THE HERO WITHIN

Six Archetypes We Live By

Expanded Edition

Carol S. Pearson, Ph.D.

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Carol S. Pearson is Dean of the Institute on Women and Work at Mount Vernon College. For more information about her speeches, workshops, and trainings, contact her at 2100 Foxhall Road, NW, Washington, DC 20007, (202) 625-4506.

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Chapter 1

THE HERO'S JOURNEY

Heroes take journeys, confront dragons, and discover the treasure of their true selves. Although they may feel very alone during the quest, at its end their reward is a sense of community: with themselves, with other people, and with the earth. Every time we confront death-in-life we confront a dragon, and every time we choose life over nonlife and move deeper into the ongoing discovery of who we are, we vanquish the dragon; we bring new life to ourselves and to our culture. We change the world. The need to take the journey is innate in the species. If we do not risk, if we play prescribed social roles instead of taking our journeys, we feel numb; we experience a sense of alienation, a void, an emptiness inside. People who are discouraged from slaying dragons internalize the urge and slay themselves by declaring war on their fat, their selfishness, or some other attribute they think does not please. Or they become ill and have to struggle to get well. In shying away from the quest, we experience nonlife and, accordingly, we call forth less life in the culture.

The primary subject of modern literature is this experience of alienation and despair. The antihero has replaced the hero as the central figure in literature precisely because the myth of the hero that dominates our culture's view of what it means to take our journeys has become anachronistic. What we imagine immediately when we think of the hero really is only one heroic archetype: the Warrior.

The Warrior typically takes a long, usually solitary journey, saves the day, and rescues the damsel-in-distress by slaying a dragon or in some other way defeating the enemy.

Gender and the Redefinition of Heroism

In our culture, the heroic ideal of the Warrior has been reserved for men—usually only white men at that. Women in this plot are cast as damsels-in-distress to be rescued, as witches to be slain, or as princesses who, with half the kingdom, serve as the hero's reward. Minority men, at least in American literature, typically are cast as the loyal sidekick (think of Huck and Jim in Mark Twain's *Huck Finn* or the Lone Ranger and Tonto).

In *The Hero With a Thousand Faces* Joseph Campbell wrote that the hero is "master of the world."[1] And it is the masters of the world—the kings, the princes, and their poets—who have defined for us *what* the heroic ideal is and *whose* it is. Of course, they designed it in their own image and saw heroism as the province of the few. With the rise of democracy and the development of the ideal of an equalitarian society, first working-class white men and then women and minority men began claiming the heroic archetype as their own.

Ironically, just as women, working-class men, and minority men are embracing the Warrior archetype, many white middle- and upper-class men are expressing great alienation from it. In part, I think that is so because, although this archetype is a myth that presides over a healthy capacity for assertion and mastery, it also, in its usual form, is based upon separation—upon cutting oneself off from other people and the earth. Many men have discovered that, however satisfying it is in the short run, the urge to be better than, to dominate and control, brings only emptiness and despair.

The Warrior archetype is also an elitist myth, which at its base embodies the notion that some people take their heroic journeys while others simply serve and sacrifice. Yet we are all really one; as long as we are not all taking our journeys, finding our voices, our talents, and making our unique contributions to the world, we start feeling less and less alive—even the most privileged among us. No one can truly profit for long at another's expense.

When I first began to examine this myth, I thought virtually all of modern malaise was due to the prevalence of the Warrior archetype. Surely, having a "slaying-the-dragon" paradigm for problem solving was not going to bring us world peace or eliminate world hunger. Later I came to realize that the Warrior archetype is not the problem per se, for it is developmentally critical to the evolution of human consciousness. Certainly it is as critical for women and minority men as it is for white men, even though the archetype gets redefined somewhat when everyone gets into the act instead of only a privileged few. The problem is that focusing on *only* this heroic archetype limits everyone's options. Many white men, for example, feel ennui because they need to grow beyond the Warrior modality, yet they find themselves stuck there because it not only is defined as *the* heroic ideal but is also equated with masculinity. Men consciously or unconsciously believe they cannot give up that definition of themselves without also giving up their sense of superiority to others—especially to women.

In doing research for *Who Am I This Time*? and later for *The Female Hero in American and British Literature*,[2] I realized that the belief that there are no true heroines in modern literature simply is not accurate. Women, for example, as Katherine Pope and I showed in *The Female Hero*, often are portrayed heroically. Encouraged by feminism, many women enact the Warrior archetype. But that is not the whole story. They also are exploring patterns of heroism that, at first, seemed to me to be specific to women. This mode, which is different from men's, is based upon integrity rather than on slaying dragons. Female heroes often even flee dragons! While male heroes like Owen Wister's Virginian (in *The Virginian*) would leave even their bride on the wedding day to fight a duel (for honor's sake), women tend to assume that it simply is good sense to run from danger. Further, they do not see slaying dragons as very practical, since the people who often entrap women are husbands, mothers, fathers, children, friends—people who insist that good women forgo their own journeys to serve others. That is why there often are no true villains in stories about female heroes. Or at least it does not occur to the hero to slay them.

I was pleased to discover that women had developed an alternative to the hero-kills-the-villain-and-rescues-the-victim plot, one with no

real villains or victims—just heroes. This mode of heroism seemed to offer hope that there is a form of heroism that can not only bring new life to us all, but do it in an equalitarian way. However, this mode of heroism could never fully blossom if only one sex seemed to know about it. While I observed all around me women optimistically playing out a hero/hero/hero script, most men I knew were acting out the old hero/villain/victim one. Men who could not be the hero in that old definition found the only other role available to them was the victim, or antihero. But then I noticed some men and some male characters in literature who had also discovered the hero/hero/hero plot and were feeling fully alive, joyous, and heroic in acting it out.

I began to recognize that men and women go through—albeit in somewhat different forms and sometimes in a slightly different order—the same basic stages of growth in claiming their heroism. And ultimately for both, heroism is a matter of integrity, of becoming more and more themselves at each stage in their development. Paradoxically, there are archetypal patterns that govern the process each of us goes through to discover our uniqueness, so we are always both very particularly ourselves and very much like one another in the stages of our journeys. In fact, there is a rather predictable sequence of human development presided over respectively by the archetypes of the Innocent, the Orphan, the Wanderer, the Warrior, the Martyr, and the Magician, even though our culture has encouraged men and women to identify with them differently.

The Archetypes and Human Development

The Innocent and the Orphan set the stage: The Innocent lives in the prefallen state of grace; the Orphan confronts the reality of the Fall. The next few stages are strategies for living in a fallen world: The Wanderer begins the task of finding oneself apart from others; the Warrior learns to fight to defend oneself and to change the world in one's own image; and the Martyr learns to give, to commit, and to sacrifice for others. The progression, then, is from suffering, to self-definition, to struggle, to love.

It was clear to me that the heroism of the Wanderer is not defined

by fighting. It is the very act of leaving an oppressive situation and going out alone to face the unknown that is the Wanderer's heroic act—for men or women.

But at first I missed the heroism of the Martyr, since more modern literature celebrates liberation from the older ideal of sacrifice. The antimartyr feeling is particularly strong in literature about women, because female socialization and cultural norms have reinforced martyrdom and sacrifice for women well into the twentieth century. Women have been cramped by the Martyr role even more than white men have been by the Warrior-only role. Looking again at the archetype of the Martyr, I began to respect its power and to see why, for example, Christianity, with the centrality of the image of Christ martyred on the cross, so appealed to women and minorities, and also why suffering and martyrdom have been so important in Judaism, especially in the many times and places marked by anti-Semitism.

I discovered the emergence of an ancient archetype heretofore reserved for even fewer people than the Warrior and that now is being redefined as a mode of heroism available to everyone. In this mode, the hero is a Magician or Shaman. After learning to change one's environment by great discipline, will, and struggle, the Magician learns to move with the energy of the universe and to attract what is needed by laws of synchronicity, so that the ease of the Magician's interaction with the universe seems like magic. Having learned to trust the self, the Magician comes full circle and, like the Innocent, finds that it is safe to trust.

Each of the archetypes carries with it a worldview, and with that different life goals and theories about what gives life meaning. Orphans seek safety and fear exploitation and abandonment. Martyrs want to be good, and see the world as a conflict between good (care and responsibility) and bad (selfishness and exploitation). Wanderers want independence and fear conformity. Warriors strive to be strong, to have an impact upon the world, and to avoid ineffectiveness and passivity. Magicians aim to be true to their inner wisdom and to be in balance with the energies of the universe. Conversely, they try to avoid the inauthentic and the superficial.

Each archetype projects its own learning task onto the world. People governed by an archetype will see its goal as ennobling and its

worst fear as the root of all the world's problems. They complain about other people's ruthlessness, conformism, weakness, selfishness, or shallowness. Many misunderstandings arise from this. The Wanderer's independence often looks to the Martyr like the selfishness Martyrs abhor. The Warrior's assertiveness may appear to the Orphan like ruthlessness. And when the Magician proclaims that if the response is genuine, it is perfectly fine to act in any way, including all the ways you formerly feared and rejected (selfish, lazy, etc.), it sounds to almost everyone else like the worst kind of license!

At the Magician's level, however, dualities begin to break down. The Orphan's fear of pain and suffering is seen as the inevitable underside of a definition of safety that assumes that life should be only pleasurable and easy. Magicians believe that in fact we are safe even though we often experience pain and suffering. They are part of life, and ultimately we all are held in God's hand. Similarly, Magicians see that it is an unbalanced focus on giving that creates selfishness. The task is not to be caring of others *instead* of thinking about oneself, but to learn how to love and care for ourselves *as well as* our neighbor.

Magicians see beyond the notion of individualism versus conformity to the knowledge that we each are unique *and* we all are one. Beyond strength versus weakness, they come to understand that assertion and receptivity are yang and yin—a life rhythm, not a dualism. Finally, they know that it is not even possible to be inauthentic, for we can be only who we are. Inevitably, we do take our rightful place in the universe.

Each archetype moves us through duality into paradox. Within each is a continuum from a primitive to a more sophisticated and complex expression of its essential energy. The chapters that follow describe the archetypes and the stages of awareness the hero encounters in exploring each one. The pattern described is schematic, however, so it is important to recognize while reading it that people do not go through these stages lockstep. Individuals chart their own unique courses through these "stages," and there are predictable differences in the ways people encounter them. This holds true in general for many cultural groups—different ethnic or racial groups, people from different countries or regions—but in this work, because of my own background and experience, I will focus on differences between men and women.

For example, male and female modes of heroism seem different because men linger longer in some stages and women in others. Because women are socialized to nurture and serve, and perhaps also because women give birth, their lives tend to be overly dominated by the Martyr archetype even before they have had the opportunity to explore the possibilities embodied by the Wanderer and the Warrior. Men, on the other hand, are pushed into having control over their lives and power over others, into being Warriors, before they know who they are. They get to the Warrior stage quickly but then get stuck there—and not only *there*, but often at its more primitive levels. They often have little or no encouragement and few male role models for developing their capacities for sensitivity, care, and commitment.

Women often do not like the Warrior stage and, hence, either refuse that journey or, if they embark upon it, whiz right on through it to become Magicians. That's why, I think, the changes I describe as the Wandering and Warrioring stages appear in Carol Gilligan's pioneering work, *In a Different Voice: Psychological Theory and Women's Development*, as a mere "transition" stage between a morality based on care of others (sacrifice) and, at a higher level, one in which the self is filtered back into the picture (interdependence).[3]

Women seem to linger in the stages that emphasize affiliation (Martyr and Magician) and men in those that emphasize separateness and opposition (Wanderer and Warrior). As Gilligan has shown, women are more likely to see the world in terms of nets and webs of connectedness; men see it in terms of ladders and hierarchies, where people compete for power. When we look at where most women or men are, without seeing the overall developmental pattern, it may look as if there are distinct and different male and female paths. Or, if one looks just at the paths and not at the different time and intensity of commitment to each archetype, it appears that men and women are developmentally the same. Neither is true. Men and women are developmentally the same; *and* they are different.

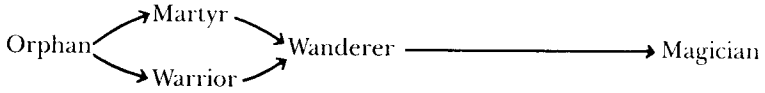
The typical male pattern of development in this culture is to go directly from the Orphan to the Warrior stage and stay there. Movement occurs, if at all, during the mid-life crisis, when a man is forced into confronting identity issues. Often the result is a more compelling concern with issues of intimacy, care, and commitment than he has known before. His typical progression looks something like this:

Orphan Warrior Wanderer Martyr Magician

The traditional female, on the other hand, moves from the Orphan into the Martyr stage, where she may stay the rest of her life, unless something propels her to grow. Sometimes when the children leave, the husband strays, her self-esteem sinks, or she encounters liberated ideas, the resulting identity crisis forces her to ask herself who she is, after which she learns to be more assertive. Here is her pattern:

Orphan Martyr Wanderer Warrior Magician

A career woman who strives to be independent early in life may work on warrioring and martyring simultaneously, being tough at the office and all-giving at home. Many men also organize their lives this way as well. Whether male or female, the pattern reduces to this:



In this case, identity issues are forced when the split seems untenable and the conflicting values of the Martyr and the Warrior find enough integration that we feel whole again.

It is important to recognize that men and women, however, do not always and inevitably experience these stages in different orders. Individual differences are great. Moreover, there is a variation on the pattern described here by personality type. In Jung's type theory, some people are governed by their analytical, thinking process, and others by their empathic, feeling modes. Feeling types have a greater affinity with the Martyr archetype and thinking types with the Warrior mode. What we like we often develop first, waiting to explore our less preferred attributes at a later time. Therefore, both women with a preference for thinking and men with a preference for feeling are likely to work on martyring and warrioring simultaneously because one urge is reinforced by sex role conditioning and the other by their personality type.[4]

But some generalizations about gender seem to hold up. At this

particular time, most men's values are very much defined by the Warrior ethic. The way of contemporary women, however, is split. Most women either are Martyrs or they have moved quickly through the Wanderer and Warrior stages and are beginning to experiment with being Magicians. Depending on which group of women you notice, you can argue that the Martyr archetype is distinctly female in contrast to the Warrior mode, which is distinctly male, *or* that the Magician mode is the new emerging female system in contrast to the old patriarchal Warrior way of being in the world. The first position has been adopted by conservatives and the second by many feminists. Neither is wrong, but neither gives us the whole story, either.

In the cultural mind, feminists generally are associated with the archetype of the Amazon, but truly liberated women seem to have a particular affinity for the Magician's way of operating and are leading the way into exploring the archetype that presides over the current transformation of human consciousness—a transformation as important as when men led the way in exploring the possibilities for positive (yang) action and aggressiveness as a means to improve the world. The discovery that the Magician's wand and staff are appropriate tools for today's world is a profoundly hopeful one for both men and women, promising a restoration of peace and loving energy between them and between humankind and the earth.

A New Heroic Paradigm

The Warrior's life, with its focus on power over other people and the earth, is lonely and ultimately tragic. We may complete our journeys, be rewarded by being made king or queen, but we all know that the story goes on. We will, we know, lose power, be replaced by the new hero, and die. And our last moments on this earth will be marked by the least control over ourselves, other people, the future, and even our bodily functions of any time in life—except perhaps birth. And it is the end of the story that traditionally determines whether the plot is comic or tragic. No wonder modern literature and philosophy are so despairing!

But what if we simply shift our expectations a bit? What if the goal of life is not to prevail, but simply to learn? Then the end of the story can seem very different; and so can what happens in be-

tween birth and death. Heroism is redefined as not only *moving* mountains but *knowing* mountains: being fully oneself and seeing, without denial, what is, and being open to learning the lessons life offers us.

Box-Car Bertha's autobiography, *Sister of the Road*, ends with Bertha looking back over a life that has included abandonment by her mother at a very young age; a dehumanizing stint as a prostitute (culminating in a case of syphilis); and the experience of looking on helplessly when one lover was hanged and another run over by a train. She declares: "Everything I had ever struggled to learn I found I had already survived. . . . I had achieved my purpose—everything I had set out in life to do, I had accomplished. I had wanted to know how it felt to be a hobo, a radical, a prostitute, a thief, a reformer, a social worker and a revolutionist. Now I knew. I shuddered. Yes, it was all worthwhile to me. There were no tragedies in my life. Yes, my prayers had been answered."[5] Bertha sees herself as neither a suffering Martyr nor a Warrior, but as a Magician who received everything she asked for. She both takes responsibility for her choices and is thankful for the gift of her life.

Similarly, Annie Dillard in *Pilgrim at Tinker Creek* surmises that life "is often cruel, but always beautiful . . . the least we can do is try to be there," to be fully in life. She imagines that "the dying pray at the last not 'please,' but 'thank you' as a guest thanks his host at the door. . . . The universe," she explains, "was not made in jest but in solemn, incomprehensible earnest. By a power that is unfathomably secret, and holy, and fleet. There is nothing to be done about it, but ignore it, or see."[6]

Magicians view life as a gift. Our job here is to give our own gift and to engage fully with life and other people, letting in and receiving some gifts and, of course, taking responsibility to decline others. Tragedy, in this view, is a loss of the knowledge of who you are, with the result that you do not contribute what you are here to do.

For example, Gertie, in Harriette Arnow's *The Dollmaker*,[7] is a six-foot-tall hillbilly who is extremely wise, but she habitually discounts her wisdom. Becuase she does so, she slowly loses almost everything she loves: She loses the Tipton Place (a farm she had planned to buy) because she listens to her mother, who says a woman's duty is to be with her husband, and forgoes the farm to join her husband in Detroit; she loses her favorite daughter because she listens to a neighbor who tells her she must not let Cassie play with the doll that is her imaginary friend (Cassie sneaks off to play with the doll and is run over by a train); she does not take her vocation as a sculptor seriously, calling it "whittlin' foolishness," and her ultimate act of self-disrespect is chopping up a block of fine cherry wood, out of which she has been carving a "laughing Christ," to make cheap figurines and crucifixes. The "laughing Christ" is a visual image of her life-affirming philosophy in contrast to the deathly Puritanism she had been taught by her mother. To chop up that block of wood is equivalent to killing or maiming herself. Lest we miss this, earlier in the novel Cassie enjoins her to finish the statue and "let *her* out." "Her," of course, is Gertie.

The moment in which she chops up the cherry block is genuinely tragic, because in doing so she has denied herself and her own vision, yet even then it is not without hope. We all have moments of cowardice, when we deny our wisdom, our integrity, and our divinity. Although the novel ends here, we do find that Gertie's self-destructive act has forced her into a new level of understanding. Her excuse to chop up the cherry block when her family needed money was that she could not find the right face for Christ. At the novel's close, she says, "They's millions an millions a faces plenty fine enough . . . some a my neighbors down there in th alley—they would ha done."

From the vantage point of the Martyr, Gertie may have been seen as admirable, because she does almost nothing except sacrifice for her husband and children or to please her mother. What makes this novel different from conventional stories about women is that Arnow portrays her sacrifices as unnecessary and destructive. However, even though Gertie often does not claim either her own wisdom or the power to change her life, Arnow does not cast her as an antihero, either. Gertie is still a hero. While it is clear in the novel how many forces—external and internal—acted on her to reinforce her inability to trust herself, she is not portrayed as a helpless victim but as someone with responsibility for the choices she has made. Her life is tragic because she cannot act more fully on her heroism. This is, of course, similar to Shakespeare's portrayal of Hamlet or Lear. A major difference is that Gertie does not die in the end, so we have a sense of life as a process that continues.

From the Warrior's perspective, Gertie's story is tragic. But what of the Magician? What if we assumed, as Shirley Luthman does in *Energy and Personal Power*, that our beings attract to us the things we need, that we all are working out exactly what we need to learn in this life for our growth and development?[8] From this point of view, we would posit that Gertie propelled herself into situations from which she could learn to trust herself. In doing so, she had first to learn—with all the attendant pain—what happens when she does not do so.

The point is not for her to prove her heroism, as it is for the Warrior, but to claim it. The idea of proving heroism is tied up in the notion that it is a scarce commodity and that there is a hierarchy of people. When we come to understand that the real task is not to work hard to prove ourselves but to allow ourselves to be who we are, things seem very different. Throughout the novel, Gertie always is trying hard to *do* the right thing or sometimes just to learn what the right thing is. She comes to understand at the end that had she simply allowed herself to be herself and to go for what she honestly wanted, her dreams could have come true. Most likely she would have been the owner of the Tipton Place, surrounded by her family, completing her sculpture. She realizes in retrospect that she even had plenty of support for staying on that farm, but in her self-distrust she listened to those voices that undercut her. Even her husband explains that he would have supported her had she only trusted him enough to tell him what she was doing.

In the initial stages the Martyr assumes that suffering is simply what is. It must be endured by someone, so the Martyr suffers either so that others might be happier or to purchase happiness for another time. The Warrior discovers that with courage and hard work people can take a stand and can make changes—for themselves and for others. The Magician learns that neither suffering nor struggle is the ground of life. Joy is also our birthright. We can attract joy as easily as we attract pain, and we need neither martyr ourselves nor struggle unduly to make abundant life for ourselves or those we love.

It is this new mode—embodied in the journey of the Magician—that is the cutting edge of consciousness in contemporary culture, and it is the awareness that the Magician's archetype is now an appropriate, available, and powerful model for ordinary human life that

motivates me to write this book. I also write it out of a need to honor the Martyr, the Wanderer, and the Warrior. We learn key lessons from each—lessons we never outgrow.

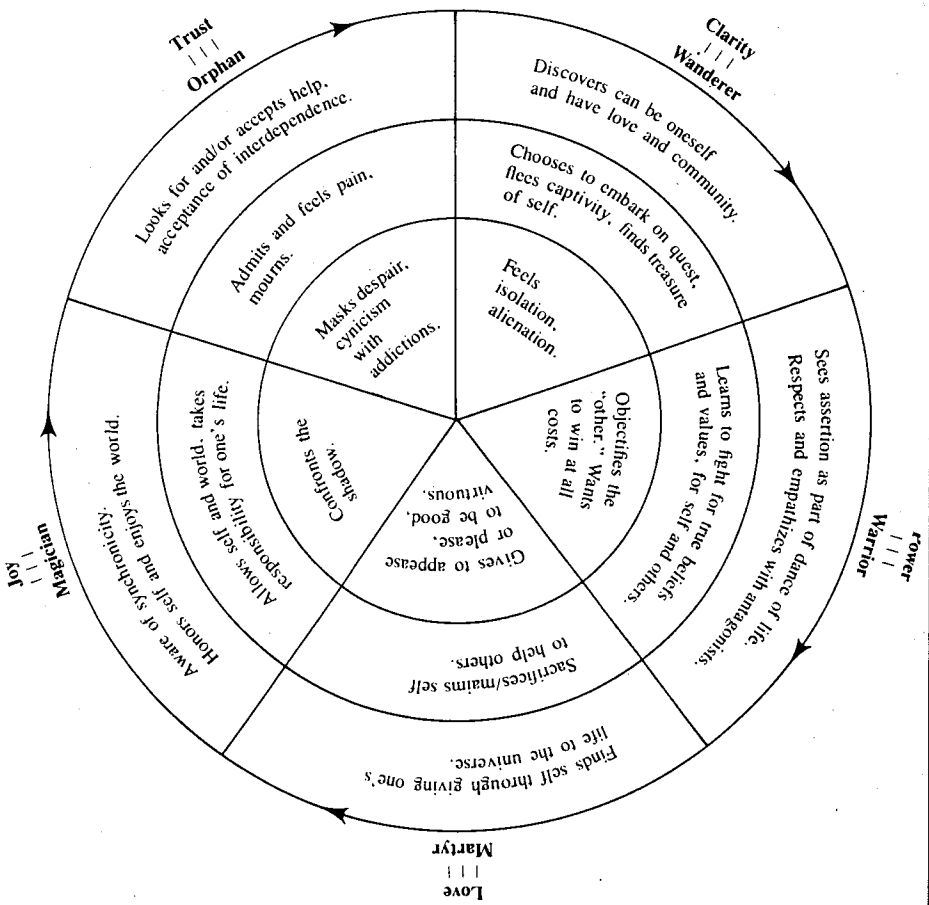
Growth as Spiral Toward Wholeness

These heroic modes are developmental, but they actually are not experienced in linear, ever-advancing steps. I would illustrate the typical hero's progression as a cone or three-dimensional spiral, in which it is possible to move forward while frequently circling back. Each stage has its own lesson to teach us, and we reencounter situations that throw us back into prior stages so that we may learn and relearn the lessons at new levels of intellectual and emotional complexity and subtlety. In our first tries at warrioring, for example, we may come on like Attila the Hun, but later we may learn to assert our own wishes so appropriately and gently that we are able to negotiate for what we want without any noticeable conflict. And it is not so much that the spiral gets higher, but that it gets wider as we are capable of a larger range of responses to life and, hence, able to have more life. We take in more and have more choices.

The chart on page 14 summarizes the stages within each archetype. The first time around the wheel, many people move through the center circle twice until they can move out by mastering the second and third levels of learning. While this schematic is helpful conceptually, human development is rarely that neat and tidy. The point is, however, that the archetypes are interrelated, and often one cannot resolve the psychological or cognitive dilemma embedded in one without working through another. Warrior and Martyr are two sides of a dualistic formulation about life in which you either take or you give. *Until you can do both, you can do neither freely.* Therefore, we go to school with each archetype many times in our lives. Further, events in our lives influence the order and intensity of our learning. Any massive change or crisis requires a reconsideration of identity issues. Any new commitment raises questions about sacrifice. Each time we encounter the same archetype, we have the opportunity to do so at a deeper level of understanding.

The virtues that the hero learns in each guise are never lost or outgrown. They just become more subtle. As Innocent, the hero

Three Turns Around the Hero's Wheel



learns to trust; as Orphan, to mourn. As Wanderer, the hero learns to find and name one's own truth; as Warrior, to assert that truth so that it affects and changes the world; and as Martyr, to love, to commit, and to let go.

These virtues all involve some degree of pain or struggle. The virtue the Magician adds to these is the ability to recognize and receive the abundance of the universe. As the circle widens, the Magician gains what the Orphan longed for, the return to the lost Eden, first on the microcosmic, personal level, and later on the most cosmic level; but instead of experiencing plenty from a childlike, dependent position, the Magician enters the garden on the basis of interdependence—with other people, with nature, and with God. The last lesson the hero learns, then, is happiness.

We carry with us the lesson of each stage into the next, and when we do so, its meaning is transformed, but the lesson itself is not lost or outgrown. For example, at the first level of martyrdom, heroes sacrifice to propitiate the gods or some authority figure. Later, they do so simply to help other people. In becoming a Warrior, the hero transforms sacrifice into discipline: Some things are sacrificed so that other things can be achieved. As Magicians, heroes understand that nothing essential ever is lost: Sacrifice becomes the organic and gentle letting go of the old to make way for new growth, new life.

To people who move into a stage when it is appropriate for them, the myth brings life. When those who are at an earlier stage of development jump prematurely into a role, the same archetype makes for deadness, for it is not where their true growth lies: Men or women who are developmentally ready to move out of the Warrior stage, for example, may not be able to do so because they do not know there is anything else. They will feel deadened, claustrophobic, trapped, just as women who have been trapped in the Martyr role may get stuck because they have been told that the archetypes of the Wanderer and the Warrior are roles reserved only for men. Many women have expressed their excitement about *The Female Hero in American and British Literature* because the book reclaimed heroism—especially the Wanderer's and the Warrior's journeys—as an appropriate aspiration for women, and thus helped them move along on their journeys. I now hope that by reclaiming what is valuable in the Martyr archetype and by describing the archetype of the Magician

I can help make the journey easier and less painful for both women and men.

I also believe that we all have access to every mode all the time. What "stage" we are in has to do with where we "hang out" the most, where we spend the greatest percentage of our time. The most oppressed victim will have moments of transcendence. And none of us gets so advanced that we stop feeling, every once in awhile, like a motherless child. In fact, each stage has a gift for us, something critical to teach us about being human.

Suggestions to the Reader

Because I have indicated that there is a kind of predictable order in which people address certain developmental tasks, I hasten to emphasize again that *we do not leave one behind in a linear fashion and go on to another*. The deeper levels of understanding and performance associated with any of the archetypes are dependent upon also deepening our investment in the others. We continually are sharpening and refining skills in each category, for this journey is truly a matter of high-level skill development. Ultimately, we gain a repertoire of possible responses to life, so we have incrementally more choices about how we will respond in any given situation.

Actually, encountering these archetypes is a bit like redecorating a house. We begin by moving into a house furnished in part by attitudes, beliefs, and habits passed on to us by our families and by our culture. Some people never make the house their own and so do not develop a distinct identity or style. Those who do take their journeys and (to continue the metaphor) furnish their own houses do so at different paces and in different orders.

Some people do one room at a time, finish that, and go on to the next. Others may do a bit in each room, paint the whole house, then put up all the drapes, etc. Some people hurry and finish quickly and others are more leisurely in their work. Of course, this psychological house is a bit different from most homes because there are some rooms that cannot quite be finished until you have worked a bit on the adjacent one(s). While people do explore their learning tasks in many different orders, the archetypes are related and interdependent. Ultimately, we do not finish any of them completely until we finish

them all. Like a house, moreover, the task is never quite done. Inevitably, whenever you think you have completed decorating it, you notice that the couch you bought first is worn or the wallpaper is torn, and there you go again!

Most people, then, work on all the learning tasks all their lives. But, like interior decorating, it is easier to work on, say, the Martyr room when you already have put some sustained effort into it over time and have made it yours. You begin to get the hang of it. So, too, when you learn the lessons offered by each archetype, you can "do" that archetype elegantly. Whether you are in Martyr, Wanderer, Warrior, etc., your reactions will be graceful and appropriate to the situation. If you have learned discretion, the responses you choose will fit who you are in the moment and the situation at hand. You will know you are on target because you feel centered and clear. When you feel awful and off-center, it is appropriate to take some time to focus on what response would have been more authentic or might have acknowledged more fully the other's realities as well as your own.

You might find that the theories in this book can help you get moving when you are feeling stuck. For instance, it sometimes is useful to remember that when you feel powerless and Orphan-like, it is time to look for help. When you feel alienated and cut off from people, you probably are dealing with wandering issues. Instead of worrying about how to be more intimate, attend to your identity issues. When you work them out so that you can be more fully authentic, relationships often fall into place. Similarly, if you feel martyred and can see that you are giving and giving, hoping to make a situation turn out right, then *let go* of your image of what "right" means and pay attention to taking your journey.

If you feel compulsive about remaking the world or getting another person to agree with you, the issue is always fear that if your environment does not change, you cannot be or have what you want. Your survival feels threatened, but the issue is not getting others to change, it is your own courage. This is the time to take a leap of faith, act authentically *now*, and contribute your own truth to the world without insisting that others agree with you. When you do that, change almost always happens (although you cannot control the outcome of that change).

Trusting yourself and your own process means believing that your task is to be fully yourself and that if you are, you will have everything you genuinely need for your soul's growth. If you find you are too attached to a particular outcome, that you are trying to force it to happen the way you want it to, and that you are suffering with lack of success in doing so, this is the time to cultivate the Magician's faith in the universe, in mystery, in the capacity of the unknown to provide you with what you need. Recognize that what you want and what you need often are not the same and that it is quite rational to trust the universe, God, or your higher self and let go.

Using these theories requires an awareness that we are multidimensional creatures. Most people work with different archetypes in different arenas of their life. For example, some are highly influenced by the Magician's consciousness when they think about spiritual issues but not when they think about their health. Exploring possibilities inherent in each archetype in different parts of your life may be a way of broadening your skills, or it may be stultifying. You may find that you are just stuck in roles that are defined by the context, and your responses do not, or no longer, reflect your true feelings.

You may fear that people will be thrown off if, say, you experiment with some of your Warrior skills at home or your Martyr ways of proceeding at work. Or you might fear a loss of power as you put aside highly developed skills to try out ones you may be awkward and unsure with at first. Yet you might find it interesting, challenging, and even fun to vary your repertoire and experiment with new approaches to old situations. Being assertive in your private life is different in style and in substance from what it is in public life, for instance. You learn new aspects of each archetype according to the context you are in.

Also note that the more primitive versions of any of the stages are jarring to people, simply because they are blunt, not yet refined. Remember that in their more refined and subtle forms none of the approaches are difficult for most other people to deal with. If people do have difficulty, it may be that they are just disoriented by change of any kind. Or, as you change and grow, a few people may always drift away, but your compensation is that gradually you will attract

to you people who have mastered more of the skills you have and hence there can be more appreciation and reciprocity between you.

The chart that follows summarizes the various ways of approaching life characteristic of the most typical worldview associated with each archetype. Notice how in any month—or week—you may have all the responses listed. It is useful in thinking about these archetypes to recognize that we all really know about all of them. When I am feeling like an Orphan, I want the world to be handed to me on a silver platter, and I am annoyed that it is not. When I feel like a Wanderer, I really distrust association and need to do things alone.

After reading the book, use the following chart and take the test in the Appendix to refresh your memory. You will see which approach you take most often and therefore get some indication about what your primary lessons are at this point in your life. Being conscious of where you are can help you move on, if you wish to. For instance, if you feel rather practiced in a certain approach to life, try moving on to another level and try out some new responses to see how they feel. Note that the chart gives the more typical characteristics of each archetype rather than its most highly developed aspect. However, the most advanced stages of all the modalities, taken together, give a prescription for good mental health.

We are all so practiced in thinking linearly (and this chart is so linear) that I hasten to remind you that it is not necessarily better to be a Magician than an Orphan. Both the Magician and the Warrior run the risk of pride when, as a result of their real increase in power and self-confidence, they forget how dependent we all ultimately are on each other and the earth for our very survival. Not too long ago, I was feeling particularly proud of my (Warrior) achievements and competence; but I found myself waking up one morning, asking, "Why me?" when a series of challenges, inconveniences, and catastrophes hit me all at once. I experienced all the classic Orphan responses: victimization, the wish to be rescued, self-blame, and the urge to scapegoat others. Ultimately, however, the gift was the reminder of my real vulnerability and interdependence, as I was forced to ask my friends, family, and colleagues for help. Having a tendency toward too much self-reliance, I needed the reminder through their loving help that I was not alone.

Summary of Approaches of Each Archetype*

	Orphan	Martyr	Wanderer	Warrior	Magician
Goal	Safety	Goodness, care, responsibility	Independence, autonomy	Strength, effectiveness	Authenticity, wholeness, balance
Worst Fear	Abandonment, exploitation	Selfishness, callousness	Conformity	Weakness, ineffectuality	Uncentered superficiality, alienation from self, others
Response to Dragon	Denies it exists or waits for rescue	Appeases or sacrifices self to save others	Flees	Slays	Incorporates and affirms
Spirituality	Wants deity that will rescue and religious counselor for permission	Pleases God by suffering, suffers to help others	Searches for God alone	Evangelizes, converts others, spiritual regimes, disciplines	Celebrates experience of God in everyone, respects different ways of experiencing the sacred
Intellect/ Education	Wants authority to give answers	Learns or forgoes learning to help others	Explores new ideas in own way	Learns through competition, achievement, motivation	Allows curiosity, learns in group or alone because it is fun
Relationships	Wants caretaker(s)	Takes care of others, sacrifices	Goes it alone, becomes own person	Changes or molds others to please self, takes on pygmalion projects	Appreciates difference, wants peer relationships
Emotions	Out of control or numbed	Negative ones repressed so as not to hurt others	Dealt with alone, stoic	Controlled, repressed to achieve or prevail	Allowed and learned from in self and others
Physical Health	Wants quick fix, immediate gratification	Deprives self, diets, suffers to be beautiful	Distrusts experts, does it alone, alternative healthcare, enjoys isolated sports	Adopts regimes, discipline, enjoys team sports	Allows health, treats body to exercise, good food
Work	Wants an easy life, would rather not work	Sees as hard and unpleasant but necessary, works for others' sake	"I'll do it myself," searches for vocation	Works hard for goal, expects reward	Works at true vocations, sees work as its own reward
Material World	Feels poor, wants to win lottery, inherit money	Believes it is more blessed to give than to receive, more virtuous to be poor than rich	Becomes self-made man or woman, may sacrifice money for independence	Works hard to succeed, makes system work for self, prefers to be rich	Feels prosperous with a little or a lot, has faith will always have necessities, does not hoard
Task/ Achievement	Overcoming denial, hope, innocence	Ability to care, to give up and give away	Autonomy, identity, vocation	Assertiveness, confidence, courage, respect	Joy, abundance, acceptance, faith

*The Innocent is not included on the chart because it is not an heroic archetype. When we live in paradise, there is no need for goals, fears, tasks, work, etc. The Innocent is both pre- and post-heroic.

The point is to be more complete, whole, and to have a wider repertoire of choices—not to be higher up a developmental ladder. (Imagine tearing out the chart and pasting the top and bottom together to make a circle.) Indeed, the Innocent is simply a Magician who has not yet encountered the other archetypes and learned their lessons. If you decide that being a Magician is better than being a Warrior or a Martyr and you try to limit your ways of responding to the world to those of this one archetype, you will be as one-sided and incomplete as the Orphan who has not yet gained skill in any other modality.

We do not outgrow any lessons. A nice example of this is in politics. Each archetype has its own contribution to make. Orphans want to follow a great leader who will rescue them. Wanderers identify as outsiders and see little or no hope, especially in conventional politics. (That is why people seem so apolitical these days.) Many of the kinds of people who used to be engaged in politics are now responding to major cultural change by removing themselves and addressing identity and values issues that help make a new politics possible. Warriors get involved in conventional politics and causes and try to make change happen. Magicians are more likely to emphasize the creation of new alternative communities, institutions, and ways of relating to one another without trying to get people to change who are not ready to do so.

The point is that none of these responses by themselves are adequate and none are bad. There are times for recognizing that someone else knows more or is a better leader and following them. There are times for removing yourself from the action to be sure of your values. There are times for political engagement, and there are times to focus on what you can create right where you are.

However, we do not always feel so tolerant and appreciative. Sometimes when we first move into a stage, we are a bit dogmatic about it and see it as the only way to be. When we leave that position, we usually flip-flop and reject where we have been.

For people just moving out of the early-stage Martyr mode, any positive statement about the value of sacrifice is likely to seem masochistic. And, of course, the point is that they are right—for them. If we are just moving from Martyr into being a Wanderer, the temptation to stop the journey and give to others is an ever-present and

real threat. It is like leaving a love affair. Few of us can just say to our partner that we are ready to move on and leave with a simple thank you for what has been. Instead, we spend a great deal of time chronicling the faults of our former lover and how bad the relationship was. Often we create high drama this way to divert ourselves from our fear of the unknown, or because we do not believe we have a right to leave anything unless it is positively awful.

We also may reject stages we are not ready to move into yet, the ones we have had little or no experience with. Instead, we may redefine them in terms we know, and thus completely misunderstand the point. That is all right, too, because at that point the truth that we do not understand is not yet relevant to us developmentally. For instance, to a person just confronting the fall from Eden, just learning some rudimentary sense of realism, the Magician's claim that the universe is safe will sound like the worst possible example of denial![9]

I recently shared these ideas with a class, and it became clear to me that many students wanted to skip to Magician without paying their dues to the other archetypes. I do not believe that can be done—or if it can be done, it cannot be sustained over time. We do have to pay our dues by spending some time in each stage. What I hope, in such cases, is that knowing where we likely are going will free us up somewhat from the fear that often paralyzes us as we confront our dragons.

There is a paradigm shift that occurs when people move from being Warriors to being Magicians: their perception of reality actually changes. They come to realize that seeing the world as a place full of danger, pain, and isolation is not how the world is, but only their perception of it during the formative parts of their journey. This new knowledge can be very freeing.

While most people are concentrating on the news reported in the media—news that focuses primarily on disasters, wars, and contests—something transformative is happening in the culture that you do not see until you begin to change. Learning about this change is like learning a new word that you never knew before; suddenly, to your surprise, you hear it everywhere you go. Probably it was always there somewhere in your environment, but you did not notice it. When you learn a new way of being and relating in the world, all of a sudden you start meeting people like yourself, and pretty soon

you are living in a new society, a new world, that operates on principles different from the old. The fact that you are reading this book suggests that it is time for you at least to know that world exists—if you are not living in it already.

People who must have power over others in order to feel safe themselves sometimes are threatened by others' moves into the Magician's domain, because Magicians cannot be controlled and manipulated very easily. "Power over" is dependent upon fear and a belief in scarcity—that there is not enough, so we all must compete for it. This fear keeps people docile, dependent, conformist, hoping to stay in the good graces of those in power, and/or jostling for power themselves. In the most affluent country in the world, people are motivated to work by their fear of poverty. Surrounded by others, people are motivated to buy this and that product in order to be loved. As Philip Slater explains in *The Pursuit of Loneliness*, in our society advertising augments the cultural belief in scarcity by creating artificial needs.[10] Instead of fearing poverty per se, people may fear that they will not be able to buy a fancy car or designer jeans.

People in power reinforce artificial scarcity because it sells products and keeps the work force compliant. The rest of us do not reject or dismiss the belief that resources and talent are scarce because we need to believe they are. We all need to go on our perilous journeys, and we must believe our fears are real. Unless we fear hunger, want, isolation, and despair, how will we ever learn to confront our fears? We are not ready for abundance, for a safe universe, until we have proven ourselves—to ourselves—by taking our journeys. It does not matter how many people love us, how much wealth we have at our disposal; we will attract problems and we will feel alone and poor as long as we need to. Have you ever known someone rich who, like Dickens's Scrooge, lived in terror of losing money, and as a result became a veritable slave to making and hoarding it? Similarly, no matter how much we are loved, until we are ready to let it in, we will feel lonely.

Ultimately, there is no way to avoid the hero's quest. It comes and finds us if we do not move out bravely to meet it. And while we may strive to avoid the pain, hardship, and struggle it inevitably brings, life takes us eventually to the promised land, where we can be genuinely prosperous, loving, and happy. The only way out is through.

NOTES

Chapter 1

1. Joseph Campbell, *The Hero with a Thousand Faces* (New York: World Publishing Co., 1970), p. 136.

2. Carol S. Pearson and Katherine Pope, eds., *Who Am I This Time? Female Portraits in American and British Literature* (New York: McGraw-Hill Book Co., 1976) and Pearson and Pope, *The Female Hero in American and British Literature* (New York: R. R. Bowker and Co., 1981).
3. Carol Gilligan, *In a Different Voice: Psychological Theory and Women's Development* (Cambridge, Mass.: Harvard University Press, 1982), passim.
4. See Isabel Briggs Myers, *Gifts Differing* (Palo Alto, Calif.: Consulting Psychologists Press, 1980) for a full discussion of differences by type.
5. Box-Car Bertha, *Sister of the Road: The Autobiography of Box-Car Bertha*, as told to Dr. Ben L. Reitman (New York: Harper & Row, 1937), p. 280.
6. Annie Dillard, *Pilgrim at Tinker Creek* (New York: Bantam Books, 1975), p. 278.
7. Harriette Arnow, *The Dollmaker* (New York: Avon Books, 1972).
8. Shirley Gehrke Luthman, *Energy and Personal Power* (San Rafael, Calif.: Mehetabel and Co., 1982), pp. 56–69.
9. See Anne Wilson Schaef, *Women's Reality: An Emerging Female System in the White Male Society* (Minneapolis, Minn.: Winston Press, 1981), pp. 146–160, for a complete discussion of the concept of "levels of truth."
10. Philip Slater, *The Pursuit of Loneliness: American Culture and the Breaking Point* (New York: Beacon Press, 1976), pp. 105–123.