

Hero's Journey / Monomyth Questions and Answers

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The Crossing of the Return Threshold in Goodfellas (1990)

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The Crossing of the Return Threshold in Goodfellas (1990) is Paul Cicero's refusal to take Henry back. He lets him go. This is the loss of the father figure, the loss of the most potent of supernatural aids.

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Refusal of the Return in Goodfellas (1990)

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One manifestation of the Refusal of the Return is the loss of transcendental aids - those supernatural aids which assisted within the New World. In Goodfellas (1990) Jimmy kills all the crew and Tommy is murdered as revenge for Billy Batts.

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Rescue from Without in Goodfellas (1990)

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Rescue from Without in Goodfellas (1990) is Henry Hill's arrest for drug dealing. For the hero archetype, usually the Id comes calling. For the antihero archetype, the Superego comes calling. This is the beginning of the return of the Id to suppression. Eventually, Henry will be out of the business and neutralised.

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Atonement with the Father in Goodfellas (1990)

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Atonement with the Father in Goodfellas (1990) is Henry's confrontation with Paul Cicero when they get out of prison - Paul doesn't want Henry to deal drugs. To Cicero, that's a hanging offence and will indeed lead to the separation from supernatural aids.

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Woman as the Temptress in Goodfellas (1990)

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Woman as the Temptress is a metaphor for a number of things, including encouragement onto the Night Sea Journey and Near Death Experience, which in themselves are metaphors for further detachment.

In Goodfellas (1990), Karen attempts to shoot Henry, which causes him to move in with Janice. Which leads to Paul asking Jimmy and Henry to go to Florida, where they'll inadvertently get the FBI involved and get sent to jail.

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Meeting with the Goddess in Goodfellas (1990)

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The Meeting with the Goddess is a metaphor for a number of things. One of those is the Return of Hope.

In Goodfellas (1990), it's Spider telling Tommy to go fuck himself. This is the Superego regaining the capacity to suppress the Id.

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Belly of the Whale in Goodfellas (1990)

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Remembering that the Belly of the Whale is a very general term, in Goodfellas (1990) it is:

Henry meeting and dating Karen, with whom he'll embark on the deeper change.

It's Henry going on a cruise with the stolen money, against Paul Cicero's wishes, which will lead to the eventual detachment.

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Crossing The First Threshold in Goodfellas (1990)

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Crossing The First Threshold in Goodfellas (1990) is the moment we meet the grown up Henry Hill and Tommy DeVito waiting at Idlewild Airport. They're both grown up gangsters now, stealing the airport truck.

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Supernatural Aids / Meeting The Mentor in Goodfellas (1990)

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The Supernatural Aids / Meeting The Mentor in Goodfellas (1990) is Henry meeting Jimmy Conway (and the young Tommy DeVito).

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Refusal of the Call in Goodfellas (1990)

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The Refusal of the Call in Goodfellas (1990) is the young Henry Hill's father's resistance to Henry working at the cab stand and therefore entering the New World / exiting the Ordinary World. This is the interdicator function, which is overcome by Henry's friend's putting the postman's head in the oven and warning him not to deliver any more letters from the school to the house.

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Call To Adventure in Goodfellas (1990)

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The Call To Adventure in Goodfellas (1990) is the young Henry Hill's natural desire to enter the New World of the wiseguys. "As far back as I can remember, I always wanted to be a gangster."

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Ordinary World in Goodfellas (1990)

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The Ordinary World in Goodfellas (1990) is the young Henry Hill's home, where his father beats him for working at the cab stand.

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Master of the Two Worlds in Goodfellas (1990)

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The Master of the Two Worlds in Goodfellas (1990) is Henry Hill's deal with the FBI, which he's provoked into entering into after the attempt on Karen's life and after he realises that Jimmy wants to send him to Florida to get killed. "That's when I knew I would never have come back from Florida alive."

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Magic Flight in Goodfellas (1990)

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The Magic Flight stage in Goodfellas (1990) is Henry Hill's drive through town, where he's convinced he's being followed by helicopters.

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Freedom To Live in Goodfellas (1990)

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Freedom to Live in Goodfellas (1990) is the freedom from the innermost fears and limitations. With all the wiseguys arrested, Henry Hill lives relatively peacefully in the witness protection program.

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Why do we need to enter the first threshold?

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The essence of your story is change. It is not possible to write a story without change, after all, simple problem solving is change (but films enact more complex forms of change).

The first threshold is the first threshold of change.

The change is psychological and, in film, is matched by physical locations (a new world).

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Repression on screen and in story

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Repression is fundamental to story.

Stories are about the need to change from one self to another self. Repression and all it's siblings (reluctance, resistance) etc attempt to prevent that change.

Resistance has many forms, including:

Threshold Guardians which prevent movement between worlds.

Interdictors which prevent exit from worlds.

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Freedom To Live in 12 ANGRY MEN (1957)

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The Freedom To Live stage in this story is literal.

The young man is acquitted - he is literally free to live.

The jurors are no longer contained and free to leave.

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Ultimate Boon in 12 ANGRY MEN (1957)

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The ultimate boon in this story is the overturning of the witness' testimony. The woman's eyesight is in question, which convinces all but one juror.

The situation is reversed from the original - now it's 11 voting not-guilty against one.

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Apotheosis in 12 ANGRY MEN (1957)

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The apotheosis in this story is the overcoming of previous limitations. Prejudice has been let go of. The racist ranter votes not-guilty.

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Atonement With The Father in 12 ANGRY MEN (1957)

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The atonement in this story is the confrontation with that limitation, which has been a driving force.

Demonstrated by the overt appearance of prejudice - the racist rant - and all the men turning their backs on him.

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Woman as Temptress in 12 ANGRY MEN (1957)

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The woman as temptress is a metaphor for a number of things, including encouragement into the near death experience.

Symbolically, this is demonstrated by the rain (Night Sea Journey) and the near death symbolism of the switch-blade sequence.

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Meeting The Goddess in 12 ANGRY MEN (1957)

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The Goddess is a metaphor for a number of things, including the return of hope.

This happens when Henry Fonda disproves a witness' testimony.

When the latino juror makes his impassioned speech about democracy.

When the vote crosses the halfway mark - 6 not-guilty votes compared to the original one.

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Road of Trials in 12 ANGRY MEN (1957)

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The Road of Trials in this story is from the moment when the men "get down to business" - they begin tackling the rest of the evidence, which seems like certain fact.

The men start arcing, moving toward union and synergy with Henry Fonda.

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Belly of the Whale in 12 ANGRY MEN (1957)

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The Belly of the Whale in this story takes place during the toilet break, after a second juror sides with Henry Fonda.

It references the dangers of the deeper change and warnings / interdictions against it.

Also, the seeming impossibility of the change required is also manifest.

For example, a quite reasonable juror warns Henry Fonda that he may manage to convince everyone the boy is innocent, but what if he really did kill his father!

For example, most of the men seem dead set against changing their minds.

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First Threshold in 12 ANGRY MEN (1957)

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The border into the First Threshold in this story is the moment when the men start challenging the evidence.

The encouragement into it is dialogue such as, "let's get going" and "stop acting like a kid" (maturity function).

The separation within the First Threshold is the appearance of the duplicate switch knife and the second juror's not-guilty vote.

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Supernatural Aid / Meeting The Mentor in 12 ANGRY MEN (1957)

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The supernatural aid / mentor in this story is Henry Fonda.

His thoughts on why he thinks the boy may be innocent.

And then his guidance throughout the story, which eventually causes each man to change.

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Refusal of the Call in 12 ANGRY MEN (1957)

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The Refusal of the Call in this story is the 11 other men's refusal to change their minds after Henry Fonda votes not guilty.

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Call To Adventure in 12 ANGRY MEN (1957)

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The Call to Adventure in this story is Henry Fonda's vote of not guilty, his need to talk about it before he sentences a young life to death.

Implicitly, this is a call to change.

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Ordinary World in 12 ANGRY MEN (1957)

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The Ordinary World in this story is the stage where the men first settle down inside the room.

Ordinary World functions are evident.

For example, the men are locked in (containment).

For example, the heat is oppressive, the air conditioning is faulty, it's going to be the hottest day of the year etc (oppression).

For example, the polarity and division between archetypes is evident. The men don't know each other and are poles apart from Henry Fonda.

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TAKEN 2 (2012) Deconstructed, Story Structure

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TAKEN 2 (2012) story structure: <http://herosjourneyscreenwriting.blogspot.co.uk/>

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