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Hi everyone. Off we go. All right. The heroines journey or specifically what the heroine gets to learn from hell as we zoom in on that particular part of the question.

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And I'm looking at. The Zena episode where she goes up and meets Archangel Michael after the death.

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Which we certainly might be familiar with. I'm also the author of Zena and the hero ones journey, by the way.

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In which I look at that quite a bit. I was there cutting the whole book down to, you know, a couple of slides.

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I look at the somewhat obscure Marvel comic Angela Queen of Hell, which I'll be talking a lot about.

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No prior knowledge is needed, but I will put it in context for us. And I am talking about the recent French graphic novel Persephone up top and center.

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And putting these all in context with some ancient myths and heroines journey stories.

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And all my other stuff. Alright, the heroines journey itself. Again, see masses of prior books.

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Is a little different than the hero's journey. Lots of stages are about the same and lots of stages are otherwise reversed or flipped.

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As I said in the chat, I've got a big YouTube on just the heroines journey if you wanted to look at that I'm going to be looking at some particular aspects of it in this.

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All right, we've got the call to adventure for the heroin to venture down into the magic world.

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Or in this particular case, the underworld and explore it.

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And this gets interesting because we think of a lot of heroines journeys as she gets kidnapped.

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We've got, you know, Persephone, which of course, you know, I'm looking at a comic that.

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Riffs off that being kidnapped by Hades and that's the girl story. Well, there's some interesting variations on that because when one looks back really, really far before.

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To some very early primitive forms of the story, we see Persephony choosing to descend in order to take care of the souls of the underworld.

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And then later choosing to grow up, find maturity, embrace her dark side and become queen of the underworld.

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So that's a different flip on what we're talking about here. And in the middle we see the graphic novel Persephone in which She grew up in the underworld as the child of Hades.

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And then Demeter stole her and brought her up to the world of life. And she's grown up there.

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Completely unaware, but she feels this pull from the underworld and understands that it's calling to her.

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That it's part of her heritage that it's something she needs to seek out and claim.

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And that brings me to the epic myth of Inana. Which some people are familiar with, it gets around.

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Anana is a Sumerian goddess. From roughly the time and location of the Gilgamesh story, if you've heard of that one.

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And Ina is the goddess of life and fertility. Many think she inspired Aphrodite eventually.

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And also if you've read the descent of Ishtar, it's a very similar story.

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But, is going down, I believe, to save her boyfriend, whereas Inana is going down specifically not to save her boyfriend.

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Anana is curious about the dark realm. She's the goddess of life and fertility and partying and Lots of sex and.

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She's never experienced this dark side of herself. So she decides to go down to the underworld.

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There are 7 gates where she has to remove bits of her. Goddess like decorations, the things that.

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Show her royal authority and make her a goddess and down she goes where she finally gets to confront her dark sister, Arush Kigal, who is everything that's been banished from the gods.

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Like Hades, the gods don't really want her to party with them up in the sky. She's dismal, she's depressing, all she does is lie around and moan and groan.

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And Anana walks right up to her and says, get off the throne of hell. I want to rule hell.

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And Rush can go is rather startled that the princess of fertility and partying thinks she gets to rule hell and a rescued those points at her and Anana falls down dead.

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Sorry you have to earn it. You don't just get to rule hell. And perhaps I will get back to her story at the end of this thing.

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Oh, right. Discussing Angela, Queen of Hell, and her issues. Angela is the stolen daughter of and therefore the sister of Thor and Loki out of Marvel.

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And now if you've only seen the movies, we have caught up with, you know, what Marvel characters we're actually familiar with.

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Okay.

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And she has an interesting back story. She was stolen as a baby by the angels who are a tenth tenth world on the world tree of all the different worlds that we've got going.

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And this is. Her mother getting very very angry at the baby being stolen and she has decided that as punishment the angels will be tortured forever in hell as a slave race.

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In order to punish them for stealing baby Angela.

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Hell currently is ruled by. Angela, Angela, Thor and Loki's sister Hela who was the bad guy in the movie Thor Ragnarok if again that's your connection with all this and there's a comic Angela Asgard's assassin where she shows up and steals yet another baby sibling.

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So Thor and Loki have to go after her and we have the big family squabbles that are so popular.

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Alrighty, well. Angela's lover Sarah has been lost. And is doomed to be stuck in hell and hell is a horrible place of torture for angels now.

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Here she is. As the angelic figure top left. And Sarah's called to adventure is a summons to explore the dark side of the self.

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The maiden descends into death's realm and learns there. Many heroines become ruler of death themselves, like, Mythic Persephone and Anana, embracing the Dark World and mastering all its lessons.

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Sarah warns Angela that Sarah will always be dead and permanently belonged to Hela. Unless Angela conquers hell and becomes its new queen.

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This is the challenge for Angela if she wants to reclaim her lover. The story is one of love and rescue, even referencing Orpheus and Eurydice, somewhere on the screen in very small print.

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But also an opportunity for Angela to confront her unexplored dark side.

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So that's her question reason for dissent. Zina.

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Zena is more in touch with her dark side than lots of other careers are. When she descends into her dark side, she's pretty comfortable with it.

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And she already knows what the worst she can do is and that's one of her. Powers to just dig into it when she needs to.

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The season 5 premier fallen angel follows her in her best friend Gabriel's quest through the afterlife after their execution.

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This climax was a particular torment and testing for both heroes. Challenging them to abandon their ethics and paths, non-violence for Gabriel and battle for Zena.

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In a scene of mutual love both are executed by the Romans. The women rise to heaven, emphasizing their goodness and self-sacrifice, but demons fling Gabriel into hell.

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In many pagan and Catholic downfall myths the male god is stripped of his former powers by being sent earthward and the female by being sensed skyward.

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In heaven, Zena demands Archangel Michael turn her into an archangel with the power to join the war and save her friend.

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He offers her rebirth, but she rejects it with a simple, well that's gonna have to wait.

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Right now I'm going after my friend. However, Callisto, their old nemesis, is in hell and turns Gabriel into a demon.

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And the heroines, well, in the classic journey. The hero tends to be on a quest to defeat the Dark Lord and rule as High King.

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Yes, Harry, your goal is to defeat Voldemort. Off you go. It's a prophecy.

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And the heroine tends to quest to save her loved ones, which is an equally fraught journey. With so many epics written about it, less known than the hero epics often, but yes, there are epics about it.

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Up top we've got Demeter and Persephone below them. We've got ISIS cradling Osiris and the epic myth where she gathers all the dismembered parts of him.

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We've got Mary cradling Jesus in the middle. And on the far left, we've got Durga, where all the gods were afraid to face the demons so they all just kind of pushed out their energy and fear and dark thoughts and all of their suppressed dark side and it solidified into this gleaming goddess.

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Each one handed her a weapon and she went out and devastated all the demons. And that's And of course we've got the modern questers where so many heroines in more recent stories are also on quest to save.

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We've got a lot of younger brothers, which is a substitute for one's child, but less scary than having one's child kidnapped.

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We've got a lot of saving parents. Specifically, I've got the Narnia cover with Lucy and Susan, hugging as land as they guard him through the night in their They're track of the story.



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And bring the reinforcements to the battle and save their brother.

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Alright, the men get a lot of swords. The Warrior Women Get Swords.

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The women are more likely to use distance weapons. Yes, the chakra. Had to get that in there.

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And I sat down with a lot of fairy tales and wrote down all the talismans that the women and girls are actually using and we've got.

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Quite a list here, lots of fertility. Symbols, lots of round images. Lots of water of life.

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That kind of thing. So the heroine gets to the threshold and has to cross over into the magic world or hell.

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The underworld. Very land if you go back to the really old stories tends to be the underworld, which is why you're not supposed to eat the food.

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In either place.

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And she descends seeking wisdom and her own elusive dark side in some of the really old, really traditional stories like, and Persephone before Hades which is what I'm trying to take a look at in this version of the story.

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Angela who is front and center with the red hair there and honestly wearing more clothes than we often see her in her adventures.

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With Sarah behind her. Is noticing what it's going to take to kick Hela off her own throw.

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And yes, this is the light sister. Fighting the dark sister, of course. There are 3 trials written into the heart of hell itself, Angela.

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Somebody can defeat these 3 trials they can gain enough power even to challenge the goddess of the dead.

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The first trial was fear. The second was chaos.

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This is leaping ahead a bit after she faces each trial. She absorbs the magic from it. She doesn't just win the challenge.

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She walks out of it with the power of fear. Or the power of chaos. Under her command.

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She even finds a way to free the angels as she faces the memory of what was done to them and absorbs that as well.

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So what are the tests? This was the original slide and then I realized I might as well blow up the slides there.

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Fear and she says that her greatest fear is losing Sarah, which is already happened. So she can handle that.

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Memory and she has to face her becoming an angel and killing the corrupt queen there, what it takes to destroy the matriarch, the dark side, and the memory of incorporating that into the self, which he's going to be doing again.

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And then it's called pain, but in fact she has to fight the patriarch of Asgard, Odin's father, her grandfather Bohr, who is in fact a sexist racist, patriarchal, scummy, stepping on everybody.

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Figure and she has to face him down and show that she can defeat him. And for each level, she incorporates all these powers into herself.

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Finally, she has to battle Pella herself. Her own dark sister. And she does this by raising an army of the angels and freeing them from eternal torment.

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And therefore, her quest has helped her save the innocence of the underworld.

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This descent for anana and Persephone as well as modern heroines is a chance to discover their dark sides all the strength and ferocities they've never claimed as Goddesses of the light world.

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These women also confront the personal.

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Zina in the underworld has to confront her cruelty to Kalisto that she's faced a few other times, but finally she has to really accept that she caused Kalisto to happen and this is her greatest crime.

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Persephone, the modern graphic novel version has to discover her origin and Angela has to face all the nastiness of her family from her grandfather to her dark sister.

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And all of these represent the heroin taking on the dark side that they haven't faced haven't used as a tool haven't brought in to themselves.

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Zena goes down, seeks Gabriel, and, oh no, Kalisto is waiting for her.

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Calista was always a shadow for Zena, turned into a vengeful warrior by Zena's axe.

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Facing Kalisto means xina must strip away any illusions and admit to herself what she once did.

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Further, Zena must tap into her own more energetic dark side, even while maintaining her morality.

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The show reveals that each of them has an identity that is closely bound up with the identity of the other.

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Which is been seen in so many episodes before they get to this point. In this fashion the program destabilizes the notion that hero and villain are opposites and instead shows the mutual relationship between the 2.

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When Zina, now in Archangel, sees Kalisto in torment, she pities her and gives up her own heavenly grace.

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The for the other woman. The creators explain in the commentary for Fallen Angel that Kalisto is emblematic of the consequences of Zenas act.

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Now this has been wiped clean through Zenas sacrifice. They're dichotomy when one is good the other must be evil because Dina has given up her heavenly grace and thus Zina becomes demonic right on the spot.

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The fact that only one can be good and the other is evil at a time emphasizes how much there 2 sides of the same person split.

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Savings Kalisto make Zina a vicious demon who glories in destruction as she devastates the angels.

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Only Kalisto, like the good shadow inside the villain. I've been working a lot on the villains journey and basically they've got the good shadow inside them.

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Luke Skywalker shows up in Darth Vader's palace or Dorothy shows up in the Wicked Witch's layer to go, hello, why are you being such a bad guy?

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Don't you remember life is a good guy when things were easier? Shouldn't you listen to the sad little voice of conscience inside you.

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Well, that is Callisto in this scene.

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Evil Zina declares war on heaven. She is drowning in her dark side and we're at the stage of Campbell's, it's difficult to return and sometimes the person wants to sit day in the underworld instead of climbing back up to the light.

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And I guess we'll leave her there for a moment.

02:11:33.000 --> 02:11:42.000

Persephone. Persephone finds ghosts in the underworld, specifically the ones who listen.

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And they offer resurrection and wisdom and teach her that the dark side needs love, but one doesn't have to be afraid of what's in it.

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If one can accept the horrors of death and darkness. Persephone at this point has eaten the fruit of the dead, but she chooses to stay and moreover plants food in the underworld to end the suffering of those there and watch it bloom.

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This kindness melt away her curse. Like Zena, she finds others suffering in the underworld.

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And uses her compassion to save them.

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She also listens to the ghosts and accepts what their wishes and desires are.

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Here she is, planting. The seeds of the fruit to make lush vegetation grow and when she does the blue hair from her head that she got when she ate the fruit will vanish and she will be freed from her curse.

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Real reward across the board.

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Elysis, which is where Persephone grew up and Hades where she travels to lose their dividing wall and Hades becomes a place of beauty.

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As all the plants grow there and it becomes a source of food and comfort for the ghosts there.

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Angela, having defeated all her challenges, claims the throne of hell with Sarah by her side as her consort in several very dramatic.

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Full spread comics and she frees the tormented angels. Then she says, I don't want or need this anymore.

02:13:26.000 --> 02:13:39.000

And relinquishes the crown appointing Balder, yet another sibling as her steward and leaves him in charge of hell.

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Having reclaimed Sarah and also taking Tela's teen daughter Leah, they all leave for freedom in New York where they spend their time shopping, going to restaurants, decorating a lovely apartment, and having a wonderful time as free happy people and also raising Leah the next generation.

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Angela has mastered the worlds of light and dark and thus chooses who she wants to become.

02:14:07.000 --> 02:14:12.000

Zina, a lot of rewards.

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In this episode. This is a massive turning point for the character. Just as she has defeated Gabrielle in battle and prepares to throw her down to hell, top left.

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Eli, and Kalisto. You lie down on Earth and Kalisto, who is now an angel helping Eli, resurrects Zina and Gabrielle bringing them back to life.

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Zina has so many death and rebirth sequences. But if we were looking at the whole 6 season.

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TV show as one story, this would be the really climactic one for them. So. They come back to life gasping in their shrouds and further collisto has impregnated Zena with Calisto as a baby and Zena likewise will go on to the next journey stage.

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And be a mother and protector to the next generation.

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2 achieve the greatest success the heroine becomes a queen or goddess herself in this way she achieves enormous power and becomes a guardian for the next generation.

02:15:28.000 --> 02:15:43.000

Even if she doesn't become a queen or goddess, all of them trained successors passing on the wisdom that they've learned.

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The heroine has gained the power of destruction through this quest. The destroyer may be the enemy, destruction allows space for creation Collea is an excellent example straddling these 2 realms.

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Understanding where the power comes from. And we also really see this in the traditional myth of Persephone as she goes down to the underworld to become Queen of Hell each year and returns to be an innocent flower princess also each year.

02:16:16.000 --> 02:16:21.000

Oh, going back to the story of anana, she has to be rescued by her friends from above and she has to find someone to take her place.

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In the underworld. And so her partying shallow boyfriend gets sent down to basically do a Persephone and spend half the year in the underworld and half the year up above.

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But in on a makes this decision and sends him down and sacrifices him after once again in incorporating these dark powers into herself and understanding the consequences.

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Of the realm of death. As careless Pearson writes in Persephone rising, Perseponies ease in moving back and forth between the worlds and the seasons can be a model for our gaining ease and shifting between multiple roles and adjusting to new life stages that require different things from us.

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All 3 heroines journeys usher the heroine into a new life stage. Zena's motherhood, Angela's stable romance, and motherhood, Persephone's adulthood.

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As such, the reclaiming of these heroines dark sides gives them the power to take on this new challenge.

02:17:19.000 --> 02:17:31.000

All gain enlightenment and might through the claiming of hell as their birthright or conquest, the true font of feminine power.

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And they just keep cycling and cycling and cycling through all the roles, growing from child to adult to spirit guardian.

02:17:39.000 --> 02:17:48.000

And then the next child is born. On the classic heroines journey. And a gratuitous ad for all my books again.

02:17:48.000 --> 02:17:58.000

And I guess that puts us about right for a big fat discussion. So thank you all for listening.

02:17:58.000 --> 02:18:08.000

Very good. Yes, thank you, Valerie. A very exciting presentation. Now we do have about 20 min for QA, 21 min.

02:18:08.000 --> 02:18:18.000

So you have a question please feel free to share it in the chat. You can read the question, to Valerie yourself, or I would be happy to read the questions for you.

02:18:18.000 --> 02:18:30.000

We'll just keep track of them as their hosted there in the in the chat box. So just to get us started, I'll pose a question to Valerie to start us off.

02:18:30.000 --> 02:18:45.000

It's kind of a softball, but, I was wondering if you could say something a little about the, genesis of this paper, what, Where did you get the idea to stick all these disparate myths and traditions together like this?

02:18:45.000 --> 02:19:01.000

Was it just seeing the call for papers or? I know you've got 88 books out there with ideas, that made you, a borrowed some from them for this presentation, but maybe you could talk a little bit about where the ideas came from.

02:19:01.000 --> 02:19:15.000

Yeah, it's about what you said. I saw the CFP and said, okay. My heroines journey concept that I've written books about and will focus in on just the bit where going down to hell gives the heroines power.

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What are some heroines I've written about that really come out of hell gives the heroines power.

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What are some heroines I've written about that really come out of hell with, you know, massive sparkling hell power around them and have really incorporated the dark side and my answer was Zeno, which yes, I've already written that book and I could just grab that chapter.

02:19:30.000 --> 02:19:41.000

And Angela, which I'd already read and is in my super heroines book. So yeah, my mind went straight there.

02:19:41.000 --> 02:19:43.000

That Angela goes down and becomes Queen of Hell. It's straight at the title. Yeah.

02:19:43.000 --> 02:19:47.000

And I think actually I was looking for nonfiction about Persephone and I ended up with that.

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Final quote I just read and in my search this Persephone graphic novel that was just sitting on the shelf at the library popped up.

02:20:01.000 --> 02:20:06.000

And yeah, ran out and grab that one.

02:20:06.000 --> 02:20:10.000

Just a quick follow-up and I'll get to Rebecca's question after it.

02:20:10.000 --> 02:20:20.000

So are you thinking of doing anything specifically with this presentation is going to be a new chapter? For a longer project do you think?

02:20:20.000 --> 02:20:24.000

Probably not, cause as I said, 2 thirds of it is already in my books or 3 quarters of it is in my books.

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Okay. Go seek out those books folks. I guess another question. I mean, how did you find time to write 88 books, but we'll see that for the off topic discussion.

02:20:37.000 --> 02:20:38.000

Caffeine.

02:20:38.000 --> 02:20:45.000

Right? Okay, now I've got a question from Rebecca. Please again, feel free to share more of them.

02:20:45.000 --> 02:20:53.000

She wants to know Valerie, what would you say is the core difference between a heroines and a hero's journey to the underworld.

02:20:53.000 --> 02:21:19.000

Yeah. I get that one a lot. The very basic one is the hero is on a quest to top of the tyrant with a magic sword and a male mentor and the heroin is has a variety of talismans often a really mean female mentor who sometimes is the villainous and she's on a quest to rescue a reunite family members.

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And then at the climax, the villain is facing the tyrant, the destroyer of worlds.

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The heroin is often facing the evil mom, destroyer of life, Jedis, who's free frozen Narnia into eternal winter.

02:21:39.000 --> 02:21:52.000

The wicked witch who so anti-fertility that water would melt her. Yes, I mean original Wizard of Oz wicked is I could talk about wicked, which does fit, but and that would be madam more of all the killer of the animals.

02:21:52.000 --> 02:22:18.000

So we've got some evil matriarch who is destroying. Humanity or torturing people in the underworld or something like that and the heroin has to absorb her qualities and one of the best ones I've seen for that is Alice in Wonderland, 2,010, where Alice is in the red Queen's castle wearing her clothes flirting with her boyfriend, charming her pet

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and really, really walking in her shoes in order to take her empire from her and discovering what it means to be the tyrannical queen, at least dipping into that.

02:22:31.000 --> 02:22:39.000

Before she frees the belder snatch and runs off with it. And then actually the heroines dirty fell apart, but anyway.

02:22:39.000 --> 02:22:50.000

So those are the major steps and otherwise the descent to the underworld, the return, a lot of it is roughly the same as Campbells.

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Yeah, that, leads into, Megan's question, she'll read for, unless she wants to.

02:22:56.000 --> 02:23:03.000

Take it. Meagan says who are good people or sources to read for the heroines journey.

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Aside from the 88 books that Valerie has written herself, I assume we've moved past Campbell by now, she says in closing.

02:23:12.000 --> 02:23:17.000

So can you point us to some good sources for reading about the, and I'm just kidding, of course, if you wrote something.

02:23:17.000 --> 02:23:19.000

Of yours and you know, including yours, if you know, not all 88, but like which one.

02:23:19.000 --> 02:23:24.000

Yeah, including yours, sure. Okay.

02:23:24.000 --> 02:23:44.000

Yes. I'm typing. Alrighty. Marine Murdoch wrote the probably best known one the heroines journey and she wrote about modern eightys psychology as in women today in their business suits are having this problem.

02:23:44.000 --> 02:23:53.000

And So if that works for you, yeah, but not a lot of mythology. Tatar recently published heroin with a thousand faces.

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I think it was Tuther. And I liked it. That had a lot of interesting stuff going on.

02:24:00.000 --> 02:24:22.000

To be quite honest, Gail Carrager, I love her fiction, but her book, The Heroines Journey, said, yeah, I've read some stuff by Campbell and Burdock and those people and I'm gonna write about some completely different thing that I'm making up myself and I'm gonna call it the heroines journey and ignore all the other sources and I have opinions about that.

02:24:22.000 --> 02:24:23.000

Okay.

02:24:23.000 --> 02:24:30.000

So I wouldn't direct you toward that one. Joan Gould's spinning straw into gold is not quite heroin's journey.

02:24:30.000 --> 02:24:32.000

It's analysis of fairy tales as in what is Cinderella really about? What is this one really about?

02:24:32.000 --> 02:24:44.000

And I have been really, really impressed by the symbolism and the thought she puts into it. So shout out to that one.

02:24:44.000 --> 02:24:51.000

And for me, I've got a lot of the heroines journey in Zena, Buffy, super heroines, Shira, Catnus, whatever's hot this week.

02:24:51.000 --> 02:25:00.000

So one can go specific or from girl to goddess is the world mythology the big more academic definitive one.

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So that's what I'd point people toward. If we're just doing one. And then I was doing it, thank you.

02:25:09.000 --> 02:25:16.000

And then I was doing a talk where somebody raised their hand and said, okay, you just talked about the heroines journey for an hour.

02:25:16.000 --> 02:25:25.000

That was really gendered. And I said, yeah, it's based on agent mythology where a lot of people were teaching very, very, very gendered lessons about magic spinning wheels because you're confined to the home and all kinds of stuff.

02:25:25.000 --> 02:25:37.000

And they said is there non-binary heroes journey? And I said. I need to go think about that.



02:25:37.000 --> 02:25:45.000

The, Trans Heroes Journey, a non-binary adventure, something, something, something is due to publisher.

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A few days ago, but it will be published darn soon from Mcfarland. So the Trans-huros journey is coming.

02:25:53.000 --> 02:25:58.000

If you are asking that question about do we have any other options here.

02:25:58.000 --> 02:26:02.000

Yes, I'm sorry. That's your own, work. Okay, wonderful.

02:26:02.000 --> 02:26:06.000

Yes, I co wrote with a non binary friend.

02:26:06.000 --> 02:26:10.000

Wonderful. Okay, congratulations.

02:26:10.000 --> 02:26:27.000

Okay, now we have a question. I wonder, mmm, from Mrs. Ray, I wonder if you could, expand on this a little or you just asking Have you have we seen the Barbie movie Valerie and can you comment on how that ties into some of the themes that you talk about?

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Maybe I'm guessing that's what, this, question is after.

02:26:32.000 --> 02:26:45.000

I enjoyed the barby movie. I have not, I don't think I read the article that I reposted about Barbie is our modern But, you know.

02:26:45.000 --> 02:26:59.000

Just based on the title, yeah. She goes from the magic world to the real world, which other characters have done, Little Mermaid, a lot of the symbolism about the 6 swans suggest that she's going for the magic world to the real world because they often end up in the princes.

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Castle where they have no power and they've got to do stuff there, which that. One answer would be the Mattel tower where the dudes at the top try to walk her into a box and put her back in the toy bin and so forth.

02:27:19.000 --> 02:27:35.000

So yeah, when the magical heroin goes to the modern world. This is not the only story where she has to deal with super patriarchy as a stumbling block and fight her way through that system and sometimes she moves into the magic to the real world.

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Sometimes she goes back to the magic world. Sometimes little mermaid, there's a third option.

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And yeah, Barbie was covering the elements. They're an awful lot of stories that really do cover the elements.

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What they were trying to comment on, of course, is more about what Barbie teaches modern humans as a feminist symbol and so forth, then Barbies growth and change but Barbie did face growth and change down to the last laughable line where she proves that she has become a real girl after all.

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I saw some post that we should be comparing her to Pinocchio. But yeah, she's got it.

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Yeah, you can't spoil that last line. That's, you have to see that.

02:28:20.000 --> 02:28:27.000

Okay, Yeah. I haven't seen the movie yet myself. Sounds like I need to though.

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Interesting. Okay.

02:28:30.000 --> 02:28:36.000

I wonder if the when the I mean this is spoilers too but when the kins take over Barbie land.

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The Casa Mojo, Dojo house or whatever. That's also the tab, I guess the tower right where Barbie has no power suddenly or where the heroin has no power but

02:28:48.000 --> 02:29:14.000

Yeah, I don't know that I've got a lot written about the patriarchy comes to the magic world and takes it over and The heroin suddenly has to defend her own turf because usually like Back to Little Mermaid, the ocean is so big and powerful and magical that a bunch of humans can't just walk in and take over the place.

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That's that's not how it works. The magic fight would have to come from within or something.

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But actually, as we said here at Mythopaic Society, I flashed to Tolkien.

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We're sorrow man decides that the right thing to do is go back to Hobbiton and take it over with modern technology and so forth.

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And again, the habits have to defend their turf. So. It can happen and of course it is so much.

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Scarier and more threatening if you're not often far, far away, fantasy land having your fight while Hobbiton is safe, but suddenly they're on your front lawn.

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Very good. Yeah. Any, if there any other questions, please, again, feel free to share them.

02:30:02.000 --> 02:30:12.000

I guess I would ask, Valerie, I guess I would ask you and this is a question I could certainly be asked of.

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Papers about which one does s take over.

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SS.

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Sorry, man. At the very end. Of return of the

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Yeah, turn on the

02:30:26.000 --> 02:30:28.000

Sharpie. Yeah.

02:30:28.000 --> 02:30:33.000

Yeah, I guess my question is,

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Yes. How?

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I wonder about like the and this is again this is something that I would say about Campbell and everything.

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Like I wonder if there's a tendency to sort of reduce, you know, towards reductiveness when it comes to these journeys.

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Can we, is it fair to say that almost every female character and could be fit into this scheme somehow in other words or how can we be careful.

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To say that there is a basis for excluding characters who are not going on this journey. In other words, like main characters and stories, or I guess is that just something that's part of fiction?

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It's like they're all on turnings. Right? Do you understand where I'm trying to go here?

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That is one of the big criticisms of heroes journey and its friends that people are going, you're imposing a Western concept on stories from around the world, lots of modern critics.

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Yeah, right, right. Yeah, that's what I was wondering. Is like the international stories and and everything like that.

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But I'm sorry for interrupting it.

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Cool. Lots of modern critics don't like the, there's only one chosen one.

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Harry Potter, you have all the prophecies and crud and you're gonna be the best at everything and everybody else at Hogwarts is can be your sidekick.

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By the way, I just saw the play puffs, which is about going to Hogwarts and discovering that you're a huffle puff and the actual school apparently every moment at every character is designed to just help Harry at what do you do if you're trying to get through school?

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So.

02:32:15.000 --> 02:32:16.000

So, yeah.

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What is this to play? Oops.

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Puffs. It's, actually on like Broadway on demand, it's available in places.

02:32:21.000 --> 02:32:23.000

Oh, I see. Okay, I see.

02:32:23.000 --> 02:32:32.000

Anyway, getting back to the question, I do believe that all of world mythology and fairy tales does cover this.

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See from Gerald Goddess for examples because At the most basic level, psychologically speaking, and this goes back to young who had all kinds of problems too, but this goes back to union concepts.

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That you're facing the stuff you haven't been willing to face, the stuff you've stuffed down into your subconscious and that is what you have to do to get to adulthood.

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And everyone around the world is growing to adulthood and on some level if they're not facing the stuff they want to face it bubbles up in their dreams and so forth.

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So it's the quest. Into the inner soul. It's the dark night of the soul.

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So just on that most basic level, I do think it fits everything. Does every story have Campbell's step 8 in it?

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Certainly not, but just the very basic concept. Some famous person, I don't remember, maybe Margaret Atwood said there's only one story out there.

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A child leaves home and an adult returns. And that's pretty much where I'd quit hearing.

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Yeah. One of the things I found in my studies of mythology was. That most of the motifs of what are called the hero's journey.

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Our external action that it's about socialization of the main character who is going on that quest. And that the and those kind of stories.

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The female character becomes. The essence of the the essential symbol of that socialization. Which is why you get the divine marriage at the end of the story or something like that.

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And that A female quest. Is about essence.

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So the balance of. How the story is shaped. Is somewhat different because you're not trying to socialize.

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Trying to actualize. And.

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I haven't spent a lot of time going into that pattern and looking for the stories that fit it, but it is there.

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And you've probably done a lot more work on that than I have, Valerie. But, another aspect that I came across in, Looking at motifs.



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Are that You have in terms of space. Towers versus caves and towers are usually a masculine symbol.

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And caves are usually a feminine symbol. So when you're imprisoning a male character You put them in the dungeon because it's not their territory.

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And when you're imprisoning a female character, you put her in the tower because it's not her territory.

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But if you put a man imprisoned in a tower. He escapes. And if put a woman in a prison.

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She escapes. Like in Disney's Beauty and the Beast. She initially takes her father's place in the prison.

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But is very quickly released from the prison. So you find those kinds of patterns. It's just.

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Somehow you can't keep a woman. Locked up in a cave. She becomes the master of it.

02:36:13.000 --> 02:36:22.000

And you can't keep a man locked up in the tower because He overcomes it.

02:36:22.000 --> 02:36:33.000

So there. There are a lot of these patterns that run through a lot of different cultures that I found when I was doing the research on my book.

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Yeah.

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Anyone else? Just sort of follow up on that actually. I wonder.

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Valerie. Briefly, cause we just have a few, we have 2 min folks, but, I wonder.

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How much of in the case of something like, especially how much of this was intentional on the parts of the writers versus.

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Because you know from what I remember the show and it's been many years since I've seen Zina or Hercules But I do remember watching them as a kid, but.

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Yeah.

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Remember they were very slap dash and sort of put together at the last minute and she feeling and and so on.

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I just wonder how much. As the writers for this, the episodes that you were talking about.

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How much of this was conscious on their part to like tap into these ms or do you think it was just?

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Part of storytelling that they happen to tap into them that way. I don't know anything about the writers.

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Do you happen to?

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Some I wrote these Zen books a while ago when I read all their biographies and what they were thinking and listened to all the commentary and stuff.

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But yeah, they were definitely conscious of Kalisto as Zena's dark side, which is such a central concept to the show.

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And of course, Gabrielle and Zina as Foyles are functioning as each other's conscience and dark side in particular moments.

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I would say that since Star Wars struck it big, Hollywood has known about Campbell as a story pattern or copy the Star Wars pattern or whatever, but not in all cases, JK Rowling really didn't sound like she was all that familiar with Campbell.

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I mean, King Arthur and some of this stuff would have been in her cultural background. She certainly fairytales, but she didn't particularly chart Harry Potter out against Campbell even though it charts picture perfect and that would be about once again it's all of our inner child it's all of our facing our inner misery Voldemort is all the dark turning feelings within us that we have to

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face. But Zina, I think was very specifically hitting some of these buttons. Yes.

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Hmm, okay. Thank you so much. For the, discussion, everyone, wonderful.

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Yeah, and, Campbell's isn't the only heroes journey out there. Good point.

02:39:02.000 --> 02:39:08.000

Thank you so much for the paper talk, Dallery. Excellent paper sounds fascinating.

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I don't, Megan, is there anything that I need to wrap up or?

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Okay.

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I think that's it. Yeah, we're, you know, staying here. I think we've got our 3 in next step or, jump into one of the other channels.

02:39:22.000 --> 02:39:32.000

Yeah, and if you have any other questions for Valerie, she has provided a link for us or you can continue the conversation and discord otherwise we're making room for the next.

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Presentation. Thank you all very much.

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Thank you very much. Thank you, Valerie. Thank you, Camilo.