

Joseph Campbell's theory of Heroic Journey and Community Revitalisation

Joseph Campbell published his first book in 1949. This book, called 'The Hero with a Thousand Faces', he wrote about a theory that every myth share something in common, a fundamental structure, which he defined as the 'Monomyth'.

He divided this theory into 3 different stages, studying mythology around the globe for 5 years, like the stories of Jesus, Buddha, Prometheus and many others. His theory has inspired many artists, from Bob Dylan to George Lucas, the creator of Star Wars.

The first stage is called the '**Separation**' stage. In this stage we are introduced to our 'hero', who pretty much always lives a mundane and simple life. Then there's the *Call to Adventure*, the first part of this stage. Here is where something happens and it causes the hero to go on an adventure. The second part is the *Refusal of the Call*, where the hero becomes overwhelmed by the situation and refuses the call. Then comes the *Supernatural Aid*, where the hero is provided by a weapon that helps them. The last two are called *Crossing the Threshold* and *Belly of the Whale*. The first one is when the hero finally goes on the journey and the last one is the final separation between the hero and their home.

The second stage is the '**Initiation**' stage. Here we have the *Road of Trials*, where the hero usually fails a test or challenge. Then comes the *Meeting with the Goddess*, where the hero experiences a love as strong as their mother's love. The *Woman as Temptress* part comes when the temptation to abandon the adventure appears. Then, on the *Atonement with the Father*, the hero confronts what holds the power in their life. The last three parts are *Apotheosis*, *The Ultimate Boon* and *the Refusal of the Return*, where at first there's a metaphorical death and rebirth of the hero, then they achieve the goal and finally they come to the end where they may not want to come back home.

The final stage is called '**Return**'. It's composed by 5 parts, the *Magic Flight*, *the Rescue from Without*, *Crossing the Return Threshold*, *Master of Two Worlds* and *Freedom to Live*. This stage is about the hero coming back home, to a normal life and becoming a master of the two worlds, free of regrets and living the moment.

BOB MCKEE'S THEORY OF CHARACTER DEVELOPMENT

Bob McKee defends that character development is the key element of a story, if the character grows, changes, learns something. He wrote in his theory that a character's nature is revealed by their choices under pressure, that a character's fate is created by what they do and how they are. The main parts of the story are the following:

In every story there's a character that might be on an adventure, or might desire something. the story's **Spine**, the **Super-Objective**. He also said that you must look into the character's heart to discover what they seek, that way you can follow their objectives thorough the story, understand their decisions depending on the situations and what's at risk. Then there's the **Hook**, the **Inciting Incident**, which captures the audience's attention and sets the story into action. The character must react to balance their life again. Sometimes there's a **Problem** that has to be solved by the character, and this problem can also be caused by the character's own ambition or desire. Then come the **Obstacles**, the ones the character faces while attempting to restore the balance in their life. On the Set-up, information is given to the character and the audience, and on the Pay-off the information is used by the character to move forward.

The **Turning Point** is when the character has to make an important decision, and **Reversals** or **Twists** are surprising things the character does. **Subplots** are things that may contradict or resonate the Idea of the main plot. He also mentioned that stories can end in many different ways, **up-ending, down-ending, false-ending...** An **Open Ending** is when things can go in many different ways.

McKee defended that these are qualities of a '*Hollywood Movie*', along with the idea that life can change, especially the optimistic idea that life can change for the better.

DAVID M. BOJE AND THE ORGANIZATIONAL STORYTELLING

David Boje is a professor and Bill Daniels Ethics Fellow at New Mexico State University. He has done his research on organizational storytelling. He invented the term Antenarrative, the process by which the retrospective narrative is linked to living story. It has four primary uses, the first two are the before narrative, where the story is turned to narrative, and the ante narrative, placed in hopes that something will become a retrospective narrative. Then there is the last two, the spiral and rhizome Antenarratives.

The Antenarrative is part of the triadic theory of storytelling Boje invented. His handbook on storytelling is said to be the first volume that offers a systematic examination of non-traditional narrative inquiry.

In addition, a curious fact about him is that he teaches barefoot as a protest against sweatshops of multinational corporations in developing countries.

ARISTOTLE'S CATHARSIS THEORY

The word catharsis is one that doesn't have a specific meaning, it has never been defined as a concept. It has been defined as *a process of releasing and thereby providing relief from strong or repressed emotions*. It's actually not a word specifically but a name of emotions. Aristotle emphasized on the catharsis of pity and fear. Critics defined catharsis as *emotional fortitude, physiological balance, a process of emotional outlet, purgation, purification and homeopathic treatment*. The catharsis is when the hero of the story fails upon his greatness, which then causes the audience members to feel awe and consequently relief when they see the hero committing failures. When we as an audience see a tragedy unfold, we end up feeling 'purified'. At first, we feel pity, we suffer, but we end up learning because every tragedy contains a moral lesson. Aristotle emphasizes on the fact that the character or hero of the tragedy must be a combination of good and bad qualities because it causes the spectator to empathise with the hero and to put themselves in their place, so when the moral lesson comes, they learn something.