AN ARCHETYPAL ANALYSIS OF DOCTORAL EDUCATION AS A HEROIC JOURNEY

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ABSTRACT

Aim/Purpose	The purpose of this conceptual paper is to align key aspects of the heroic journey archetype with existing research and writing about doctoral students, thereby extending previous discussions of this topic.
Background	While obtaining a doctoral degree is often described as a heroic journey, that assertion has not been fully explored from a depth psychology standpoint. Because myth is a form of pedagogy, key heroic archetypes (Pearson, 1986; 1991) provide a means to describe and understand the student experience.
Methodology	This synthesis of the scholarship on doctoral education is framed within an alignment of the heroic journey monomyth described by Campbell (2008) to the progression of doctoral student experiences (Gardner, 2009). Various movie characters are used to illustrate the three primary stages of the heroic journey: the departure, initiation, and the return.
Contribution	Consistent with other applications of archetypal psychology to education (e.g., Mayes, 2010), the paper presents a way for faculty and students to understand and reflect on the overall educational process.
Findings	A more elaborated view of the doctoral journey is provided, including the sequence of challenges faced by students in the process and the types of Hero energies expressed at different points.
Recommendations for Practitioners	The responsibilities of doctoral program faculty to create an experience that helps assure success and to mentor students appropriately are reinforced.
Recommendation for Researchers	While not a research study, the discussion in this conceptual paper provides a broader context for use of the monomyth as an organizing framework for studies of doctoral education.
Impact on Society	The commonly recognized 50% success rate of the best-and-brightest in higher education speaks to the size and scope of the challenge and the resulting stresses from taking this journey. Based on the apparent congruency

of the monomyth to the process of doctoral education, continued use of this archetype to address these challenges would seem to be indicated.

INTRODUCTION

A recognized paradox of doctoral education is the fact that some of the best and brightest students that higher education produces - selected specifically because of their potential to succeed - have some troubling attrition rates (Golde, 1998). And, of the roughly half that do succeed, many often take an inordinate amount of time to complete their degrees in the U.S. (Council of Graduate Schools and Educational Testing Service, 2010). The research on doctoral student success and attrition has identified several potential sources for this disconnect (e.g., Ehrenberg, Jakubson, Groen, So, & Price, 2007; Golde, 1998; Rockinson-Szapkiw, Spaulding, & Spaulding, 2016). Rather than instrumental needs such as finances and the environmental challenges of family and work however, the focus of this conceptual paper is on the internal struggles of becoming a person who holds a doctorate (Gardner, 2009; Yazdani & Shokooh, 2018).

A common metaphor to describe this process is being on a journey or quest (e.g., Elsey, 2007; Hughes & Tight, 2013; Loyd, Harding-DeKam, & Hamilton, 2015; Skakni, 2018). As McCulloch (2013) rightly noted however, doctoral education is more than just a trip between points A and B to obtain a prize at the end, which is a more typical view of *journey* as a metaphor. Arguably, if a roadmap (curriculum) is all that is required, then one might expect a better outcome for a group of such accomplished students. Further, the journey is not a solo adventure nor some manner of academic vision quest, but rather also produces an outcome for the discipline and is taken with others who participate in the transformation, including peers and professors (Grant, Hackney, & Edgar, 2014; Green, 2007). In these ways, when applied to the doctoral experience, this metaphorical journey is akin to the archetypal heroic journey or adventure, where the student must pass various tests and cross over various thresholds on the road to "doctorateness" (Trafford & Leshem, 2009; Yazdani & Shokooh, 2018).

The heroic journey, as discussed in more detail below, is a complete narrative that involves a quest of some type where the actual "prize" is the transformation of the traveler. In other words, doctoral students are not on a journey to become "smarter smart people", but rather are seeking to become independent of the academic processes that have produced them in order to contribute to the discipline that they have embraced (Gardner, 2008; Lovitts, 2008; McAlpine & Lucas, 2011; Yazdani & Shokooh, 2018). The journey is heroic in that it is noble and above the mundane, but neither easy nor assured. Few doctoral graduates likely feel like a hero or heroine on an epic journey, but the lessons taught in these heroic tales have potential to inform their choices, to provide a language for discussing their lived experiences, and to offer a means to reflect on these changes in ways that don't often happen in graduate education (Hughes & Tight, 2013; Stevens-Long, Schapiro, & McClintock, 2012; Villate, 2012).

Educators unfamiliar with archetypal/depth psychology (Jung, 1969) and the heroic journey archetype might wonder how something so esoteric and "new age" in orientation relates to the very real and often very stressful experiences of obtaining a doctoral degree (Grover, 2007). Although used therapeutically, many Jungian constructs also have found their ways into recognized educational theories, most notably Piaget's seminal writings (Ginsburg & Opper, 1969; Mayes, 2010), and a range of other disciplines from evolutionary psychiatry (Stevens & Price, 1996) to business marketing (Mark & Pearson, 2001), neuroscience (Petchkovsky et al., 2018), and physics (Miller, 2010). For educational purposes, archetypal theory can be used to organize the observed facts about learning-through-experience and guide the resulting pedagogy (Goldstein, 2005; Mayes, 2010). It can be used as a tool to frame the lessons of the future (Bean, 1998), to understand what is currently being

taught, and to reflect on and gain insights from past experiences: a symbolic syllabus for delivering the doctoral experience.

Hence, the purpose of this conceptual paper was to align some of the key aspects of the heroic journey archetype with existing research and writing about doctoral students, thereby extending previous discussions (e.g., Hughes & Tight, 2013; Villate, 2012) and testing the limits of the journey metaphor in this context. To achieve this goal, the sequence of experiences in the monomyth (Campbell, 2008) was compared with the phases of doctoral education (Gardner, 2009). Then, to flesh out this alignment, I searched through a curated bibliography of over 1,500 research articles and publications addressing doctoral education that supports my work as an academic administrator and researcher, as well as drawing on my own experiences and interactions with students and colleagues after 20+ years working in graduate education. The relative ubiquity of the journey metaphor in so many discussions of doctoral students made this task easy.

THE HEROIC JOURNEY

One of the most richly detailed accountings of the monomyth of the heroic[1] journey or adventure was provided by Joseph Campbell (2008) in *The Hero with a Thousand Faces*. Based on his years of cross-cultural study of both historical and current mythologies, he identified a universal (archetypal) story structure that centers on the challenges the main character faces on a quest to obtain some goal. The journey is typically long and filled with various trials and tribulations that test the character's resolve. Along with a wise mentor or two, the protagonist encounters many magical creatures and artifacts along the journey - some evil and some helpful. By the end of the journey, when all the increasingly difficult battles have been won and the object of the quest has been obtained, the character has been transformed and his or her successes are celebrated. Individuals involved in the doctoral education enterprise may easily see why this imagery is invoked.

The commonalities of this basic narrative in the stories and myths of so many different cultures across so much time were also not lost on Carl Jung, who researched and wrote about these themes through most his long career (Hopcke, 1989; Stevens, 1982) and whose broader theory grounded Campbell's (2008) later efforts. Jung (1969) developed a theory of archetypes to describe these deeply embedded images and stories in people's psyches, of which the hero's journey is one, and to help people access the psychic energy contained therein. Because mythology is a form of pedagogy (Campbell, 2008), the archetype of the heroic journey may be of particular interest to educators at all levels (Goldstein, 2005; Mayes, 2010). Through the stories told about the hero, the monomyth ties together many specific archetypal symbols and motifs as they interact within the broader journey narrative, thus reflecting the process of individuation (Campbell, 2008; Hopcke, 1989) or the growth and development of the Self. An example of a heroic journey from classic children's literature, Dorothy Gale's adventures in the Land of Oz (Baum, 1900), is reflective of the monomythic narrative (departure, trials and tribulations, and the return home) in which she both confronts and embodies the archetypal images associated with the individuation process (Robbins, 2005).

A number of challenges present themselves when discussing this particular application of depth psychology to the experiences of doctoral students. First, the notion of an archetype is described a little differently by different writers, especially in how they add content to the underlying structure of archetypes. As used herein however, the archetypes are defined as unconscious, inherited dispositions or potentialities (*not* specific ideas or knowledge) that guide people's reactions to the challenges and problems they face (Jung, 1969; Stevens, 1982; von Franz, 1999). There are *many* human problems and quite a few writers who endeavor to tie them to various archetypal energies, so literally hundreds

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[1] Rather than taking on the Herculean task of purging the sexist tone of many of the original writings in this general area, I have opted to use the term "hero" generically to mean all types of individuals on a journey, and to achieve some small sense of balance by using the journey of one of the most recognized heroines in modern times as my example in this manuscript.

of archetypes have emerged - from Angel to Zombie (e.g., Jeffrey, 2019). To keep this discussion manageable, I focus on six key expressions of the Hero archetype originally outlined by Pearson (1986, 1991) and when one is referenced, it will be denoted by being capitalized (e.g., the use of "Self" above). As aligned to the research on doctoral education, I discuss these six Heroes as embodying the energies of active engagement in a journey of transformation at particular points in students' processes.

A second challenge is that the monomyth is a story of human development and as such, aspects of this archetype emerge at different times, overlap, and interact as the Hero internalizes (awakens) various energies or abilities needed at various points in the journey. As such, the Hero appears differently at different points in the journey, thus allowing these variations to be named specifically, such as the Hero as Warrior or Magician (Pearson, 1986; 1991). Additionally, other archetypes appear as characters in the monomyth than the Hero, often representing traits and skills that the Hero must acquire. For example, early in the story, the Hero on a journey may encounter a Trickster (someone who purposively misleads or "tricks" someone into a different behavioral pattern) but later relies on his/her own Trickster attributes to obtain the final goal (Campbell, 2008).

As a result of such overlap and internalization, discussing these archetypes in this type of exposition can be a challenge. In order to have some common ground with the reader I have drawn on a popular children's tale that has been brought to the big screen—a popular tactic for these types of discussions (Beebe, 1996; Chang et al., 2013; Iaccino, 1998, Robbins, 2005; Salter, 2012). Specifically, I use characters and plot lines from *The Wizard of Oz* (LeRoy & Fleming, 1939) as recurring touchstones because not only is it one of the most influential movies of all time (Bioglio & Pensa, 2018), but also because it is the only story to feature a central character who earns the fictional ThD, or Doctor of Thinkology, from the Universitartus Committiartum E Plurbus Unum.

The classic stories of heroes and heroines are by nature larger than life, with plot devices and characters meant to exaggerate the subtle lessons embedded therein. Although the heroic journey is often associated with past cultures and mythologies such as the Greek gods and goddess on Mount Olympus (e.g., Bolen, 1984; 1989), the Hero is also ubiquitous in modern culture as reflected in the cinema from Dorothy in *The Wizard of Oz* (LeRoy & Fleming, 1939) to the multi-film epic journey of *Harry Potter* (beginning with Heyman & Columbus, 2001), from Mogli in *The Jungle Book* (Disney & Reitherman, 1967) to Luke Skywalker in the *Star Wars* series (beginning with Kurtz & Lucas, 1977), and from *Moana* (Shurer, Clements, & Musker, 2016) to *Wonder Woman* (Roven, Snyder, Snyder, Suckle, & Jenkins, 2017). The stories are different, but the underlying theme of the journey that results in personal transformation transcends the particular experiences or individuals. Therefore, even though they have not traveled to Oz on a tornado, members of the audience can appreciate both Dorothy's conclusion that "there's no place like home," but also Glinda's observation that "you had to discover it for yourself."—an admonition that the journey is more important than the destination (Campbell, 2008).

Even within the Hero archetype, a variety of expressions have emerged in the stories that reflect the archetypal journey, such as the anti-hero, the super-hero, or the accidental hero. For simplicity in this discussion I focus on the more classic Hero's journey as a quest that leads to transformation while engaging with a variety of challenges and other archetypal characters along the way. Rather than the 17 steps in the full Campbell (2008) model however, which would necessitate a much lengthier discussion than might fit in a journal article, I discuss his three main acts: the departure and call to adventure, initiation along the road of trials, and the return. These phases in turn are aligned with three distinct transitions in doctoral education (Gardner, 2009): admission into doctoral education, life as a doctoral student, and doctoral candidacy (dissertation completion). Evidence and research on doctoral education and Dorothy's experiences in Oz are used to complete the story.

ACT 1 - DEPARTURE AND THE CALL TO ADVENTURE: ADMISSION INTO DOCTORAL EDUCATION

The heroic journey starts with a departure from what-is-known and a call-to-adventure to an exciting world of the unknown (Campbell, 2008). In *The Wizard of Oz*, for example, the mundane, ordinary world of Dorothy's current life on the farm in Kansas was filmed in black and white to make that point visually. She longs for adventure, as the bluebirds call to her, and sings about being on the other side of a rainbow—things that could not actually exist in a monochromatic world. A tornado obliges this desire and provides the Hero's wound (often a physical mark or injury that foreshadows future psychic pain) that sets her on a journey of self-discovery. Oz is filled with color and adventure. Dorothy is welcomed to stay safely in Munchkin Land, which is visually a community of child-sized adults who symbolize the newness of people at the beginning. Dorothy desires to get back to her home in Kansas, but Glinda, the Good Witch of the North, makes it abundantly clear that she cannot return in the same way she left it and must leave Munchkin Land to find the answer. Magic is only an option if Dorothy has some of her own to use.

Representing the emerging and immature individual who is nonetheless filled with potential, the broader category of the Child archetype is sometimes discussed as a variety of different types of children (e.g., wounded, magical, natural, divine, feral, etc.). If the heroic journey is about growth and transformation, then regardless of the situation around them, the Child energizes and informs the experiences of individuals at the start of the journey, no matter their actual physical age. As related to the Hero, transformation begins with departure from the comfort of what is known and being born into a new situation with little understanding of how it will all turn out or how to get to the end. In the context of graduate education, this initial dependency must grow into the independence associated with holding a doctorate (Gardner, 2009: Lovitts, 2008; Mason, 2012). The Innocent and the Orphan (Pearson, 1986, 1991) are two specific archetypal images of the new Hero that are relevant to this conversation about the nascent journey of doctoral education.

The Innocent

The Innocent seeks safety in what is known, is often endearing to those around him/her, and just wants to be happy. Naively optimistic at times, Innocents may fail to see their shortcomings, and fear what is unknown. Rather, they have faith that the universe (and the university) will provide what they need if they surrender to it. In this way, the Innocent may reflect two particular subgroups of doctoral students (Guerin, Jayatilaka, & Ranasinghe, 2015; Skakni, 2018). The first group includes what might be labeled as more traditional doctoral students who want to continue their studies because of the comfort and successes they have found in the higher education environment, and perhaps in some cases, their fear/rejection of "the real world" outside of the Academy (*puer/puella aeternus* individuals such as Peter Pan or Alice). For them, pursing the doctoral degree may seem like a utopian extension of their current academic journey of becoming a smarter smart person, complete with a program roadmap and a set of built-in mentors to help them.

A second Innocent group may include those students who "always wanted a PhD," with espoused motivations for self-improvement or with encouragement by family and friends (Guerin et al., 2015). While laudable goals, a selections committee might be advised to explore this motivation more closely, looking for manifestations of egocentrism and the Shadow (the negative part of one's psyche that cannot be seen), because the amount of work and sacrifice (and money!) required to obtain a doctorate is considerable (Smith, Maroney, Nelson, Abel, & Abel, 2006). In both instances, these Innocents may learn that the reality of doctoral education can be quite different from what they expected, which may also explain in part why roughly half ultimately fail in their quests in the United States (Council of Graduate Schools and Educational Testing Service, 2010). Especially in contrast to the needs of the growing numbers of returning adult students (Polson, 2003), these students are in many ways, innocent victims of their lack of experience with the world beyond their current existence.

In *The Wizard of Oz*, Dorothy's dog Toto aligns with the Innocent (while, in many moments, also serving in the role of Trickster) and is the only other character seen traveling in both worlds (the ordinary and extraordinary). Toto's actions are often about "just keeping it real," whether pointing out that a scarecrow can obviously talk, confronting a lion that is really not ferocious, sneaking past the witch's magic, or pulling back the curtain to reveal a wizard's secret to everyone else. Yet, through all the trials and tribulations along the yellow brick road (i.e., the Hero's golden path), Toto still needs Dorothy's protection from the dangers of this new world, while serving as a reminder of the ordinary life they left behind.

One way to view Toto is as an expression of Dorothy's own innocence and core self. In spite of everything thrown at them, she is able to hold onto him from Kansas to Oz and back home again. He does not change - she does. The ability to retain one's core identity, in spite of often being "not in Kansas anymore", is a similar feat required of doctoral students (Jazvac-Martek, 2009) that speaks directly to the notion of a journey of transformation. A transformed Hero is not a completely different person but rather a more complex version of the same person. The added complexity of this new scholarly identity can be a challenge to create and maintain (Brown & Watson, 2010; Colbeck, 2008; Green, 2007), so in this way, the need to maintain a sense of authenticity through the doctoral education process makes added sense (Archer, 2008; Gardner, 2009; Grover 2007).

The Orphan

Unlike Innocents, Orphans are victims of circumstance, although they share the lack of experience with the unknown. The Orphan is usually portrayed as a normal every-person who has been betrayed, abandoned, or cast out in some way, and who must embark on the journey to survive (e.g., Cinderella, or Harry Potter, "the boy who lived"). Dorothy is a literal orphan in her story, as well. While these sometimes-horrific tales of suffering are designed to evoke empathy for the character, some doctoral students may be better described as Orphans who have been betrayed or cast out by their current existence (Golde, 1998). They are called to doctoral education as a way to advance themselves because they are trapped or held back in their careers (or worse, have lost their job) and chose to meet that challenge head-on through education (Guerin et al., 2015; Kot & Hendel, 2012). These students see a need to take the journey and, true to the nature of the Orphan, believe that the added pain will be worth it in the end. To be successful, the hard-learned lessons of being in the real world must be transformed into strategies to function in their new one.

While the Orphan is discussed here as a Hero archetype at the beginning of the journey, it is worth noting the recognized phenomenon of "doctoral orphans," candidates who have lost their supervisors for one reason or another (Wisker & Robertson, 2013). This situation reinforces the premise that the journey is not always linear and that sometimes the Hero revisits old trials, but hopefully with new found survival skills and resilience. For example, Dorothy finds herself forcibly removed from her entourage when she's captured by the Wicked Witch of the West. To escape, Dorothy must rely on the cunning and courage taught to her by others she has encountered on her journey and "defend" herself against an energy that seeks to destroy her: skills she did not possess in Kansas before the journey to Oz.

Regardless of its form, the Child archetype naturally aligns with the archetype of the Family as a formation that nurtures and supports. In many of these stories, there are actually two families. One is the "old family" who may have either smothered the Innocent or abandoned the Orphan and was not actually a family in the way the Hero now needs. For the Innocent to continue the journey, the first family may need to be reborn in some manner or understood in a different light, as was the case for the movie's Kansas farmhands Hunk, Hickory, and Zeke. For the graduate student, relationships with professors must be reframed to something collegial. For the Orphan, an adoptive family sometimes emerges as she/he embarks on the journey or when she/he pulls together a network of supportive others who function in many ways like a family. In Dorothy's case, this network includes the Scarecrow, Tin Woodsman, and Cowardly Lion in Oz.

As noted earlier, while the heroic journey is a story about an individual, it cannot be taken in isolation. In a similar way to Dorothy and other heroes in other stories, a supportive network has been shown to be key to doctoral student success (Ali & Kohun, 2007; Baker & Pifer, 2011; Breitenbach, 2019; Pifer & Baker, 2016). For the actual family, given that roughly a third or more of doctoral students' parents never attended college (Hoffer, Hess, Welch Jr., & Williams, 2007), the chances are good that no one in a student's familial and friendship networks has faced these challenges (Bushey-Miller, 2016). Yet, their influences are important to the choice to obtain a degree and the student's success (Guerin et al., 2015; Mantai, 2019). Their new "doctoral families" are arguably even more important to their success, especially peers and members of the faculty (Jairam & Kahl, 2012; Pilbeam & Denyer, 2009).

ACT 2 – INITIATION AND THE ROAD OF TRIALS - THE LIFE OF A DOCTORAL STUDENT

Like the Hero in so many tales, doctoral students embark on their journey largely ill-prepared to complete it and with no guarantee that they will be successful (Lovitts, 2008). And like Dorothy, they find that this journey is not as simple as just following the yellow brick road in front of them, and that they ultimately must draw on many inner Heroes to be successful. Along the road of trials (Campbell, 2008), Heroes learn that they must relinquish old world views to embrace new paradigms of behavior. Existing knowledge and strategies are not sufficient to address the trials the Hero confronts in this new world. Failure is an instructor now, and self-doubt and questioning become tools-for-success rather than liabilities. As with the Child, different types of maturing Hero energies align with this phase of the doctoral journey. Three expressions highlighted by Pearson (1986; 1991) are relevant to the discussion of doctoral students' educational processes (Murakami-Ramalho, Piert, & Militello, 2008; Villate, 2012): the Wanderer, the Warrior, and the Altruist. And, as happens to Dorothy in Oz, these Heroes' energies begin to intertwine along the path to her individuation.

The Wanderer

The Wanderer often emerges when people feel thrown into or immersed in an unfamiliar situation, whether by choice or by happenstance, with no clear direction (Pearson, 1986; 1991). At first, the Wanderer may feel confused, misunderstood, or alien to the situation, but then begins to see exciting opportunities to explore new frontiers. Wandering can require carving a new pathway through the wilderness and sacrificing the comfort of what-is-known to understand what-is-*not*-known (Chrzescijanska, 2017). Wanderers actively seek solutions to their problems, although they may not act on this information immediately or at all. They also become highly adaptable, changing their approach and path as the situation changes. With this new-found knowledge, old behaviors seem restrictive and the Wanderer seeks ways to be more authentic to the emerging Self.

Unlike the Innocent's "the universe and university will provide" approach, the Wanderer doctoral student desires an independence consistent with being a doctoral scholar (Lovitts, 2008; Gardner, 2008). In this context, it may be possible to distinguish between two types of wandering doctoral students: newer or younger students who have not fully explored the world around them and are hungry for experience, and the older and more worldly students who are looking for some new challenges and worlds to explore. In either instance, the lack of structure in doctoral programs can be a challenge (Breitenbach, 2019). When faced with the challenge of making that elusive, Promethean, original contribution to knowledge (Walker, Golde, Jones, Conklin-Bueschel, & Hutchings, 2009), doctoral candidates must see that library searches to explore all that is known can become a trap that ensnares them and prevents forward movement. This phenomenon may in part explain why some students, on the brink of success, leave their programs all-but-dissertation or ABD (Council of Graduate Schools and Educational Testing Service, 2010).

As the audience's first introduction to the Wanderer in the movie, in black-and-white Kansas, farmhand Hunk confronts Dorothy by suggesting that she is not using her head in managing the

situation with Miss Gulch. Rather than learn that lesson, her strategy of avoidance starts the eventual journey. Re-imaged in the Land of Oz, this Wanderer energy can be seen in the Scarecrow, who Dorothy first encounters at a fork in the yellow brick road where a choice of direction needs to be made. She releases him from his perch to help her but quickly learns that he hasn't "got a brain, just straw." In spite of what may seem like a self-defeating view of their abilities at times, the Scarecrow and Dorothy actually have many moments of creativity and inspiration along the yellow brick road to Oz. He is especially skilled at problem-solving in the moment and helps Dorothy and her entourage to stay focused on their future goals. And of particular note for this discussion, at the very end of the journey, the Scarecrow is awarded a doctoral degree based on this wisdom.

The Warrior

Because war is something experienced by so many cultures across time, the Warrior is an expression of the Hero archetype with which many people are familiar (Pearson, 2017), including the movies. These heroic figures are described in the various mythologies, new and old, as grand adventurers who undertake epic battles against horrific monsters. In contrast to the Wanderer's seeking and the Altruist's higher purpose, discussed next, the Warrior's quest is often tied to meeting a goal or obtaining a resource—a holy grail or, in the case of graduate education, a doctoral degree. Warriors must prove their worth, whatever the costs, and any lapse in their fidelity and moral fiber often results in failure. The wisdom of the Warrior is not only about devising a plan of action to win a battle, but also the broader strategy of winning the war. Of course, consistent with the typical Hero story arc (Campbell, 2008), Warriors must also vanquish some inner-beasts as a means to improve themselves and to show their true worth.

In the sedate and measured world of research and doctoral education, the brash, aggressive aliveness of the Warrior in these narratives may seem out of place. Academia could be framed better as an escape or sanctuary from that run-amok Warrior culture (Pearson, 2017). In an academic environment, the expectation is that any stand or position is thoroughly examined and defended, yet still subject to question later. Hence, a Warrior student is expected to have the courage of his/her convictions, while battling the three-headed monster of lack of knowledge, how to manage that knowledge, and how to help others use that knowledge (Lesko, Simmons, & Quarshie, 2008; Walker et al., 2009). Consistent with Pearson's view of modern Warriors, doctoral students may be viewed as being in competition with themselves, needing to resist being too reactive, too isolated and underprepared, and too sensitive to the interpersonal and political dynamics around them (Grover, 2007).

When the Cowardly Lion joins Dorothy on the journey to Oz, he is seeking the courage of a Warrior as something that is given to him. In spite of his feral posturing and bloviation, the Cowardly Lion is actually timid and insecure. When he might be expected to lead or respond with King energies (organization and leadership), he only vacillates and humbly follows. Along the journey to Oz, the Cowardly Lion provides some insights into imposter syndrome; the sense of being found out as deceptive and lacking in some way, which is one of more studied aspects of doctoral education (Craddock, Birnbaum, Rodriguez, Cobb, & Zeeh, 2011; Foot, Crowe, Tollafield, & Allan, 2014; Murakami-Ramalho et al., 2008) and consistent with the monomyth (Campbell, 2008). The Wizard later counsels the Lion to organize his thinking, to not confuse courage with wisdom, and to lead by example. These particular nuances of the notion of courage have emerged in different ways in the recent literature related to doctoral education, including grit, agency, and most notably self-efficacy (Foot et al., 2014; Rönnerman, & Kemmis, 2016; Shivy, Worthington, Wallis, & Hogan, 2003; Smith et al., 2006).

The Altruist

As juxtaposed against the Wanderer and the Warrior, the Altruist understands that there is more to life than experiences and achievements and focuses instead on the value of what the Hero does.

Altruists recognize that their actions and choices have meaning and consequences, *especially* for other people. This type of Hero confronts the question: If there is no higher purpose, why take the journey? Hence, the Wanderer's seeking of "knowledge for knowledge's sake" is off-putting to the Altruist, who likely will be pursuing a doctoral degree as a way to make an impact on people and the world. The Altruist's allocentrism also contrasts with what may seem like the egocentrism of the Warrior's need for accomplishments and achievements.

The role of passion, a hallmark of Altruist energy, and the expectation for researcher objectivity can be a difficult balance to strike in a doctoral program, especially as it relates to the dissertation (O'Keefe, Dweck, & Walton, 2018; Ségol, 2009; Stevens-Long et al., 2012). Passion can provide that extra motivation to stay-the-course when students' data collection and analysis do not go as planned, because Altruists see that eventual knowledge as a potential elixir for others' problems. On the other hand, one common suggestion given to doctoral candidates is to avoid trying to "change the world with your dissertation" because passion for a topic or the needs of the target population can actually get in the way of conducting unbiased research. In this way, the Altruists may sacrifice too much of themselves in a misguided effort to solve all problems with a single research study (Chrzescijanska, 2017). In spite of what may seem like an impersonal and scientific process, doctoral education can actually be quite emotionally challenging (Grover, 2007; Lesko et al., 2008).

The Tin Woodsman, one of the more poignant characters in *The Wizard of Oz*, discloses on introduction that his chest has "no heart . . . all hollow." (a quality that might align well with being a dispassionate scientist). In the original story (Baum, 1900), the Tin Woodsman challenges the Scarecrow's choice of a brain by observing that having brains does not necessarily assure happiness. Yet, as someone who claims to have been created with no emotion, the initially stoic Tin Woodsman is often crying along the road to see the Wizard, and ironically requires the assistance of others and an oil can when a display of emotion rusts him. Later, the Tin Woodsman sacrifices himself for the collective good in an epic battle with the primordial negative energy of the flying monkeys. By the end of the movie, he notes that he does indeed have a heart because "it is breaking" at the loss of the Dorothy who he got to know on the journey, and in spite of the fact that the Wizard warns him against asking for a heart for this reason.

Helpers on the Journey: The Chair and Supervisory Committee

Like the Hero in the monomyth, neither Dorothy nor doctoral students are alone in their journeys (Grant et al., 2014). An early scene in *The Wizard of Oz* involves a meeting of Dorothy, her Aunt Em and Uncle Henry, and their adversary, Almira Gulch, to decide Toto's fate. Dorothy attempts to defend herself and the actions of her innocent dog, while the adults in the scene have a conversation on multiple levels that also involve economic realities and moral constraints. The interpersonal dynamics, verbal jousting, and unspoken feelings among these adults may resonate with what some doctoral students experience in their first meeting with the professors on their supervisory committee (Gatfield, 2005). So, while the journey belongs to and is experienced by the Hero, it is not conducted in complete isolation, even if it feels that way for many doctoral candidates (Janta, Lugosi, & Brown, 2012).

Indeed, as was the case for Dorothy, the Hero exists in a world of other characters who provide either challenge or support, and sometimes both, such as the aforementioned Trickster (Campbell, 2008). While Campbell elaborated on many of these secondary characters at length, one role that is central to the monomyth *and* the doctoral experience is the mentor or guide (Gardner, 2009; Sinclair, Barnacle, & Cuthbert, 2013; Walker et al., 2009). The responsibility for this type of guidance is given primarily to the doctoral committee chair/advisor and secondarily to the supervisory committee, who must balance the appropriate amount of support and challenge to move the doctoral candidate forward while maintaining the gateway to membership in their discipline (Lan & Williams, 2005; Pifer & Baker, 2016). As such, this role may require some of the shape-shifting abilities of the Trickster, going back and forth between ally and antagonist in the lives of doctoral students.

Traditional doctoral education is built largely on an apprenticeship model (Walker et al., 2009), which puts a burden on chairs to also draw upon their Sage (keeper of history and knowledge) energies to guide and train their advisees while helping them through the hard times and celebrating the good ones (Knox et al., 2011; Roberts, Tinari, & Bandlow, 2019). But, at the end of a student's road of trials, a chair shapes and participates in the defining battle, the dissertation defense discussed below, and serves as the final authority on whether the student has succeeded in crossing that last threshold. Tensions naturally arise from these interactions on the path to scholarly independence (Goodman, 2006). And, because professors play so many divergent roles in so many different ways at different times for so many different types students who are also unique (Lan & Williams, 2005), it might not be surprising to observe that doctoral graduates experiences with the process run the gambit, from positive to problematic (Knox et al., 2011). To elaborate a little on this duality, I touch upon two magical characters in *The Wizard of Oz*.

The Challenging Professor: The Wicked Witch of the West

Portrayed so effectively by Margaret Hamilton, the dual roles of Almira Gulch (the Wicked Witch of the East) and her sister in the movie, the Wicked Witch of the West, is arguably one of the more complex pair of supporting characters in Dorothy's journey. Whether truly her doing or not, Dorothy dispatches the transformed Miss Gulch from the ordinary world, but finds she is not safe from that witch's sibling in the unfamiliar land of Oz. A classic Shadow-Trickster, the Witch of the West seems determined to introduce chaos for the sake of creating it and is consistent with so many of the villains or monsters seeking to stop or prevent the Hero's success (Campbell, 2008). These characters can take different forms that require different strategies for addressing them (Lesko et al., 2008), but they also are an integral part of the Hero's transformation because they cause the chaos and dissonance that the Hero must ultimately resolve. Importantly, the challenging professor role is not an easy one (Wisker & Robinson, 2016) because he/she also takes responsibility for helping ensure that the Hero does not engage in a battle that he/she cannot win and is accountable when failure occurs.

The Supportive Professor: The Good Witch of the North

In spite of the struggles and setbacks experienced by the student, a key reward for a professor is being there when their students pass through the various thresholds of doctoral education (Kiley & Wisker, 2009) and succeed at the end (Robertson & Lawrence, 2015). In her first interaction with Glinda, the Good Witch of the North, Dorothy is asked whether she is a good witch or a bad witch, thus setting the stage for the epistemological journey ahead where scholars must decide what type of scholar they will be (Grover, 2007). Dorothy rejoins that she is actually not a witch (at least as she understands it) and just wants to get back home. Knowing what challenges lie ahead, Glinda points her to the start (that first brick in the yellow brick road), steps back while Dorothy's journey commences and yet, is always at the ready when a little extra guidance and support is needed to balance any negative magic.

The Supreme Ordeal – The Dissertation

While this narrative is largely about the people in the story, I would be remiss if I did not mention what is often viewed as the most challenging and final trial of traditional doctoral education—the dissertation. In the monomyth, the Hero simply does not walk right up to the desired object and take it (Campbell, 2008). Rather, final goal attainment is an ordeal, where the Hero is tested in a series of sub-quests, often on a tight timeframe and at the behest of a Trickster character, to gain various pieces of the puzzle or a key to unlock the prize at the end (e.g., the broomstick of the Witch of the West). Sometimes, the Hero is called upon to trick the Trickster to escape the supreme ordeal, using some of the emerging energy of the final archetype discussed next, the Magician. What the Hero may find is that, while the final puzzle may have seemed complex and unsolvable initially, the actual solution is often quite simple because the Hero has new ways of engaging it.

The research training experiences of doctoral students compare well to the puzzles that a Hero must learn to solve to complete the journey (Lesko et al., 2008). Unfortunately, many doctoral candidates can likely relate to an old adage seen in many heroic tales: "When you are most tired, you have to face your toughest challenge." As the final ordeal, completing the dissertation can sometimes cause doctoral candidates to feel like Orphans again (Gardner, 2008) or to take them back to the "reading one more thing" strategy of the Wanderer. In my own work, I have rarely had to ask a doctoral candidate to do *more* in the dissertation. Instead, the energies of all the Hero archetypes must be reined in and focused to step over the final threshold (Kiley & Wisker, 2009).

ACT 3 - THE RETURN: THE DOCTORATE GRADUATE

At this point in the discussion, it's important to note that doctoral heroes are different from the ones in many of the classic myths and stories in two fundamental ways. First, very few individuals embark on a specific quest to become a Magician, the last archetype in this discussion, even if that is the eventual outcome. Instead, they are on a quest to obtain a prized object, in this case, a doctoral degree. Transformation is required for that goal to be reached fully, even if they are not seen as magical creatures when finished. Second, Heroes on the journey are rarely surrounded almost completely by others who have completed it successfully, as is the case for doctoral students. In contrast to the Warrior culture in many current organizations and institutions (Pearson, 2017), higher education is largely a world of Magicians and Sages with its own unique dynamics and behavioral expectations (Louis, Holdsworth, Anderson, & Campbell, 2007), arguably not unlike Hogwarts in the *Harry Potter* series. Further, attainment of the doctoral degree and the transformation associated with it actually allows formal entry back into this unique world but in a very different way, beginning what might also be rightly described as a heroic journey— obtaining tenure.

The Magician

No archetypal Hero better embodies the doctorally-prepared scholar, at the completion of the journey than the Magician (Pearson, 1986, 1991). While the myths and the movies are replete with characters who represent this archetype (e.g., the older Jedi Knight, Luke Skywalker), it is important to be mindful that, as a manifestation of the Hero, the Magician often describes people at the end of the journey who don't always seem like a Merlin-esque wizard. Few people start out with the skills of a Magician. Rather these hard-earned qualities emerge along the road of trials, and as such, expressions of earlier archetypes can be seen within the Magician. In combination, these energies actually align quite closely with the goals of educating doctoral-level scholars as outlined by the Carnegie Foundation on Teaching and Learning (Walker et al., 2009). Their "stewards of the discipline" (p. 12) are people who seek the truth (Wanderer) while protecting the boundaries of it (Warrior) and are able to transform that knowledge (Magician) for the benefit of others (Altruist).

The Magician can be seen as a higher-order, more evolved and integrated form of the other archetypes, which is the characteristic that makes them seem magical to others. They have taken the epistemological journey of transformation from simply knowing things, to knowing how to know things and what to do with that knowledge (McAlpine & Lucas, 2011; Perry, 1999). Unlike the Innocents and Orphans to whom the universe happens, Magicians are able to exert control over the process of change. Unlike Warriors, who seek to control this change through simple will alone, Magicians are wise enough to choose their battles strategically, sometimes opting to not do battle because they cannot fight them all. Instead of the sacrifices of the Altruists, some Magicians assume the role of teacher and mentor to up-and-coming Heroes making those choices, thereby advancing their own magical skills. And, by drawing on all three, doctoral Magicians reflect those attributes of independent scholars (Gardner, 2008; Walker et al., 2009) who are not afraid to take a controversial stand because they have done their "homework" and are able to defend the importance and logic of the choices they have made.

After Toto pulls back the curtain of false (profane) magic in the group's second meeting with him, the Wizard of Oz reveals his true Magician abilities. As Dorothy watches, the Wizard does not provide the searchers what they are seeking, but instead, provides them the ability to see those gifts within themselves. The Scarecrow is in rapture at the knowledge of his wisdom; the Tin Woodsman experiences both joy and sadness with an awareness of his emotions; and the Cowardly Lion sees that courage is often an act of humility. The Wizard does not have something in his bag of tricks for Dorothy, however, and unexpectedly departs before she is ready to leave Oz (a seemingly unintended final trick, as it were). Rather, only after Glinda completes her duties as mentor by helping Dorothy to see how she has been transformed by taking her journey, does his role become largely irrelevant. As a Magician herself now, Dorothy is able to return to her home in Kansas using her own bit of magic - the ruby slippers, which were there from the very beginning of her journey in Oz (i.e., the gift from the goddess in the classic monomyth narrative). Her confidence in her conclusions about her place in the world allowed her to work some magic.

DISCUSSION

The purpose of this conceptual paper was to take a common metaphor for describing the experiences of doctoral students and align it to the archetype on which it is based, the heroic journey, thereby extending previous discussions of this strategy (Hughes & Tight, 2013; Villate, 2012). As Holmes (2007) noted, the Hero's journey provides a way for new researchers to begin see their experiences as a unique quest for meaning and purpose and to participate in the process. Based on the apparent congruency of the monomyth to the process of doctoral education, continued use of the metaphor for this purpose would seem to be indicated. This discussion is limited in a few key ways, however.

- While I attempted to draw on research conducted at a variety of institutions, the bulk of those studies represent findings from what be labeled Western universities, especially ones from the US. Ironically, the most cross-cultural research project cited herein was produced by Joseph Campbell (2008), which bodes well for continued exploration of the experiences of the global community of doctoral students.
- Second, Jung's corpus of writings on the archetypes is large and this paper is small and cannot capture all relevant aspects of the heroic journey or all the challenges facing doctoral students. Other constructs from the monomyth (Campbell, 2008) from the herald to the dragon's lair also have potential to expand the understanding of the experiences of doctoral students. The focus herein was primarily on a limited set of expressions of the Hero and not the environment around them.
- Third, the doctoral experience is changing as well. The rise of professional doctorates with their focus on stewardship of practice (Servage, 2009) and online and competency-based education (Gray, 2013; Verderame, Freedman, Kozlowski, & McCormack, 2018) have begun to transform the prototypical, apprenticeship model of obtaining a doctoral degree. Whether these changes impact on the overall experience of doctoral education as transformative process is an unanswered question. Perhaps other archetypes will emerge to guide the discussion, as well.

Campbell (2008) noted that the Hero gets the type of journey that he/she is prepared to take, so the role of the professors in shepherding doctoral students along their journeys is critical. While professors play a variety roles in the lives of doctoral students (Roberts et al., 2019) - sometimes embodying what their advisees do and do *not* want to be - they assume responsibility for laying down that infamous yellow brick road as a roadmap for the journey, for guiding the students taking the journey, and for holding everyone accountable. In doing so, they must recognize that some lessons must occur before others if the opportunity for success is to be assured. Because of this scaffolding of Dorothy's experiences, she was able to confront her fears (the lion) when she had the inner strength (the woodsman) and the intelligence to understand them (the scarecrow). Only then, when

the final confrontation of the quest is made clear (the wizard), could she manage her fear and anxiety (the witch) and dispatch those elements within herself and achieve the final prize.

In so much that "doctoral education is as much about identity formation as it is about knowledge production" (Green, 2007, p. 153), a strategy that helps students to understand its unique nature would seem especially helpful. The commonality of the journey metaphor as a descriptive tool in so many writings on doctoral education reinforces its apparent value for this purpose, as well as underscoring its archetypal nature. The narrative of the monomyth can be as richly complex as an educational process that can take years to complete. But further, what may be more important to note in the research on this small group of individuals is that this journey of transformation is taken by doctoral students from a variety of disciplines, from education to engineering, from business to social science, and from biology to philosophy.

Viewing the dream images of a scarecrow, woodsman, lion, and wizard as external animus representations of unrecognized strengths and capacities within Dorothy as she moves through her own individuation process (Robbins, 2005) is arguably pretty heady stuff when considered in light of the very real challenge of earning a doctorate. One strategy for doctoral students seeking to make sense of their experience through archetypal psychology might be to first find the heroic tales that resonate with their own experiences and share those observations with the faculty and their peers (Goldstein, 2005; Mayes, 2010). Doctoral students' challenge is more than just telling their story, however. They need to begin to write their own story, putting the "me" in the "me-search" of constructing their scholarly identity in their context (Gardner et al., 2017).

CONCLUSION

This discussion of the intersection of archetypal psychology and doctoral education, as viewed through the lens of Dorothy's adventure in Oz, is meant to continue the dialogue about strategies to support emerging scholars. The often-quoted last line of the movie "there's no place like home!" is perhaps a fitting way to end this conversation. Instead of seeing this exclamation as reflective of the zeitgeist of those times, another way to view this comment is as a statement about feeling grounded again after so many trials and tribulations. Prior to making that observation back in the safety of her home in Kansas, Dorothy is clearly challenged to explain where she had been and what she had learned in Oz, while seeing people she knows in a different light. Making sense of the changes is no small challenge for any hero.

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