

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>

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What is The Abyss in the hero's journey?

#screenwriting #filmmaking #writing #screenplay

The Abyss is most closely associated with the Belly of the Whale.

It is an expression of the deeper problem, which requires more potent magical gifts and deeper change to solve.

For example, in Argo (2012), this is the beginning of the sentences and executions, the fact that neither Tony nor Lester see their kids and that the six are imminently about to be discovered.

Learn more in the 2000+ stage hero's journey at <http://www.clickok.co.uk/index4.html>

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Healing, health and recovery in the hero's journey

#screenwriting #filmmaking #writing #screenplay

Healing, health and recovery is part of the hero's journey and integral to storytelling.

Usually, during the First Threshold, there is encouragement to heal.

Then the healing process embarks in earnest on the Road of Trials.

Usually some metaphor mirrors the healing.

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5 Act Structure vs 3 Act Structure

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The best way to understand five act structure is to understand three act structure.

Five or more acts are further subdivisions of three acts.

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What is Freedom to Live in Argo (2012)?

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Freedom to Live can be described as freedom from limitations - Tony is awarded the Intelligence Star; he will not be prosecuted.

Freedom to Live can be described as freedom from ones innermost fear - the six no longer live in fear.

Freedom to Live can be described as freedom to return home - Tony is allowed back home; he is allowed to become whole with his family again.

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

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What is the Master of the Two Worlds in Argo (2012)?

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The Master of the Two Worlds is literally master of the ordinary and new worlds.

Joe Stafford shakes Tony's hand on the aircraft back (New World) and is awarded the Intelligence Star (Ordinary World). He becomes a "Great American."

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What is the Crossing of the Return Threshold in Argo (2012)?

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Physically, the Crossing of the Return Threshold is literally the crossing back to home.

Tony and the six in the aircraft flying away and crossing out of Iranian air space.

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What is the Rescue From Without in Argo (2012)?

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Rescue From Without can be described as the overcoming of limitations, which prevent the return.

Tony and the six get past the checkpoints and onto the flight.

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What is the Magic Flight in Argo (2012)?

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The Magic Flight can be literally and most simply described as escape with the boon.

Tony is attempting to escape with his boon - the six.

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What is Refusal of the Return in Argo (2012)?

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Refusal of the Return here is literal - the final blocks preventing the return - the checkpoints; the revolutionary guards, who take Tony and the six into a side room to be questioned.

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

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Antagonist vs Villain's Journey

#screenwriting #monomyth #storytelling #fantasy

The antagonist and the villain's journey are two separate and distinct entities.

The antagonist is a form of supernatural aid who provokes and pushes and is a measure of the hero's capacities. Goliath is an enemy but he is also the benchmark which David is measured against.

The villain's journey is the hero's journey but with a specific antihero archetype as it's focus.

Thus the villain in the villain's journey also has his own antagonists.

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

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What is the Ultimate Boon in Argo (2012)?

#plot #novel #writing #screenplay

The Ultimate Boon is readiness - the six are ready to leave.

The Ultimate Boon is the set of magical gifts acquired as a result of journeying through the New World. The six's tickets are miraculously confirmed.

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

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What is Apotheosis in Argo (2012)

#plot #novel #writing #screenplay

Apotheosis is the psychological and physical passing of limitations.

Tony knows who he is.

Tony loses his dependence of the CIA.

The six the leave the world in which they've been contained, the Canadian Ambassador's home.

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

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What is the Atonement with the Father in Argo (2012)?

#plot #novel #writing #screenplay

The Atonement with the Father is the confrontation and surpassing of parent archetypes. Jack O'Donnell has to get past the President's backstop; get past the Chief of Staff.

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

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What is the Woman as the Temptress in Argo (2012)?

#plot #novel #writing #screenplay

The Woman as the Temptress is a metaphor for a number of things, including forced discovery of who one is.

Tony Mendez is forced to discover who he really is, after the operation is cancelled. He discovers that he's responsible, that he won't abandon the six.

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

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What is the Meeting with the Goddess in Argo (2012)?

#plot #novel #writing #screenplay

The Meeting with the Goddess is a metaphor for a number of things.

Commonly, there is forced choice into the domain of innermost fear (the six are forced, unwillingly, to walk through the bazaar; the housekeeper is forced to lie to one of the secret police).

Archetypes are halfway to their new selves (the six know what their roles are; the housekeeper finds that she cannot betray).

Archetypes acquire tangibles, which represent intangibles (the secret police

take photos etc).

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

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What is the Road of Trials in Argo (2012)?

#plot #novel #writing #screenplay

The Road of Trials is where the old self begins to dissolve away ("I think we're going to die here").

Death symbolism reinforces this (the man shot in the street).

Road symbolism demonstrates physical movement from one place and state to another (Tony making his way through Tehran).

Trials lead to the acquisition of magical gifts (Tony acquiring visas, permission from the ministry of culture etc).

There is no remaining as is or going back (the Canadian Embassy is being closed down - there is nowhere for the six to stay anymore).

The New Self begins to materialize (the six have to learn their new identity).

The hero / archetypes begin to learn who they are (Tony reveals his real name to earn Joe Stafford's trust and to get him to play along).

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

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What is the Belly of the Whale in Argo (2012)?

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The Belly of the Whale is a general term and better understood by examining it's constituent components.

The Belly of the Whale in Argo (2012) is:

- a) The beginning of the trials and sentences, which drives the urgency of the journey into the deeper new world (the journey into Iran).
- b) Tony's loss of contact with his wife and child, referencing the need for the deeper journey leading to repair and wholeness and the return home.

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

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What is the Crossing of the First Threshold in Argo (2012)?

#plot #novel #writing #screenplay

The physical Crossing of the First Threshold in Argo (2012) is physical movement into a New World - Tony Mendez's arrival in Hollywood.

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

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Who is the Supernatural Aid in Argo (2012)?

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There are multiple Supernatural Aids in Argo (2012) - Jack O'Donnell encourages Tony Mendez to go to the New World; John Chambers and Lester Siegel assist acquire Magical Gifts etc while he's there.

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

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What is the Refusal of the Call in Argo (2012)?

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The Refusal of the Call in Argo (2012) is:

- a) The resistance at the meeting to get the six out through the airport.
- b) The lack of a plan to get them out through the airport, which keeps the six contained within the Ordinary World. This is a form of interdiction.

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

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What is the Call to Adventure in Argo (2012)

#plot #novel #writing #screenplay

The Call to Adventure in Argo (2012) is:

- a) The suggestion at the meeting that the trapped six have to leave the Canadian Ambassador's home.
- b) Tony Mendez insisting that the only way to get the six out is through the airport.

Implicitly, it is a call to exit the Ordinary World and State.

Implicitly, it is a call to find out who the hero is ("who is this?").

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

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What is a plot? In Intouchables / Untouchable (2011)

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Story structure is the set of points, pushes, functions and processes which drive your story forward.

Plot is the particular method used to execute through the story structure.

For example, in Intouchables / Untouchable (2011), Driss has to enter a New World, but his method of entry is through permission of the Supernatural Aid / Dual

Hero archetype (Philippe) and the Romantic Challenge archetype (Magalie).

For example, in *Intouchables / Untouchable* (2011), Driss has to leave the Ordinary World, but his method of exit is through expulsion by the Surrogate Mother archetype (his mother).

For example, commonly a hero will have an inner challenge, and in *Intouchables / Untouchable* (2011), this is Driss' irresponsibility which will change to responsibility.

Learn more about plot and story structure at <http://www.clickok.co.uk/index4.html>

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What is the Belly of the Whale? In *Intouchables / Untouchable* (2011)

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First, the Belly of the Whale is a general term, which is better understood when broken down into its constituent parts.

In *Intouchables / Untouchable* (2011), the Belly of the Whale:

for Driss is the art gallery. That's where he sees the painting, which sells for an unbelievable amount, but which eventually pulls out his undiscovered self - the painter and artist.

for Philippe is the letters, which he doesn't want anyone to read. They represent his innermost fears and limitations - that his quadriplegic self will not allow him to find a partner and therefore become whole again.

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

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Where do you start when writing a story or novel?

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Well, the classic place to start a story or novel is one of three places: the State of Perfection, the change of the State of Perfection to the State of Imperfection or the State of Imperfection itself.

For example, in *The Godfather* (1972), the story starts at a State of Perfection - the Corleone family is whole.

For example, in *12 Angry Men* (1957), the story starts at a State of Imperfection - a murder has been committed and an accused is on trial.

You can look at the State of Imperfection from a number of viewpoints. For example, the dominant Antagonist in an Ordinary World and the subdued, repressed Hero in an Ordinary World. Your story will reverse that situation. In *The Lion, the Witch and the Wardrobe* (2005), Narnia starts off with the dominant white witch ruling Narnia and repressed, subdued children. The story reverses that situation.

Problems are external and internal. Commonly, some external goal will drive the story, for example, Indy's looking for an ark in *Raiders of the Lost Ark* (1981). But an internal goal will underlie the upper goal, for example, Indy's got to get over his losing streak to Belloq. Goals are layered.

Once the problems have been identified, you need to move your heroes, characters, and archetypes out of the Ordinary World and into the New World, where change occurs. This is explained in detail in the 2000+ stage Hero's Journey and Transformation through a New World/State at <http://www.clickok.co.uk/index4.html>

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What is the Ordinary World? In Intouchables / Untouchable (2011)

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The Ordinary World in Intouchables / Untouchable (2011) is clearly Driss' home in the projects / poor neighbourhood / high rise block where he lives with his surrogate mother and family.

As per the common nature of the Ordinary World, it is small and repressive (as is demonstrated by the small bath, bathroom and kitchen table) and as opposed to the luxuriously large bathroom and kitchen he enters when in Phillippe's mansion. The small bathroom / kitchen is a metaphor for the smaller Ordinary Self and the large bathroom / kitchen is a metaphor for the bigger, wider New Self that Driss and Phillippe will become.

The 2000+ stage Hero's Journey and Transformation through a New World/State is the template upon which the vast majority of successful stories and Hollywood blockbusters are based upon. Learn about this at <http://www.clickok.co.uk/index4.html>

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What is IN MEDIA RES?

"In Media Res" is an editing manipulation whereby the story begins partway through / or at some later point and then we tell the story back up to that point.

In Intouchables / Untouchable (2011), the story begins with Philippe and Driss speeding to avoid the police. We then learn how they got there.

In Trainspotting (1996), the story begins with Renton running. We then learn what led to that.

In Media Res is often used to capture the audience at the start in the hope that they will remain engaged enough to follow it back to that point.

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

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Does Juror #8 (Henry Fonda) in 12 Angry Men (1957) change?

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Juror #8 (Henry Fonda) in 12 Angry Men (1957) does change.

At first he is not sure whether there is reasonable doubt but at the end of Act 2 he is sure ("we 9 cannot understand how you 3 are still so sure...").

Further, Juror #8 (Henry Fonda) has his own limitation - what if he persuades everyone to vote not guilty and the boy really did kill his father! At the end of Act 2, he has overcome that limitation.

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

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How to write a movie like 12 Angry Men (1957)

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The way to write a movie like, say Twelve Angry Men (1957) is to first understand the underlying thematic transformation.

This tells you how to construct the Ordinary World and what state you're apotheosing out of.

12 Angry Men (1957), for example, is really about becoming human, about finding who you are, stripping away the uncaring self and finding the human being inside.

In the Ordinary World, the men talk amongst themselves, as they settle down. They talk everyday things and are unconcerned about the life they are imminently about to condemn, unconcerned about the gravity of their choice...they are inhuman.

As they progress through the Road of Trials, they slowly strip away the inhumanity and become human.

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Missed Story Plot Points: The Good, the Bad and the Ugly (1966)

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An often missed plot point in The Good, the Bad and the Ugly (1966) is Tuco's separation from his legitimate brother and alignment with his "new" brother (Blondie). This is symbolic for separation from the old self and alignment with the new self.

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Kal Bashir: Villain's Journey vs The Hero's Journey

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It's argued that the villain's journey is the reverse of the hero's journey.

That as the hero grows in strength, so the villain declines in strength.

This is incorrect.

As the hero grows in strength, so does the villain.

As the hero overcomes limitations to growth and potency, so does the villain.

We can see this, for example, in Amazing Spiderman (2012). As Peter Parker becomes Spiderman, so Dr Curt Connors becomes the lizard.

We can see this, for example, in Star Wars (1977). To leave Tatooine, Luke et al have to battle off stormtroopers. To leave the Death Star, however, Luke et al have to battle off / get past stormtroopers and Darth Vader. Luke Skywalker overcomes limitations to growth but so does Tarkin - the Death Star becomes fully operational.

At the end of the battle, David has grown supremely powerful, but so has Goliath. One reason it is the mother of all battles.

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How do I grow the antagonist?

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The antagonist grows and changes just like the hero does.

The antagonist is a physical representation of the hero's psychological demon.

As the hero changes from the old self to the new, as s/he let's go of limitations, so the antagonism grows more potent.

From another point of view, as the hero overcomes his innermost fears, so the proximity to the most potent demons decreases.

From another point of view, as the hero deals with minor antagonisms, so more threatening ones appear.

From another point of view, it is as the hero becomes ready to challenge potent demons that they appear.

For example, in The King's Speech (2010), it is when the Duke becomes a King and is ready...that Hitler appears on the scene.

The 2000+ stage Hero's Journey and Transformation through a New

World/State is the template upon which the vast majority of successful stories and Hollywood blockbusters are based upon. Learn about this at <http://www.clickok.co.uk/index4.html>

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Is it hero's journey if my story has lots of heroes or individuals or an ensemble cast?

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The hero's journey is a story structure and process.

The number of individuals involved makes no difference to the underlying story structure.

The number of individuals involved will, however, make a difference to the plot. You will have to plot out each individual's or group's journey.

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Road of Trials in Goodfellas (1990)

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The Road of Trials in Goodfellas (1990) is the deeper change and loss of the older self.

Following the marriage, Karen turns from a nice girl to a mob wife. She moves from her parents house to her own home. She learns about Henry's criminality and accepts it to the point where she's absolutely comfortable with the FBI coming into her home.

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Apotheosis in Goodfellas (1990)

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Psychological apotheosis in Goodfellas (1990) is Henry Hill's continued revenue from drug dealing after prison, which leads to his gradual letting go of his dependence on Paul Cicero. He's breaking away from, graduating past, the father figure. He's breaking the rules set by the father.

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Ultimate Boon in Goodfellas (1990)

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The Ultimate Boon in Goodfellas (1990) is illustrated through Karen's new home after he's become a successful drug dealer. The money he's making from the drug business. The Lufthansa heist - the biggest in history. The Christmas tree.

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