intimacy with his wife had become almost non-existent. Kumar had no idea that an almost imperceptible, but definite, separation phase of his hero's journey had commenced.

At first Kumar attributed his wife's reluctance to tiredness. As weeks turned into months however, he became more critical and demanding of her, which in turn met with increased resistance. It became a nightly affair that their daughter now shared the marital bed, his wife arguing it was easier, and that it helped with her guilt over her long workday while their daughter was in childcare. By the time their daughter was two, Kumar claimed that he could count on one hand the number of times they had been intimate. Lately, his wife had taken to sleeping with her daughter in her daughter's bedroom.

When Kumar realized that his attempts to re-establish intimacy with his wife were increasing the conflict, and her distance from him, he recommenced gym, thinking that somehow a return to his younger, slimmer self might help the situation. He initiated his first business venture, though something he had long dreamt of, as another means of hopefully winning praise and admiration from his wife. As his work hours became longer, he continued to find himself alone on the couch most nights watching television, his wife asleep with their daughter in the other room. As his business grew, Kumar alternated between showering Veena with gifts and compliments and when intimacy did still not occur, falling into frustration, anger and lately rage. Unrecognized by Kumar he was relying on two long-standing coping strategies. Firstly, with any problem work harder and longer. Secondly, if that does not work, get angry.

Kumar's mentor appeared from an unlikely source; his brother-in-law. They went to football together and following one game with more than usual post-game drinking, Kumar had let slip about his marital situation. He did not say much,

but was surprised by his brother-in-law's response, which was also critical of Veena. His brother-in-law remarked he had witnessed Veena's distance to Kumar at family functions. He then offered that he and his wife, Veena's sister, had had a similar problem. His solution had been to get tough. He had told his wife if they were not going to be sexually intimate, then he would be initiating sex outside the relationship, unless she attended marriage therapy. Kumar was shocked. A similar idea had occurred to him, though his was simply to have sex on the side and never tell Veena.

That weekend Kumar began to stick his neck out. As he again attempted to initiate intimacy with his wife, and was rebuffed in his rage, he vented that he was now seriously considering having sex with others, adding, as his brother-in-law had. Veena, shocked to hear about her sister's marriage, accused Kumar of lying. With little warning, and at his limit, Kumar broke down. His wife had never seen this. She was shocked. We have to do something, he had simply stated through tears. With some trepidation, his wife placed her hand on his shoulder. It was the most intimate gesture between them in years. The following fortnight they attended their first session of marital therapy. Kumar had not realized, but he had commenced a polar-opposite skill, being vulnerable. It would prove to be an initiation for both of them.

In therapy, Kumar's trials moved to a more complex level with the stakes decidedly higher: the life of his marriage. Kumar vented about his wife's coldness while Veena defended her behavior stating long work hours and minimal time with their daughter. Encouraged to be open about their feelings, Kumar described himself as very much alone. Though he loved his daughter, he described himself as an outsider, as his wife and daughter appeared to be the dominant relationship in the home. He was merely a bystander. As he again broke down, Veena acknowledged that she needed to provide Kumar some physical intimacy, but he would have to be patient while she worked on this. In the sessions that followed, each week Kumar patiently waited for his wife to stay up later, or return to the marital bed. Neither of these occurred, though throughout the day Veena was more affectionate. They had even gone out together, alone, without their daughter. Kumar was still not satisfied.

Back in therapy, both Kumar and Veena were encouraged to avoid criticizing each other, instead telling each other their needs. This initially appeared to be too stupid for words to Kumar, however the therapist added, that if their needs remained unmet then separation, possibly divorce, would follow. This scared Kumar. He was torn between being obedient so that Veena would remain in his life no matter what or taking the advice of the therapist, and if his needs remained unmet, then leaving. The divorce consequence voiced by the therapist similarly shocked Veena, and it was

at this session that for the first time she became distressed though determinedly trying to regain her composure. It was Kumar this time who reached over to physically support his wife.

In subsequent sessions, Kumar began to see that it was their individual distress that appeared to trigger a loving response from the other. At home, he attempted to not criticize Veena though this was incredibly challenging. He would have to physically remove himself, and create a few dot points in his head before re-entering and telling his wife how he felt, and what he needed in that moment. Things completely fell apart, however, when Veena attended a work function rather than accompany Kumar to his father's birthday celebrations. In his rage, he had smashed a hole in the kitchen wall. Veena left the house with their daughter. In the days that followed, Kumar believed his marriage was over. Despite his best efforts to cease old behaviors and replace these with new, despite his increasing vulnerability with his wife, it appeared that it had all been for nothing. With the Supreme Ordeal over, Kumar's initiation was complete.

In the subsequent weeks, Veena came and went, usually to collect clothes for herself and their daughter. Something however had shifted in Kumar. Though he loved his wife, he realized he was not willing to have a sexless marriage, and stated this openly in therapy. He had apologized verbally, in texts and emails and gifts to Veena throughout the week, more times than he could remember, but he had drawn a line in the sand. He would move out, Veena could return to the home and a formal separation would commence. Kumar did not realize, but his old fearful self, afraid of losing Veena, of holding on to her at any cost, was no longer. A death of an old aspect of his self had occurred. A resurrection was around the corner.

Kumar's return, a final resolution, took shape at therapy with his wife, three weeks later. Again, it was their mutual distress that appeared to save them. She appeared visibly exhausted and, uncharacteristically, openly distressed. Her move from the family home, dealing with parenting alone in her mother's home, while still working had taken its toll. Her criticisms of Kumar's threatening behavior, attempting to dominate her, segued into stories of similar actions from her father. Following further questions from the therapist, she described how she had learned to avoid him, and if that was not possible, to simply shut down when around him. Kumar recognized these responses. They were the same his wife had used with him in their home.

This was not the first time Veena had accused him of being dominating and scary, but he had dismissed these comments as tactics to avoid being intimate with him. His view on his behavior was that he worked slavishly to provide for his family, and to please Veena at every turn. Seeing her deeply distressed, however, he saw, as if for the first time, her

fear of him. Kumar felt shame. When his own distress then overwhelmed him, he apologized to his wife through tears. Again, it was his wife who reached out to comfort him and, he in return grabbed her hand.

In the subsequent sessions, days and weeks, Kumar's overriding concern was to never engender fear in his wife. Following her return to the family home, he walked on eggshells, asking, checking repeatedly, if he was distressing her. This soon wore thin with Veena, who simply reminded him that while she did not want to be fearful in her own home, she also wanted him to feel at ease. As his skill in being vulnerable with her became more a part of his daily behavior, he found that he was able to simply tell her of frustrations, of being lonely or confused. Though solutions were not immediate, they were now working together to address both his and her concerns. New skills, new insights had been gained. Polar-opposite skills were in use. Kumar's boon was evident.

In the weeks that followed, Kumar was a different man. He realized there was another option between pleasing someone and being critical. It was simply asking for his needs to be met. With some initial trepidation, he took this new polar-opposite skills and insights to work, reflecting to staff his pleasure or disappointment, his joy or frustration, with a greater awareness of any possible dominating behavior. His boon was now an elixir. He was explicit about what he and the business needed. His wife, too, had taken on board some polar-opposite behaviors. Now, when feeling anxious, she informed him. If needing space, though awkward, she stated it. Though not truly glad to hear such things, Kumar supported all such requests. Intimacy was on the improve and so was the business.

The Transformed Hero and Creativity

Campbell informed us that undertaking a hero's journey is a creative act, a "sticking one's neck out" experience (Toms, 2005). As with Kumar and Danielle, the hero's journey then is the challenging yet rewarding path to creativity. In the course of undertaking the necessary trials to address the problem created by a Call to Adventure, the hero must connect with unknown inner reserves, inner resources, and inner potentials. The integration of these, which can only occur through heroes undergoing trials and ordeals, transforms heroes, allowing them to live creatively, beyond existing notions, beliefs and behaviors. Trials force heroes to find ideas, energies within themselves that lead to increased skills and insights. In a very real sense, aspects of the previous persona must die and heroes are reborn with these new integrated ones. It is these new aspects of the self which allow a more psychologically creative life. As Maslow (1962) described it, the creative person is able to live with a fresh

perspective, increased spontaneity and expression and less fear of adhering to prescribed modes of behavior. Transformed heroes are subsequently able to innovate in their daily lives, and in doing so, offer their new skills, experience and insights to others to do likewise. As Campbell said:

The influence of a vital person vitalizes, there's no doubt about it. The world without spirit is a wasteland. People have the notion of saving the world by shifting things around, changing the rules, and who's on top, and so forth. No, no! Any world is a valid world if it's alive. The thing to do is to bring life to it, and the only way to do that is to find in your own case where the life is and become alive yourself. (Campbell, in Moyers, 1988)

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From Orphan to Sage: The Hero's Journey as an Assessment Tool for Hip Hop Songs Created in Music Therapy

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The purpose of this article is to detail how Joseph Campbell's monomyth, the hero's journey, and Carol Pearson's archetypal stages of human development have inspired an interpretive clinical assessment to construct meaning from songs created by adolescents who identify with Hip Hop Culture and who have experienced extreme trauma. The history and creative elements of Hip Hop Culture are rich with mythic narratives that reflect the lived social, cultural, and political experience of communities marginalized and underrepresented, and it especially connects with a global adolescent audience. Adolescence, as a developmental stage of human growth, can be viewed through the lens of a hero's journey in which a child moves through a stage of liminality to enter into adulthood. This perspective can be particularly useful for music therapists when making meaning of songs created by adolescents who have experienced childhood trauma. Three songs, representing different stages and archetypes along each songwriter's hero's journey, will be presented to reveal the trials, clinical goals, fears, and rewards contained within the lyrical and musical components.

The agony of breaking through personal limitations is the agony of spiritual growth. Art, literature, myth and cult, philosophy, and ascetic disciplines are instruments to help the individual past his limiting horizons into spheres of ever-expanding realization. As he crosses threshold after threshold, conquering dragon after dragon, the stature of the divinity that he summons to his highest wish increases, until it subsumes the cosmos. Campbell (2008, p. 163)

Dreams of reality's peace
Blow steam in the face of the beast
The sky can fall down, the wind can cry now
The strong in me, I still smile
I love myself

Lamar, 'i' from the album *To Pimp a Butterfly*

I was born March 3rd, 1977, a pinnacle year for American popular cultural. That May, Lucas (1977) released the original

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Star Wars introducing the era of blockbuster cinema. In music, punk rock and new wave were expanding in the lower east side of New York City, while simultaneously disco was entering into its mainstream peak at Studio 54 in Midtown Manhattan. During Game 2 of the 1977 World Series of American Major League Baseball at Yankee Stadium in New York, television audiences could see fires from abandoned buildings in the borough of the Bronx. Most viewers that night might not have been aware that something even more significant and powerful was being born out of the ashes of those burned out tenement buildings. A new Hip Hop Culture was being formed, consisting of all the creative arts modalities, as well as its own linguistic codes, behaviors, and rituals. By the end of 1977, Hip Hop Culture was spreading throughout all five boroughs of New York; within the next five years it reached national mainstream status; by the end of century, Hip Hop had acquired a global audience. Hip Hop offers fellowship to those willing to study, experience, and perform its artistic elements towards the goal of increased personal, social, and global consciousness for those who are marginalized by dominate cultures and perspectives (Hadley & Yancy, 2012; KRS-One, 2009; Tyson, 2002; Tyson, Detchkov, Eastwood, Carver, & Sehr, 2012).

As a child, I was consistently immersed in stories of seekers and heroes in the stories and music that surrounded me, and even as a young child these myths resonated with me deeply. Later in my professional life, I trained in the Bonny Method of Guided Imagery and Music, a form of music psychotherapy developed by Helen Bonny (2002) in which a client listens to specifically designed classical music programs while in a relaxed state of consciousness and dialoguing his or her experiences with a therapist. This training requires extensive study into understanding the connections between inner psychological experience – such as the role of the unconscious, dreams, archetypes and myth – and how it manifests into our daily lives. During this time, I began to realize that music's impact on me, especially popular music styles I grew up with, went beyond secular entertainment and had always been a medium for meaningful contact with my spirituality. This knowledge was supported by my experiences using music as a healing agent with adolescents in clinical settings, and the works of scholars like Sylvan (2002) and Aigen (2008) who discuss the spiritual dimensions of popular music.

Joseph Campbell's monomyth, which he referred to as the hero's journey (2008), for me, crystallized all of the components of what I was experiencing as a music therapist: art, consciousness, human experience, and the potential for growth that lies within each of us. The structures of the hero's journey became a natural construct for me to assess developmental and psychological processes of the people I was working with in music therapy. In addition, it guided my therapeutic presence and clinical decision-making towards helping others in their own therapeutic journeys. I was inspired by Pearson's (1991) text, *Awakening the Heroes Within: Twelve Archetypes to Help Us Find Ourselves and Transform the World*, which I studied during my training in the Bonny Method of Guided Imagery and Music. Influenced by depth psychologist and Campbell's hero's journey, Pearson's works inspired me to embody my own myth within my own clinical supervision and personal therapy. By finding the connections between Campbell and Pearson's work, a larger construct began to emerge in relation to my work using therapeutic songwriting with adolescents who have experienced trauma and identify with Hip Hop Culture. I began to hear the songs as a sonic portrait of the songwriters' own journeys and embodied archetypes. My subsequent scholarly research has been to analyze songs, both experientially and analytically, written by people in health-care contexts to reveal the developmental and psychological processes within the compositions' aesthetic elements (Viega, 2013; Viega & Baker, 2016, 2017a, 2017b).

This article will detail how I have synthesized the hero's journey (2008) and Pearson's (1991) archetypal stages of human development as a method of constructing meaning

and assessing therapeutic processes within the songs written by adolescent clients (herein called songwriters) who have experienced extreme trauma and identify with Hip Hop Culture. First, the theoretical underpinnings supporting this work will be presented, linking the transformational journey of adolescent development with the rituals and heroic narratives (musical and lyrical) found in Hip Hop. Following this, three songs will be shared to demonstrate various stages of development within these songwriters' own hero's journeys, and what can be understood about the trials, tasks, and boons contained within their music and lyrics.

Clinical and Theoretical Foundations

Adolescents in foster care who have experienced extreme childhood trauma, and who identify with Hip Hop Culture, created the songs explored in this paper. These songwriters participated in a therapeutic songwriting program that was part of an initiative by the Arts and Quality of Life Research Center at Temple University (Philadelphia, PA) called *Hear Our Voices*, founded by the Center's director, Dr. Cheryl Dileo. Music therapy has been defined as "a reflexive process wherein the therapist helps the client to optimize the client's health, using various facets of music experience and the relationships formed through them as the impetus for change" (Brusica, 2014, p. 36). In the United States, music therapy's governing body is the American Music Therapy Association (AMTA; www.musictherapy.org) and there is a national certification provided by the Certification Board for Music Therapists (CBMT; www.cbmt.org). In addition, music therapy is practiced and regulated internationally, and its clinical interventions informed by evidence-based practice (see World Federation of Music Therapy; for more www.wfmt.info).

I was the music therapist for the songwriters who created the songs presented here. My overall theoretical orientation is guided by humanism and a belief that the therapist's role in helping adolescents who have experienced trauma is to individualize music experiences that help them discover resources that can be utilized towards their personal growth. I value music's role in the everyday lives of adolescents – including emotional regulation, identity formation, group belonging, and individuation – and use its inherent benefits to enhance the therapeutic relationship (Laiho, 2004). Increasing quantitative and qualitative evidence supports therapeutic songwriting's ability to support outcomes relevant for adolescents who have experienced childhood adversity such as identity formation (Baker & MacDonald, 2017), trauma (McFerran & Teggelove, 2011), develop a positive future orientation (Viega, 2013), bereavement (Dalton & Krout, 2006), and chronic mental illness (Grocke, Bloch, & Castle, 2009). Songs created within this context become an

artifact of the songwriter's therapeutic journey, and a listener can gain insight into the lived experience and developmental needs of the songwriters through inductive and experiential song analysis (Baker, 2015; Viega & Baker, 2017a, 2017b).

Hip Hop Culture and The Hero's Journey

Hip Hop is the name of the Love that rescued us from oppression. It (Hip Hop) is the term given to the inner force that inspires us to self-create ... and this is the message. LOVE IS THE MESSAGE!
(KRS-One, 2009, p. 26)

The rise of Hip Hop Culture is filled with mythological stories and characters, from the mysterious moments Taki 183 began appearing on city walls throughout New York, to DJ Kool Herc's introduction of a new DJ'ing technique, called the break, at a small neighborhood party at 1520 Sedgwick Avenue (the Bronx, NY) in 1973 (Chang, 2005). The creative elements of Hip Hop helped give voice to those within the marginalized conditions of the Bronx in the 1970s. For KRS-One (2009) – a rapper, musician, and scholar who was present at the birth of Hip Hop's formation – Hip Hop is the act of self-creation, awareness and insight that leads to a path of healing.

(Hip Hop) is the return of the ancient way, the healing ways, the natural ways – the way of God ... Hip Hop has always existed as a unique awareness that enhances one's ability to self-create. Hip Hop is a sight, an ancient behavior, today an alternative way to view the World (KRS-One, 2009, p. 70).

Within all of Hip Hop creative elements – DJ'ing, MC'ing, graffiti, and breakdancing (b'boying and b'girling) – are stories of heroes and heroines making their way through a world of social, political, and cultural struggle. Hip Hop's mythology is not only revealed within narratives of rappers but also within its musical elements (also referred to as soundscape). In fact, music's role is vital in creating the sonic environment that activates and contains the rapper's story. Jay-Z, prominent rap artist and business man, (2010) summarizes the mythic qualities of Hip Hop and its reasons for its global popularity: "The deeper we get into those sidewalk cracks and into the mind of the young hustler trying to find his fortune there, the closer we get to the ultimate human story, the story of struggle, which is what defines us all" (p. 19).

The history of Hip Hop illuminates the foundations of its current therapeutic use, which is based in narratives of transformation, authenticity, empowerment, raised social consciousness and group awareness. For instance, in the 1970s,

Afrika Bambaattaa was a warlord for a notorious youth gang, The Black Spade in the Bronx. Inspired by DJ Kool Herc, Afrika Bambaattaa transfigured The Black Spades into the Bronx River Organization and Universal Zulu Nation. Their goals were to raise social and political consciousness through creative and active community engagement. The Universal Zulu Nation organized outreach programs and established peace between rival gangs, providing health and education opportunities and empowering people to rise from their oppression through raised awareness (<http://new.zulunation.com/about-zulunation/>). Today, Hip Hop continues to be utilized as a catalyst for healing by professionals who are indigenous to its Culture and those within a variety of education and health-related professions such as creative arts therapies, psychology, counseling, and social work (Hadley & Yancy, 2012; Viega, 2016).

The role of Hip Hop in music therapy is typically discussed as a means of therapeutic intervention for emotional regulation and expression (Donnenwerth, 2012; McFerran, 2012; Short, 2014, 2016; Solli, 2015; Uhlig, Dimitriadis, Hakvoort, & Scherder, 2017; Uhlig, Jansen, & Scherder, 2016). These studies focus on the potential health outcomes of rap music within a variety of theoretical constructs such as behavioral modification (Uhlig et al., 2016), psychodynamic perspectives (Short, 2014, 2016), and resource-oriented approaches (McFerran, 2012; Solli, 2015). Viega (2013, 2016), citing KRS-One (2009), argues that Hip Hop is not a means towards a health-related end but rather is a worldview grounded within its artistic elements, collective cultural engagement and empowerment, and connection with a greater spirituality. In essence, Hip Hop is not something you do in therapy but instead it is a presence of Spirit revealed within the relationships built within creative engagement (Viega, 2016).

Viewing the healing benefits associated with Hip Hop within the lens of Campbell's hero's journey reveals the mythic qualities associated with its history and formation as a culture, as well as the potentials of its lyrical and musical imagery. For instance, on a socio-cultural level, Hip Hop emerged from the Bronx in the 1970s voicing the needs of marginalized people in that community (Call to Adventure); audiences often projected supernatural powers onto the innovation of its pioneers such as Grandmaster Flash's seemingly magical abilities beat-juggling between two records on his mixer (Supernatural Aid); its crossing into mainstream American culture and subsequent trials and tribulations it faced acculturating across class and ethnicities (The Crossing of the Threshold and The Road of Trials); and its emergence as a global phenomenon providing a voice for those oppressed around the world (Crossing the Return Threshold). Similar narratives can be witnessed in the individual stories told by Hip Hop's many rappers, DJs, graffiti artists, and break-

dancers, as well as the communities that identify with Hip Hop's Cultural ethos. Viega (2012, 2013) has used Campbell's hero's journey narrative (2008) and Pearson's stages of archetype development (1991) as a way to analysis and construct meaning of songs used and created in music therapy. These analyses have revealed stages of development for adolescents who have experienced extreme childhood trauma. Therefore, Campbell's hero's journey provides the foundational theoretical underpinning for helping therapists reveal the trials, rewards, fears, and aspirations within works of art created by people in a therapeutic context.

Adolescent Development and Rites of Passage

Adolescence, as a developmental stage of human growth, can be seen as its own heroic journey with the essential task being the transformation of consciousness from childhood to adulthood (Csikszentmihalyi & Larson, 1984). However, adolescents who have experienced repeated and prolonged states of depression, confusion, aimlessness, fear, helplessness, hopelessness, and unhappiness stemming from childhood maltreatment can experience a decrease in motivation and a positive orientation towards a better future. Such experiences may severely disrupt the process of adolescence and even lead to an early death (Felitti, Anda, Nordenberg, Williamson, Spitz, Edwards, Koss, & Marks, 1998). Helping teenagers who have had adverse childhood experiences to find happiness through the promotion and strengthening of their positive attributes, is seen as an important goal in aiding their transition into well-adjusted adults (Brown-Kirschman, Johnson, Bender, & Roberts, 2009; Dube, Anda, Felitti, Chapman, Williamson, & Giles, 2001; Felitti et al., 1998). Therapeutic songwriting can provide a way to explore identity, build resources, and honor adolescents' mythic narratives of trials, adversity, challenges and rituals (Viega, 2013).

The cornerstone of adolescent development is navigating psychological shifts between the need for structure and freedom. Both Aigen (2005) and Sylvan (2002) note that popular music appeases the psyche's longing to integrate formation and fragmentation within its temporal dimensions. This might be one of the reasons why music is such a necessary component in the everyday lives of adolescents (Laiho, 2004) and the foundation of its therapeutic potential in working with teenagers who have experienced trauma (Viega, 2013). By analyzing music used and composed by adolescents in therapy, their developmental needs and activated archetypes can be revealed (Viega, 2013; Viega & Baker, 2017a, 2017b). Aigen (2009) summarizes: "Therefore, to analyze music is to analyze human experience ... the structure of human experience in music is homologous with the structure of music itself" (p. 265).

The connections between Joseph Campbell's hero's journey (2008), adolescent development, and music lie within the terms rites of passage, liminality, and *communitas* (Aigen, 2005a, 2005b, 2008; Gennep, 2004; Ruud, 1998; Sylvan, 2002; Turner, 1995). These terms link the primary theoretical components of a music-centered assessment of songs written by adolescents who have experienced trauma and identify with Hip Hop Culture: Campbell's hero's journey, Pearson's (1991) archetypal development, adolescent development, and therapeutic songwriting. For current and specific writings about human transformation and the hero's journey see Winkler (2017) and Allison and Goethals (2017).

A teenager experiences a separation from their previous identity of being a child and experiences a call to adventure in becoming an adult. Social awkwardness, identity formation, and the confusion that comes with regulating complex emotions as brains continue to develop all pose challenging and fearful trials to any teenager. If then the adolescent is further traumatized, it may add to the complexity and fear levels of the adolescent hero. Hopefully, adolescents experience adult mentorship to help instill necessary resources along the path towards adulthood, while also providing enough autonomy to learn lessons and accept the boons of growth along the way. Experiencing liminality is the process of reincorporation as one returns into society transformed within their new identity (Gennep, 2004). *Communitas*, the sacredness of social group belonging, also provides the adolescents with needed aid to find mentorship and relationship that help support them on their journey.

Researchers have noted that the experience of separation to reincorporation is inherent in music and music experience, and provides adolescents a vehicle to enter into mythic and numinous realms, offering new modes of being from one's current state of psychological marginalization (Aigen, 2008; Sylvan, 2002; Viega, 2013). Hip Hop in particular provides a space of group belonging with ritual and *communitas* being the hallmarks of DJ and rap events. In addition, its soundscapes (the music and production components within rap music) provides a temporal environment within which a rapper's narrative can unfold (Viega, 2014). Therefore, music and lyrics play an integral role in activating various archetypes needed to move through various stages of the hero's journey, as will be detailed below with the analysis of three songs written by adolescents who have experienced trauma and identify with Hip Hop. Despite the cultural criticisms of Hip Hop's impact on youth culture, it is clear that Hip Hop can offer a deep sense of group belonging, express one's own authentic lived experience, and (re)contextualize past identities towards the formation of something new. For those, who have experienced adversity and trauma in childhood, Hip Hop can be a powerful call to adventure.

feelings, which can lead to the boon of empathy and realism (Pearson, 1991).

'My Life' fits the stage of separation and call to adventure. As noted by the lyric and music analysis, the songwriter is overwhelmed by the societal dangers around her, leaving her with feelings of despair. This could lead her to refuse her call to adventure. Campbell (2008) suggests: "Walled in boredom, hard work, or 'culture', the subject loses the power of significant affirmative action and becomes a victim to be saved" (p. 49). In 'My Life' the songwriter's need for self-preservation is imperative, stemming from her abandonment, abuse, and socio-political marginalization. For this songwriter, music and the therapeutic relationship become a light to help regain her own sense of safety and slowly begin to draw a path through her own labyrinth.

Song 2: 'Darkness'

This song was written by a 15-year-old Black male who had experienced physical and emotional abuse within his family, which led him to seek group belonging and acceptance by affiliating with a gang. He wrote, produced, and recorded this song in six sessions. Though the song's lyrical and musical themes keep the listener within a place of hopelessness, where no light lives, the songwriter's affect was bright, motivated, determined, and ecstatic during the therapeutic songwriting process. It was as if the songwriting experience provided him a ritual, a rite of passage to express and release the depressive hopelessness within himself.

Music. The songwriter created a soundscape that is multilayered, interconnected, and reflective of his inner turmoil. The drums provide a pounding presence, the sound of abuse and "being beat with a dog chain" Three voices interact in the soundscape: First, the sound of 'Darkness' is portrayed by the songwriter's voice, which is pitched down to a very low rumble; second, the voice of anger and resentment, which is distorted and compressed; third, the sound of the healthy songwriter, voiced naturally without effects. The voices synchronize mid-way through the song in a moment of mournful toning. The music moves from its initial fight into a sorrowful funeral march, where the lightness dies and gives way to the voice of 'Darkness' who ends the song mocking the listener: 'You do not understand my pain ... stupid light lovers.'

Lyrics for 'Darkness'

Voice of 'Darkness'

I am not your savior. I am what you don't want to happen. I am not happiness, I am not joy, I am not great. I am destruction, I am pain, I am death, I am fear. I exist

everywhere; I am in your mind, in your body, in your soul. I am the one in control.
You have a God? So do I. I was weak; I was joyful; I was happy but I was weak. I loved; I cared; I felt. Hahaha, no more. No more love; no more caring; no more emotions. NO MORE WEAKNESS!!!
Hahahahahaha.

Narrator

(Ha-ha-ha, welcome to darkness)
Alright, so you wanna feel my pain?
You wanna know how to go utterly insane?
Try getting beat with a dog chain
I rolled my sleeve up cause I stayed 'round with my gang

I don't need no guns

My eyes are number one

I predict the future; I call it 'shining gun'
Black fire in my eyes can't you see it son?
I trained so hard I forgot how to fucking run
You see darkness is eternity
Pain and suffering is everything that is me
I'm everything that you wanna be
But little do you know darkness has truly buried me

Vocal improvisation (toning and rhythmic chanting)

Narrator

I don't mind; I think it's alright
But never will you catch a heart that's walking through the light
To love is to hate, to hate is to fight
Darkness is my power; my power is my might
You cherish life; I take it as a game
Time to bring back to what started my pain
I have no soul; I have nothing to gain
Death is my target and I have a perfect aim
When you control the darkness
It's really you at harness
Every night and day, the light seems the farthest
Welcome to my life, the true life of pain
Welcome to the darkness, the way of everything!!

Vocal improvisation (toning and rhythmic chanting)

Voice of Darkness

Hahahaha, pathetic. You do not understand my pain; you do not understand my power; you do not understand the darkness! Hahahahahaha. Stupid light lovers

Integrating the Music and Lyrics. Together, the music and lyrics provide a portrait of a songwriter whose internal world is being engulfed by hopelessness and depression. The listener is present to the doleful passing of a playful, healthy,

happy child lost to years of abuse, neglect, and rejection. The sorrowful emotive toning draws the listener into the songwriter's inner world but then is instantly forbidden and scorned by the voice of darkness there is no room for lightness here.

Hero's Summary. This song activates the archetype of the Destroyer (Pearson, 1991). Pearson explains that the goal for the Destroyer is metamorphosis. A metaphorical death does occur within this song, however the promise of rebirth is shattered by the voice of 'Darkness'. This is contrasted by the birth of the song, which was created by the songwriter with pure joy that was part of his ritual celebration. In essence, the music experience allows the songwriter to relinquish his hopelessness and fear and use them as a source of creation and hope. Pearson confirms that letting go is the primary task of the Destroyer, which can lead to the boon of humility and acceptance.

'Darkness' fits the stage of being within The Belly of the Whale (Campbell, 2008). This song's centerpiece is the voice of 'Darkness' who acts like an overseer of the underworld. In this song, the character of 'Darkness' is akin to Campbell's (2008) description of a threshold guardian: "These are the threshold guardians to ward away all incapable of encountering the higher silence within" (p. 77). Here, the ego-centric self is annihilated, allowing rebirth of a new mode of consciousness or awareness to emerge. For this songwriter, song creation allows for a ritual to move in and out of this world. However, it should be noted that a therapist must have competence and training in helping support and guide this journey, as the shadow side of the Destroyer may have violent tendencies against itself and others.

Song 3, 'Butterfly Wings'

This song was written by a 17-year-old Black female who had spent several years in and out of foster homes and psychiatric facilities. In therapy, she had begun to process the broken relationship with her mother and the absence of her father. In this song, she asserts her independence and offers companionship and mentorship to others who are traveling the same path she has journeyed.

Music. The music was a pre-composed instrumental chosen by the songwriter. Natural drums and piano provide the grounding from which the songwriter's narrative can take to flight, while synthesized noises hover above the orchestration suggesting motion and lightness. The tonality of the harmony is ambiguous proposing a liminal stage of consciousness towards a new way of being. The soundscape provides the support needed to take a leap of faith as a new world of magic awaits the songwriter.

Lyrics for 'Butterfly Wings'

Spoken

Ya'll know what this is, Butterfly Wings
This is for everybody who didn't have enough
courage when you were growing up
This for everybody who is entering a new life
Or coming from an old one

Verse

I'm being rebirthed like a phoenix rising from the
ashes
I'm not old but I'm new with butterfly wings
Humanity better watch out cause I'm bringing
something new
Loving me and my butterfly wings

Chorus

Just soar
Fly higher than you ever thought you could
For if you didn't believe
Just take to the ground with a speed of a cheetah
The grace of a dove
And the serenity of a doe
For knowing you have butterfly wings
You can make it
You can take it
Just take off and fly with me

Bridge

I know ya'll feel this beat
So just repeat after me
You all know you can
Fly with me
Just fly with me, you can do it
All you got to do is believe

Verse

I'm being rebirthed like a phoenix rising from the
ashes
I'm not old but I'm new with butterfly wings
Humanity better watch out cause I'm bringing
something new
Loving me and my butterfly wings

Chorus

Just soar
Fly higher than you every thought you could
For if you didn't believe
Soar with me
Just fly with me

Integration of Music and Lyrics. The lyrical themes offer insights into the experience of accepting self-love. The songwriter offers solace to those who are experiencing similar struggles. Here, she becomes a mentor, reaching her hand out to other Orphans and asking them to believe and

soar. For the majority of the song, the listener stays within the presence of her transformation into a butterfly and other magical creatures (grace of a dove and serenity of a doe). The music's ambiguous tonality suggests ambivalence and hesitation towards entering into the unknown, but this is overcome by the main message of the lyrics, which is to "believe in yourself."

Heroine's Summary. The primary archetype activated in 'Butterfly Wings' is the Magician (Pearson, 1991). Here, the primary goal of the Magician is to fully transform into a new reality. Simultaneously, there is a fear of failing and falling back into old habits and patterns (becoming her mother and never breaking free of the chains being institutionalized). Her response to this is to offer healing to others, ultimately receiving the gift of her personal empowerment and embodying the beauty of her butterfly wings (Pearson, 1991).

'Butterfly Wings' perfectly captures the return phase of the Magic Flight (Campbell, 2008). Campbell elegantly summarizes:

If the hero in his triumph wins the blessing of the goddess or the god and is then explicitly commissioned to return to the world with some elixir for the restoration of society, the final stage of his adventure is supported by all the powers of his supernatural patron. (2008, p.170)

However, if the hero returns to the world with the boon too soon, or without permission, this flight can turn tragic. Though the song appears to be an empowering message to others and a triumph, transitional moments back into the world for adolescents, who have experienced trauma, must be treated tenderly and with care. At this stage, therapists can help an adolescent embody the resources garnered during therapy, while also being present to any unresolved tension or fear that comes with major life transitions. This songwriter will continue to face societal, familial, and cultural challenges, which could return her back to an earlier stage of development. In addition, she might unconsciously continue relationships into adulthood that perpetuate the cycle of abandonment and violence if her unresolved needs have not been met, or if she does not continue to receive therapeutic services. Her success should be celebrated, while at the same time a plan of continued support would be beneficial to help grown and expand the internal and external resources harnessed in therapy.

Conclusion

The purpose of this article is to provide an overview and justification of the use of the hero's journey as a clinical assessment of songs created within the context of music

therapy. Further investigation is needed to understand how the hero's journey, as an interpretive clinical assessment, can inform possible interventions within therapeutic songwriting methods, and how therapists can help guide someone through the various archetypes and stages within their passage towards adulthood. Also, it might be that specific archetypes and stages within Hip Hop reflect social, cultural, and political realities of systematic oppression and marginalization of minority communities. Further investigation is warranted in this area, as it could provide insight and empathy towards the role of Hip Hop and rap as a medium of healing, as well as confront biases and prejudices people may carry regarding its content and images. Rap provides a mirror for its listener to reflect upon the hypocrisies, injustices, fears, needs for power and control, and dreams that are within us all and manifest in our environment.

As a creative arts therapist who utilizes music experiences as the cornerstone for therapeutic relationship, Campbell's (2008) hero's journey narrative is an essential construct for assessing developmental and psychological processes. Bruscia (2014) proposes an integral perspective on the practice and discipline of music therapy, viewing it as a science (outcome-oriented), an art (experience-oriented), and a humanity (context-oriented). With this in mind, it is vital for those using the creative arts in therapy to develop assessment tools that are grounded in science, using statistically reliable measurements, as well as ones that derive meaning through artistic and human engagement. This article does not propose the hero's journey as a universal or objective measurement of psychological development. Instead, its use is contextually located within human engagement of music created and experienced through a therapeutic relationship.

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Music Education's Hero Collective: More like The Justice League than Superman

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This article is the author's autoethnographic exploration of change in music education (Randles, 2013, 2015a) as illustrative of a hero collective, a term used here to represent a sociocultural explanation of Campbell's hero's journey as outlined in *The Hero with a Thousand Faces* (2008). The hero collective is a term that is inclusive of all individuals working in the field of music education who would like to see much more diversity in offerings and modes of musicianship represented in the curriculum of primary and secondary (K-12), as well as higher education music. Tensions involved in this pursuit are presented as part of the separation-initiation-return cycle of Campbell's hero's journey as expressed specifically by Vogler (2007). The hero collective is proposed to be a more realistic explanation of how to conceptualize the hero's journey, given the current discourse in the creativity literature around sociocultural as opposed to purely individualized notions of creativity (Sawyer, 2012). The author makes the case, in line with previous work, that curriculum development is a creative process, and that the hero's journey might be used as one way of conceptualizing what the change process might look like in the real world.

Campbell's monomyth (1991, 2008) has provided both an inspiration and a lens through which to view the work of countless creative minds over the past decades. Themes, patterns, and archetypes (Jung, 1969) from some of the world's most beloved stories have moved screenwriters to craft their own stories with strong emotional significance that has translated into a number of enduring movies (Vogler, 2007; Voytilla, 1999). This same inspiration and conceptualization has the potential to frame efforts to alter the face of music education in North America. However, in this case, singular heroes are not navigating the journey. Rather, groups of people are coming together to function as a hero collective. In this conceptual essay, I bring together the work of Joseph Campbell by way of Vogler (2007) and my perspective on the change movement in music education, as I am now playing a part (Randles, 2013, 2015a), utilizing an autoethnographic approach to writing (Chang, 2008), and making use of my understanding of sociocultural manifestations of creativity (Sawyer, 2012).

I have proposed a theory of change in music education that categorizes transformation in two different ways: (1) innovative and (2) adaptive (Randles, 2013). These categories

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work together to form the product of a cultural creative process and are welcome and necessary as music education moves into the future (Randles, 2015b) (see Appendix).

Both of these forms require a change process that relies on both convergent and divergent thinking and is the work of a number of people laboring towards a common goal. I would like to argue in this article that this manifestation of creativity be considered as the work of a hero collective, a term that I will define and utilize throughout this essay borrowing from the work of Campbell (1991, 2008). I have used Campbell's work to frame the lives of apprentice teachers (Randles, 2011), single heroes or protagonists, navigating hero's journeys. In this work, much like the burgeoning creativity literature that points to socio-cultural manifestations of creativity (Sawyer, 2012), I will make a case for how the hero collective is necessary to rescue the music education field from its present compromised condition.

Inherent Problems with Terminology

It can become problematic when one uses terminology like 'hero' in professional scholarly discourse in that it implies that people who are in opposition to the ones we call 'heroes' must logically be 'villains' of a sort. That is not what I intend, nor would I think scholars who have valued what Campbell's work has added to discourses in and around

various disciplines since his seminal work (1949) would intend. In order to see how such a conceptualization might assist in our thinking, we must suspend judgment for the sake of the current thought experiment. Understand that taking positions on matters that can be contested does not make one's own position the best or right and all others worse or wrong. In this article, I simply make the case that work is being done to expand the curriculum to reflect the broader position of music within society, and that this work is fraught with professional political peril, danger, risk, and at the same time carries the potential for a better future for some (perhaps even many) students of music in K-12 (K-16 if we include the college years) in North America. I will use the Campbellian terminology at my own professional/scholarly risk. Please understand that I am aware of the implicit limitations.

As far as creativity is concerned, I will use the standard definition (Runco & Jaeger, 2012) that is being used presently across multiple disciplines. Creativity comes about when two criteria are met: 'originality' and 'effectiveness'. The process that I will describe, or journey, results in products that meet both of these requirements, and takes shape in the telling of a story.

A Conflict in Music Education: The Making of a Story

Ninety-five percent of the music that is made and consumed by people in the world is not supported at all by schools of music in higher education in North America (Randles, 2016), who focus almost exclusively on classical and jazz music. Classical music accounts for merely 1.4 percent of music sales worldwide (Douban, 2015), while serving as the bedrock of both the teaching of music in the schools and the preparation of professional musicians, to the exclusion of most of the music making that flourishes outside of these settings. Secondary school music participation is at 10 percent nationally, while the average adolescent listens to music for approximately 4.5 hours per day (Randles, 2016). Some scholars in music education see these numbers as motivation for restructuring what we do and offer (Kratus, 2007; Williams, 2007).

To become a music teacher, schools of music require an audition on one of the instruments that is offered in the professional band, choir, or orchestra. This system excludes guitar, drum kit, mandolin, and banjo players (among many others), turntable-ists, DJs, producers, and creators of new media – many of whom are phenomenal musicians, with a heart for teaching, who might reach more of the masses in unprecedented ways if they could only navigate a system that was not created with them in mind (Seldes, 1924). There seem to be classical and jazz musicians in higher education working to undermine the value of the contribution of

these other musicians within the higher education context (Becker, 1982). What qualifies one instrument as a serious instrument worthy of extended study at the higher education level and another not? Are these qualifications made as the result of individuals protecting their own turf? What would happen to the greater good of music making everywhere – the baseline musical experience of all K-16 music students – if the playing field were leveled and all of the traditionally 'lesser' valued instruments and/or genres in school music education were accepted, celebrated, and supported? These questions fuel my own quest for equity and justice, as well as a host of other scholars/researchers/practitioners within the profession (Elliott, Silverman, & Bowman, 2016).

Approximately 10 percent of students at the secondary level participate in school music education. Some think that this number could be much greater, given the time that students allow themselves to listen to their favorite music (Kratus, 2007; Williams, 2007). If they could make their favorite music, would they? Would more than currently choose music as an elective choose it under more supportive conditions? What would happen at the higher education level (13-16 in that K-16 grouping) over time if K-12 students were given more opportunities to make the music that they love? Would a need for the continuation of these kinds of skills and positive outcomes prompt a change in higher education music such as has not been seen in centuries? Again, these questions have given some of us cause for pause and evaluation, and have guided various pathways that have led to transformations in the field.

The music education profession is not in complete agreement on whether or not the curriculum should be expanded. Professors of oboe and tuba do not always (in fact, hardly ever) see the need to extend the purview of music education to include genres and instrumentation that would necessitate more choices for students at the secondary levels and beyond, and therefore the possibility that their place at the table might become diminished. Some band, choir, and orchestra directors see little need in investing time and resources to develop alternate learning pathways in music education. Williams (2017) suggests that music education for far too long has championed one form of musicianship – large ensemble performance from notation under the direction of one person – as the sole way that students can be musical in school music education. He argues that with so many choices in so many areas of life, why should we only offer one way of being musical in the schools?

The system, K-16, is setup to continue this solitary way of being musical. For example, individuals who enjoy making music in large ensembles in high school many times go on to become teachers in this same system, typically working to continue the traditions of the past – their past. Remember, admittance into schools of music requires an audition on one

of the traditional instruments of the band or orchestra. This barrier alone excludes many passionate musicians who would love to be passionate music teachers.

Do we have room for more passionate music teachers? Could students in the schools benefit from more passionate music teachers of a more diverse variety of school music offerings? Some of us in the field of music education believe that different kinds of teachers are necessary to make the changes that must happen to grow the scope of music education.

I do not argue here that the systems of the past are wrong or not beneficial to many. The ubiquity of the present offerings in the schools is testament to many highly effective, professional, and dedicated music educators who have given their lives to ensure that music education (the brand of it that they know) is available for many. If you walk into a high school in Kansas, chances are that you will see a band room with a podium, a concert bass drum, chairs and music stands, and trophies and plaques from annual contests. This reality is the result of the hard work of many over a long period of time. Their work is historically valuable, and will continue to be valuable from a certain perspective. However, I argue here that since music making in the greater world is currently so diverse and interesting in many ways, music offerings in the schools should also be diverse and interesting.

Myself and a growing number of music educators around the world think that we can improve on our present reality, and have taken steps to diversify the curriculum, and thus let other musicians, genres, and ways of being musical into our collective experience. The journey towards making the world of school music education more diverse and interesting is the hero's journey in the case of this article. Rather than one hero (Superman) though, to make this change happen, many heroes (The Justice League) working loosely – sometimes closely – together, is what is necessary for real change to take root and grow (DC Comics, 2017).

Expanding Notions of Creativity

Scholars and researchers in the general creativity literature are accepting more and more the notion that creativity must be conceived of as primarily a sociocultural phenomenon (Csikszentmihalyi, 2014) as opposed to primarily an individualized one, and have more or less adopted a standard definition (Runco & Jaeger, 2012) that includes end products that are both original and effective. Great breakthroughs in fields are the result of many individuals working on particular problems at the same time, sometimes together. The notion that advances in science and technology come about as the result of one person working in isolation is largely a myth (Sawyer 2012).

Schools of thought and work have emerged in various fields, and music education is no exception. In music education, certain institutions (Arizona State University and the University of South Florida) have been working to remedy the shortcomings in curricular offerings that I speak of here (Kladder, 2017). These institutions tend to be major centers for the cause of the hero collective. Individual members of the collective tend to be leaders at those institutions. Journals and conferences tend to be things that these institutions and individuals promote, and when possible provide resources for the rest of the profession. Research centers tend to be housed there, where considerable time, thought, and energy can be most effectively channeled for the perceived greater good. These places tend to take the lead for the field in a number of ways, hoping to show the field in as many ways possible what it might be missing.

Curriculum Development as a Creative Process

Innovative and adaptive change work together as products of a sort within cultural creative processes and are welcome and necessary as music education moves into the future (Randles, 2015b) (see Appendix). As stated at the outset of this essay, both of these forms require a change process that relies on both convergent and divergent thinking, taking shape as the work of a number of people working towards a common goal. A hero collective, a group of heroes somewhat loosely related and familiar with the work of one another, are the instigators in the change process, pushing forward, moving along to accomplish adaptive and innovative curricular change. Like apprentice teachers navigating the expanse of life as they approach becoming teachers (Randles, 2011), this hero collective works through a process (actually multiple processes simultaneously) of separation-initiation-return. In the following section I will illustrate how the work of music education's hero collective might navigate the hero's journey process.

Music Education's Hero's Journey

Vogler (2007) takes the work of Campbell (2008), specifically the notion of separation-initiation-return and creates 12 phases that might be useful to create a story: (1) ordinary world; (2) 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) central ordeal; (9) reward; (10) the road back; (11) resurrection; and (12) return with the elixir (p. 39). Professionals from diverse areas including screenwriting in the case of Vogler have used this specific delineation in the creation of stories. I will now use it to help frame the work of music education's hero collective, a story that is currently being written. Please consider here that I am talking about history being written in the present time –

music education's story.

Ordinary World

For music education, the ordinary world could be the day-to-day of either teaching music or preparing teachers to teach music (what my job now partially entails). In the ordinary world, tradition rules and few if anyone is brave enough to question the status quo. Existing structures have become predictable and comfortable in a way. No one rocks the boat, or says anything that might impact the public's perception of, or field's perspective of, what it does well or not well. In fact, criticism is largely frowned upon. Teachers, students, and the public simply go about their lives expecting their reality to continue on as it has indefinitely.

The Call to Adventure

In this stage, an individual person working within the field of music education realizes that all is not what they have known it to be, that there are people who are being excluded from the proverbial table of music participation. Individuals garner strength from other individuals at this stage when they recognize that they are not alone in thinking that all is not well. Furthermore, they see themselves as individuals who for one reason or another might have something to offer the world as far as helping to remedy this situation. Opportunities present themselves that make these individuals see themselves as potentially major contributors to a revolution of thought and action with the potential to do a great deal of good for many people. Keep in mind that the individuals in this case are potential future members of the hero collective that I speak of in this article.

The Refusal of the Call

This is a stage that may or may not happen in this manifestation of the hero's journey. An individual may or may not refuse the call. They might straight away seek the help of mentors, or they may go through a period where they do not feel they have what it takes to be courageous in this area, to fight the established ways of thinking and doing. A period of reflection and consideration might occur that is in line with what Vogler (2007) and Campbell (2008) have identified as following a hero, or heroes in this case, answering a call to adventure. In any case, if the individual members of the hero collective choose to answer the call to adventure, they typically want to know what people before them have done in the area that they seek to change or alter. In the case of the hero collective, they seek the help of individuals who have had a mind for change that have worked through similar types of journeys in their own lives up to that moment in time.

Meeting with the Mentor

Mentors in music education abound. As always though, good trusted mentors are at times hard to find, and exponentially valuable to the hero if and when they are found. Mentors show us mistakes that we can potentially avoid in our own journey, and if we ultimately cannot avoid them, then we can carefully prepare for them. Their wisdom is invaluable as we prepare, plan, and plot out our course of action, at least to the extent that we can do that before the journey begins. This stage in the journey oftentimes is just the beginning of a working relationship that will carry on for many years to come. Mentors give us perspective on the journey that can only be realized if they have experienced similar conflicts. They can give us the confidence that all circumstances are temporary and that all things, good or bad, eventually pass away. Mentors can add to the sense of duty in the quest from a hero's perspective, passing the torch to the next generation of thought-leaders and action-takers. When the hero is ready, he or she chooses to cross the threshold.

Crossing the Threshold

This stage is the moment in time when the hero collective each individually, perhaps being helped by one another in addition to mentors, makes the decision to take action against the status quo, to voice their opinion, to take steps to change curriculum, re-write policy, let neglected people have a voice in the collective conversation in music education. When individual members of the hero collective decide to act out, to be defiant in the face of the status quo, they are instantly a target for some others within the profession. They have marked themselves in a way that will thereafter be subject to scrutiny by those individuals who are still yet comfortable in the ordinary world.

Tests, Allies, and Enemies

From the moment that the hero collective crosses the threshold, they are tested. Their bravery in entering this new world is sometimes noticed by others who have themselves entered that world. These others become allies, part of the hero collective. Sometimes members of this group struggle within, trying to position themselves politically among the group, warring for more dignified positions as members of the collective (very silly really). In the end though their commonalities outnumber their differences and they recognize that they are in fact on the same team, working towards achieving similar goals.

As they recognize their common bond in working to achieve equity and diversity in curricular offerings, they recognize those within the profession who appear strongly opposed to what they are trying to accomplish. As stated

earlier in this essay, this is where Campbellian notions of heroes suggest that conversely some others might be considered as villains. While the notion of heroes carries with it an air of empowerment, duty, and self-sacrifice, the concept of a villain often carries with it negative associations of opposition, evil intent, and an overall sense of being in the wrong. This is an unfortunate consequence of logically following through with Campbellian thinking. I do not wish to say here that the people who oppose change in music education curriculum theory and practice are the bad guys, evil, enemies of the free world, or are those standing in the way of progress. Rather, in following logically through with this thought experiment, I wish to say that there are people who are against the hero collective and their collective mission to expand curriculum and bring about more diversity and equity within the profession.

The Approach

In reality, there are many ordeals in the journey of the hero collective, and therefore many 'approach' stages in the journey. The approach is where preparations for the ordeal(s) is(are) made. Consulting other members of the hero collective when curricular changes are being formulated, bringing in guest speakers before faculty votes are made, and visiting other schools where innovation changes are currently successful, can all assist in making sure that the conflict that will eventually occur in the ordeal results in a positive outcome for the hero collective.

The Ordeal

The ordeal is the place of ultimate conflict in the journey of the hero collective. It represents those moments in the journey where there is something to be lost, as well as something to be gained. Tenure and promotion decisions are examples of this. Successful cases result in the ability to continue one's work in challenging the status quo, while unsuccessful cases result in someone looking for another job, their future very much in the balance, years of work at a particular institution sometimes abruptly forced to end. Defunding of arts programs can be considered a central ordeal. It can feel like a violent end, I am told. The struggle, no matter the outcome, is an emotional roller-coaster. Ordeals are central to learning and growth. Few things are actually gained along the journey without successfully living through ordeals.

The Reward

Making it through the ordeal is oftentimes in itself a reward. Taking many different forms, rewards can soothe the wounds occurred during the ordeal, or present a variety of paths towards fulfillment or enlightenment. People who were previously excluded from the collective conversations

in music education are suddenly encouraged to share their thoughts and ideas about the future. Their music is validated, their voices are finally heard. Diversity and equity bring light and life into the lives of the hero collective. Some of the rewards were predicted at the outset of the journey, while others could never have been predicted. The hero collective benefits from the reward, as do those who opposed the change or work of the hero collective prior to the journey and the ordeal.

The Road Back

The road back takes shape in the reflection upon or the conversations around the journey, the ordeal, and the reward up to this point. It represents the careful reflection upon all that has been learned. Future pitfalls are strategized, planned for, and eventually (now) avoided. The road back can be thought of as the conversations around campfires heading back to new evaluations of the ordinary world. Reflection is the key action here. Much has been learned, but the hero collective will have to sort through the events that have transpired to make sense of the new possibilities that have emerged since the journey began. New strategies for advocacy are begun to be formulated. New horizons start to emerge.

The Resurrection

The hero collective has been transformed. Individual members have fought their battles both individually and as a group. Successes and failures have caused them to learn and grow. They re-enter the ordinary world now with a confidence that they can be successful, that with careful patience and a team mentality they can do work that will lead to change. In reality, they have always had to face the existence of the ordinary world. In some ways, the ordinary world has always been with them. They have never really been able to physically leave the ordinary world. However, conceptually, and to some extent practically, they were able to get away from it enough to change their place in it, change it for everyone else in some way. The hero collective will continue to fight battles and wage a war against those who would like nothing more than to keep the ordinary world: ordinary. Individually, they will never again be the same after successfully navigating the ordeal.

Return with the Elixir

Success has been achieved. The hero collective, more like The Justice League than Superman, has successfully navigated the central ordeal and now is able to position itself for the next major battles. They are able to return with the elixir as a result of their combined work of curriculum change, getting school administrators to allow teachers to begin Modern Bands at their schools (Randles, Droë, & Goldberg, in press). Some

members of the collective have prepared teachers to teach in these settings. Their individual efforts have been valiant. However, their combined efforts have proven to be much greater than the sum of the individual parts. The elixir in this case is more students experiencing more of what music is in the real world in their school music programs. Before, they listened to music for 3.5 to 4 hours per day in schools. Now, they write songs, play guitar, and compose music on a computer for that amount of time. They have gone from music appreciators to music makers, and a new generation of musical heroes is born.

Discussion

Is it useful to consider the notion of a hero collective? In this way, might music education change be thought of as being led by a group like The Justice League, not by a solitary hero, such as Superman? The literature in general creativity suggests that we in music education might be more like The Justice League (a sociocultural manifestation of creativity) and less like Superman (an individualized manifestation of creativity), that the work of many people working loosely together will ultimately accomplish much more than individuals working heroically in their own separate areas (Csikszentmihalyi, 2014; Sawyer, 2010). Might a realization of a hero collective relationship among heroes do something for the morale of each individual member? Might sharing individual successes do much to bolster the enthusiasm for the cause shared by members?

I have made the case here that single heroes working in isolation does not describe the reality of what is now at work to bring about systemic curricular expansion in music education practice in North America. Rather, a hero collective of loosely related heroes fighting similar but different battles best describes the kind of hero's journey that is now leading to a change in the future of music education practice. This is an example of sociocultural creativity (Sawyer, 2012). We are much more interesting ourselves this way, and much more impactful. While success is never guaranteed, we can perhaps be optimistic that any and all successes (even minor ones) move us closer to our dream of an expanded music education – more interesting, more diverse, and more representative of all of the magic that music possesses.

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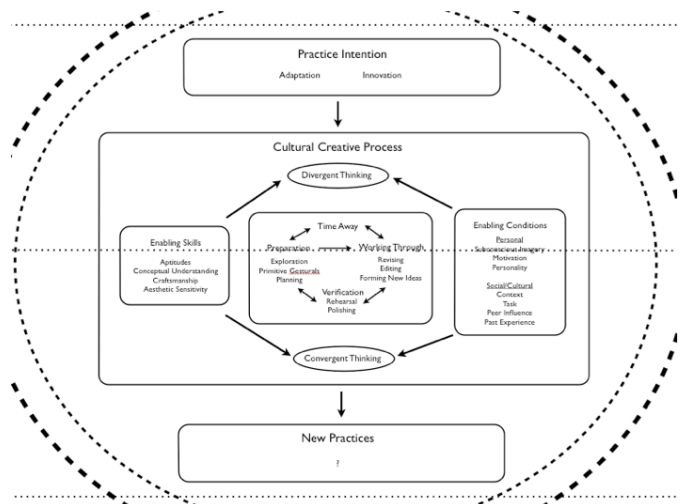
intentions could include starting an iPad group in a school, a songwriting class or a computer-music class. Adaptive practice intentions could include turning the high school drumline into a new music ensemble, turning the show choir into a songwriting lab, or introducing composition or improvisation into the band, choir or orchestra (Randles & Stringham, 2013). Examples of innovation and adaptation need not be this prescriptive, however, they might be. The creativity of the teacher is an essential ingredient to creating new practices that meet our ‘product intention’ expectations.

An understanding of the components of the cultural creative process provides a point of entry for how to use this model to enact change. Enabling skills might be a teacher’s musical or teaching skills that have been developed as a result of their primary or secondary socialization. Teacher education is key to expanding these enabling skills for future generations of teachers and their students. Opportunities to arrange music by utilizing vernacular musicianship, composing and improvising in a variety of contexts, and using a variety of technological tools in the performance of digital music, are all examples of enabling skills that can have an impact on cultural creative processes. Enabling conditions, that include both personal and social/cultural factors, are the specific components of the larger model (context, people, past practices, etc.) that require immediate attention during the cultural creative process. Not all knowledge of people, context and past practices (among other large conceptual areas) is useful during a particular cultural creative process. This is the primary reason that the Conceptual Model of Change in Music Education accounts for the various components of change at both the macro- and micro-levels (see the original model for more detail, Randles, 2013).

Appendix

Cultural Creative Process in Music Education (Own Illustration)

In order to understand how the Conceptual Model of Change in Music Education might be helpful, it is necessary to enlarge the ‘cultural creative process’ component of the model. This model was developed based on the Model of Creative Thinking in Music developed by Webster (2006). Both innovation and adaption are seen as possible practice intentions in the ‘cultural creative process’. Innovation occurs when the focus is on doing something differently. Adaptation is the goal when the focus is on doing something better. Music education could stand to gain from both doing things differently and from doing things better. Practices that could emerge from the cultural creative process include, but are not limited to the creativities that Burnard details in her latest work (2011, 2012): individual, collaborative (or group), communal, empathic, intercultural, performance, symbolic, computational and collective. Innovative practice





Joseph's Journey: Uncovering Israel's Unconscious

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This paper decodes the story of Campbell's namesake, Joseph of Genesis, son of Jacob. It demonstrates that Joseph, much more so than Moses, represents the archetypal hero. Joseph is called to adventure into the unknown. Due to the boundedness of the Abrahamic worldview, Joseph must leave monotheistic Israel to fulfil his potential in polytheistic Egypt. It is as viceroy of Pharaoh that he comes into his own power, his political eminence an emanation of his intuitive, creative power. Joseph's journey itself serves as the Call to Adventure for the hero's journey of Israel: Israel, as a people, must recognize Joseph's creative power and follow him into Egypt to realize their own procreative power. Before returning to the familiarity of the desert, the motherless children of Israel are called into the unknown to be nourished by the Nile. It is at the banks of the Nile that they fulfil their divine mandate to multiply. Joseph's intuitive power – the ability to receive and interpret prophetic dreams – makes explicit what is implicitly encoded in the Campbellian hero's journey: the masculine individual consciousness venturing into the feminine collective unconscious, matrix of creativity, in pursuit of wholeness. His story moreover celebrates the centrality of personal transformation to the Campbellian heroic quest, flourishing through embodiment of transformational leadership.

The Book of Genesis recounts a majestic cosmogony, one unlike any other in the history of world religion. Ancient Israel's creation myth exalts a singular, masculine tribal deity as face and font of primordial power. In doing so, it departs from the thrust of the world's creation myths which feature both masculine and feminine powers. Beyond physiology, beyond sociology, masculine and feminine principles are aspects of human experience, crudely corresponding to left and right hemispheres of the human brain, to the openness of creativity and closedness of control. While the masculine manifests as the individual conscious principle of control, structure, and order, the feminine presents as the collective, unconscious, mysterious wellspring of unbridled creativity: that chaotic primal power in myth, often associated with the primordial waters.

Obscured in the Abrahamic cosmogony, we yet catch a glimpse of the feminine creative abyss at the inception of Abrahamic universe wherein Elohim subjugates and usurps its creative power: "In the beginning God created the heaven

and the earth. And the earth was without form, and void; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters" (King James Bible, Genesis 1:1-2, p. 1). God then proceeds to systematically wield that colossal (feminine) creative power in breathtaking acts of creation: "And then God said, let there be light: and there was light" (Genesis 1:3, p. 1). In the Babylonian cosmogony (known to the authors of the Hebrew Bible) by contrast, we encounter a full-fledged mythologized universe, created through the co-mingling of masculine and feminine principles, personified by sweet water Apsu and salt water Tiamat. The Babylonian universe features natural, human, and divine realms, separated by porous membranes. Humanity, nature and the host of deities partake in a plurality of power, drawing from a mysterious meta-divine abyss of raw creative potential – that which God subjugates in the dawn before time in establishing his singular dominion.

The hero's journey is not a trip, but an adventure. It is necessarily unplanned. Its primary action occurs within the unconscious, the feminine domain of the unknown. The conscious masculine principle becomes cross-pollinated by the feminine, and reemerges renewed: separation from the masculine, initiation into the feminine, and return, having

harmonized the two. It is analogous to the physiological journey from masculine seed into feminine womb, to birth into the world. This motif archetypally applies, irrespective of the sex of the journeyer. While there is much to be said of the psychological differences presented in the literal heroine's journey, Murdock's (1990) ultimate call (for women) to heed the voice of inner wisdom and heal estrangement from the sacred feminine applies to all who partake in western culture, for it was founded on this very estrangement. In the words of Campbell (2013),

When the Semites moved in as conquerors, then, they dislodged deities to make way for their own, and the Hebrews are the most extreme in turning away from the Goddess, who represents the powers of the earth. In the Old Testament, the local goddesses of Canaan are called The Abomination, and this hangs on in our Christian Tradition (p.16).

And this has direct consequences for the heroic quest in the Abrahamic tradition: How can one embrace the unknown when all that exists is already mapped by God?

It is against boundless mythological backdrops that ancient heroes come to realize their own extraordinary power. The heroic figure transforms the confines of culture – defying even divine forces – in his quest to cultivate his personal power, and harness it for the welfare of the world. He draws from the feminine field of universal power, variously expressed in nature, and plurality of actors (human, divine, semi-divine) partaking in it. The most masterful such actors are the faces of grace – whether human, semi-divine, or divine – conduits of power which bless the hero's path at every turn. They infuse within his field of experience a portion of divine power, be it in the form of a special weapon, charm, or incantation. Take, for example, the Greek hero Hercules, son of Zeus, who gains supernatural powers even as a babe suckling from the goddess Athena's breast. But imagine a Greek universe bereft of a plurality of powers, bereft of mysterious meta-divine abyss, bereft of an immanent field of power from which humans and gods may draw. Imagine the unfathomable source of creative potential singlehandedly usurped by the thunder god Zeus, as a wholly transcendent divinity, outside nature, outside humanity. What would the hero's journey look like in such a world? Such is the Abrahamic world, bounded by the singular will of a reigning deity. The boundedness of such a backdrop necessarily curtails the scope of personal transformation at the heart of the heroic quest: cultivation and expression of creative power.

This paper consists of four parts. Firstly, it revisits Campbell's assessment of Moses as archetypal hero, refining the very criteria Campbell (1949) himself sets out in 'The Hero With a Thousand Faces' in doing so. It secondly

proceeds to demonstrate the existence of a more authentic archetypal hero within the Hebrew Bible: Joseph, son of Jacob, Campbell's namesake. Due to the boundedness of the Abrahamic worldview, Joseph must leave monotheistic Israel to fulfill his potential in polytheistic Egypt. It is as viceroy of Pharaoh that he comes into his own power, his political eminence an emanation of his creative power. Thirdly, this paper shows that Joseph's journey serves as the Call to Adventure for the hero's journey of Israel itself: Israel, as a people, must recognize Joseph's creative power and follow him into Egypt to realize its own procreative power. Before returning to the familiarity of desert, the motherless children of Israel are called to the unknown, to be nourished by the Nile. It is at the banks of the Nile that they fulfill their divine mandate to go forth and multiply. Only in Egypt can they receive the reward God promises in his covenant with them: multitudinous population. Fourthly, it touches on the structural opposition of the leadership styles adopted by Moses and Joseph indicative of transactional leadership and transformational leadership respectively. This discussion concludes in reflecting on the extent to which Joseph's creative power – the ability to receive and interpret prophetic dreams directly from the mysterious, feminine, unconscious abyss – makes explicit what is implicitly encoded in the Campbellian hero's journey: the masculine conscious principle venturing into the feminine unconscious in pursuit of fulfillment.

With respect to methodology, what follows is a mythological analysis of key Biblical junctures in Genesis and Exodus dovetailed primarily with the work of Campbell. It is therefore an homage not only with respect to subject matter – building upon his insight on the hero's journey and on the Abrahamic treatment of the Goddess – but equally an homage with respect to methodology: This paper prioritizes making sense of myth.

Moses as Messenger

Campbell (1949) notes that the story of Moses follows the tripartite pattern of the hero's journey: "separation from the world, a penetration to some source of power, and a life-enhancing return" (p. 28). Moses brings a boon to his tribe, rather than the whole world. While this is indeed the case, does Moses undergo a true Campbellian hero's journey to do so? In probing the journey of Moses, one arrives at the deepest essence of the Campbellian heroic quest, ironically in light of its absence in the case of Joseph. Consider the vital difference between a journey and a trip: A trip is planned, whereas a journey is unplanned, and by its very definition occurring amid unknown domain. A journey functions innately as an analogue to venturing into the unconscious – the necessarily unknown. Therefore, it cannot be planned. Yet Moses' path is planned by God, whose singular, conspicuous

will contrasts starkly with the nebulous unseen forces which propel the Hero in all other mythological worlds. God is presumably fully conscious of his will, and so when we enact that will we venture into a known domain, albeit one not necessarily known by us. God has a plan.

More importantly, Moses is not empowered to make his own decisions, or overcome personal struggles. The transcendent singularity of Yahweh's power necessarily curtails the personal empowerment of Moses. So, while Campbell (1949) writes that "[t]he hero blessed by the father returns to represent the father among men. As teacher (Moses) ... his word is law" (p. 320), it is actually Yahweh's word which is law, not Moses'. He is Yahweh's mouthpiece, obeying Yahweh's command, and leaning on his brother Aaron to do so until the very end. Campbell (1949) describes the anointed hero thus:

Since he is now centered in the source, he makes visible the repose and harmony of the central place. He is a reflection of the World Axis from which the concentric circles spread—the World Mountain, the World Tree—he is the perfect microcosmic mirror of the macrocosm. To see him is to perceive the meaning of existence. From his presence boons go out; his word is the wind of life (p. 320).

Campbell's idealized description is apt for the hero acting within a worldview which features innate, immanent divine power. In Abrahamic cosmology, the divine is a singular transcendent power participating in world history at discreet junctures; it does not ultimately reside in its creation, one which is separate from its essence. Campbell (2013) comments on this later in life, without having realized its ramifications for the heroic quest, it seems:

As so with the masculine Semitic mythologies, we have for the first time a separation of the individual from the divine, and this is one of the most important and decisive motifs in the history of mythology: that the eternal life and oneness with the universe are no longer ours. We are separated from God, God is separated from his world, man is turned against nature, nature is turned against man. (p. 86)

The fact that significant mystical traditions emerge from all Abrahamic religions – traditions esoteric at best, and heretical at worst, e.g., the Kabbalah, Gnosticism, Sufism – attests to the lack of, and need for, the dimension of divine immanence within the cosmology of a wholly transcendent divine.

The crux of Moses as a problematic hero becomes evident when we turn our attention to the pivotal stage of

the Campbellian monomyth: Atonement with the Father. It is in this stage whereby the hero confronts that which holds the utmost power in one's life, so as to reclaim and realize his personal power. The 'father' is the source of great fear – often itself fear personified. Take for example, the modern mythological examples of Balrog for Gandalf the Grey in Tolkien's middle-earth, or Darth Vader for Luke Skywalker in Lucas' beloved galaxy far, far away. Yet Yahweh retains absolute power and control over the Abrahamic world, and all within it. Given that that world is superimposed upon, and tantamount to, the universe itself, the hero in this context is therefore lauded for remaining God-fearing. Personal power can never be reclaimed, but merely borrowed, purposefully dispensed by the will of Yahweh. As all power belongs to the omnipotent Lord of creation, true apotheosis (the monomythic stage immediately following atonement with the father) is simply out of the question, especially for the Hebrew patriarchs who express their virtue by kneeling before God; hence Christianity's ideological departure from the Jewish religious tradition from which it stems. Christ's is the story of a hero who, in realizing his own divine power, is necessarily ousted from a world where such a thing is an impossibility at best. The Biblical patriarchs are called to continually submit to the dominion of Yahweh; such is the case for the 'heroes' of ancient Israel.

While the story of Moses fits the tripartite Campbellian pattern of initiation, separation, return, upon closer scrutiny it does not afford its hero the core transformation which serves as the *sine qua non* of heroic enterprise: the realization of innate personal power. Campbell (1949) writes:

The hero, therefore, is the man or woman who has been able to battle past his personal and local historical limitations to the generally valid, normally human forms. Such a one's visions, ideas, inspirations come pristine from the primary springs of human life and thought. Hence they are eloquent, not of the present, disintegrating society and psyche, but of the unquenched source through which society is reborn. The hero has died as a modern man; but as eternal man – perfected unspecific, universal man – he has been reborn. His second solemn task and deed therefore ... is to return then to us, transfigured, and teach the lesson he has learned of life renewed (p. 18).

Considering the parameters outlined above, where do Moses' inspirations come from? Is he eloquent? Transfigured? Consider, more broadly, does Moses gain true courage? Does he dispense with his self-doubt? Does he conquer his fear? Is he ever able to make his own decisions, or rely on his own skill at any point? Indeed, the sort of heroism he exhibits

is one peculiar to the Abrahamic world, where one must necessarily give up personal power in obedience to the will of God. His very journey entails returning his people to the confines of that world.

The vision of Power in Genesis privileges control over creativity. It is masculine, centralized, ordered, transcendent, wholly wielded by an individual will. It sets the stage for a paternalistic paradigm: It rewards obedience, and punishes disobedience. It emphasizes the particular over the universal: We are chosen among all other peoples, to worship the best – and eventually sole – among gods. It's associated with the zenith – the singular point overhead, that gravity-defying pinnacle we idealize as up. Nature, symbolized by the very earth beneath us, is condemned, indeed “thought of as evil” (Campbell, Moyers, & Flowers, 1988, p. 29). This is not the mythology of a people awestruck with the magnificent diversity of flora and fauna, delicately balanced by nature's power, as with the Native American, Indian or Japanese mythmakers. It's the mythology of a desert people wherein both humanity and nature are outside of God's transcendent cosmic power. To employ an analogy, the masculine is akin the ‘the particle’, discrete by nature, symbolized by multitudinous grains of sand comprising the desert, each discreet from the others. The feminine is akin to ‘the wave’ whose collective nature tends to collapse particularity. Such is the river which nurtures across borders. An enlightened heroic figure is one who has a firm grasp on individual and collective aspects, transformed to the point of identifying as both particle and wave. Such a transformation is ultimately thwarted by the constitution of the Abrahamic universe.

Abrahamic monotheism presents us with a majestic individual personage in whom cosmic power is squarely consolidated. This centripetal thrust precludes not only a wave-like pantheon of powers, but the ultimate cultivation of personal transformation proper to the Campbellian hero. Yet, in highlighting the heroism peculiar to the Hebrew Bible, we see there does exist an Abrahamic actor who much better exemplifies Campbell's heroic quest. This is Joseph, Campbell's namesake, equally versed in embracing the unconscious so as to interpret the symbols stemming therefrom.

Joseph and the Journey into Egypt

The Biblical account of Joseph has enjoyed longstanding cultural fascination. Our engagement with Joseph's story as a stand-alone tale is with good cause: It is a remarkably self-contained, sophisticated narrative whole; an episodic novella unto itself, nestled within the fold of the epic saga of the Israelite hero's journey. Owing to its accessibility as a narrative whole, and its masterful expression of mythological archetypes, it is no wonder we're endlessly fascinated by the

story of Joseph.

Joseph's story is the longest in Genesis, occupying 13 chapters, more than half of the 23 chapters allotted to all three patriarchs combined: Abraham, Isaac, and Jacob. Moreover, it exhibits “a pattern of favoritism and familial strife informs all of the stories of Genesis” (Levenson, 2004, p. 15). Indeed, similarities between Moses and Joseph's stories abound, e.g. both stories take place primarily in Egypt, both feature natural disasters (plagues and famine), both protagonists marry non-Israelite wives, both gain status at the Egyptian court, both figure in the promise of progeny (Wilson, 2004). Yet while Moses denounces his Egyptian status, and fights against pharaoh, Joseph adopts Egyptian status and serves Pharaoh's interests. The story of Joseph is therefore cut from a very different cloth.

While Moses' story is part of the overarching conversation God has with Israel through the patriarchs, Joseph's story is quarantined from this exchange owing to God's remarkable absence therefrom. Joseph is thereby permitted personal discovery in a way his forefathers are not: In essence, he is allowed to go on a journey. It cannot be overstressed that God does not speak to Joseph. This is all the more baffling given Joseph's pivotal function as Israel's bridge to the first phase of the fulfillment of God's covenant with Abraham: multitudinous progeny, albeit in Egypt. God speaks only to Israel (Joseph's father, Jacob), as if a post-script to Joseph's journey, in order to assure him that following Joseph into Egypt is the right path (Genesis 46:2-4, p. 57). It is not Joseph who leads Israel to Egypt, it is Israel that follows Joseph to Egypt. But why does God ask this of Israel? Why should the key to their ‘promised land’ entail settling in the land of a formidable and inimical world power, one with so incompatible a culture? Why does Israel eventually honor Joseph's penchant for divination, a practice explicitly forbidden in the Hebrew Bible (e.g. Deuteronomy 18:10-12, p. 240)?

In venturing into Egypt, Joseph disembarks on a hero's journey of the most profound kind. Consider this: While Egypt is the land of initiation from which he must experience separation from Israel, it is not to Egypt where Joseph returns. The story of Joseph makes explicit what is implicit in all heroes' journeys: The hero must journey into the unconscious. That is the terrain of his sojourn. Egypt is a metaphor for the Israelite unconscious, one with which Israel must contend. Joseph's call to adventure is an inner one: He is called to interpret the archetypal power of dreams. It is answering this call that occasions his separation from the known Israel, the people, not the land. For, while he lives out his days separated from the land of Israel, he is united with the people of Israel upon completion of his heroic quest.

As mentioned, atonement with the father is the most crucial aspect of the hero's journey. Joseph undergoes this

stage neither in the Israelite world, nor with the Lord of that world. He does not atone with God. He atones in Egypt, with Egypt's father, the Pharaoh himself. It is through this atonement that he enjoys apotheosis as viceroy of Egypt. And it is in this capacity where his creative gifts are harnessed to feed the known world, indeed where "the effect of the successful adventure of the hero is the unlocking and release again of the flow of life into the body of the world" (Campbell, 1949, p. 37). Yet Joseph, too, necessarily falls short of the Campbellian hero's journey due to the mythological boundedness of the Israelite world from which the journey to Egypt is but a hiatus. Joseph's story, along with Moses' both serve as rites of passage within the true hero's journey at play in the Abrahamic world: that of the nation of Israel.

Israel's Hero's Journey

The Books of Moses recounts the hero's journey of a collective – explicitly that of the seed of Abraham, and implicitly that of humanity as a whole. It is the people of Israel, not any given patriarch, who reclaim their collective power. The Biblical patriarchs are aids to this end. God ultimately empowers the people above and beyond empowering any given person. The Abrahamic hero's journey is laid out in the covenant with Abraham whereby Yahweh promises progeny and land in exchange for loyal obedience, made express through the circumcision of every male (Genesis 17:1-14, p. 17). God does not empower a person; he empowers a tribe. Constantly on the cusp of extinction by the forces of nature or clashes with neighbors, the deepest desires of a desert-roaming people would naturally be numbers and land. Their hero's quest is one for land, progeny, and prosperity. The promised land of their hero's journey is literally the land God promises them, and progeny with which to populate that land. This is the treasure they seek.

While, at face value, this may appear to be the journey of the human collective, it is specifically the journey of a single tribe, one exclusively defined. Israel's is a tribal mythology. In pantheistic nature traditions, it is possible to substitute one personification of a natural phenomenon for another, e.g. your Aphrodite is my Laksmī, given that both of these are faces of fertility having been birthed by the ocean itself. But, as Campbell and Kudler (2004) note,

when your principle deity is your tribal deity, you cannot say that your deity is my deity. So there's a tendency to exclusivism in the Semitic tradition, an excessive emphasis on the masculine figure, and out of this comes a sense of separateness: we are different from everyone else in the world (p. 38).

This fact has colossal ideological ramifications. With respect to Israel's hero's journey, Campbell (1990) writes:

What came into Egypt? ... What came in were the patriarchs; what went out were the people ... Moses was not the hero. The hero of the Old Testament was the people. They are conceived of as a unit. And one is a member of that people or one is out. (p. 90-91)

The tribal notion of a chosen people can only exist against the backdrop of multiple outsider peoples.

The tripartite Separation–Initiation–Return structure of Israel's hero's journey is explicitly enacted by Jacob (Israel) leaving the known land of Canaan, entering Egypt, then returning to Canaan during the Exodus. Such is the socially-oriented mythology characteristic of a nomadic people (Campbell et al., 1988). Egypt, on the other hand, not only partakes in a nature-oriented mythology characteristic of "an earth-cultivating people" (Campbell et al., 1988, p. 29), but moreover emphasizes the creative principle owing to their relationships with the Nile, variously mythologized in their rich cultural tradition. Campbell and Kudler (2004) note that the parity of the threshold of entering the adventure and that of returning: "If you passed into the adventure through water – Joseph in the well – you'll return through the water: Moses leading the hero of the old testament, the People, through the Red Sea." (p. 119) However, what's worth pointing out here is the peculiar absence of water in each case: The well is dry, and the Sea is parted. The watery feminine principle is nowhere to be found. For, this is a foreign principle in ancient Israelite cultural imagination, associated with nature-worshipping neighbors. The desert-fertility dichotomy is analogous to conscious and unconscious modes. Egypt represents the fertile unconscious domain, land of adventure where desires and fears are made manifest in Israel's Heroic Quest. Operating within a de-mythologized worldview that deifies the conscious masculine principle alone, Egypt is the safe space for the creative impulse of the unconscious to erupt within the Israelite mythic imagination.

Abrahamic cosmology expresses a 'de-mythologized' desert mythology as it were, one which makes for little traction for humans on the Campbellian heroic quest. Its divine personage has no biography, no struggle, no story outside discreet appearances in the human story. Its mythology features a social contract between a Lord and his people. The Abrahamic desert mythology has this Lord control, usurp, and marginalize feminine creative power associated with divination, intuition, imagination, mystery, healing, and nature veneration. Owing to familiarity to this narrative, we're desensitized to its revolutionary nature. Yet compare the mythology and culture of Egypt, very much

Israel's other. Key mythological motifs – e.g. the burning bush, the pillar of cloud and fire, the parting of the Red Sea, the plagues on the Nile, etc. – emerge in the Israelite mythic imagination through association with their encounter with Egypt. Figure 1 lays out this cultural dichotomy.

The Abrahamic Hero's Journey fulfills Elohim's command to Adam and Eve, as well as Yahweh's promise to Abraham: the feat of multiplying as desert-going nomadic people, constantly under threat by their neighbors. They accomplish this in the fertile lands of Egypt. God promises Israel fertility, and so they end up in the prosperous land on the banks of the Nile. Their enslavement in Egypt makes for a state father from whose power they may break free during their Atonement with the Father stage. They do so thanks to the power of God, to which they learn to submit. If a promised land is the treasure, then enslavement in someone else's land is the fearsome dragon guarding that treasure. Their greatest hardship – whereby, through God's grace, they slay their dragon – leads them to success. While Israel loses its power in Egypt, its encounter with enslavement paves the path to sovereign nationhood.

Israel	Egypt
Social Mythology	Nature Mythology
Desert Setting	Fertile Riverbank Setting
Conscious	Unconscious
Masculine	Feminine
Nomadic	Settled
Herding	Agriculture
Dry	Wet
Fire Element	Water Element
Control / Bounded Universe	Creativity / Unbounded Universe
Elohim > Strength > Sky Power	Isis > Throne > Earth Power

Figure 1

The Israel-Egypt Mythic Dichotomy (Author's Illustration)

Feminine Creative Power and Water Symbolism

Commonly personified by primordial waters, the feminine principle is that chaotic field of potential from which creativity, intuition, and fertility spring. The Babylonians, for example, “would recite yearly the story of the battle between Marduk and the watery chaos (Tiamat) during ... the spring inundations” (Leeming & Leeming, 2010, p. 25). The chaotic waters are an apt metaphor for the chaos of the unconscious. Consider Elohim's light of consciousness dispelling the unconscious abyss at the Abrahamic creation, as his ordering spirit moves over the face of the primordial waters. Yahweh also unleashes that chaotic flood to submerge and re-create the world with Noah's help (Genesis 8, p. 8). This underscores

not only the raw power residing in nature, as an emanation of the primordial abyss, but that Yahweh can control that power. When these two work in tandem, they are a medley of water and light. The rainbow – a special union of water and light – is therefore an apt symbol to promise that God will never again release the primordial waters into the world. Nature's creative chaos must be controlled. Paradise itself is represented by a controlled, contained creative principle: Eden is a Garden, watered by four balanced rivers. Nature is destructive when uncontrolled, and utopic when graced by God's ordering essence.

God must subjugate the waters for his desert people. During the Exodus, God intervenes through the phallic staff of his patriarchal messenger Moses to part the waters of the Red Sea (Exodus 14:1-31, p. 82) so his desert children can walk on dry land. Note also that right before Joseph was sold into slavery in Egypt (foreshadowing of the eventual fate of his people), he is placed in a dry well to be reborn through a desert womb. Water is foreign to the Israelites because it is so scarce. When in the wilderness, God repeatedly intervenes to make bitter waters sweet (Exodus 15:22-25, p. 84), and even produces water from a rock (Exodus 17:1-6, p. 86). Nature is barren at best, and hostile at worst. The Israelites don't really know how to relate to the water element, for it is that which secures the power and prosperity of their neighbors. Indeed, their God presents himself as the masculine element fire, as a burning bush, and pillar of cloud and fire. The Egyptians, on the other hand, are a civilization rooted on the Nile. The feminine is the source of their power. It is no wonder then, to punish the Egyptians, and show his superiority, God plagues the lifeline of Egypt, ultimately turning it to blood (Exodus 7:14-24, p. 72). God's wrath transforms a symbol of life into a symbol of death.

Feminine Creative Power and Agricultural Symbolism

Where there is water, the land is fertile; and where there is fertility, there is prosperity and power. This correlation would have been obvious to the ancient Israelites owing to their exposure to Egypt's Nile-born power, or that of Babylon, powered by the Fertile Crescent between Tigris and Euphrates. Given that nature empowered their neighbors, it is an untrusted force in the Israelite mythic imagination. We were once in paradise, the story goes, in the Garden of Eden, where creativity was controlled by God. But nature's unpredictable essence thwarted our fate: from serpent, to woman, to forbidden fruit, we fell into the natural, corrupted feminine world of nature. This is a very different story from that of Isis, Nile personified, who represents the Egyptian throne, and therefore power and prosperity on the earth. In historical terms, this stems from a rejection of the Goddess religion indigenous to the people of Canaan, whose land the

Israelites usurped. As Campbell (1988) explains to Moyers:

The principle divinity of the people of Canaan was the Goddess, and associated with the Goddess is the serpent. This is the symbol of the mystery of life. The male-god-oriented group rejected it. In other words, there is a historical rejection of the Mother Goddess implied in the story of the Garden of Eden (p. 55).

Eve is therefore cursed to suffer in childbirth during her very act of biological creativity. As for Adam, he is cursed to till the soil, clearly challenging in a desert climate. Recall that Cain was the elder of our primordial ancestors: the agriculturist. Abel was the junior: the sheep herder. Yahweh rejects Cain's agriculture's sacrifice, and favors Abel's sheep sacrifice. The clash between the cultures plays out in Cain's murder of Abel. It is noteworthy that we are descended not from the elder agriculturist Cain, but from Abel's replacement, Adam and Eve's third son, Seth. The internalized hostility towards the harshness of the land, and people who manage to prosper through it, is palpable. Take for example, as Campbell (1997) notes that when the kings of Israel make sacrifices on the mountaintops, Yahweh does not approve because such offerings are made to the goddess Nature. Campbell and Kudler (2004) note that world mythologies such as those of Egypt,

the whole sphere of the universe is the Mother Goddess, whose children we are ... She is the primary divinity. The first object anyone experiences is Mother. Daddy is second. Who wants Abraham's bosom? With the warrior people, however, you have a masculine god, at the center: not one who prays to the goddess to bring forth the fruits of the earth, but one who comes in and takes them (p. 37).

In the Israelite mythology, it is God who provides bread for his hungry children, entirely bypassing the earth and its agricultural potency: He pelts it from the sky (Exodus 16:4, p. 85). And so, for Israel to obey God's primordial command to be fruitful and multiply, and realize the fruit of its covenant with God, it must descent onto Egypt, their fertility-worshipping, Nile-cultivating cultural counterpart.

Recognizing Transformational Leadership

One of the offshoots of the successful heroic quest is that the hero, once transformed, often assumes a position of power. Ideally, this takes the form of transformational leadership vs. its transactional counterpart. Moses is a paragon of transactional leadership, himself a mouthpiece for the transactional lord whom he serves. He maintains

the status quo through reward and punishment, wielding authority bequeathed by his superior officer as it were. He represents the type of moral hero which groups create for the sake of cohesion, cooperation, and maintenance of certain standards. Such leaders serve to strengthen in-group ties by institutionalizing 'us' vs. 'them' characteristics. But preservation of a certain in-group's status quo is merely half the leadership equation; certain circumstance call for transformation, and the ancient Israelites are called to recognize this through the story of Joseph.

Joseph functions as the archetypal transformational leader, the structural opposite of transactional leadership (Burns, 2003). He harnesses his innate wisdom and charisma to inspire others. He leads in every circumstance by virtue of his very personage, irrespective of his social station. He is, therefore, promoted while in Potiphar's service to serve as his master's right hand man (Genesis 39:1-6, p. 48) – similarly, he's likewise promoted even in prison (Genesis 39:21-23, p. 49.). Whether as a slave, robbed of his social power, or as a prisoner, robbed of his freedom, he is nevertheless innately able to lead, and recognized for his power to do so. Robbed of social standing, he nevertheless retains that elusive larger than life force through which all transformational leaders lead. Perhaps the best word for this characteristic is charisma. His charisma especially shines forth at the hour of crisis: On the brink of global famine, he's called to lead all of Egypt for the sake of their survival. The interdependence between charisma and crisis (Berkson, 1997) further underscores the structural opposition between transformational and transactional leadership styles, the latter of which depends upon the very status quo it's bent on upholding. Moreover, it is significant that the charismatic leader is understood to possess an innate divine power. Joseph's power is intrinsic, but extrinsically authorized. It is recognized, not bequeathed. Such leadership power is most useful in times of growth, expansion, and transformation. It prioritizes the feminine principle of creativity over the masculine principle of control.

Key to the story of Joseph is the idea of recognition, in both of its senses. The story culminates in Joseph's brothers recognizing him, i.e. recollecting, remembering, indeed identifying him. Ironically, they don't recognize him as their lowly Israelite herdsman brother because of the recognition he's received, having been transfigured by royal splendor as viceroy of Egypt. Joseph's feminine creative power has gained recognition as an invaluable asset to society. So, even while his brothers were once able to recognize his face, they were never able to recognize his worth. Indeed, Israel's very hero's journey entails recognition of the power of the feminine, intuitive, immanent, natural dimensions to existence. And this is a journey he's called to facilitate: The transformation of his people requires transformative leadership.

Joseph is the archetypal transformational leader. His job is to lead his people on an unplanned journey, one departing from the boundedness of Israel and its omniscient, omnipotent lord. As archetypal transactional leader, Moses aims at maintaining a status quo he already has in mind. He leads his people to a destination already decided. In short, he facilitates a trip, not a journey. Indeed “[t]ransforming heroes are those individuals whose actions have transformed the hero and the society in which they live” (Kinsella, Ritchie, & Igou, 2016, p. 25). They hold space for potential to be born into the world, leading their people into the possibility of a brighter future, one necessarily unmapped. It is a future they are called to co-create, yet to exist in a tangible sense. If, “the most important aspect of heroism is the nature and impact that heroes have on their followers and on society” (Goethals & Allison, 2012, p. 183), then heroism finds its highest expression when it calls its tribe to purposeful adventure.

Transformation is at the heart of the hero's journey. It is indeed “the most central yet most overlooked component of the monomyth of the hero as described by Joseph Campbell (1949) in his classic volume, *The Hero with a Thousand Faces*” (Goethals & Allison, 2012, p. 222). Such transformation pertains both to the individual and the society to which they return. Indeed “[o]nce transformed, the hero must use her newly enriched state to better the world, otherwise the hero's transformation is bereft of social significance” (Allison & Goethals, 2016, p. 381). Considering the importance of the hero's return to his original world in the Campbellian monomyth, upon which he benefits that world, why does Joseph not return to Israel? Because it is his calling to call Israel to Egypt. He serves as a mentor to Israel's heroic quest. As the Campbellian mentor is called to elevate the hero, so, too, do transformational leaders elevate their societies to new heights of motivation and morality. So much so is this the case for Joseph, whose society itself proxies for the Campbellian hero. Therefore, in recognizing the leadership genius of Joseph of Genesis, we recognize in tandem the genius of Joseph Campbell whose insights bring into focus the fact that the transformational leader guides his society through its own hero's journey, in search of the transformation it seeks.

Conclusion: Joseph's Gift

Both Joseph of Genesis and Joseph Campbell were creative geniuses, endowed with the gift of interpreting symbols. Both leveraged their connection to the unconscious to manifest innovative careers by making sense of archetypal imagery. For Joseph of Genesis, crossing the threshold into Egypt meant crossing the threshold into the unconscious, where one encounters the dreams and fears inhabiting the womb of feminine, chaotic, creative potential. The Israelites'

dream of robust progeny is realized in Egypt and it is Joseph who leads them there, by virtue of his innate creative power, manifest in his prophetic dreaming, and ability to divine such dreams, whether his own or those of others. While this power threatens his brothers in Canaan (who sell him into slavery), it thrives in Egypt, facilitating his rise to power as a transformational leader. Egypt is, after all, a realm that celebrates primordial feminine power and its unbridled eruption within the mythic imagination.

At the heart of the heroic quest is the interplay of masculine and feminine modes. The extent to which Joseph's story encapsulates both has been looked to for (masculine) covenant and (feminine) wisdom purposes alike (Wilson, 2004). While the absence of the immanent feminine within the Abrahamic world obstructs heroic ascension to any individual actor, Joseph is able to rise in station, propelled by an indwelling power that can only be recognized beyond the confines of the Abrahamic world. Inner power is feminine; outer power is masculine. Joseph's divining power is indwelling, as is his connection to the collective dream life. A key symbol within the story of his divine power is that of his silver divining cup, receptive of libation and divination alike. He not only receives prophetic dreams, he is able to interpret them by decoding their symbolism. And he does this through his innate, indwelling power. Most telling is that God does not appear to Joseph, nor speak to him directly. While Joseph credits God with his gift, it's clear that Joseph's gift is his own. He is no puppet to God's will the way Moses is: He partakes in that power through his innate intuitive abilities. It is Joseph who deciphers dreams. It is Joseph's intuitive genius that ends up saving the known world from famine. It is especially noteworthy that themes of agricultural fertility predominate the dreams he interprets: his own dream where his stalks of grain are taller than his brothers; the butler's dream of turning grape to wine; the baker's dream of loaves; and Pharaoh's dream of cattle feeding along the banks of the Nile. Joseph's divination bridges the conscious and the unconscious, the masculine and feminine, Israel and Egypt, desert and fertile lands. And it through this crosspollination that Israel multiplies in Egypt. Neither Joseph's divine power, nor God's promise of progeny, can possibly blossom in the desert.

The story of Joseph is, among other things, the story of recognition. The (all male) masculine children of Israel do not at first recognize Joseph's feminine power. Owing to their 'desert consciousness', they do not trust the fertile feminine power with which their intuitively-gifted multicolored-coat wearing brother possesses in spades. Already amply embodying the feminine, Joseph does not need to learn compassion, forgiveness, or nurturance. In the end, at the court of Pharaoh, Israel finally recognizes the power of the feminine, the power of creativity, personified by Pharaoh's

viceroys, Joseph, feeding the world during famine, all because of his intuitive powers, and the fecundity of the Egyptian soil. In recognizing Joseph's creative power, they enter Egypt and realize their own procreative power by multiplying as a people. They embrace the call towards their heroic quest.

Joseph's journey is not only metaphorically an inner one into the unconscious – like all hero's journeys, as Campbell would say – it is literally a journey into the unconscious. His call to adventure comes from his own unconscious as he receives prophetic dreams. Therefore his 'return' is the return to his connection to the unconscious, having realized its creative power. As such his life story itself serves as the call to adventure of the Israelite hero's journey, where they are separated from their known world to undergo trials, receive boons, and to eventually return renewed. Thus, Israel's nature-controlling mythology is tempered with themes from Egypt's nature-according variety. It is their very sojourn in Egypt which fertilize their numbers, along with their mythic imagination. It is thereby that Israel enters the unconscious "realm of the desired and feared adventure of the discovery of the self" (Campbell, 1949, p. 8). As such Joseph's creative power echoes that of Joseph Campbell: Both figures embark on heroic quests to decipher archetypal symbols emerging from the unconscious. As such, both Josephs harness their gift to nourish the world. Like the ancient Israelites, we, too, are on a hero's journey towards integrating the feminine in a yet masculine imbalanced way of life. And in order to do so, we, too, are called to recognize Joseph's gift: an unparalleled estimation of the colossal power of myth.

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From Zero to Hero: A Narrative Amplification of Design Thinking

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Since the early 2000s, Design Thinking (DT) has developed into one of the most influential approaches to foster creativity and innovation (Carlgrén, Elmquist, & Rauth, 2016b). However, DT's aspiration to create radical innovation has been called into question by scholars and practitioners. This paper employs a variation of the hero's journey to afford the DT process new perspectives and insights. The specific vantage point applied in this study helps overcome known shortcomings of DT, like a too rational step-by-step approach as well as thinking and acting in known boxes. "You can't have creativity unless you leave behind the bounded, the fixed, all the rules." (Campbell & Moyers, 1991, p. 194) Adopting the hero's journey perspective, organizations get a better understanding of the team transformation during DT processes. The article is structured as follows: First, the multi-faceted understanding of DT, which is comprised of its mind-set, process and critical reflection, is elaborated. Second, the hero's journey with its universally transformative potential is discussed as a missing puzzle piece. Third, inspired by narrative insights from the hero's journey, a re-conceptualized DT process called the heroic DT journey is introduced.

Design Thinking (DT) or variations of it are a contemporary *modus operandi* for the creative class (Kelley & Kelley, 2013) and a door opener to creativity and innovation for traditional industries. DT has advanced to a mode of thinking and acting in order to explain and manage organizational change as well as reshape our way of working in business and beyond (Brenner, Uebernickel, & Abrell, 2016; Brown, 2009; Seidel & Fixson, 2013). However, despite its indisputable potential, organizations still struggle with the understanding and implementation of DT and there is little evidence of its positive impact (Carlgrén, Elmquist, & Rauth, 2016a; Carlgrén et al., 2016b; Seidel & Fixson, 2013).

Kimbell (2015) and Nussbaum (2011) argue that DT has not achieved its original objective to help organizations innovate more radically. They further contend that DT has become one of many rational and reductionist approaches which it was originally supposed to overcome. One reason for its weakness is that DT relates more to the subject of investigation and less to the investigators themselves although it has been conceptualized as a human-centered

and empathetic approach to understand the needs of the users (Brown, 2009).

Based on the way designers think and work, DT helps in problem solving by eliminating a clear-cut method which relies on experts and engages a broader range of players who act together to approach the problem and work towards its solution (Beckman & Barry, 2007). It uses techniques, tools and experiences from various disciplines and encourages innovativeness by (1) the development of a flexible and tolerant work environment, (2) the co-creation of non-hierarchical and interdisciplinary teams as well as (3) a process between phases of understanding the problem, finding ideas and prototyping solutions. There is no doubt that co-creation needs a rational step-by-step structure like DT to effectively guide the creative potential, but people need emotional support (Amabile, Barsade, Mueller, & Staw, 2005) to touch their mind and heart to come into the creative flow. Whilst the DT method is clear and comprehensive in terms of what to do at each phase of the co-creative process, it does not inform participants about how confidence and courage can be triggered to maximize the creative potential in the individuals and the team during the process.

The objective of this article is to emotionalize and stimulate the DT framework by using the concept of the hero's journey. It is a holistic metaphor which illustrates the

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essence of heroic stories across time and space (Campbell, 2008; Vogler, 2007). “Its motifs can appear not only in myth and literature, but, if you are sensitive to it, in the working out of the plot of your own life.” (Campbell, 2004, p. 113) The narrative life pattern of the hero’s journey can appear physically, psychologically, emotionally, and/or spiritually. The mythological-based hero’s journey has been developed further whereby especially its transformative potential has been used in personal expansion (Pearson, 1991; Rebillot, 1993) as well as organizational change and leadership (Allison & Goethals, 2017; Busch, Conrad, & Steinicke, 2013). This study argues that a narrative approach to DT can bring DT teams more smoothly into a creative flow. To the best of the author’s knowledge, the hero’s journey is not a general topic in creativity and innovation management. This is remarkable as transformation is immanent in creativity and innovation processes. The hero and his journey is a powerful metaphor to build confidence and courage for boosting the creative flow at the individual and team level. Particularly in collaborative settings, it increases the awareness and identification of a shared purpose which is essential for a successful DT project. In addition, the hero’s journey helps to guide teams through uncertainties and complexities that is prevalent in creativity and innovation processes.

The article’s methodology is conceptual-explorative and combines DT with elements from the hero’s journey, in other words, DT is ‘heroized’ and ‘journalized.’ It focuses on the different stages of the hero’s journey and extracts their meaningful potential for DT to develop the DT process further. The findings of the article should lead DT to a more disruptive potential and guidance, as opposed to a pure rational step by step structure, for its theoretical advancement and practical application. The article shows that the hero’s journey can be used not only as a stand-alone concept but also as a narrative amplification, as a “living inspiration” (Campbell, 2008, p. 1) for prevalent creativity and innovation models. The key contribution is the creation of a new DT model which is called the heroic DT journey. It enriches DT with the simplicity and universality as well as variety and richness of the narrative pattern of the hero’s journey.

Reflecting Lights and Darks of DT

Over the last years, the academic and practitioner-oriented literature on DT has dramatically increased (Carlgren et al., 2016b; Johansson-Sköldberg, Woodilla, & Çetinkaya, 2013). However, there is no natural development and discourse on DT “as if design theorists such as Richard Buchanan [1992] and management writers such as Roger Martin [2009] coined the label ‘Design Thinking’ to describe the thought processes of designing completely independently of each other” (Johansson-Sköldberg et al., 2013, p. 121). In the

management domain, DT is commonly viewed between a panacea for business innovation (Brown, 2009; Kelley & Kelley, 2013) and hype due to the fact that there is a lot of how-to-do literature with less theory (Carlgren et al., 2016b). According to Carlgren et al. (2016b) and Johansson-Sköldberg et al. (2013), it is fruitful to separate the discourse between designerly thinking and design thinking whereby the first is rooted in the academic field of design and the second refers to the (popular) adaptation of design methods to the organizational and management context. In the following, the focus is on design thinking in its theoretical and practical dimension.

DT is a multi-faceted human-centered approach to innovation which is inspired by the way how designers think and work (Brown, 2009; Kelley & Kelley, 2013; Kelley & Littman, 2001). The first pervasive definition of DT is by Brown (2008) who describes DT as “a discipline that uses the designer’s sensibility and methods to match people’s needs with what is technologically feasible and what a viable business strategy can convert into customer value and market opportunity” (p. 86). Its conceptual uniqueness is a kind of patchwork which bundles pre-existing attitudes, tools and approaches (Liedtka, 2015) leading to a hybrid which is comprised of mind-set and process (phases). Main elements of DT, which are part of empirical research, include a collaboration of multi-disciplinary, diverse and non-hierarchical teams (Beckman & Barry, 2007), a flexible work space for collaboration (Plattner, Meinel, & Leifer, 2012) and a workflow following specific phases and tools (Seidel & Fixxon, 2012). The idea is to regard the main elements not in isolation but in an interplay to fulfil the multi-faceted demand.

A majority of academic publications are difficult to imagine without practical descriptions, training courses and organizational implementation of DT based on the conceptual frameworks and models of its main proponents like IDEO, D.School at Stanford University, Hasso Plattner Institute, University of St. Gallen or Rotman School of Management. A common essential aspiration is that DT and the sequence of its processual activities can be learned and applied by anyone to solve innovation challenges (Brown & Katz, 2011; Kelley & Kelley, 2013). The D.School has introduced a replicable phase-structured and step-by-step process which is widely used (Carlgren et al., 2016b, for other DT processes e.g. Brown, 2009; Goffin & Mitchell, 2010). Figure 1 shows the basic process which consists of (1) empathize (finding existing solutions for the problem situation and collecting data to better understand the user), (2) define or point of view (synthesizing data to gain a refined and insightful problem understanding), (3) ideate (developing first ideas for solving the problem), (4) prototype (elaborating tangible representations of the ideas) and (5)

test (gaining feedback from potential users). This ideal-typical process has been developed further, e.g. by the Hasso Plattner Institute (the sister of the D.School) which breaks the initial phase of empathize into understand and observe,

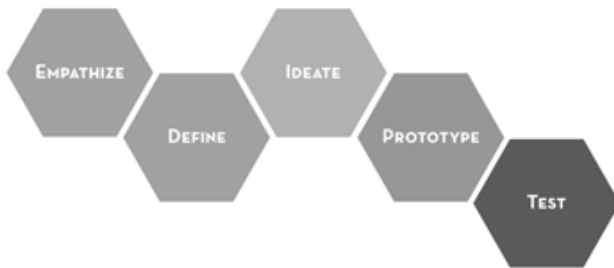


Figure 1
The Phases of the DT Process (Retrieved from <http://dschool-old.stanford.edu/redesigningtheater/the-design-thinking-process/>)

and highlights more that the process is less linear and more iterative. As the five-phase process is most common, the focus is on this understanding in the following.

Whether or not regarded as a panacea or hype, DT has a growing impact on how (big) companies innovate. DT quickly spread in theory and practice over the last years but it should be kept in mind that this concept is still in its beginnings with typical throes like an unclear understanding and description (Carlgren et al., 2016b; Kimbell, 2011; Seidel & Fixson, 2013), a lack of academic foundation and integration (Johansson-Sköldberg et al., 2013) as well as a how-to-do popularization. These throes must be healed to increase the chance that DT is regarded as a more serious topic in academia and that organizations struggle less with its implementation. However, there is potential for a sustainable development of DT.

An important reason why DT should be deeply considered is its strong focus on human needs. Brown (2008) supports this by empathizing that innovation is made for humans and nothing could be an innovation without the fulfilment of their needs. DT as a mind-set can build an organizational culture of empathetic listening to people that has the ability to enhance existing products and to be an inspiration for new products (Brenner et al., 2016). Empathy is a key aspect in observing human needs in their natural environment but also in thinking like designers (Köppen & Meinel, 2015) and interacting respectfully in teams. However, negative developments should be eliminated.

Although DT has stretched the concept of design beyond the realms of design and been incorporated into fields such as business strategy, marketing or innovation management, DT has not been able to provide organizations with the radical level of creativity and innovation that was initially expected. Nussbaum (2011) and Walters (2011), who have been proponents of DT, complain that DT is sold too much as a magic trick to innovate and it has degenerated to a simple and rational step-by-step process. They believe

that organizations have used DT mainly as a linear and rigid method which at best achieves incremental innovation. DT has been implemented by organizations just like other efficiency approaches which hinder them from achieving the expected levels of innovation. DT has become too routinized but one cannot expect routines “to work magically and get you into heaven” (Campbell, 2004, p. 97). The phase model approach lacks the potential for developing radical transformations which depend on essential aspects like mess, conflict, failure and looping circularity (Nussbaum, 2011) as well as complexity and uncertainty (Eisenhardt & Tabrizi, 1995; O’Connor, 2008). This highlights the first major contradiction between the original purpose of DT and how it is usually being implemented in organizations, between the disruptive and open-minded attitude of the original concept and the current rational and normative approach which hinders the intensive unfolding of co-creativity.

Creativity and innovation fundamentally depend on the unknown and intuitively thinking in new boxes (Brabandere & Iny, 2013; Dahlén, 2008; Rehn, 2011). These aspects challenge organizations in their thinking and acting as they are inherently based on structure, the known and certainty. Therefore, the step-by-step and linear process of DT, which is currently promoted, fall on fertile organizational ground but cannot evolve into its full potential for radical transformation. The DT process focuses on the known world, in other words, DT participants think and act mainly in known boxes. Even if teams consciously or unconsciously reach the unknown, it is not reflected in the DT process to guide them through this special sphere. This prerequisite is addressed by the second major contraction which is thinking and acting in known boxes versus entering the unknown world.

It is important to highlight once again that the problem is not with the concept of DT itself but how it is (partially) published, trained and implemented in organizations. DT still has the potential to become the originally planned concept and to enable major organizational transformation if the humanistic and disruptive aspiration is kept at its core which was a milestone for creativity and innovation processes. The two major contradictions set the benchmark to be solved and to heal DT as an idea and its enactment (Carlgren et al., 2016b).

Approaching the Hero’s Journey for DT

The hero’s journey is a narrative pattern that people universally and naturally seem to share in transformations (Banzhaf, 2000). Hero’s journeys are not ordinary journeys but special quests which create meaning and lead to change and transformation. The pattern is applicable for a large variety of human problems and can manifest physically as well as emotionally, psychologically, and/or spiritually. Although

the hero's journey has infiltrated into various disciplines and domains, especially popular culture, it is still a niche topic. This might be due to the fact that the narrative pattern is regarded as too simplistic without valuing its rich potential. As the wisdom of the hero's journey lies in the interpretation of a universal pattern in a plain way, an unexploited potential is seen in using the concept not as a single application but as a guiding amplification to narratively enrich widely used process models for transformative situations like DT.

The coincidence of universality and simplicity as well as variety and richness in the narrative pattern of the hero's journey can be regarded as the main remedy to resolve the major contradictions in the DT process between (1) the disruptive attitude of the concept and a rational approach and (2) thinking in known boxes and entering the unknown world. Applying the conceptual lens of the hero's journey to DT inspires "giving up where you are, going into the realm of adventure" (Campbell, 2004, p. 113). The metaphor of the hero's journey can stimulate personal and professional commitment needed for brave action and has the power to kindle the imagination as well as touch the heart. The mythological structure of the hero's journey works upon us, "whether consciously or unconsciously, as energy-releasing, life-motivating, and directing agents" (Campbell, 2007, p. 16).

One essential aspect of the hero's journey must be clarified for further DT considerations: Does the metaphor only give direction to one hero or can it also be applied for group settings? Even if Campbell has mainly analyzed myths in which there is a single hero going through a transformation, it is a misinterpretation of his understanding that he is glorifying the heroic lone ranger. He points out that

we have not to risk the adventure alone, for the heroes of all time have gone before us. The labyrinth is thoroughly known. We have only to follow the thread of the heroic path ... Where we had thought to travel outward, we will come to the center of our own existence. And where we had thought to be alone, we will be with all the world (Campbell, 2008, p. 18).

In addition to this mental connection to past heroes, each traveler needs a companion, and the companion can be so strong that one cannot differentiate who the hero is and who the companion. Therefore, I would reshape the hero to an umbrella term spanning from the individual to groups and to diverse social-cultural constellations. An illustrative fictional example is *The Lord of the Rings* (Tolkien, 2004) in which there is no classical protagonist hero but a heroic constellation of companions.

To explore and stride through the unknown, the framework of the hero's journey serves as a guidance and action orientation whereby its stages structure for each individual journey. To avoid confusion, the article differentiates between phases for DT, which are vaguely described from the experts in the field, and stages for the hero's journey, which are elaborated, albeit complicated, by Campbell and his followers.

The number of stages in Campbell's oeuvre varies; even in *The Hero with a Thousand Faces* (Campbell, 2008) he uses stage variations which could lead to confusion. However, the basic outline remains the same: departure, initiation, and return. Over the last decades, Campbell's stage model was simplified, streamlined and adapted to fit to the transformational needs of specific professional domains and scientific disciplines.

The most important developments are a reduction of the number of stages like the nine-step model of creative self-experience (Rebillot, 1993) and the twelve-stage skeletal framework for writers (Vogler, 2007) as well as a renaming of the stages with less impact on the basic description of the stages. Comparing the relevant models of the hero's journey starting with Campbell's version, it can be said that all models focus on departure and initiation and lack a deeper description of the return. This is the main weakness as most 'ultimate boons' have to be integrated into the ordinary world. Especially in the context of creativity and innovation, an acceptance (or integration) of the creative product is relevant for its success (Csikszentmihalyi, 1990).

Therefore, a new version of the hero's journey is introduced which is an elaborated synopsis of hero's journeys (Campbell, 2004; Rebillot, 1993; Vogler, 2007). Its main conceptual difference lies in a better balance between departure, initiation and return. Figure 3 illustrates this new version of the hero's journey, the heroic DT journey with 12 stages developed by the author, which is woven into the phases of the DT process.

The question arises why there are 12 stages or actually 13. One counts the last stage of solution upon the return, which is conjoined with the first stage of imbalance, when a journey continues as a result of bringing a solution back that has to be integrated. There is no logical reason but only a mythological explanation for the 13 stages symbolizing continuous change and transformation. Campbell inspiringly explained (see Figure 2):

Now back to the Great Seal. When you count the number of ranges on this pyramid, you find there are thirteen. And when you come to the bottom, there is an inscription in Roman numerals. It is, of course, 1776. Then, when you add one and seven and seven and six, you get twenty-one, which is the age of

reason, is it not? It was 1776 that the thirteen states declared independence. The number thirteen is the number of transformation and rebirth. At the Last Supper there were twelve apostles and one Christ,



Figure 2
Reverse of the Great Seal (Kevkhiev Yuri, Dreamstime)

who was going to die and be reborn. Thirteen is the number of getting out of the field of the bounds of twelve into the transcendent. You have the twelve signs of the zodiac and the sun. These men were very conscious of the number thirteen as the number of resurrection and rebirth and new life, and they played it up here all the way through. (Campbell & Moyers, 1991, p. 32)

Journifying the DT Process

In comparison and contrast to the industry’s current use of the five-phase concept of the DT process as shown in Figure 1, the DT process is no longer a stand-alone element but becomes an integral five-phase process as shown in the outside ellipse of Figure 3. Specifically, the illustration of the heroic DT journey in Figure 3 visualizes circularity as an aspiration of the DT process that is enabled by the hero’s journey in its 13-stage process of the inside of the ellipse. The ellipse, a deviation from the perfect circular form to be discussed later, symbolizes a fluidity between beginning and end of a creativity process as well as the becoming of the hero over time and space. The DT team does not start as a hero but becomes a heroic team as it goes through the cycle to develop creative products and begins the imbalance stage once again as the solution is brought back for integration. The hero’s journey is a critical, integral part for the DT process and vice versa as discussed below.

The heroic DT journey elucidates that the standard process focuses on the departure (Empathize and Define) as well as return (Prototype and Test) although it has less to offer

for the initiation or idea development (Ideate). This is a point to note as Ideation is the sine qua non during a creativity process, but nonetheless, the phases complement the stages to form a coherent whole. Finally, the heroic DT journey accentuates four turning points called climaxes which are essential in a creativity and innovation process (Vogler, 2007, p. XXIV): Solution & Imbalance, Venture to the Unknown, Ordeal & Victory, and Return to the Known. The turning points are the most sensitive stages of the journey as the DT team has to be prepared and willing to take the next step.

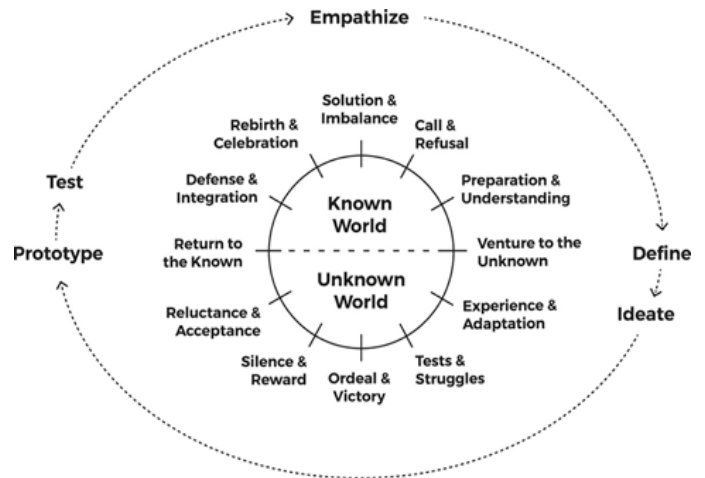


Figure 3 The Heroic DT Journey (Own Illustration with Newly Developed Stages - This version of the hero’s journey was developed by the author in collaboration with Helena Anagnostou, Aneeq Anwar and Elisabeth Vielhaber, master students at the Karlsruhochschule International University)

The presentation of the heroic DT journey travels through the five phases of the DT processes which are amplified by the author’s newly developed twelve stages of the hero’s journey. The description of phases and stages is on a meso-level to be as vivid as possible but valuing the specific challenges of each individual journey. All DT phases are briefly introduced before the corresponding hero’s journey stages are explained. Each stage of the heroic DT journey is assigned to one particular archetype which symbolizes a collectively shared general belief or behavior (Kooskora & Isok, 2014; Mitroff, 1983). The archetype describes the mood in which the DT team is and which can be used as further guidance and inspiration during the journey. The choice of the twelve archetypes has a speculative momentum but is based on conflation of three archetype typologies (Hartwell & Chen, 2012; Jung, 1991; Mark & Pearson, 2011). Due to the universal character of the hero’s journey and the mix of narrative and organizational language, the hope is that the short description of the stages is enriched by personal experiences while reading as this is a hero’s journey after all.

DT Phase Empathize (Hero's Journey Stages Imbalance, Call & Refusal, Preparation & Understanding)

The first phase of the heroic DT journey focuses on an empathic understanding of a problem and developing a sense of empathy towards the people who are touched by the problem. The DT team should delve into their physical and emotional needs, wishes, values, behaviors, feelings, and thoughts. Empathize is essential to the human-centered aspiration of DT and empowers, albeit with serious prompting, the team members of the journey to set aside their own assumptions about the world to gain insightful insights.

To amplify the DT phase Empathize, a problem emerges in the known world in a situation of imbalance that is usually seen and mostly felt, even if unconsciously, by the members of the DT team. It might be a crisis they face or an opportunity they must realize which needs to be exploited. Therefore, the arising imbalance can be triggered by a negative or a positive impulse. Imbalance can best be described as a recurring feeling of lack in everyday life that causes unrest. Even if the problem is related to other people and not at all to the DT team, like in a consulting situation, the problem has to be internalized. The stage of Imbalance is like a signal showing that there is a reason to start the journey. At the beginning of the journey, the DT traveler is in an everyman archetype mood (responsibility to the community, loyalty, belonging).

Still in the known world, the DT team's awareness of the imbalance increases to such a great extent that they experience a clear call for action. It is now fully evident to the team that it is necessary to change the current situation of the organization. However, despite the strong urge for change, there is often an instinctive reaction to refuse this impulse and continue with the day-to-day routines in the known and secure environment (Bovey & Hede, 2001). Reasons to refuse the call might be uncertainties or doubts about the task not yet defined, the unknown difficulties that could possibly be experienced during the journey, or the managerial dictate of efficiency in the overused efficiency-effectiveness requirement that impedes creativity for the sake of saving time by using percentages for time to complete a task. In addition, conflicts are likely to occur in the team as members have different perceptions and expectations. With help of a mentor like a superior or coach, who gives heart and strength as well as emphasizes the importance of the journey, the team finally accepts the call. The stage of Call & Refusal addresses the need to leave the comfort zone and to overcome the fear of the unknown. The DT traveler is in a rebel archetype mood (critical thinking, nonconformity, risk-taking).

The DT team should be aware that it cannot enter the unknown world without a full understanding of the

problem. Information from various sources must be collected about the current problem situation. Furthermore, the team acquires and trains certain skills, that also inherently requires creativity techniques, which can be useful during the journey. The members should feel stronger, equipped and confident for the next stages. It should be clear that preparation for the upcoming challenges and circumstances takes time. The team would act naively to rush through and take everything for granted. During the stage of Preparation & Understanding a DT traveler usually starts to perceive the extent of the decision. The archetype mindset of the caregiver (patience, support, adoption) can support one to cope with all the concerns.

DT Phase Define (Hero's Journey Stage Venture to the Unknown)

In the Define phase, the DT team organizes and structures all information and observations which were gained during the Empathize phase. The team must focus on the insights that figure prominently up to this point. The challenge is to define a point of view by synthesizing data. The point of view can be regarded as an insightful core objective or precise problem statement. It should help the team to develop great ideas.

To amplify the DT phase Define, the development of a core objective for the journey is a tricky task. On the one hand, the objective should reflect the current situation and what the team already knows, while on the other, it should allow the idea and what is not known yet to the team to appear on the horizon. The stage of Venture to the Unknown addresses this tension. Now, the DT team wants to actively start the journey but the entrance to the unknown world is blocked by a threshold, which once crossed, symbolizes the active start of the heroic DT journey and, therefore, is a point of no return. The threshold is "the moment the wheels leave the ground and the plane begins to fly" (Vogler, 2007, p. 131). Campbell has mentioned that one has to be prepared to venture to the unknown, that

the gentile, the 'spoilsport', the positivist who cannot or will not play, must be kept aloof. Hence the guardian figures that stand at either side of the entrances to holy places: lions, bulls, or fearsome warriors with uplifted weapons. They are there to keep out the 'spoilsports', the advocates of Aristotelian logic, for whom A can never be B (Campbell, 2007, p. 34).

The DT team needs to overcome final doubts emerging due to external or internal resistance. It is essential to accept the loss of security and routine from the known world in

order to gain something new. The team needs to leave the past behind and focus on the future. The stage of the Venture to the Unknown highlights that you must take the responsibility for the decision to continue with the journey. In the threshold between the known and the unknown world, you are in an explorer archetype mood (ambition, curiosity, independence).

DT Phase Ideate (Hero's Journey Stages Experience & Adaptation, Tests & Struggles, Ordeal & Victory, Silence & Reward, Reluctance & Acceptance)

During the Ideate phase of the heroic DT journey, the team is ready to start generating ideas for the core objective. It is important to look for alternative ways of viewing the problem. Creativity techniques such as brainstorming, mind-mapping, or sketching, are typically used to stimulate free thinking and to expand the problem space. As many ideas as possible should be developed without any filtration and restrictions at the beginning (Gray, Brown, & Macanuso, 2010). This is work that is easier said than done; and usually cut short in taking the first plausible idea, but it is absolutely crucial. At the end of the Ideate phase, ideas should be chosen which are the best to either solve a problem or provide possibilities to circumvent the problem.

To first set the stage and thus to amplify the DT phase Ideate, the journey through the unknown world after the separation from the known is the adventurous challenge for the DT team. It is essential that the team does not directly start with the idea generation but, first, to get familiar with and gain orientation in the new world for delving into a creative flow. The team has to adapt to the different rules, rhythms, values and priorities of the new environment (Vogler, 2007, p. 139), e.g. no critique during idea generation or the acceptance of the equal status of all participants (Sonnenburg, 2004). However, the team members need to be aware that the unknown world is characterized by the unforeseen and unimaginable dynamics so they should rely on their skills and intuition. Through first experiences, which could be regarded as trial and error, the team members gain more personal awareness and consciousness about themselves, the situation, its rules and circumstances. The stage of Experience & Adaptation addresses that one cannot prepare for every possible event in the unknown world and one should trust one's intuition. The archetype mind-set of the jester (spontaneity, playfulness, enjoyment) helps to overcome the critical inner voice to accept encountered forces of the unknown world.

After the period of adjustment, the DT team is confronted with first tests which are often accompanied by conflicts and disagreements. The conflicts might be amongst the team members or with some external forces. This is a

particularly challenging time for the team members as they need to trust each other. To realize that they all work towards the same goal and to resolve conflicts, often through the help of allies and friends, leads to more courage and confidence for the upcoming stages. The biggest challenge is to confront oneself with conflicts while not trying to escape these situations. Struggles are necessary so that the team is not satisfied too early during the idea generation (Sapp, 1992), earlier referred to as the first possible plausible solution, as over long stretches, the journey is a fight for the best possible solution. During the stage of Tests & Struggles, the idea-generating potential should be strengthened, and each traveler should be enabled to create as many ideas as possible. The archetype mood of the warrior (competition, courage, stamina) supports the traveler in facing the unforeseen of the unknown world.

Now, the team is ready to approach its greatest challenge which is the ordeal of the heroic DT journey. The ordeal can either stand for great fear, the ultimate enemy, or the fundamental crisis. This stage is the third turning point during the journey. All team members must believe in themselves and be strong enough not to give up in order to succeed. The team often passes through failures before victory but "sometimes things have to get worse before they can get better" (Vogler, 2007, p. 157). However, it needs more than courage and confidence to master this stage. The DT team can only be successful if it comes up with fresh and creative ways to face the ordeal. By overcoming the ordeal, often with confidence gained from the previous struggles, the team transforms into a hero. In the case of the heroic DT journey, it is the climax of the idea generation, the moment of in-depth creative flow. The stage of Ordeal & Victory signifies the journey's peak and represents the aha moment when one senses that one has found a great idea or great ideas in accordance with the environment of the unknown world. The archetype mind-set of the creator (imagination, inspiration, passion) builds up the sweeping attitude to overcome the ordeal for victory.

The climax of the ordeal can be delusive as it has been already a long way with an impressive victory, but it should be clear for the team members that it is only halftime on their journey. Therefore, it is time for the team to take a break, regain energy and reflect upon the current situation, overall achievements, and the implications for the future. It is also a moment to be proud of the accomplishment. A moment of silence helps the DT team understand and appreciate the reward and make a final decision for the best idea. The stage of Silence & Reward supports the traveler take one step back, understand what has happened from a distant perspective, and see the bigger picture of the reward. The archetype of the lover (bliss, intimacy, appreciation) can help the traveler take a break and enjoy the moment of victory.

It is now time for the DT team to bring back the reward to the known world. However, the team members might be consumed by the charm of the world which is no longer unknown to them. They do not want to go back to the organizational life as it seems boring and dull in comparison to the enchantment of the new world. There is now the danger that the team members become pompous and overconfident. In the end, sometimes with external encouragement, the DT team realizes that it needs to return and cannot remain in the unknown world. Specifically, the great idea would be useless if it was not brought back to the organization so that others can also benefit from it. During the stage of Reluctance & Acceptance, the team members must accept the path lying before them and should be ready for the second half of their journey. The archetype mind-set of the sage (wisdom, clarity, truth) helps to critically reflect the current situation and understand that standstill is not constant contentment.

DT Phase Prototype (Hero's Journey Stage Return to the Known)

During the Prototype phase of the heroic DT journey, the best idea is visualized. Prototyping is a key that makes DT unique from other creativity and innovation processes. The team should delve deeper into the great idea by concretely building it such as in a model. Prototyping makes especially abstract ideas more tangible and testable as well as helps to discover strengths and weaknesses. Prototypes are first shared within the team itself. Either they are accepted, improved and re-examined, or rejected based on one's own experiences. This phase is experimental, and the aim is to develop the best possible prototype for the great idea. As Brown (2008) stated, it is not necessary for prototypes to be highly professional or perfect as a highly professional prototype may lead to lower willingness to pay attention to feedback in the test phase.

To amplify the DT phase Prototype, the team leaves the unknown world and returns to the organizational world where the members face the known and regular circumstances. The Return to the Known is the fourth turning point and like the Venture to the Unknown a tricky threshold. On the one hand, the prototype should convincingly manifest the great idea, while on the other, it should allow the feasible solution to appear on the horizon. The challenge is to find a way back in order to assert and integrate the great idea in the known world. The stage Return to the Known finally signifies that the reward is only valuable if it is applied in the known world facilitating a transformation. The ruler (benevolence, power, responsibility) is regarded as the archetype mind-set to cross the second threshold from the unknown to the known.

DT Phase Test (Hero's Journey Stages Defense & Integration, Rebirth & Celebration, Solution)

Based on their experiences during the prototyping, the DT team tests the best prototype in other departments or by users outside the organization. The aim during the Test phase is to collect the feedback on the prototype. It is of major importance to understand the users' expectations, opinions, and demands which serve as valuable information to develop the prototype further. During testing, alterations and refinements are made to eliminate weaknesses and derive a product that fits the product on the deepest level possible which hits the target of the heroic DT journey.

To amplify the DT phase Test, the DT team returns to the known world with its reward. The team members need to realize that they cannot rest on their laurels. They face the last challenge as naysayer critics might try to undermine the achievements or refuse them in the context of the not-invented-here syndrome.

You are to bring this treasure of understanding back and integrate it in a rational life. It goes without saying, this is very difficult. Bringing the boon back can be even more difficult than going down into your own depths in the first place. (Campbell, 2004, p. 119)

Therefore, the DT team has to defend the reward and its beneficial virtue for the known world. It should find a way to convincingly integrate the prototype into the environment of the known world. The stage of Defense & Integration reminds the team of all the tests and the ordeal in the unknown world and it shows whether the team members have truly understood the lesson of the heroic DT journey. The reward can only unfold its transformative power if others are aware of its benefits and it is incorporated in the daily life of the organization. The archetype attitude of the magician (charisma, vision, win-win) helps to intuitively and cleverly transform the reward to match and improve aspects of the ordinary world.

The integration of the prototype leads to a transformation which corresponds to the rebirth of the organization. The DT team itself has again fully arrived in the known world and has the chance to feel comfortable and balanced remembering the heroic DT journey in a positive way. Now, it is time to celebrate the achievements and appreciate the renewal. This is an emotional prerequisite for the team and the whole organization so that each team member and potential followers are willing to start a new journey in the future which could be called the Odysseus quest effect. The stage of Rebirth & Celebration stands for the fortunate renaissance with the newly gained insights. The archetype

mind-set of the innocent (optimism, peace, simplicity) supports the traveler in finding calm in his daily life after the transformation of the known world.

The heroic DT journey is mastered when the solution heals the imbalance in practice. The team has fulfilled its mission. The regained organizational balance and harmony not only enable the team members to enjoy the moment but also focus on new challenges inside and outside the organization. As visualized in Figure 3, the Solution is regarded as a part of the first stage of the journey. A solution usually causes new imbalance initiating the next journey. In other words, each end morphs into a beginning leading to a cyclic view of the heroic DT journey. The archetype of the everyman reinforces this understanding as the traveler starts and ends as an everyman. But through the knowledge and experience gained during the journey the traveler has strengthened the attributes of his personality and has become a heroic everyman. You never start from the same zero, it is always a new zero to become a hero.

Currently speaking of the heroic everyman, is an appropriate time to return to a discussion of the ellipse in Figure 3 and its attribute of being a deviation from the perfect circular form. In particular, perfection may often be a desired goal but is probably more a dream which is neither good or bad. What is of significance, however, is that the everyman and even the heroic everyman are unlikely to achieve perfection. Moreover, imbalance is the alpha and omega of the heroic DT process and is an integral and necessary stage for creativity. Hence, the absence of perfection is the goal and may be helpful to keep in mind during the challenges of a hero's journey so that one is not bogged down with perfectionism. It is the cyclical action of the process that is critical as it aids and enhances creativity. Therefore, the ellipse is the chosen form for the heroic DT process in order to represent progress in contrast to perfection (This paragraph originated out of an inspiring discussion with Laura Baker, long-time research partner and good friend).

Concluding for Moving Forward

The journey through the various phases and stages of the modified DT process, which is called the heroic DT journey, has shown a new potential application. The hero's journey works not only as a stand-alone concept but also as a renewed changeling within the assemblage of classical creativity and innovation process models. As an inspiring shapeshifter, the hero's journey challenges other process models even in reflecting and questioning their assumptions and beliefs. Because the hero's journey in all its variations is anchored in the collective unconscious and in the great stories of the world, people are emotionally, psychologically, physically, and/or spiritually touched by it and can highly identify with

its basic narrative pattern. Great heroes and their stories are inspiration to be more passionate, compassionate, responsible, and courageous. They give confidence to make the unknown familiar and superimpose on creativity and innovation processes a powerful and dramatic new set of lenses through which the world is viewed. The hero's journey is the universal but not fundamentalist illustration of transformation which can have a great significance in all kind of processes, in which people must solve problems.



Figure 4
Minaret of the Mosque at Samarra in Iraq, Based on Campbell (2003, p. 14)

As seen in the case of DT, the hero's journey is effective at melding into other models in order to energetically move their phases forward. Especially its mythological and archetypal understanding helps participants in a DT process to delve deeper into the unknown of creativity with confidence and courage. If genuine transformation should occur in DT, the team must learn like great heroes during their journeys that intellect and rational have to be aligned with heart and emotion (Brown & Moffett, 1999) to enter the uncertain unknown or "to explore strange new worlds, to seek out new life and new civilizations, to boldly go where no man has gone before" (Coon, Lucas, Freiberger, & Roddenberry, 1966), like it is said in the title sequence of the original Star Trek TV series.

The narrator's paradox is that the hero's journey must be told in linear, chronological, and ideal-typical terms all the time knowing that the journey is cyclical and more complex in practice (Campbell, 2008). The DT team needs to journey several times to develop a solution. Although the classical DT process has an inherent understanding of looping, the concept that a team goes through the process more than once is highly underrepresented to a fault. The elliptical circle of the heroic DT process visualizes that the journeying itself is the main focus and the end of the journey is simply one

of several other stages. Therefore, the greatness of the hero emerges during the journey and not at the end. In other words, “we never really arrive at the point of being a hero, but we are constantly becoming heroic. We don’t ever ‘get there’. We are always ‘getting there’” (Brown & Moffett, 1999, p. 2). We are always future heroes.

The circulation of the heroic DT journey would be meaningless, if it was perpetual. It should be regarded more like spirals that ascend and tighten until the final solution is developed, knowing that this solution might lead again to a further imbalance which would be the starting point for a new heroic DT journey. Campbell (2003, p. 14) has used the example of the Minaret of the Mosque at Samarra as a metaphor to illustrate the ascent of the hero’s quest (see Figure 4). The ascent opens “a whole new vista ... so that you get an amplification of consciousness” (Campbell, 2003, p. 179).

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Adventurers and Lovers: Organizational Heroines and Heroes for a New Time

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Narratives resonating with profound layers of culture have such a strong influence because they use archetypes. Archetypes, understood in the Jungian way, as constructs in the collective unconscious, ready to hold important cultural material, can shape the plot, characters, time and place of such tales. I analyzed the empirical material collected during a longitudinal ethnographic study of Polish and UK alternative organizations, such as cooperatives, value driven businesses, anarchist collectives and others, operating in the margins of the capitalist system, looking for underpinning archetypical tales, which referred to their general principle of organizing. I have found two such overarching motifs: the Adventurer (or the classic Campbellian hero) and the Lover. The narrative thrust of the archetypical tales seems to be directed in opposite ways. The hybrid they form may have an interesting potential for radical change.

Lamentation

King Lear is dead
but miracles are still
likely to come.
The long march has halted,
the heart has fallen out
of the mouth of the city
and lies, like a small bloody animal,
at the crack of the curb.
Miracles are still possible.
Rain is falling on the homeless'
tent city. Should we weep now,
or have we missed the cue
long ago?
The King's crown of weeds
has been tossed in the air
like a bride's flower wreath.
He opens his eyes,
no dreams
want to come.
The tide rises, the tide falls like breath.
Miracles
are still likely.
(Kostera, 2017)

Narratives that move us in a special way, resonating with profound layers of the human soul have such a strong influence because they use archetypes. Archetypes are, according to Jung (1990), constructs located in the collective unconscious, or the domain connecting humanity throughout time and space. These constructs are like empty slots, ready to accommodate images, characters or plots fundamental to the human condition. They are universal and general, they do not contain norms or judgements; they are neither good nor bad, or rather, they are both, always having a light and a dark side. They are the opposite of stereotypes. The latter tame and familiarize, limit interpretations, and the former open up, disquiet, unsettle and encourage original perceptions. Archetypes inspire and engage the imagination in linking the well-known and the unfamiliar. They exist simultaneously in two spaces: the intersubjective, shared by people, and the internal spiritual space. They connect us to each other and to humanity as a whole, they bring us together in spaces of meaning much larger than ourselves.

It always seems to us as if meaning – compared with life – were the younger event, because we assume, with some justification, that we assign it of ourselves, and because we believe, equally rightly no doubt, that the great world can get along without being interpreted. But how do we assign meaning? From what source, in the last analysis, do we derive meaning? The forms we use for assigning meaning are historical Categories that reach back into the

mists of time – a fact we do not take sufficiently into account. Interpretations make use of certain linguistic matrices that are themselves derived from primordial images. From whatever side we approach this question, everywhere we find ourselves confronted with the history of language. (Jung, 1990, pp. 32-33)

All the most important ideas – scientific, artistic, as well as religious – originate in archetypes. They can be constantly re-interpreted and transformed into ideas, art, technology, and other products of culture and civilization. Archetypes shape the collective domain, but also guide the individual in the individuation process, i.e. of becoming oneself and unique (Jung, 1971).

As such, archetypes lack form and content, but they attract and invite certain contents. They often result in ongoing storytelling, repeated throughout eras in myths, legends, fairy tales, as well as in private fantasies and dreams (Campbell, 1988; Jung, 1990). These themes captivate people, provoke both to solitary meditation and to conversations with others.

Jung did not present a uniform theory of archetypes and his ideas constantly evolved. It is not my intention, either, to try to provide such a final definition. Rather, my purpose is to use the idea of archetypes in the context of organizational storytelling, applied to my own field research of alternative organizations: an ongoing ethnographic study since 2012. In this context, archetypes fulfill a role similar to what Czarniawska and Rhodes (2008) label strong plots: ideas in culture which, by virtue of being popular and persuasive, are able to influence the social construction of organizations, and other social practices.

In this text, I am focusing on organizational narratives and some powerful symbols of heroines and heroes that they employ. I call these archetypical tales (Kostera, 2013): narratives based on archetypes used as a recurrent motif, as plot, character, setting or time. A particularly powerful kind of archetypical tales are myths, or tales located within the spiritual domain. Other well-known types are: fairy tales, fables, legends, folk tales, traditional ballads, and heroic epics. My focus as organization researcher is, in this paper, not on these grand tales, but more mundane uses of archetypes in organizational storytelling. I was looking for them in the interview and observation material collected during my field study. The archetypical tale is a distinctive narrative mode, not necessarily openly referring to archetypes, but with dynamics of its own, often, carrying the narrative in a special direction and ‘feeding’ certain recurring themes. It is dramatic and is used to explain fundamental matters, in order to share a deeper understanding to move and inspire the listener.

Archetypical tales stimulate what Jung (1968) calls active imagination to pursue deeper truths. It is

a method ... of introspection for observing the stream of interior images. ... These visions are far from hallucinations or ecstatic states; they are spontaneous visual images fantasy (Jung, 1968, p. 190).

This method is used in the study together with Mills’ (1959) category of sociological imagination, or the ability to link the personal perspective to a larger, societal and historical, thus gaining insight beyond the everyday necessities and limitations and bridging the distance between individual and the social. Imagination is much more than just extending an inquiring mind: It is a consciousness, a dynamic wisdom, a sense of active meaningfulness. Imagination is strongly connected to organizational meaning making. Weick (2001) proposes that it plays a central role in everyday sensemaking in organizations not just as a means of culture creation, but on a fundamental level, as the processes of organizing depends on sensemaking; the construction of organized reality happens as a result of people constantly making sense of their collective actions. Organizations are indeed processes, consisting in assembling “ongoing interdependent actions into sensible sequences that generate sensible outcomes” (Weick, 1979, p. 3).

Ethnography of Alternative Organizations

The empirical material for this article has been collected as part of an ethnographic study (Czarniawska, 2014; Van Maanen, 1988, 2011; Watson, 2011), still in progress, which began in 2012. The study focuses on alternative organizations, in Poland and in the North of England, which provide sustenance to their employees and fulfill economic roles, while at the same time orient themselves strongly towards value driven aims. My field includes a variety of organizational and ownership types: informal, social, cooperative, and privately run, and represent different settings, from kindergarten to independent journal to restaurant.

Ethnography is a way of being in the field, not just a set of methods, but rather a perspective oriented towards understanding and imagining the social (Gaggiotti, Kostera, & Krzyworzeka, 2016; Watson, 2011), based on extended and concentrated immersion in the field (Rosen, 2000). The purpose is to collect narratives that provide insights into the construction of local knowledge (Yanow, 2000; Watson, 1997), with an aim to gain a deeper understanding of cultural processes in their natural context (Kostera, 2007; Schwartz-Shea & Yanow, 2012). My approach to the interpretation of

field material is of a narrative character (Czarniawska, 2004), focusing on archetypical tales (Kostera, 2013).

The study consists of three stages. The initial stage was oriented towards getting to know the field of alternative organizations and the building a network, mainly based in Poland, which was being established by interviews and observations. Organizations and interviewees were chosen and contacted on a snow-ball technique: Key actors were asked to recommend further places and people during the research process (Kostera, 2007). The total number of studied organizations is currently 35: 18 based in the UK and 16 in Poland, of which 12 were selected for intensive and ongoing ethnographic contact. The study utilizes several ethnographic methods, mainly in-depth recurrent interviews (Czarniawska, 2014; Kostera, 2007), formal and informal, as well as direct observation, i.e. observing the participants at work (Rosen, 2000), shadowing (Czarniawska, 2008) and participant observation (Kostera, 2007). A variety of organizational texts has been analyzed, and at several occasions some participants have been asked to write down their own notes and impressions. To date, 110 formal transcribed interviews have been carried out, a large number of informal interviews, 131 longer and 50 shorter observations. The study forming the empirical ground for this text grew out from the analysis of field material. I was looking for archetypical motifs and main underlying archetypical tales. The material presented in this chapter was selected from that large body of material because it was illustrative of the themes I have derived.

I am interested to learn how alternative organizations, active in the economic sphere, but driven by other values than financial, make sense of management and how the organizers themselves see their role in society. There is currently a growing interest in alternative organizations among mainly critical management scholars, who are looking for ways of organizing beyond the capitalist mainstream. Parker, Fournier and Reedy (2007) invite interest in such organizations, pointing out that the term organizing/organization refers to broader patterns and phenomena to collective human activity. The mainstream of research and education seems to be blind to anything other than the financially motivated business corporation. It is not that other organizations have ceased to exist or are uninteresting for research, but, rather, the reasons for their exclusion are ideological. Therefore, it is important not to give in to the trend of eliminating the alternatives from the body of knowledge. Wright (2010) presents work organizations beyond the capitalist mainstream, and proposes a broad typology. He proposes the idea of real utopias: working and viable alternatives to what many consider inevitable. Parker (2011) goes further and presents a broad array of inspiring examples for organizers from historical and fictional narratives, such as pirates and Robin Hood, arguing that these cases can challenge the

imperative that so many theorists and practitioners took for granted, namely that *there is no alternative*. This approach is fundamentally flawed, especially for scientists claiming organizing as their field of study.

Can you imagine studying in a biology department which only teaches animals with four legs and omits the rest? Or getting a degree in history based on studying a part of 17th-century Staffordshire? This is what business schools are doing. (Parker, 2008)

Gibson-Graham, Cameron and Healy (2013) offer a comprehensive guide for reframing the economy by means of alternative organizations, including business, market, property and finance. Based on an extensive study, Bogacz-Wojtanowska (2013) proposes that alternative organizations develop widespread nets of action based on cooperation and solidarity. Parker, Cheney, Fournier and Land (2014) provide a collection of resources: ideas, frameworks, and examples, alternative to the capitalist mainstream orthodoxy on how organizing and management should be construed. Reedy, King and Coupland (2016) propose that examples of alternative organizations may not only show a different perspective but broaden our whole understanding of organizing and help to seek new ideas and solutions. Bauman, Bauman, Kociatkiewicz and Kostera (2015) believe that alternative organizations have a radical role of potentially showing new patterns that can be institutionalized in a new socio-economic system, even though their position is, for the time being, marginal. I share these ideas and my study of the alternative organizations is aimed at both understanding how they work, and their wider cultural inspirations. I believe such a reflection can offer a missing bit of the puzzle of organizing in a world where institutions fail and no new ones have yet emerged – the world of interregnum, as Bauman (2012), using Gramsci's metaphor, described the current era. The term originally refers to an era in between monarchs: after the death of one sovereign, yet before the enthronement of a new king or queen. In contemporary society, it describes the phase in-between working systems that would be able to offer political, economic and cultural frames for culture and civilization to work within a sustainable relationship with the planetary ecosystem.

Times of interregnum are ... times of uncertainty, and while raising many questions, three of them seem particularly pertinent to address at a time when rulers no longer can rule and the ruled no longer wish to be ruled: institutional disparity, the future of migrants and the durability of the planet. (Bauman, 2012, p. 51)

Old social institutions have ceased to work in the smooth, taken for granted fashion that institutions are supposed to, but no new ones have replaced them yet. The time in between is full of uncertainty and fear of a particularly paralyzing kind – the fear of meaninglessness. Humans are creatures desperately requiring meaning to function, so, in order to cope with the hopelessness of the interregnum, they adopt strategies such as the current attempts to culturally go backwards in time, towards some imagined idealized past – a quest for a retrotopia, in Bauman's (2017) words. Humanity seems to have run out of faith in utopias located in the future, because how do we get there if there are no institutions that make social action possible and bring agency to the actors? It is, of course, not possible to turn back the clock, so this line of coping is bound to soon come to a more or less dramatic end. All depends now on our ability and courage to collectively pursue engaged social reflection. I believe that on the organizational level, such reflection is now of fundamental importance and it can be helped with not just acute critical awareness but with positive examples, of organizations that actually work well and are able to achieve worthwhile aims, while, at the same time, being sustainable. The alternative organizations I have been studying fit this description very well, both in terms of robustness and sustainability, as observed by me, the researcher, and in their own words: A large number of my interviewees emphasized that their organizations are the radical alternative to capitalist economic organizations and located their management practices in the desired future, after capitalism.

I analyzed the empirical material collected during my ethnographic study, looking for underpinning archetypical tales, referring to their general principle of organizing. I collected categories directly corresponding to central archetypes of plot and character, recurring in the interview and observation material and considered if they fit into wider archetypical themes. I have found two such underpinning archetypical themes, co-existing in all of the organizations, but with varying strength and emphasis: the Adventurer (Hero) and the Lover. Whereas the first is instigating a tale which carries a narrative thrust towards individuation, the second triggers another one, going in the opposite direction – towards integration and bonding with the Other. They are both vital and inspiring and have been described in organization theory and observed in practice (see e.g. Kostera, 2013, 2014). What I regard as a novelty is their co-existence and persistence in the very same organization. This narrative profile makes these organizations different from both typical entrepreneurial businesses and from traditional cooperatives. The resulting hybrid is truly fascinating and carries a great potential for new forms and ideas. The only problem seems to be that the thrusts of these archetypical

tales run opposite each other and the reason why they have not been predominant before might be simply because they seem to be irreconcilable.

The Adventurer

The Adventurer is one of Jung's classic personality archetypes (Jung, 1990), famously illustrated by Campbell's (1993) hero, the characteristic protagonist of myth. He or she embarks upon adventure: a risk-filled enterprise, posing challenges that develop him or her mentally and physically. New experiences are gained by the overcoming of difficulties. The hero leaves his or her comfort zone and everything familiar to go out into the great unknown. The reward is a lesson that he or she later can share with others. When it comes, it is completely new, embracing new situations, new people, new undertakings. The Adventurer transgresses safety, dogma and habit on her or his journey towards individuation, becoming unique and real. The character is recognizable throughout space and time, appearing in stories of fictional characters such as the labours of the Greek demi-god Herakles, Hua Mulan, a legendary soldier from ancient China, Indiana Jones known from Steven Spielberg's film series, as well as of real people, such as Amelia Earhart, the US aviation pioneer, or the Polish WWII hero, Jan Karski, whose mission was to make the West understand the real fate of the Jewish people under Nazi occupation and, with that mission in mind, smuggled himself in and out of the ghetto, in and out of a concentration camp (see Sławomir Grünberg's fascinating documentary on Jan Karski and his mission, Grünberg & Grünberg, 2015). The tales of these heroines and heroes are told and re-told in poems, films, and popular fan fiction and gaming. They are important not just as historical or literary characters but because they carry a lesson of crossing boundaries and showing others the way.

In management and organization studies, the Adventurer often takes the role of the entrepreneur. Schumpeter (1949) famously claimed that entrepreneurs constantly engage in creative destruction: They build a new order while simultaneously destroying the old one, revolutionizing both markets and the economy. They are restless spirits (*Unternehmergeister*), interested more in the new and yet unexplored than in maintaining business operations that, lucrative as may be, focus on what is already accepted and well known. In Drucker's (1993) words, "people who need certainty are unlikely to make good entrepreneurs" (p. 26). In similar vein, Kwiatkowski (2001) portrays the intellectual entrepreneur as a character not interested in ordinary business success, but in learning and developing something absolutely new and using it to build and enterprise. The intellectual entrepreneur's real mission is taming chaos.

They learn a need of constant change. They seldom destruct and seldom tame people. They manage chaos and thrive on opportunities it opens to the knowledgeable and the courageous. (Kwiatkowski, 2001, p. 6)

The Adventurer also has a strong dark side, of the reckless, rogue troublemaker. These dark heroes, or, actually, villains, are daring and risk taking, as are the good Adventurers, but they sacrifice people and higher values for their own aims, or just for the hell of it. Risky business gives them a sense of transgressing their own limitations and they do not mind exposing others to danger. Characters such as the Master or Missy in the BBC series *Doctor Who* (Lambert & Newman, 1963), or the legendary pair of killers of the Wild West, Bonnie and Clyde (Beatty & Penn, 1967), recur in the collective imagination. In the business world, they are no rare exception. There is a rich body of research focusing on organizational socio- and psychopaths, presenting them as power driven and destructive (Illies & Reiter-Palmon, 2008), lacking in empathy – and, perhaps, for precisely that reason more successful in achieving their aims in getting to the top of corporate hierarchies (Boddy, 2006). Organizational troublemakers are career driven but they never find satisfaction, constantly propelled towards achieving even more. This makes them Adventurers rather than just power players who have crossed over to the dark side.

For the organizers I have studied, the Adventurer was an important archetype. Close to all people I have spoken with expressed how important it is for them to recover a sense of agency and responsibility through their organizations, in a way that is difficult to experience in mainstream organizations. This agency implies risk taking, often of a direct, personal kind.

Agency, in the sense that you know that what is going on is the effect of your decisions, your work, and it also shows very clearly what kind of society [outside of the Coop] we live in, where everything is somebody else's and all we are left with is complaining ... The Coop is a kind of a kick in the ass: your responsibility, your fault. If something goes wrong, it is not the fault of some manager. (Mark, City Coop)

As in all heroic stories of the Campbellian kind, the organizers were often telling me about both the trials and the special rewards they acquired by passing them successfully. Obstacles common for entrepreneurial tales, such as bureaucracy and unfair competition from established giants, are as prevalent in the stories told by my interlocutors. The typical entrepreneur acquires establishment of a business as

reward. For my interviewees, the reward is often the lesson itself. Going out of the comfort zone, having to sacrifice something for the good of the organization was many times described by the organizers as not just a means of achieving something, but an important part of the process. For example, it took a huge amount of time and effort to make City Coop formally established, due to a number of misfortunes and bureaucratic obstacles. When they at last opened their vegan bar in the city center, during the first months, the organizers had a gigantic workload, over 250 hours a month per person. Yet Mark told me that if it wasn't for the exceptional patience and persistence they had needed to develop in order to formalize the coop, they would not have, probably, endured this kind of workload. It was the previous effort and hope that gave them the strength to bear the workload of the first few months.

The work towards establishment of a sustainable operation was for most a much demanding and challenging process. Some of the organizations of my study have a shorter and some a longer history (the oldest has recently celebrated its 15th anniversary), but few are perceived by its participants as fundamentally secure. Some continue to fight in order to be able to persist, and, with the recent deepening UK crisis, several of the English organizations are experiencing a difficult time. The heroic Odyssey had, however, in many cases, a far from labourious beginning, rather, it was legendary or almost miraculous, as is often the case with archetypal tales of the Adventurer. A close to magical accident is often narrated as the beginning.

But how did the Coop start? Who created it? (MK)

Andrzej, he's not with us anymore. (Hanna, Dragon Coop)

He's something of a mythical character, he gave birth ... (Laura, Dragon Coop)

Yes, something like that ... (Hanna)

Andrzej had read an article in some magazine about consumer cooperatives ... This article was, I think, about the Warsaw consumer cooperative, which was the first one. And that was back in 2012, in June, and Andrzej felt that he wanted to do such a thing, too. And he drove [out of town] and knocked on the door of the first ecological farmers he met. It was the season ... the best cherries, so he bought a whole box of them and created a Facebook event, inviting people to come and buy the cherries, and people came and started to talk about the cooperative, and that is how it began. (Laura)

The organizers often tell stories of inspired beginnings: by something that the founders have read, by a film they had seen, or even, in one case, in a dream.

I dreamed up the whole thing, the place, the museum building. I had wanted to [create a folk museum] for a long time. [... In a dream vision] I saw the cottage, beautiful and oblong, with light blue windows. In front of the cottage there was a white dog sleeping. And not even one month passes and there is the dog. A friend brought me a dog from a shelter, big and white, just like in the dream. Okay, I say, the dog is here. So the museum will happen, too. (Weronika, Folk Museum)

So, she and her co-organizer went on to seek funding, applying for starter grants (unsuccessfully), crowdfunding (successfully), and then to assembling the artifacts, inviting co-organizers, contacting media, building up the museum, conceptually and physically. They had to do everything themselves, from seeking out interesting things, to transporting them, to renovation and setting up the exposition. It was a titanic struggle, but, thanks to the dream, Weronika knew that this was something that could and had to be done.

All interviewees emphasized that both their initial and recurring impulse is to do something good, something they believe in, and not any financial aims. Economic sustainability is just a means to a higher end.

So we wanted to make it also a way of life. So we created a business, but this business never has been our real aim, the aim was promoting vegetarianism, and it began when we ourselves became vegetarians, started to cook vegetarian meals, to invite friends to common dinners. Feasts. (Aurelia, Eat Well)

The quest is always ongoing, the lessons are learned, dreams realized by effort and persistence, and every day feels for many like a new voyage into the unknown. If their values and higher ends are the Grail, then economic sustainability, everyday effort and work, are the vessel in which they travel and the wind that propels them towards it.

The Lover

Love is what makes life worth living, it is the force that draws humans together and gives them a reason to share their worlds. It may be many quite different things: erotic desire, platonic admiration, the bond between parents and children, a deep connection between friends, or the mind opening

love the ancient Greeks called *agape*, pure understanding, empathy and a deep sense of responsibility for the Other. *Agape* is about caring, regardless of the external conditions or the needs of the self, going out of one's way to be there for the Other: a genuine and profound connection with humanity, with what it means to be human among other humans.

Love and compassion are regarded as a major virtue in most philosophical and religious traditions. Philosophically it is often seen as the source of all other virtue, as in Lévinas' (1999) work, where it is through the encounter with the Other that the human being awakens as an ethical subject to take upon her- or himself an infinite responsibility that precedes everything else. Even economics has a foundation in the moral philosophy of compassion, through the ideas of Smith (2012), who believed that altruism is a natural and basic need of human beings.

The Lover is an archetypical character that is driven by love for another or others, for good and for bad. Well known tales of Lovers include stories of asexual love, such as between Castor and Pollux, two mythical brothers, who were so strongly bonded together, that one gave up his immortality for the other and they both got transformed into a star constellation, as well as passionate tales of love and desire, such as Shakespeare's *Romeo and Juliet*, who met a tragic end because they could not have each other. The Roman poet and philosopher Lucretius (2007, p. 3) portrays Venus as a personification of love, as well as an inspiration for all living things to unite and blossom together, a bringer of peace and elemental energy of attraction between what is disparate and discrete.

In management and organization studies, this archetype is mainly present through the focus on compassion and alterity. Compassion "entails, even inspires, helpful and merciful actions" (Frost, 2011, p. 396), and it

counts as connection to the human spirit and to the human condition. In organizations, there is suffering and pain, as there is joy and fulfilment. There is a need for dignity and self-respect in these settings, and to the extent that our theories, models and practices ignore these dimensions, so they distort our understanding of life in these enterprises. Looking at organizations through the compassion lens brings this 'disappeared' world into focus (Frost, 2011, p. 399).

Compassion reflects and embraces the responsibility for the Other, which is central to our being (Lévinas, 1999). The Other opens up a whole infinite world beyond ourselves and, with the recognition of the alterity of the Other, creates

relationships, and thus makes organizing possible and real (Cunliffe, 2013).

The Lover also has a dark side, revealing a suffocating, obsessive nature, never leaving the beloved alone, relentlessly pursuing him or her, levelling all difference and quenching all resistance. This was the standard *modus operandi* of Zeus, the Greek head of the Pantheon, who never knew or respected resistance from his human objects of passion, adopting deceit, violence, turning himself and/or them into animals, plants or inanimate objects. The dark Lover cannot bear separateness, and longs for absolute control, perfect unity without borders or differences. In Greek mythology, the souls in Hades were peaceful and easy to rule because they had lost any individual sense of purpose. In real life, this is illustrated by stories such as the tragic fate of the members of the Heaven's Gate, who, in 1997, chose to commit collective suicide, for many complex reasons, but also out of the desire to merge completely, attain a unity unreachable on Earth.

Organizations exercise all these dark impulses. Emotional labour (Hochschild, 1983) in contemporary businesses poses demands not too different from Zeus' involvement with mortal women. Employees in occupations as flight attendants, nurses and waiters are expected to give up their own emotional life in a managed way: play out appropriate feelings and suppress their real ones. They do not get turned into trees, but burnout is a usual fate of many emotional workers. A drive towards absolute unity is not just the domain of religious cults but can be of evidence in workplaces, which explains some of the readiness of people to submit themselves to total institutions (Coser, 1974). Heather Höpfl (1992) shows how some management methods remind of those adopted by cult leaders, aiming to elicit perfect identification with the organization, a devotion so strong that it indeed brings to mind a religious conversion experience.

The interviewees in all the studied organizations talked often and readily about togetherness, doing things together, for each other. One of my interlocutors put it quite bluntly:

I just feel like I don't want to do anything alone, ever again. (Marianne, Space of Games)

Another one ascertained:

I joined because I love the coop. (Anna, Dragon Coop)

Note that In the Polish language *bo ja Kocham* is a profound statement of love, the word is not used to mean all positive emotions, like in the English language. In the words of another participant of the same organization,

the cooperative surprised me in a very good way ... it's the people. Lovely people who do things, they do things together, good things, and thanks to that I also have the feeling that I do something good for myself and for others (Jola, Dragon Coop).

Working together is like falling in love – a sublime state of mind, enabled by democratic structures and co-ownership,

a kind of horizontal principle, where there is no hierarchical system. We are used to it, even though it is very difficult to work in this way ... And it is somehow a great realization of everything one believes in. In the sense that at a certain point it transfers itself to a very important area of your life, which is work. Which also at a certain point ceases to be "just" work and becomes something much more ... It's a bit, like, it's difficult to leave after work. A part of the workers have problems with that. It's not quite about the duties but the atmosphere. We all treat this place as our home, here we meet good energy and we don't feel like leaving. It's connected to the group, no matter what the group dynamics is, what the relations are, for me it remains a good idea (Mark, City Coop).

It is not just the perfecting of one's skills: It's sharing, every person working at City Coop knows the whole work process, as people swap roles and tasks. Preferences are taken into consideration, but sharing is as important.

The democratic process is considered important in all the organizations I have studied, in some even fundamentally important. It is often narrated in a way that goes beyond structural and decision-making issues. Democracy, as told by my interviewees, is basically about love.

Some of us have been [doing things together before], we are the same people. But not all of us, and, besides, we are a business. We have to sell a product. This means that we have formed [the coop] to be able to work, to live from it. On a basic level, that's it. But we're people, we're connected, we love this way of doing things. How do we do it collectively? We meet every week, meetings about everyday operations, but also some key decisions. We don't have a formal statute, procedures, it all evolves all the time ... And we have a collection of tasks [to share and to discuss]. We argue, we just had a gigantic crisis, we went through almost everything in group processes, we had a permanent crisis of communication, so big that at one point we almost ceased to exist ... It's difficult to manage a cooperative, it's my general

thought. Nobody teaches us that, to work together. A cooperative is about working together, taking responsibility together. (Kasia, Rosa Hostel)

Conflicts, quarrels, permanent differences are reported by many interlocutors. Some organizers parted their ways, two of the organizations I study even split under less than peaceful circumstances. A few told me about recurring close to burnout situations, because “so much passion must take its toll” (Anna, Dragon Coop). But even if it is not easy, it is worthwhile.

The more people act together, the more they see that they can do much more. Engaging in different [organizational] roles [on rotational basis] teaches a broader perspective and it can really be tremendously enlightening. (Paweł, Radical House)

Many of the studied organizations have learned cooperation so well that they are, in one way or another, teaching it to others, who wish to learn. One has even made it its business to make different people and institutions meet.

Yeah, public sector, organizations, group meetings ... We have our staff, there is Adrian, our group community officer. He’s just started charity group X, for young children, for showing positive role models. We organise activities for around 50 children in this group. He has gained a piece of land so we can do sports. We’ve also connecting with other projects. Next is Tess, now we see her setting the tables, we’re talking about joined projects. It’s a mix, Blue is a space for meeting, having a lunch or just giving the base. We give everybody who works with communities options to use the space for free. There is office base, meetings rooms. Those meetings aren’t regulated, sometimes we just have to set a plan for using this space and letting it for community members. (Catherine, Blue Space)

Sharing is an activity that is its own reward. The ultimate aim of many of the organizations’ operations is often, according to my interviewees, the joy of being able to give and to take: a sense of belonging. In the words of one of the founders of an ecological kindergarten,

I’m happiest when kids come and say that they like it here. They say, auntie, I liked it here so much today. For example, Janek came to me and said: God, I’m so happy that I have such lovely aunties. That’s it. Not concrete abilities, skills, they learn naturally

and fast. The [child’s] mind is receptive, when you propose something to them, they get interested and able to learn really fast. But success is the social field and that people are kind to each other, that the kids play together. (Marianna, Green Kindergarten)

A workplace is a kind of home. Not in the sense that these organizations expect people to work long hours or to blur the distinction between private and working life – they do not, sometimes very explicitly they aim at supporting people’s need for free, private time. Barbara from GreenLife, a marketplace for local organic produce in Warsaw emphasizes that both the key organizers and the employees need to have free time, away from work, in order to be able to feel at home in the workplace. Having a life outside of the workplace gives a sense of agency, and it makes possible for people to really feel at home in their workplace, in the words of another interviewee,

not just [for] coming to be here for 8 hours and okay, let’s go home now, but so that they live. Sometimes we are amazed, because they finish work, and they come here to meet each other, to talk. (Aurelia, Eat Well).

Being together is, for the organizers, a difficult, sometimes heart-breaking, but infinitely worthwhile endeavor.

Coda

The two underpinning archetypal themes I have found in the analyzed ethnographic material form two archetypal tales, illustrating the main organizing principle of the alternative organizations I have studied. These two – the Adventurer, seeking individuation, and the Lover, seeking unity – seem to have narrative thrusts running in opposite directions. Ecclesiastes 3 states that there is “a time to rend, and a time to sew” (The Bible, 3:1-8; King James Version). They describe different times and different tales: One undoes the other. They represent the pure archetypal tales of coming apart, becoming unique, an individual, as the Adventurer (or Hero) sets out to do, and unifying, coming together, becoming one, as is the aim of the Lover’s quest. However, they can be brought together as narrative hybrid: the band of heroes, or fellowship of adventurers. Not quite the Campbellian heroic plot, it nonetheless hold some key common elements: leaving home, encountering adventures, learning from them, and sharing with others. However, the quest is undertaken collectively from the beginning and the important element of riding all alone into the darkest forest is absent:

You enter the forest at the darkest point, where there is no path. Where there is a way or path, it is someone else's path. You are not on your own path. If you follow someone else's way, you are not going to realize your potential. (Campbell & Osbon, 1991, p. 22).

It is not quite as popular in culture as stories of Adventurers and Lovers, but it is present with some striking examples, such as in the Greek tale of the Argonauts, or in the more contemporary takes: The Three Musketeers by Alexandre Dumas, Tolkien's fellowship of the ring and, on a much grander scale, the rebels of the Star Wars epics. The heroic fellowship is bound by love for each other, and driven by a higher cause, a common quest. However, they are unlike other, more common collective questers, such as the knights of the Round Table, who are a group, but each of them has to ride into the dark forest alone to pursue the Grail, or from the Amazons and warriors of Sparta who love each other and would die for one another, but, in order to face their enemies, act as one woman and one man, in perfect unity. Deviations are not welcome and, in the case of Spartans, violently disposed of before they take root in society. The crew of the ship Argo is not like that: It is made up of quite distinct characters, some human, some demi-gods, predominantly male, but some sources (Pseudo-Apollodorus) also include a woman, Atlanta. The company comprises a musician, sons of a wind deity, a craftsman, several kings and many others, united in the quest for the golden fleece. In their adventures, they make good use of their disparate abilities and experiences. The Musketeers are very different characters, not always in agreement with each other. Some members of the party even meet in a fight (d'Artagnan offends Athos, Porthos and Aramis, and they demand satisfaction), and each has a secret and a history of his own, yet they act all for one and one for all. The rebels from the Star Wars saga come from different civilizations, with different histories and aims, they represent many different species, genders, ages and persuasions. In their heroic fight against the overwhelming forces of the Empire, powered by the Force of the Dark Side, they need and make good use of their differences, and their union is far from easy or straightforward. Perhaps it is thanks to their differences, however, that they stand a chance of succeeding.

Similarly, the alternative organizations (non-mainstream organizations, value driven where financial profit is not the aim but a means to other ends) I am studying, pursue a heroic quest for new ways of organizing, perhaps even for a new future socio-economic system. The organizers are passionate and sincere but very different. They differ in age, political persuasion, gender, sexual orientation, background, ethnicity and ambition. In the common quest,

everyone is not only allowed to be different but difference is accepted as a natural way of organizing and managing these organizations. They do not pursue unity and the old visions of a society where everyone is equal because everyone is exactly the same. The ideal of the traditional village society, such as the Scandinavian local culture, was based on a principle of an equality achieved at the price of uniformity (see e.g. Sandemose, 1933). Similarly, the communist youth organizations of the last century, such as the Polish ZMP, assumed conformity and univocality, indeed, unanimity (Kostera, 1997). The organizations I am studying are quite different: Difference is strongly affirmed as desirable, natural and a fact to live with by most of my interviewees.

This is, I believe, the kind of archetype able to carry our organizations into a future beyond the current bleak state of affairs depicted by Bauman as the interregnum. It will take much heroic and loving organizing to cross the boundary to the unknown.

There are no shortcuts leading to a quick, adroit and effortless damming of the 'back to' currents – whether to Hobbes, to tribes, to inequality or to the womb ... We need to brace ourselves for a long period marked by more questions than answers and more problems than solutions, as well as for acting in the shadow of finely balanced chances of success and defeat. But in this one case – in opposition to the cases to which Margaret Thatcher used to impute it – the verdict 'there is no alternative' will hold fast, with no likelihood of appeal. More than at any other time, we – human inhabitants of the Earth – are in the either/or situation: we face joining either hands, or common graves. (Bauman, 2017, p. 166-167)

But miracles are still likely.

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Heroic Organizations and Institutions as Secular Temples: A Personal Outlook

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This personal reflection is an outgrowth of Campbell's work that applies an archetypal analysis to the United States that has been piloted in organizational development efforts. An application of the author's theories and models, the article identifies the founding archetype for the US as the Explorer and argues that other archetypes are currently obscuring it, resulting in what is being described as a culture war. This martial archetype, then, further obscures the Explorer and makes it difficult to restore a sense of healthy and authentic patriotism to America, patriotism founded on what is special about the country, rather than on pretensions to greatness in comparison to other nations. Returning attention to the Explorer archetype is necessary to restore unity and fellow feeling within the US and with its allies, so that we can work together to solve the looming problems before us, such as terrorism, income inequality, and climate change.

Joseph Campbell had a major influence on me starting when I was in my twenties in graduate school. He told me to follow my bliss and I did. I was particularly taken with *The Hero With A Thousand Faces* (1949), and although many of the heroic myths he studied were primarily about the great man hero, he later democratized this, by calling us all to the heroic journey.

Now, the hero's journey evolves to something else. A logical consequence is imagining companies, organizations, and even nations not just being led by heroic individuals, but being made up of them. My experience in organizations and consulting with them has taught me that once you do this, the old rules do not apply. Terms, like leaders and followers, become blurry and distinguishing between them difficult. The tasks required of leaders include more listening, more coaching, and more knowledge of human and organizational psychology than ever before.

Heroic leaders are like temple builders. Heroic enterprises stand for something – expressed in values and a mission that are not just tucked away in a drawer, but are tangibly obvious in how the organization functions. Just as the ancients built temples to honor gods and goddesses associated with desirable human qualities like caring, artistry, healing, or joy, heroic organizations keep alive archetypal human values as they also provide valuable functional products and services.

Such organizations create an attractor field that leads people to invest in their enterprises, buy their products or services, contribute to their philanthropic work, vote for them, or otherwise support what they do – all because those involved feel something important, solid, and worthy at the root of it. But most of all, heroic organizations bring out the best in their people as they also work to improve the societies of which they are a part.

I have worked with such organizations using the 12-archetype system I developed for *Awakening the Heroes Within: 12 Archetypes to Help Us Find Ourselves and Transform our World* (Pearson, 1991), which was designed to tease out archetypes that I found to be foundational to a heroic path and accessible to women and men today. I started with doing team-building to help teams better function by understanding the archetypes, and hence the motivational styles and assumed plotlines for action, of team members. I then moved to thinking about organizational culture by decoding the unwritten attitudes and roles that reveal the archetypes active within any given culture, creating a cultural decoder now owned and utilized by IBM with large and often global companies. Their use of the instrument focuses on understanding an organizational culture well enough to further wise recruitment and retention strategies.

Finally, I worked with advertising executive Margaret Mark to create a system of authentic branding to help companies and other organizations understand the archetypal roots of their culture, the archetypal tasks their products or

services aided, what values they were committed to, and then how to spread the word (Mark & Pearson, 2001).

During the period that I was writing this paper, my thoughts, like those of many in the US today, were still riveted to the subject of the 2016 presidential election and its surprising, and for many of us shocking, outcome as well as the complex cultural divide that it revealed. Applying this branding system out of a desire to help create better prospects for my country, I recognized that a first step would be revisiting its founding dream and the archetypal field it constellated. The second would be to consider the impact of other initial conditions in how that archetype might be expressed, particularly in the tensions that it might unleash. The third would be to identify a more complex matrix of archetypal energies necessary to having balanced and focused/efficient success. And a final step would be to analyze what might be done to assist the country in realizing its most authentic and best potential.

Using Organizational Development Strategies to Right a Nation

It is not all that hard to decode the founding archetype of the American dream. It is implicit in the Preamble to the US Declaration of Independence (1776):

We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness.

Liberty is foundational to the US core promise and implies choice and going on a heroic quest or journey to find happiness. For a nation founded by immigrants to a large continent, the next challenge was to settle the west, and from that point on Americans have continued to seek out what metaphorical mountain to climb and world to discover. Moreover, implicit in the promise was the idea that all of us would be free, and all actively seeking to fulfill our potential as a primary way to achieve a sense of happiness and meaning in our lives. The US national anthem reinforces this in the closing lines, affirming that the US is the “land of the free and the home of the brave”, adding the expectation of being courageous to being journeyers. Even the US Pledge of Allegiance declares that a commitment to “liberty and justice for all”.

Recognizing the archetype evoked by these idealistic promises was not difficult. However, the PMAI Manual for the Pearson-Marr Archetype Indicator™, used to assess archetypes in individuals (Pearson & Marr, 2002), describes the Explorer archetype (there called the Seeker) in ways that reveal more about what this archetype evokes in real people

in practice. The Explorer is a seeker of the Grail, the Promised Land, Nirvana – or simply greener pastures. The Explorer is triggered by a dissatisfaction, emptiness, or confinement that leads to yearning for something beyond or better than one’s current experience.

The conflict inherent in the archetype is that between conformity and individuation. It involves the recognition that something is missing or lacking in one’s life, but it may not necessarily involve recognizing what it is that is missing. Often beginning in Seeker mode, the Explorer begins in loneliness and self-pity, with the realization that one’s current life is confining. This conflict may lead to rebellion, and then to experiment and wandering. A danger inherent in the archetype includes a chronic refusal to settle for what is possible, continually exceeding one’s grasp. It is not surprising then that Americans are mobile, hard-working to the point of being driven, always seeking the next new thing, and chronically complaining, even when they live in conditions that are rather ideal in comparison with the standards of many other places in the world. A second is if the Explorer focuses on attaining one’s personal desire without concern for the good of others. Americans can then become excessively selfish and even ugly, as is reflected in the US having elected a president whose idea of America First is not just putting on your own oxygen mask before helping others on an air plane. Rather, he appears to be protecting the interests of the US at the expense of other nations, and the interest of the rich and those male Americans of a European heritage over the good of other groups.

The Power of Initial Conditions as a Hologram

Peter Senge (1990) emphasizes the power of initial conditions for defining much of what happens in organizational life. It is not such a leap to consider that similar patterns may be seen in the life of a country that was consciously created within recent times in human history – and by upper class white males of European descent. They took for granted having wives in domestic roles with few rights, great disparities of wealth, slavery on plantations and elsewhere, and wars against the native population. By the time the US Constitution was written, those assumptions defined much of what is in the document, and what was left out: The vote was given only to white male property owners.

Does this mean that they did not believe that ‘all men are created equal’, or did some at least think of the word ‘men’ in the generic sense? No, it simply means that they were men of their times. The gap between the founding promise and its implementation has given rise to conflict ever since, including armed combat in the Civil War and the more peaceful movements for equality, including, for example, the ongoing labor movement, the Civil Rights movement,

the women's movement, and more recently the Gay Rights and Latino Rights movements. Moreover, persistent racism, misogyny, homophobia, and xenophobia have consistently been in tension with the nation's founding promise, even playing a major role in the electoral upset in the 2016 election. Of course, over time, progress has been made, yet old habits and unchallenged assumptions die hard. The articulation of a dream that requires change can cause old, anachronistic views to harden within a nation's or organization's shadow.

Conforti (1999), who like Senge stresses the power of initial conditions, would say that this tension between extending rights and maintaining one's own advantage is the challenge facing our nation's soul. In a holographic way, what the consultant first experiences reveals the dynamic that existed in the formation of the organization itself. As with a holographic image, this pattern is seen in the smaller pieces of the social fabric, not just in the larger society. Even today, it is easier for most Americans to claim rights for ourselves than to extend them to others, especially if doing so can be experienced as a loss of one's own power.

Americans, even those who consciously believe in equality, unconsciously still tend to consider women less qualified for jobs than men, and darker skinned people from other parts of the world less qualified than Caucasians. Moreover, major leadership positions in the country disproportionately go to men very like the founders. The American dream itself did not promise everyone that they would be equally free or prosperous. It just promised an equal chance. Particularly since the Great Depression, the US has recognized the need for a safety net to promote fairness (and also to combat the threat of Communism). Governmental programs, providing a safety net to protect the most vulnerable among us, ameliorated capitalism.

Beyond our cultural divide, both liberals and conservatives want to foster citizens who have the adventurousness, independence, and capacity for risk-taking consistent with the Explorer story. Liberals, supported by human development theory, argue that these ends are best achieved with social supports; that people are most likely to have developed these qualities if they have had good nutrition, adequate parenting, and a good education, have access to jobs that allow them to live self-sustaining lives, access to healthcare throughout life, and support in old age or infirmity. Conservatives, on the other hand, worry that all this is a product of the mommy state, which leads to a dependent, wimpy society and citizens without initiative. They thus work to reduce or limit the growth of social welfare programs, while emphasizing the benefit of reducing taxes and encouraging the right of individuals to make their own choices (as in healthcare), and take the consequences of doing so.

In truth, there is more agreement than appears on the surface, as moderate liberals and conservatives are looking

for that sweet spot where citizens are given the amount of help actually required to thrive, and the amount of risk that keeps life being an adventure and provides incentives for hard work and innovation. The disagreement is on how that balance is achieved, with conservatives envisioning the ideal nostalgically based on a romantic version of the past, and liberals envisioning what our society would look like if our founding dreams were fully realized. At worst, the conservative view tends toward emphasizing the rights of the historical norm group at the expense of others, thus fighting against the expansion of rights to people they often see as threatening or simply undeserving.

The Explorer archetype is not typically controlling of others, so when Americans pass laws restricting behaviors, moral values are often in play. Fundamentalists of all religions tend to see morality as following the founding rules of their faiths, many of which have an anti-sexual nature and value traditional roles, and these influence conservatives to come out against abortion, equality for gays and lesbians, and transgender access. More moderate and progressive members of the same faiths tend to see morality in the context of the requirement to love one's neighbor. These influence liberals to develop programs that protect the rights of those some see as sinful. More generally, they see government as an agent of helping individuals achieve self-actualization by protecting their rights, even if that means curtailing the rights of others to discriminate based on beliefs. At best, all these tensions lead to common sense solutions based on what actually works, but in the last election truth was often sacrificed to fake, and heavily biased, news.

When archetypes are present unconsciously, but not in consciousness, they are likely to show up in their less developed, or even shadow, sides. A great danger today with the Explorer archetype being so present, and yet so unacknowledged, is that the pursuit of happiness is devolving in its more selfish form: the pursuit of self-interest above all else, which actually works against self-actualization. If we pay attention, there are signs all around us of some miserable rich people and celebrities who self-destruct – die of overdoses, commit suicide, or commit crimes that bring them down. They appear to have everything, but they have not earned it through a process of becoming self-actualized, instead looking fortunate, but feeling empty inside.

Questions about priorities concerning who has a right to liberty and who does not are often raised within an Explorer context. If we believe that these are inalienable rights of all human beings, then how do we act on that? What does this mean in how we treat our allies and even our enemies? Many taxpayers in the US today resent their tax dollars going to people within the country, or outside of it, that they see as undeserving. On the one hand, some believe that we need to provide the basics necessary for life for everyone, while

others have various criteria for selecting who is worthy of this and who not. So far, there is no consensus on what behaviors and attitudes, other than criminality, exempt someone from the rights of citizenship, and even for felons, some would argue that they should be able to vote when they have served their time, and some would disagree.

Although the Republican and Democratic parties lean more to the conservative side and liberal side, respectively, both are deeply divided, not so much on our core story, but on what that story means. For the Republicans, the Freedom Caucus, growing out of the Tea Party movement, is about God (in a Fundamentalist Christian sense), guns, low taxes, anti-social welfare programs, especially for those they see as undeserving. The Trump message to his supporters has been to circle the wagons, viewing danger everywhere, and thus suggesting martial law attitudes to put inalienable rights on the back burner, while getting rid of threats – crime, terrorism, refugees from Islamic countries, undocumented workers, liberalism, and anything accomplished by the Obamas. More moderate Republicans can cooperate with Democrats, while always holding the tension with them by supporting a limited government, emphasizing defense, protecting business interests, and limiting aid to individual citizens to foster self-reliance.

Democrats tend to show greater reliance on scientific evidence than on traditional beliefs, and thus promote environmental efforts, while also seeking peace through building international coalitions rather than through force and intimidation. However even here, the party is splintering, with the progressive wing leaning to more protectionism and to expanding support to Americans on the model of social democratic countries.

However under stress, the Explorer archetype, which has the purpose of supporting a fulfilling, self-actualized life for individuals, groups, and potentially our nation, does devolve into a selfish concern with my self-interest versus yours. This is especially true when any of us believe the system is disadvantaging us. The steady trickling up of money to the richest Americans (that mirrors what is happening internationally) has created a perception, based sadly on reality, that the system IS rigged. However, fulfilled we feel as individuals, our democracy and our foundational meaning story are unlikely to prevail unless, and until, we actually succeed in coming together to create a more equal playing field. Yet, what are the chances of this happening?

The Explorer Caravan: The Supporting Archetype Matrix

Ideally, the internal and external story, which provides the unifying meaning for citizens just as with employees, constellates an attractor field that generates resources and talents to it, as well as a memorable positive reputation. This

meaning story can also be referenced when key decisions need to be made so that the actions of this organization or nation are consistent with the story. When they are, any social system can relatively effortlessly deliver on the branding promise, because that promise is authentic to it. However, if new leadership keeps taking the organization in new directions unrelated to the brand identity, the effect of the meaning story will begin to dissipate and the spirit that energizes that organization may well begin to slip away so that it becomes just another boring place with demoralized employees who find no meaning in their work.

Many today in the US are responding to the Trump presidency with fear that the essence of the US will be lost, resulting in a loss of the soul and all that is best in our country, as he embodies the cultural shadow – exactly the opposite of what many believe makes American great. This situation of a cultural divide in which each group is fueled by fear makes it ever more important that our meaning story survives and our different interpretations of it are addressed.

The metaphor used for an Explorer group in an organizational development context is a caravan – that is, people traveling together for a time as long as there is a match between the purpose and goals of the individuals involved and where the caravan is going. Such organizations value individuality, independence, self-actualization, new experiences, growth and change, and, at best, when they have challenges, they seek out new ideas or opportunities at the horizon. They are typically good at innovation, but not maintenance, and they often undervalue people who are more dependent, need a lot of structure, or seem to be conforming to a status quo norm. Forming long-term commitments is not their strong suit, so other archetypes are needed to keep continuity present.

Of course, an Explorer country needs to effectively utilize all sorts of people, so must have a wider and more expansive appreciation of diversity – not just in race, ethnicity, gender, sexual orientation, or national origin, but in perspectives and talents. Moreover, even an organization that has a clear meaning story is often a result of motivational disarray in how key organizational tasks implement the meaning story. These needs are (1) developing stabilizing organizational structures, (2) forming community, (3) being productive and efficient, and (4) engaging in continuous learning, adaptation, and innovation. Ideally, for the coherence of any system, one archetype will need to take the lead for one of these supportive tasks, while all the archetypes need to be welcomed in more minor supporting roles.

The Need for Stability

The United States is organized through three branches of the federal government (executive, legislative, and judicial)

as well as governmental structures at the national, state, and local levels. Although the founders had likely not even heard of archetypes, they essentially knew what the country's meaning story was as they understood it at that time. This country was all about adventure and change, which means decisions could be made quickly on the fly. In addition, they feared that the fledgling democracy would become an autocracy over time. They also feared the tyranny of the majority, knowing ordinary citizens were not always that thoughtful or informed, so that they could make very bad decisions. Hence, the US is a republic, not a direct democracy, and governmental power is divided between the three branches of government.

The archetypes most associated with providing stabilizing structures are the Ruler (the usual choice for governments), the Caregiver (governing out of care for the people, which is closer to the governments of democratic socialist countries), and the Creator (providing continually changing structures to meet the needs of the time, which is the call of the 21st century). Right now, the Warrior archetype has succeeded in a hostile takeover of our political process, leading to the acrimony between the two major US political Parties. This has resulted in a Ruler archetype system that is very entrenched, because changes proposed by one party are opposed by the other, resulting in slow change through stalemate. And, every time one party makes progress, the other tries to erase it. Liberals bring in more influence from the Caregiver (programs that help people) and Creator (those, as with climate change or technology, that respond to changes in the world or the country), while conservatives generally run against big government and wish to limit its functions primarily to defense and supporting commerce, nonetheless stressing Ruler values like law and order. The need to foster stabilizing structures is hampered by a lack of consensus about how this should happen.

Our new president's efforts to streamline the government are having the impact of making it less able to address key issues – like climate change and economic inequality – not more, but the goal of eradicating outmoded approaches and programs remains a good idea, if done in a Creator archetype careful way. For this to happen, a new political consensus would be required, which is less and less likely, as the president's efforts are further dividing the country. The Trump and Republican focus on the Warrior archetype has actually so triumphed and obscured the Explorer that our culture has not only become unnecessarily divided, but this division is described as a culture war, thus reinforcing that archetype's stranglehold on American politics and culture, undercutting stabilizing structure and creating the kind of chaos that prevails when people are at war with one another.

The Need for Community

Paralysis in government is not happening in a vacuum. It is a result of a breakdown in community. Despite our underlying agreements on some version of the meaning story, the two-party system motivates candidates to exaggerate those differences in the process of making its case in a drive to win. The Explorer tends toward rugged individualism, so, by itself, tends to result in community formed of light bonds with people who share a purpose, like the wagon train or caravan traveling together for a time. In business, this can be a shared commitment to a shared mission or goal; and in families, it can be a shared commitment to raising children. We are seeing a reciprocal decrease in loyalty today, however, with companies and their employees or spouses and partners with their mates demonstrating a caravan-like tendency to stay together only as long as doing so makes us happy or is in our interest.

The archetypes we have found to be most effective in bringing people together are Everyperson, Lover, or Jester. Everyperson is the Regular Guy/Gal who simply believes we all matter because we are all Americans, and we should stop putting on airs as if some of us were better than others. The result is a sense of community that is also relatively cool in nature, held more by being realistic about our system of government than deeply held fellow feeling, which is foundational to democracy. The Lover is about loving one's neighbor, but in the current atmosphere is generally more effective in generating concern for intimates, family, those we know, or members of a tribe we identify with.

Perhaps because we are citizens of a country that has deified the pursuit of happiness, the present community-builder of choice is the Jester. How does an American strike up a conversation with someone they do not know well in the US or stay out of controversial subjects? They talk about sports or mass-market entertainment, as an entry point. The resistance to our new administration is most successful when it comes from this impulse. For example, when a senator cautioned gays in the Southwest not to show up in a cowboy bar wearing tutus (with the implied threat that they might get beaten up), genuine cowboys showed their solidarity with gays by appearing in local bars wearing exactly the warned against attire. When the president put up a website and invited horror stories about the ills caused by illegal aliens (i.e., undocumented Latinos), the site was flooded with humorous reports of Bigfoot, mythical beasts, alien abductions, and other stories of creatures from outer space among us.

However, recently people are getting their news from comedians who ridicule other points of view. Furthermore, the news media that most people access, worried about ratings and reader/viewership, has focused on entertaining

the public, rather than truly edifying them. With this in mind, some outlets have let go of any attention to whether what they are saying is true in the interest of capturing a larger market share. This reality was a contributing factor in electing a president who is casual about the truth.

The Need for Productivity and Innovation

What archetype leads in business and industry and how could it bring out the best in our companies without relying so much on time consuming and expensive regulatory reporting? The three most effective archetypes in getting things done are the Warrior, the Revolutionary, and the Magician. Right now, the competitive Warrior dominates in many traditional companies, which in the most extreme form is reflected in common expressions like making a killing, time to bring out the tanks, we are going to destroy the competition, to the victor the spoils', etc. The Warrior, and its subcategory of the Athlete, see the goal as winning and others losing, but here it is more like a game. The strong competitive motivation also provides a strong drive to win, and motivates people to work very hard.

A competitive two-party system promotes very strong competition between the parties, which recently has devolved into a destructive virtual war. The Donald Trump and Bernie Sanders campaigns, on different sides of the political divide, have introduced Revolutionary language and goals, moving beyond fierce competition to calling the country's systems rigged and advocating shaking everything up. The Revolutionary gets results by recognizing obstacles to success and getting rid of them. However, chaos is bad for business, and the technological revolution has shaken everything up enough.

What people seem to be yearning for is the Magician, but that seems a far cry from where we are now. The Magician heals divisions, brings people together through shared ritual and other participatory experience, and provides a vision for a shared future that includes everyone. In international matters, the Magician works with allies and is advised by those on the ground and wanting to help rather than arrogantly sweeping in with an answer. President Obama campaigned on this in his first run for office, but could not sustain it in the context of congressional gridlock and continual criticism that this approach was not strong and masculine enough or that, perhaps as a Black male, he was not a real American. For another leader to provide healing magic, he or she would need to first bring alive the Explorer narrative, making clear how all our citizens and all their businesses can be a part of this, and where we will all go together.

However, in reality today, the Warrior/Athlete continues to motivate our efforts through competition, and this segment of American life is strong, except in politics, where it has

generated either gridlock or one party running roughshod over the other. Many businesses, however, are evolving from the idea of profits being the single indicator of a win to committing to a triple bottom line: people, planet, and profits. An equivalent action to harness competition for the collective good might require substituting a more inclusive measurement than the GNP as an indicator of national productivity and prosperity.

The Need for Continuous Learning

We have already seen the way that ongoing learning is critical for the Explorer to survive and thrive, and how that learning needs to be supported by tracking reality accurately. The first of the three archetypes that assist with learning is the Innocent. Like a child, the Innocent prefers to gain information from trusted authorities like parents, teachers, respected figures in our communities, based on best practices or how things have traditionally been done. This is the archetype of choice for conservatives. The problem here is that many authorities today are generators of fake or outmoded information, including whole media outlets. And, too many citizens utilize the Internet simply for confirmation of their own biases, reinforcing the tendency for tribal groups to be more loyal to that group, and its ideas, than to truth.

The second is the Sage, which actually loves learning for its own sake, and thus enjoys gaining in-depth knowledge about the world. Unfortunately, the American public tends toward anti-intellectualism, preferring action to analysis and, often, belief to scientific data. The news media often tries to entertain more than edify, and citizens frequent media and Internet sources that reinforce preexisting ideas. If that was not enough, the US now has a president who accuses the legitimate and fact-based media of offering false news if he does not like what they report.

The Explorer archetype itself is the third, as part of its job is to support learning; it is this archetype that motivates us to seek out information that will help us on our heroic journeys. This archetype also encourages us to think critically in a common-sense way and to recognize the flaws in methods and ideas and apply originality and ingenuity to finding answers to whatever we are faced with. Concerned with self-actualization, it also helps us develop self-knowledge as well as knowledge of the world. It is this, our core meaning archetype, that could demand an end to fake and overly biased information coming our way and insist that our politicians and government officials work together to come to some understanding of what the facts really are and analyze potential solutions that might move our great experiment in democracy forward, freeing us from gridlock and stalemates in government. This is linked to American pragmatism and currently with the Democratic party's greater focus on taking

research findings seriously about what works in practice and what is, or is not, a problem to be remedied. Progress continues to be stalled by the Innocent and Explorer duking it out, at cross purposes with one another. As a result, the learning system lacks any coherent focus. Sadly, this stalemate resulted in the president's irrational exit from the Paris Accord.

Concluding Recommendation for the US and Beyond

If I were advising leadership teams in any of the three major branches of the federal government, I might well recommend the following:

First and foremost, the Explorer narrative needs to be reinforced, and the gap between its founding promise and its reality closed. Even today, when so much progress has been made, the implementation of that promise needs to be reinvigorated with a focus on the country itself living an Explorer story.

Second, Explorer elements in major disagreements on strategy need to be highlighted to help develop the area of overlapping circles that hint toward values and goals that are deeper than the war over strategies and policies. In this way, government policy and strategic proposals and functions could be assessed based on their contribution to developing a healthy Explorer culture, specifically promoting and sustaining life, liberty, and the pursuit of happiness for all.

Third, government structures need to be reviewed based on the goal of finding an ideal balance between providing the common defense, furthering the welfare of the American people, and moving quickly enough to respond to urgent global challenges. This might begin with introducing consensus-building processes and efficient shared decision-making processes into all aspects of government.

Fourth, as Explorer countries are individualistic, they splinter easily. Enjoyable community building experiences that cross race and class lines should be encouraged and

furthered. Political campaigns should focus on educating the population on various policies based on data that helps demonstrate how well that policy would support a balance of personal responsibility with concern for the general welfare, utilizing systems thinking in doing so.

Fifth, countering fake and biased news with accurate information needs to be a major priority, along with providing better education about the history of the development of our government and more information about how it works in order to foster an engaged citizenry.

Sixth, utilizing branding and marketing strategies can help leaders tell Explorer stories about the US and its government and educate people at home and abroad about its genuine accomplishments and its shadow temptations and flaws. All this can help such efforts stay honest and accountable to the US being an Explorer temple, promoting Explorer values at home and abroad.

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