

Hero's Journey / Monomyth Questions and Answers

Learn about Kal Bashir's 2000+ Stage Hero's Journey And Transformation Through A New World / State at <http://www.clickok.co.uk/index4.html>

<http://www.clickok.co.uk/index4.html>

<http://www.kalbashir.com>

Does the hero's journey have to start in the Ordinary World?

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The hero's journey doesn't have to start in the Ordinary World.

Normally, there is entry or pull into the Ordinary World.

For example, in Taken 2 (2012), we meet the antagonist / problem before we are pulled into Bryan's Ordinary World.

For example, in Lord of the Rings (2001), we learn about Sauron and then Gandalf enters the Ordinary World (Frodo's Shire).

For example, in Star Wars (1977), Leia is kidnapped and the droids make their way into Luke's Ordinary World.

For example, in In The Heat of the Night (1967), Virgil arrives at the train station, Sam Wood leaves the diner and discovers the murder, passing Delores beforehand. Then Gillespie sends Sam to look for suspects, which leads to Sam arresting Virgil and bringing him to the station (Ordinary World).

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What's the Call To Adventure in TAKEN 2 (2012)?

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The physical Call to Adventure is the encouragement to come to Istanbul, which is leaving the Ordinary World.

Each archetype has a psychological Call To Adventure, for example:

Bryan's psychological Call to Adventure is to let Kim go, give her space, let her grow up.

Kim's psychological Call to Adventure is to grow up, a metaphor for which is the driving lessons.

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Lenore's psychological Call to Adventure is to leave her old attachment behind (forget about the ex-husband) and get back together with Bryan.

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What's the Ordinary World in TAKEN 2 (2012)

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The Ordinary World in TAKEN 2 (2012) is the USA and specifically Lenore's home, Bryan at home with his buddies and Kim at home with her new boyfriend.

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Whose the supernatural aid / mentor in TAKEN 2 (2012)?

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The supernatural aid / mentor in TAKEN 2 (2012) is Bryan instructing his daughter on the boat about the old and new worlds (Asia and Europe).

And then later on the Road of Trials, teaching her how to throw explosives and race across the city to find him.

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What's the Crossing of the First Threshold in TAKEN 2 (2012)?

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The Crossing of the First Threshold in TAKEN 2 (2012) is the old world bazaar, which Bryan and Lenore drive across the bridge to get into.

Psychologically, it's the border of change, which is the conversation they're having in the car at that point in the story.

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What's the Belly of the Whale in TAKEN 2 (2012)?

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The Belly of the Whale in Taken 2 (2012) is demonstrated by the containment / lock-in of

- a) Bryan in the back of the car while he's counting,
- b) Kim in the closet

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What's the Road of Trials in TAKEN 2 (2012)?

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The Road of Trials in Taken 2 (2012) is Kim following Bryan's instructions, leaving the hotel, running across the city, learning to throw explosives, finding her father, getting a gun to him etc...

For Bryan, the Road of Trials stages involve him getting free from the chains before his wife drowns in her own blood.

For Lenore, the provocation of having her throat cut and left to drown in her own blood etc will result in her later readiness.

Psychologically, all archetypes are pulling away from their Ordinary Selves.

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What's the Meeting with the Goddess stage in TAKEN 2 (2012)?

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The Meeting with the Goddess stage in Taken 2 (2012) is Bryan's rescue of his daughter on the rooftop, moments before she is to be assassinated.

You can equate this directly with Star Wars (1977), where Luke enters the detention centre to rescue Leia, who is scheduled to be assassinated.

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What's the Woman as Temptress stage in TAKEN 2 (2012)

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The Woman as Temptress stage in Taken 2 (2012) is where Kim drives the car and they get away from their pursuers, crossing the railway line.

These sequences encompass the Near Death Experience and the emergence of the New Self - Kim changes from an innocent girl who couldn't drive to the more grown up girl who..."you can do it!"

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What's the apotheosis in TAKEN 2 (2012)?

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The apotheosis in Taken 2 (2012) is the exit from the older state of danger - Kim will be safe at the US Embassy.

It's also encompassed by Bryan being able now, unrestricted, to "do what he does best."

These sequences cross over with the Ultimate Boon.

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What's the Ultimate Boon in Taken 2 (2012)?

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The ultimate boon here is readiness.

When Bryan and Lenore crossed into the First Threshold, he asked her if she was ready. She wasn't.

Now, after all the provocations, she is ready, as is demonstrated by her response, "at least my daughter's safe!"

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What's the Refusal of the Return in TAKEN 2 (2012)?

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Outer challenge-wise, after Bryan safely delivers Kim to the US Embassy, he has to go back to find his wife and ensure these people never bother them

again. He cannot go home yet.

Inner challenge-wise, these are the limitations which prevent him and Kim returning home - having to rescue Lenore.

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What's the Magic Flight in TAKEN 2 (2012)?

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Outer challenge-wise, the magic flight is Bryan recalling his way back to where he was held captive.

His memory or ability to do this is a form of magical gift.

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What's the Rescue from Without in TAKEN 2 (2012)?

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Inner challenge-wise, the rescue from without is,

- a) the overcoming of limitations to finding Lenore.
- b) finding Lenore before she is murdered (dastardly deed function).

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What's the Crossing of the Return Threshold in TAKEN 2 (2012)?

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Physically, this is Bryan giving the antagonist father archetype (Murad) a chance to let go and live a peaceful life and then turning his back on him.

Unfortunately, the Id needs to be repressed before the complete return is possible, so Murad goes back on his word and has to be killed.

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What's the Master of Two Worlds in TAKEN 2 (2012)

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This is the conquest of monsters / letting go of limitations, which represented the old self.

Kim passes her driving test and Bryan accepts her new boyfriend at the table.

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What's the Freedom to Live in TAKEN 2 (2012)?

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Where archetypes are no longer bound by their older innermost fears.

Bryan is no longer afraid to let Kim go, is no longer afraid of who her new boyfriend may be or what may happen etc.

Kim is no longer afraid of what her father may say etc.

Lenore is no longer afraid Bryan may not be able to change etc.

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When do passive characters turn active?

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You have to be careful about the terms passive and active.

Generally, when we talk about these concepts, we mean things like the point where archetypes turn from unwilling to willing.

One place this happens is during or after the Road of Trials.

In *The Heat of the Night* (1967), Virgil Tibbs doesn't want to stay in town to solve the crime. That is until he meets Endicott, at which point he doesn't want to leave until he's "brought that fat cat down."

In *Star Wars* (1977), Luke really plays second fiddle until he discovers the Princess is on board, at which point he turns from a follower to leading Han and Chewy into the detention centre.

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Similar characters - all my characters are similar. How do I change that?

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It's often a manifestation of your own voice which you project onto your characters, no matter if they're young or old, male or female.

One possible solution is to give each character specific roles within your story.

Another possible solution is to give each character different limitations and motivations for overcoming them.

Another possible solution is to model your characters on other personalities you know, their voice being related to those other rationalizations and particular way of viewing the world.

Another possible solution is to use other writers to write other characters.

Ultimately, your outline is your reference. It's within that where you ensure that each character is separate and distinct.

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How many New Worlds are entered into in the Hero's Journey / Monomyth?

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Many New Worlds are entered into.

Remember, even the Ordinary World is a New World to someone entering it, say an Innocent archetype. Which means that the New World functions may have to be performed.

When you exit the Ordinary World, well that's a New World, as you're in a different space.

However, technically, there is one major New World, which is significant within the change and story structure. So for example, in Star Wars (1977), the New World for Luke starts when he enters Mos Eisley.

This is actually quite an involved question and best understood by reading the 2000+ stage Hero's Journey and Transformation through a New World/State, which you can purchase from <http://www.clickok.co.uk/ClassicHero.html>

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How do I demonstrate the Master of the Two Worlds stage in the

hero's journey?

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One way is to suppress Ordinary World challenges and suppress New World challenges in the final act.

In The Godfather (1972), in the final act, Michael suppresses Kay's objections and accepts the Capos' fieltly, which is implicit resolution to their earlier challenges to his rise to Don.

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Adding Realism To Your Screenplays

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Some suggestions:

Write down every interesting conversation or event in Final Draft - proper screenwriting format. This will be a record of that conversation / event in the most realistic terms you can remember (carry a voice recorder around - there's one on your cellphone) and will also be a source of ideas and characters when you are looking for dialogue / scenes at some time in the future.

Use related experiences. JK Rowling never went to Hogwarts but she used her experiences as a teacher to create that world.

Remember that you don't have to experience everything. Artistic license and the ability to simply create fictional scenes, sequences and characters can carry you a long way.

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Pushing A Story Forward

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Q. I'm stuck at the beginning. How do I push the story forward?

Well, you need a provocation which will push the hero out of the Ordinary World and then eventually another provocation which will push him into the New World.

For example, if you're writing a detective story, a murder would do it. And then clues to the murderer could lead you into his world (which would be the New World).

For example, if you're writing a love story, some machination could lead you out of the Ordinary World where you meet the romantic challenge and then another machination could lead you both into a new world or state, such as Five Year Engagement (2012) where Violet has to move to another city.

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How Do I Give A Statue Journey and Character?

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Q. My statue is static. Only talks to other characters. How do I take him on the journey and change him? And how do I give him character?

Well, the journey bit can still be literal. The statue may be taken on the journey by other archetypes. This is common in fantasy where the goal is to turn somebody back from statue to human, but can only be done after meeting some mystical wizard in a far off place etc.

Or the statue may change as a result of other archetypes going on a journey. So as they progress and change, you can arc your statue accordingly, demonstrated through his thinking, demonstrated through his words.

As for giving the statue character, the same applies as to all archetypes. Give him outer and inner challenges, limitations which he will have to let go off etc.

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Which comes first, theme or plot?

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Well, it depends where your ideas come from. Either can come first.

Lets take Trading Places (1983) and lets say the theme is around the nature nurture concept and the plot is the machinations which reverse Louis and Valentine's positions. It's perfectly feasible to believe the writers came up with a role reversal scenario involving certain actors (who may or may not have ended up playing the eventual roles) and then enhanced the machinations with the nature nurture theme.

On the other hand, lets take When Harry Met Sally (1989). It's perfectly feasible that Nora Ephron came up with the theme first (around the idea that, "can men and women be friends?") and then decided to show that being answered by having two people meet and then eventually fall in love.

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What's the difference between a beat outline and a detailed outline?

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A beat outline is simply the story in bullet points. It still leaves you with a lot of work to do when you're writing, for example working it all out on the page with Final Draft.

A detailed outline is everything worked out during the outline stage, all the ins and outs, all the who why where and whens, everything. So that when you come to write in Final Draft, you know more or less exactly what you're going to do.

A detailed outline is simpler to manage than a draft. It actually allows you to be much more creative - you can throw ideas in and out with little emotional attachment to see what works.

In practice, you tend to work the detailed outline in conjunction with Final Draft. For example, you'll have a ten page detailed outline and you'll need to see how much space it takes on the page, how it feels etc.

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What is scene structure?

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It's the order in which you place things to make the scene more effective.

Here's Hitchcock describing it in terms of cinematic tension:

http://www.youtube.com/watch?v=DPFsuc_M_3E

Partial Transcript:

Four people are sitting around a table...talking about baseball...whatever you like...

Five minutes of it...very dull...

Suddenly a bomb goes off...blows the people to smithereines...

What do the audience have? Ten seconds of shock.

Now...

Take the same scene and tell the audience there's a bomb under that table...

And will go off in five minutes...

Well the whole emotion of the audience is totally different...

Because you've given them that information...that in five minutes time that bomb will go off...

Now the conversation about baseball becomes very vital...

Because they're saying to you...don't be

ridiculous...stop talking about baseball...there's a bomb under there...you've got the audience working...

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Should I write a novel instead of a screenplay?

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The thinking behind this question is "will a hit novel help get my story made into a film?"

The answer is that your story produced in any format will help it get noticed and made into a film. Remember, that is still a long way from actually getting made into a film.

A successful novel will help get your story noticed.

A successful radio play will help get your story noticed.

A successful theatre play will help get your story noticed.

A short story published in any number of media will help get your story noticed.

etc etc etc...

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Explosive Screenplay Beginnings

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Some films look like they start slow, but if viewed carefully they're actually explosions of information.

The Academy Award Winner In The Heat of the Night (1967) is one such example. It seems to start slow, but is actually an explosion of information.

We have Virgil Tibbs arriving and waiting at the train station until he's pulled into the Ordinary World.

We have Sam Wood insisting that he be called "Officer Wood" which links to his archetype.

We have Ralph Henshaw, the counter man at the diner, who we will later know as the murderer.

We have Sam Wood driving through the town which is about to die if it doesn't adapt to the modern age (grow up).

We have Sam Wood passing a naked Delores Purdy, who will later force Tibbs to look past his own hate of Endicott.

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