

UNIVERSIDAD INTERNACIONAL DE LAS AMÉRICAS
VICERRECTORIA ACADÉMICA

SCHOOL OF EDUCATION AND FOREIGN LANGUAGES

**LITERARY ANALYSIS OF THE BOOK *EDUCATED* BY TARA
WESTOVER USING THE HERO'S JOURNEY OF THE
MYTHOLOGICAL APPROACH**

Thesis Submitted to Obtain the Bachelor's Degree in English

RACHEL DIAHANN MONGE ROJAS

THESIS MENTOR: M. SC. CATALINA GUERRERO TROYO

SEDE ARANJUEZ

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Dedication

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Abstract

This investigation project called “Literary Analysis of the Book *Educated* by Tara Westover Using the Hero's Journey of The Mythological Approach” written by the student Rachel Diahann Monge Rojas, aims to answer the question How to create a literary analysis on the hero’s stages through the mythological approach on the book *Educated* by Tara Westover? Due to this, within the investigation, it can be expected some theory about the Hero’s Journey theory created by Joseph Campbell, since the purpose is to analyze Tara Westover’s story through the Hero’s Journey stages. This analysis will be done by using the qualitative method. *Educated* by Tara Westover is a great story about a woman who left her safe place in order to look for a proper Education and by doing so, earn her freedom. Due to this, the researcher found out that Tara Westover can be a very good candidate to evaluate in order to see if she can be a real-life heroine by using Joseph Campbell’ Hero’s Journey stages. After doing the analysis, by comparing Joseph Campbell and Tara Westover’s literary works, the researcher concluded that *Educated* by Tara Westover accomplishes all hero’s journey stages successfully.

Resumen

El presente proyecto de investigación denominado “Literary Analysis of the Book *Educated* by Tara Westover Using The Hero's Journey of The Mythological Approach” escrito por la alumna: Rachel Diahann Monge Rojas, tiene como objetivo responder a la pregunta: How to create a literary analysis on the hero's stages through the mythological approach on the book *Educated* by Tara Westover? Debido a esto, dentro de la investigación se puede encontrar teoría sobre el Viaje del Héroe creada por Joseph Campbell, ya que el propósito es analizar la historia de Tara Westover a través de las etapas del Viaje del Héroe. Este análisis se realizará mediante el método cualitativo. *Educated*, escrita por Tara Westover es la gran historia de una mujer que dejó su hogar para buscar una educación adecuada y al hacerlo, ganar su libertad, debido a esto la investigadora descubrió que Tara Westover puede ser una muy buena candidata para evaluar si puede ser una heroína de la vida real utilizando las etapas del Viaje del Héroe de Joseph Campbell. Después de hacer el análisis, comparando las obras literarias de Joseph Campbell y de Tara Westover, el investigador concluyó *Educated*, de Tara Westover, cumple con éxito todas las etapas del viaje del héroe.

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Chapter I

Introductory Framework

Book — Tara Westover, 2021. “There have been written many great memoirs along in the history of literary works. This project will explore a modern memoir, which history, stays with the readers because it attaches them with its great message. This memoir is the book *Educated* by the author Tara Westover which publication date was on February 18 in 2018. Almost immediately the public knew the gem inside the covers of Westover’s book. It was named the Book of the Year by The American Booksellers Association, Named Nonfiction Book of the Year by the American Booksellers Association; Finalist for the John Leonard Prize from the National Book Critics Circle Award, Finalist for the Autobiography Award from the National Book Critics Circle Award, One of the New York Times’ 10 Best Books of 2018, Winner of the Goodreads Choice Award for Autobiography, Alex Award from the American Library Association, Audie Award for Autobiography/Memoir, Audie Award for Best Female Narrator, Amazon Editors’ pick for Best Book of 2018 Apple’s Best Memoir of the Year, Audible’s Best Memoir of the Year Hudson Group Best Book of the Year, President Barack Obama’s Favorite Books of the Year List, and Bill Gates’s Holiday Reading List.”

Educated by Tara Westover is an autobiographical history that starts in Idaho on a remote mountain. There Tara Westover was born in 1986. She was the seventh daughter in a Mormon home. A home where normality was another one from the lifestyles known in society. Surviving was a very important thing in Westover's family, and due to that, they believed that the End of Days was soon to happen. So, the kids did not receive an education or medical attendance. If someone got sick, they were attended with herbalism (even burns from explosions). As this

family was so isolated, no one noticed that the kids did not go to school or the constant abuses inside the walls of the Westover's house. When Tara was older, she decided to prove another kind of life, so she taught herself so she could go to school, and against all odds, she was admitted to Brigham Young University. Her desire to learn took her to unexpected and amazing places such as Harvard and Cambridge University. Her journey not only gave her knowledge about history, philosophy, politics, and psychology, it showed her who she was behind the masks others put on her. Her story was no anymore told from others' mouths or actions. Tara decided to write it by herself. Due to this, Tara Westover's life is a modern heroine's journey.

1.1 Problem Statement

Lewis (2022) defines a Problem Statement as “This essential element conveys the issues and context that gave rise to the study...These statements help readers anticipate the goals of each study.” Tara Westover’s book was recently published, due to this, the book’s research projects or analyses are almost nonexistent, and the very few ones that have been made are not very accessible to the public, so there is a lack of good and substantial information analyzing the book *Educated*. This is regrettable because *Educated* is a book with a meaningful and inspirational message that can help many people, even more students, who have struggled to have a good education. This research will focus on identifying the hero's stages by Carl Jung through the mythological approach and showing how these stages are present in Tara Westover’s memoir *Educated*. Then, how to create a literary analysis of the hero's stages through the mythological approach in the book *Educated* by Tara Westover?

1.2 Objectives of the Investigation

The objectives of the investigation are to set the following steps of the investigator in its research. The following general objectives and specific objectives are going to explain the aim of this research.

1.2.1 General Objective

To analyze the book *Educated* by Tara Westover from the perspective of the hero's stages using the mythological approach.

1.2.2 Specific Objectives

- To identify the stages of the hero found in the book *Educated* through the mythological approach.
- To apply the stages of the hero to the book through the mythological approach.
- To evaluate the stages of the Hero's Journey represented by the life of Tara Westover in the book *Educated*.

1.3 Justification of the Study

This investigation will analyze how the memoir of the book *Educated* by Tara Westover relates to the Hero's journey through the mythological approach. The purpose of this research is academic, but about human beings' resilience. It is not only a way that students can analyze a great book as *Educated* but to learn how through literature, they can find tools that help them achieve the rough paths in this life by giving them a different perspective in life which would be given by reading the life of a person that may have been risen differently in a different culture, but with the same fears, anxieties, sadness, problems, feelings, and the will to keep moving as everybody else.

Through literature, we find Heroes. Some may be created by imagination, which fights in imaginary worlds. Another kind of hero is taken from real-life testimonies, such as the protagonist of study in this research, Tara Westover, either way, they inspire us, but there is something special when we see that those "imaginary heroes" exist in real life, men and women without capes, maybe without a fit body, normal people, people that can be your neighbors, friends; hidden gems that through a rough process come to the public eye and we take or absorb their life experiences, and readers get inspired, by knowing that is possible to go on, even when everything seems to be falling apart. That is the treasure of literature. They are not only stories. Readers take with them parts of what they read, as a sword to the inexperience, to the fear of the unknown, and as a lifeboat to go through the seas of reality that seem too big, too deep, too dark sometimes, but with a good point of view, it is majestic. This is the reason that a book like *Educated* is worth to be analyzed. It gives a very good point of view on this life and the reason to be analyzed through a Hero's journey perspective. The protagonist is a modern woman who has fought and knows her story is inspiring for many people from different cultures.

Tara Westover's journey history is meant to be read by every person willing to see how a normal girl can become a modern heroine. The author's path was full of complicated situations, others were telling her life, but she decided to be resilient. This research will focus on how the memoir in the book *Educated* can be studied with the hero's stages through the mythological approach. This investigation could inspire students since the book *Educated* shows how a real and normal person can overcome the difficulties surrounding him or her to have a good education. This research will be developed by analyzing the memoir of the book *Educated* and taking parts of the story of Tara Westover to show the reader how this story fits into the Hero's stages. So, this investigation is going to benefit students and people who want to study more

deeply in the book *Educated* by Tara Westover. Furthermore, beyond that is the opportunity of joining Westover's book, a memoir worthy of study and analysis, with the work of another great mind, Carl Gustav Jung.

Carl Gustav Jung was a psychologist and psychiatrist whose brilliant legacy is relevant to today's analysis. The following quote gives a brief example of Carl Jung's legacy "Swiss psychologist and psychiatrist who founded analytic psychology, in some aspects a response to Sigmund Freud's psychoanalysis. Jung proposed and developed the concepts of the extroverted and the introverted personality, archetypes, and the collective unconscious. His work has been influential in psychiatry and the study of religion, literature, and related fields." ("Carl Jung | Biography, Archetypes, Books, Collective Unconscious, & Theory," 2022)

One of these concepts, and to be more specific, archetypes, will be one of the pillars of this investigation. "In the early years of the 20th century, Carl Jung put forward the idea that archetypes are universal patterns and images that derive from the collective unconscious. They have universal meanings across cultures and may appear in dreams, literature, myths, art, and religion. Character Archetypes: Hero, scapegoat, outcast, the devil; Situational Archetypes: Quest, initiation, fall, death & rebirth; and Archetypal symbols: Lightness & darkness, Water/desert, Heaven/hell." ("Your Hero's Journey," 2022)

The hero archetype has influenced many important movies, literary works, and beyond. Also, this research has inspired the reason to pick up the hero archetype to prove that this concept can be fitted to Tara Westover through her written testimony. The following quote from Rebecca Ray (2022) briefly defines archetypes and the hero archetype: "Certain protagonists are considered to have universal qualities, and these qualities are called archetypes. Archetypes have similar

characteristics throughout literature and make unpredictable characters easier to understand. One archetype is the hero - defined as a person who is admired or idealized for courage, outstanding achievements, or noble qualities.” The other great mind that will be studied together with Tara Westover and Carl Jung's works is the mythologist Joseph Campbell who was inspired by Carl Jung and wrote his book *The Hero with a Thousand Faces* which defines the stages of a Hero’s journey. This important work of literature will be helpful in this research to analyze the life of Tara Westover by identifying these stages in the book *Educated*.

1.4 Antecedents

The historical antecedent of this research is the book: *The Hero with a Thousand Faces* by Joseph Campbell, published in 1949. Joseph Campbell | Biography, Books, & Facts, 2021, "Joseph Campbell was born on March 26, 1904, in New York, United States, and died on October 30, 1987. Campbell was a prolific American author and professor of literature. He worked in comparative mythology (examined the universal functions of myth in various human cultures and mythic figures in a wide range of works of literature", and comparative religion (Comparative Religion | Encyclopedia.com, 2021, "The term comparative religion broadly signifies the study of all traditions and forms of religious life, as distinguished from the study or exposition of just one. Ideally, and more specifically, it is the disciplined, historically informed consideration of commonalities and differences among religions. Indeed, such a cross-cultural or global perspective is entailed in the notion of an academic study of religion.") His best book was the already mentioned literary work: "*The Hero with a Thousand Faces*." *The Hero with a Thousand Faces*, 2021, "in which the author discusses his theory of the mythological structure of the journey of the archetypal hero found in world myths" *The Hero with a Thousand Faces*, 2021. Joseph Campbell took literary works from Carl Gustav Jung and Sigmund Freud to build his

The following book review's name is *Educated: A Memoir and the Impact on Teacher Preparation Programs* by Beth Lilly Gregory and Jen Botello. This review of *Educated* summarizes the book and divides it into three topics, focusing its discussion on helping and preparing teachers for today's classrooms and, in that way, improving them. The first topic explained in this paper is "Trauma," which shows how Tara Westover's history was full of difficult times as the authors Beth Lilly Gregory and Jen Botello state: Gregory and Botello, 2021, "Using memoirs such as *Educated* allow future teachers to see the impact that trauma can have on a student's life and their schooling." (Gregory & Botello, 2021). The second topic is "Trust," The authors talk about how Tara's family environment made trust a concern. They demonstrate the importance of trust between teacher and students as quoted by Gregory and Botello, 2021, "...teachers need to realize that trust is an important part of being a teacher." The final theme is Education, which is the book's main topic, and the authors of the book review stated: Gregory and Botello, 2021, "Pre-service teachers need to understand that education can change a student's trajectory in life."

Another article that analyzes *Educated* with a psychoanalysis approach is *Broken Lives in Off the-Grid America: A Review of Educated by Tara Westover and Leave no Trace*, directed by Debra Granik. This article, written by Debra Granik, compares the book *educated* and the movie *Leave no trace* (both published in the year 2018) and also studies them from a psychoanalysis point of view. This approach is very different and lets the reader think about the sides of both stories and how they can relate and the many differences that these stories have; this is useful because maybe the public did not take into account those deeper and interesting details when knowing for the first time the movie *Leave no Trace* and the book *Educated*.

The last antecedent added to this investigation is a national thesis by a student of the Universidad Internacional de las Américas, Kevin Pérez Astúa, called "Literary Analysis of Coraline Heroine's Journey through the Psychological Approach," which was published in the year 2019. Kevin Pérez Astúa examines the children's book *Coraline* published in 2002 by the author Neil Gaiman (Neil Gaiman | About Neil | Biography, 2021, "Neil Gaiman is credited with being one of the creators of modern comics, as well as an author whose work crosses genres and reaches audiences of all ages. He is listed in the Dictionary of Literary Biography as one of the top ten living post-modern writers. He is a prolific creator of works of prose, poetry, film, journalism, comics, song lyrics, and drama. Gaiman has achieved cult status and attracted increased media attention, with recent profiles in *The New Yorker* magazine and by CBS News Sunday Morning. Neil Gaiman writes books for readers of all ages, including the following collections and picture books for young readers: *M is for Magic* (2007); *Interworld* (2007), co-authored with Michael Reaves; *The Day I Swapped My Dad for Two Goldfish* (1997); *The Wolves in the Walls* (2003); the Greenaway-shortlisted *Crazy Hair* (2009), illustrated by Dave McKean; *The Dangerous Alphabet* (2008), illustrated by Gris Grimly; *Blueberry Girl* (2009); and *Instructions* (2010), illustrated by Charles Vess. Gaiman's books are genre works that refuse to remain true to their genres. Gothic horror was out of fashion in the early 1990s when Gaiman started work on *Coraline* (2002).

Originally considered too frightening for children, *Coraline* won the British Science Fiction Award, the Hugo, the Nebula, the Bram Stoker, and the American Elizabeth Burr /Worzalla award. *Odd and the Frost Giants*, originally written for 2009's World Book Day, has received worldwide critical acclaim. *The Wolves in the Walls* was made into an opera by the Scottish National Theatre in 2006, and *Coraline* was adapted as a musical by Stephin Merritt in

2009." Coraline: Study Guide | SparkNotes, 2021, "The novella tells the story of Coraline Jones, who finds a doorway to a parallel, sinister otherworld inside her new home and must battle the evil "Other Mother" who lives there to secure her family's safety."

The student makes an interesting analysis of its protagonist and how Coraline fits into the Hero's Journey archetypal, giving important aspects about the theory of Hero's Journey stages. The archetypes presented in the two main female characters (The Villain and The Hero) and the contrast between them, Kevin Pérez emphasized how fiction versus reality is presented by the author Neil Gaiman. In the thesis, the researcher's opinions and conclusions on how he reached the investigation's objectives are valuable for this investigation due to the student's knowledge and experience in this investigation field. Also, the research analyzes how the protagonist is psychologically affected by doing it through the psychological approach to see what circumstances triggered Coraline's transformation into a hero. The psychological approach helps to understand the protagonist and shows the inner world of the family and secondary characters. This thesis is a great antecedent on correctly using the Hero's Journey to analyze a literary work with memorable protagonists and examine them more deeply.

1.5 Scope

- To search and examine the Hero's stages by analyzing Carl Jung's and Joseph Campbell's works.
- To study the book *Educated*, the Hero's Journey, and to learn how to do a good research project.
- To obtain a good thesis about Tara Westover's book *Educated* by analyzing the author's life and identifying the events of her life that fit into the hero's journey.

- To identify the stages of the hero found in the book *Educated* through the mythological approach.
- To apply the stages of the hero to the book through the mythological approach.
- To evaluate the stages of the Hero's Journey represented by the life of Tara Westover in the book *Educated*.
- To let the readers know more information and analysis about the book *Educated*.
- Why is it important to analyze the book *Educated* through the hero's stages by Carl Jung through the mythological approach?

The book *Educated* was published in 2018. It is a very recent book. This book is necessary to read. People can find inspiration through this real modern heroine's journey. Even more, students can find a role model that went through different difficulties in her life, such as not having a proper or formal education. Until she was sixteen, stepping into a classroom with the only knowledge she could learn by herself, her violent family environment was another serious difficulty of many more. This book is exceptional but lacks well-structured research or investigation projects. *Educated* books' newness can be a reason why this lack of investigation because it is a book that has won many awards. Due to the lack of information, this research wants to fill that gap and to do good research showing the importance of the book *Educated* and to let the reader see that Tara Westover's memoir is proof the author is a hero due to that her life story can fit in the Hero's journey stages.

Chapter II

Theoretical Framework

The second chapter of this investigation is going to inform the reader about some essential topics' definitions that are necessary for the reader and the researcher to set these bases of knowledge for the construction of the future analysis and that it can be understandable some terminology of this research.

2.1 Literary Theories and Approaches

For this project, the best thing to do is start from scratch to develop the best investigation. So, to begin, it is important to know some basic and relevant terms such as literature, literary theory, what a book is, how to read a book correctly, then, how to analyze it, narratology, and other important terms such as memoir, as a book genre. Likewise, important explanations about the Hero's Journey. In summary, the reader may expect in this chapter that the researcher will give the necessary terminology and explanations to understand this project in the best way.

To begin with the necessary terminology for this research, it is important to start from scratch so that way, to go later on deeper topics. The basic and most necessary term to develop is to define literature, and one of the ways that people can be in touch with it is through a book. This project evolves around those topics, so it is important to define them.

The first sourcebook to mention is "The literature Book," which gives in its introduction a definition of literature. Here is the book's extract: "Defining literature: Although the simple definition of "literature" is "anything that is written down," the word has become primarily associated with works of fiction, drama, and poetry and weighted with the impossible- to- quantify distinction of merit and superiority. These values are intrinsic to the canon of literature

drawn upon for academic study and appreciation that has been evolving since the middle of the 19th century.

The term "canon" was borrowed from the ecclesiastical canons of authorized religious texts. The literary canon—a collection of works commonly agreed to be of exceptional quality—was formed almost entirely from familiar works of Western European literature. Since the mid-20th century, cultural and literary theorists have done much to destabilize the canon by disputing the authority of these lists of the works of "dead, white Europeans." The idea of a perceived canon of "great works" still stands as a useful framework, but rather than the term being used to define the same set of titles, it evolves with each new generation, which reexamines the ideology and power structures that underpin the selections of previous generations, and questions why certain other works were excluded. Arguably, studying how literature is created and testing its place in the canon may help to make us better readers." (Canton, 2016)

Literature | Definition, Characteristics, Genres, Types, & Facts, 2021, "Literature, a body of written works. The name has traditionally been applied to those imaginative works of poetry and prose distinguished by the intentions of their authors and the perceived aesthetic excellence of their execution. Since literature is a broad term with different definitions, it is good to add more to this project to understand this word better. Literature may be classified according to various systems, including language, national origin, historical period, genre, and subject matter. Definitions of the word literature tend to be circular. The 11th edition of Merriam-Webster's Collegiate Dictionary considers literature to be "writings having excellence of form or expression and expressing ideas of permanent or universal interest." The 19th-century critic Walter Pater referred to "the matter of imaginative or artistic literature" as a "transcript, not of mere fact, but of fact in its infinitely varied forms."

Nevertheless, such definitions assume that the reader already knows what literature is.

Furthermore, indeed, its central meaning, at least, is clear enough. Deriving from the Latin *littera*, "a letter of the alphabet," literature is, first and foremost, humankind's entire body of writing; after that, it is the body of writing belonging to a given language or people; then, it is individual pieces of writing.

However, it is already necessary to qualify these statements. Using the word writing when describing the literature is misleading, for one may speak of "oral literature" or "the literature of preliterate peoples." The art of literature is not reducible to the words on the page; they are there solely because of the craft of writing. As an art, literature might be described as the organization of words to give pleasure. However, through words, literature elevates and transforms experience beyond "mere" pleasure. Literature also functions more broadly in society to criticize and affirm cultural values. Literature is a form of human expression.

Definition of "Literary Theory":

Literary Theory | Internet Encyclopedia of Philosophy, 2021, "Literary theory" is the body of ideas and methods we use in the practical reading of literature. Literary theory refers not to the meaning of a work of literature but to the theories that reveal what literature can mean.

Now that the terms Literature and Literary Theory are defined, it is good for the reader to see some definitions of the word book. Some definitions are facts, others sentimental, more abstract. Furthermore, all of them are valid since books are defined as people because each person has a different perspective on the word book. Some books define (ironically) what a book is. One of them is the book written by Graham Tarrant called "For the Love of Books: Stories of Literary Lives, Banned Books, Author Feuds, Extraordinary Characters, and More," which will be quoted in the following extract.

“Books are companions for life and ideal companions at that. They are constantly there when you need them, uncomplaining if cast aside, always ready to continue the relationship wherever it left off. You can take a book (paper or screen) on a plane or train, to the beach or to a hospital appointment. Sitting alone in a cafe or restaurant becomes a less solitary experience if you are accompanied by a book. Books, at their best, can nourish the mind and liberate the spirit. They can comfort, humor, thrill, intrigue and arouse” (Graham Tarrant, 2019).

Tarrant's way of describing a book is beautifully written, full of sentiments and passion for books. Another book called *Remarkable Books: The World's Most Historic and Significant Works* (DK Great) gives a broad definition through its pages of what a book is.

A book is a remarkable thing. It can represent beauty, knowledge, ideas, freedom, and escapism— and, crucially, what is imparted depends on who is reading it. To one person, a book may be a mine of information that informs, enlightens, and illuminates. To another, it may represent a journey into a different life, offering something bigger and more extraordinary than their world perspective. To others, a book may be an object of beauty, something to collect, preserve, and treasure. Whatever the motivation for reading, books and the experiences they give us are to be cherished. In theory, what constitutes a book is easy to define: a set of written or printed pages bound together to convey information. (DK, 2017)

Another important term for this research is Narratology. The book *Beginning Theory, an Introduction to Literary and Cultural Theory*, does an excellent job describing this term. This text also talks about the crucial distinction between story and plot. The following is an extract from a chapter of Peter Barry's book about narratology.

This set me thinking about narratives and narrative theory and narratology, which we can define more closely as the study of how narratives make meaning and the basic mechanisms and procedures common to all acts of storytelling. Narratology is not the reading and interpretation of individual stories but the attempt to study the nature of the 'story' as a concept and cultural practice. Indeed, that distinction between the actual meal - cod and chips and the narrative account of the 'succulent, fresh-caught cod' is much the same as the narratologist's basic distinction between 'story' and 'plot.' The 'story' is the actual sequence of events as they happen, whereas the 'plot' is those events that are edited, ordered, packaged, and presented in what we recognize as a narrative. This is a crucial distinction; the 'story,' the events as they happen, must begin at the beginning and then move chronologically, with nothing left out. On the other hand, the 'plot' may begin somewhere in the middle of a chain of events and may backtrack, providing us with a 'flashback' that fills us in on things that happened earlier. (Barry, 2017)

One of the pillars for this investigation is Joseph Campbell's book *The Hero with a Thousand Faces*, in which Campbell compares mythologies taking different narratives from unrelated cultures, times, stories, and so on. An important part is a history behind Narratology and the people who made very important contributions. This is why it is important to know what Narratology is and the relevant people that are part of Narratology's history. In his book *Beginning Theory: An Introduction to Literary and Cultural Theory*, Peter Barry wrote about these topics (as seen in the extract quoted). Barry wrote about three specific historical figures: Aristotle, Vladimir Propp, and Gérard Genette. The following extract from Peter Barry's book gives a better insight into their history and contributions.

"A second story relevant to narratology is the story of narratology itself. A truncated ' history ' of narratology follows, centered on three main characters, the first of whom is Aristotle. In his *Poetics*, as we saw in Chapter 1 (pp. 23-4), Aristotle identifies ' character ' and ' action ' as the essential elements of a story. He says that character must be revealed through action, which is to say, through aspects of the plot. He identifies three key elements in a plot, these being (using Aristotle's Greek words, which are here Anglicized, but not translated): 1. the hamartia 2. the anagnorisis 3. the peripeteia" (Barry, 2017). Later, Barry gives an insight into Aristotle's contributions to the aspects of a plot that are relevant these days. For example, John Green, in his popular young adult book "The Fault in Our Stars" makes Hamartia (which means a ' sin ' or ' fault ' which in tragic drama is often the product of the fatal character - a defect which came to be known as the ' tragic flaw ') (Barry, 2017) a central word in the book's topic. Also, as the reader may infer, Green was inspired to name his popular book after Aristotle's words. This is proof that until these days, new generations keep as valuable treasures the words from Narratology experts of the past. Another important figure mentioned in Barry's book is Vladimir Propp. Later in this research, the reader will see that it has many characteristics similar to Joseph Campbell's works.

"As we would expect, then, later narratologists have developed more wide - ranging lists and repertoires of the constants which can be detected beneath the almost infinitely varied surface of narratives. A second important figure is Vladimir Propp (1895-1970), a Russian Formalist critic who worked on Russian folk tales, identifying recurrent structures and situations in such tales, and publishing his findings in his book *The Morphology of the Folktale*, first published in Russia in 1928. As Propp says in the Foreword, the word ' morphology ' means ' the study of forms ', so the book is about the structures and plot formations of these tales, and there is nothing in the

book about their history or social significance.” (Barry, 2017) The last but not least important figure mentioned in the Narratology chapter in Peter Barry’s book is Gérard Genette.

“One of the most prominent narratologists since Roland Barthes has been Gérard Genette, whose work has as its focus not the tale itself, so to speak, but how it is told, which is to say, the process of telling itself. What is meant by this distinction will become apparent if we consider six particular areas which Genette discusses (in his book *Narrative Discourse: An Essay in Method*, Cornell University Press, 1983)” (Barry, 2017). The narratologists mentioned above undoubtedly made history for their smart way of structuring, creatively adding blocks to the pillar of the broad term of narratology. There is something that the researcher would like to highlight to end the narratology topic in this project. It is a particular work from Vladimir Propp. This narratologist made some categories taken from tales he read. “Propp’s work is based on a study of his ‘corpus’ of a hundred tales, and he concluded that all these tales are constructed by selecting items from a basic repertoire of thirty-one ‘functions’ (that is, possible actions)” (Barry, 2017) Barry mentions in his book the thirty-one Propp’s functions and then talks about the seven “spheres of action” also created by Vladimir Propp in which Propp creates some “subcategories” from his functions to have a better understanding.

“The description of the thirty-one functions, and their sub-variants, takes up the longest chapter in the book, nearly fifty pages, which is getting on for half the main text. By contrast, the possible character types in the tales are much more briefly described (in the four pages of chapter six), the characters being for Propp mainly just the mechanism for distributing the functions around the story. To this end, he notes that the thirty-one functions seem to group naturally into ‘spheres’ (for example, pursuit, capture, and punishment have a natural grouping). Hence, it makes more sense to see the seven ‘spheres of action’ as roles rather than characters, as this reflects the

subordination of character to action (a subordination which is also a feature of Aristotle's narratology, for Aristotle, says that in narrative character is only expressed in action). Propp's seven 'spheres of action' are 1. The villain 2. The donor (provider) 3. The helper 4. The princess (a sought - for - person) and her father 5. The dispatcher 6. The hero (seeker or victim) 7. The false hero." (Barry, 2017) This information is important for the reader to continue with the following topics in this project. Narratologist Vladimir Propp did important research extracted from folk tales. In this investigation, Joseph Campbell, writer of *The Hero with a Thousand Faces* book, is a pillar to compare his hero's journey to Tara Westover's history. Joseph Campbell expanded the archetypes topic by comparing mythologies, a necessary complement to several analysts from the past, such as Propp's works.

Since this investigation focuses on analyzing several literary works, it is important to add how that analysis can be done correctly. Thomas C. Foster, author of the book *How to Read Nonfiction Like a Professor: A Smart, Irreverent Guide to Biography, History, Journalism, Blogs, and Everything in Between*, writes in his book, in a creative way, the importance of reading critically. "This is why I also suggested that we need to be able to separate the sheep from the goats in the books and articles we read. In other words, we need to read more critically than we currently do. First, let us consider the nature of nonfiction and what it might mean to read critically." (Foster, 2020) Foster talks about the importance of reading critically, knowing how to distinguish correctly what I need from the text and what I don't, and which sources are good and which are not. In order to develop that critical thinking muscle in the best way.

A word that helps a reader to see beyond what he or she is reading is "interpretation." The way that a text is interpreted is vital when making an investigation or doing an analysis of a literary text. *How to Interpret Literature: Critical Theory for Literary and Cultural Studies* is a book by

Robert Dale Parker. This book talks about the importance of interpretation in the following extract. "*Interpretation, close reading, and unity*. Instead of history, impressionism, moralism, or reading out loud, the new critics called for the study of literature to focus on rigorous, systematic *interpretation*. For the new critics, the best response to a literary text is an interpretation of that text. Furthermore, according to the new critics, the best way to develop interpretation is through **close reading**, which means detailed, careful attention to evidence from the text to the words on the page." (Robert Dale Parker, 2019) As mentioned above, paying careful attention to the text is a great practice. Not reading only for reading but to be aware of what the text tells the reader.

When the reader analyses a text by reading it closely, he may find some mistakes in that text or things that could have been improved, and in some way, it is good to find those errors because it means that the reader is trying to go beyond just the words that are in front of him or her. However, it is important to focus on the parts that will help the analysis or investigation rather than on the mistakes that the author could have made. Thomas C. Foster talks about this in his book, "How to Write Like a Writer: A Sharp and Subversive Guide to Ignoring Inhibitions, Inviting Inspiration, and Finding Your True Voice" about the errors that the writers may have, from a writer's perspective. "No matter how good an ending feels as you type the terminal punctuation, there are always unresolved issues, from little things the writer could have done better to more substantive assertions that could have been made by wrapping up. We do our best, but ultimately, human frailty will win out." (Foster, 2022) By giving this advice to writers, Foster makes clear that writers have errors as every human being, so as a reader, it is good to analyze and do close reading but not to stay on the ways that an author could have or should not have written something. It is better to focus on what is needed and important to the reader to continue the investigation. So, all these tips and definitions above are given to have a better background

and improve skills when reading any literary work, mostly while analyzing *Educated* by Tara Westover.

Tara Westover is an amazing writer, one reason why her memoir is the core of this investigation project. Due to this, it is good to explain what consists of the literary genre, Memoir.

“Memoir, history or record composed from personal observation and experience. Closely related to, and often confused with, autobiography, a memoir usually differs chiefly in the degree of emphasis placed on external events; whereas writers of autobiography are concerned primarily with themselves as subject matter, writers of memoir are usually persons who have played roles in, or have been close observers of, historical events and whose main purpose is to describe or interpret the events.” (“memoir | Definition, Examples, & Facts,” 2022) This definition is taken from the website called Encyclopedia Britannica. So, to complement Memoir's definition, the investigator will quote two authors who talk about memoirs in their style.

“Stories are powerful. Since the dawn of creation, humans have been telling their stories. Stories of family and ancestry. Stories of valor and fear. Stories of victory and defeat. We are a species of storytellers. Whether fictional or true, any story evokes emotion, moves people to action, and changes hearts and lives. Words via stories are the way we express our abstract thoughts, our dreams, and our hopes, as well as comfort others. If your heart is prompting you to tell your story - whether for yourself, your family, or others - it is time to bring your words into existence. It is time to write your memoir.” (C. S. Lakin, 2017) This extract was taken from C. S. Lakin's book *The Memoir Workbook: A Step-by-Step Guide to Help You Brainstorm, Organize, and Write Your Unique Story (Writer's Toolbox)*. It can be seen in Lakin's words the great importance that stories have and the human need to share them, in this case, as a Memoir.

Another author, Mary Karr, defines how a memoir is compared to other literary works in this sentence. "Novels have intricate plots, the verse has musical forms, history and biography enjoy the sheen of objective truth. In a memoir, one event follows another." (Karr, 2016) A memoir is a very valuable genre, maybe not as common as other genres, but it is a precious gem added to the literary treasure.

2.1.1 Hero's Journey

In this chapter, we have talked about basic but very necessary terms to build this research. This section of chapter two will develop more specific literary terms that are very important for the reader of this project. These terms will revolve around the hero's journey, monomyth, and more since this project is a literary analysis of Tara Westover's book *Educated* through the mythological approach of the hero's journey. It is good to define some terms that will help the reader to understand better this project's approach. Many images may pop up in a person's mind regarding what a hero is. Maybe it is a Greek hero from classic tales. It may be a man or woman with superpowers, a person with extraordinary skills, and the list can go on and on. So, it is good to start with a not-so-simple question, what is a hero?

A small word such as "hero" has so many definitions, so it is good to quote some books that, from their authors' perspective, define what a hero is. The first book is called *The Heroine's Journey: For Writers, Readers, and Fans of Pop Culture*, written by Gail Carriger. "A hero acts on the offensive most of the time. He is actively pursuing his goal and will kill or (in the case of Odysseus) trick his way to victory. His enemy is stasis. A heroine goes about achieving her goals through communication and information gathering. She is not a conqueror. She is a builder and a general. She sees the skills and strengths in others and knows how best to apply them. She is a delegator, which is great for storytellers because it is easy to build vibrant, supportive, extremely

appealing side characters. Likewise, this humanizes the protagonist, who is self-aware enough to know what she is good at and when someone else can do it better. Her enemy is loneliness or isolation” (Carriger, 2020). Gail Carriger gives her deep opinion on what a hero and a heroine should be, and her way of seeing these terms is very interesting. Another author that shares a general opinion about heroes is Maria Tatar in her book "The Heroine with 1001 Faces" in the following extract, "Some heroes may act like thugs, but that does not keep them from becoming our cultural role models, and we continue to revere them by emphasizing their courage, valor, and wisdom. They return from battle, as well as from solitary quests, covered with "glory." They keep us in thrall when we are young and as we age. We continue to hold them in awe, celebrating their "journeys" and "quests," as Campbell puts it, and overlooking their flaws, tragic and comic.

Joseph Campbell set out to tell one "marvelously constant" story about heroes. To his credit, he cast a wide net, exploring many corners of our symbolic universes, from Native American lore to Greek myths, and boldly venturing into religious traditions from both East and West. His manifest goal was to identify the distinguishing features of the hero archetype and to chart the stations of a journey that takes the hero from what is often a humble abode across a threshold into adventures writ large, followed by a triumphant return home with a healing elixir." (Tatar, 2021)

These two definitions above are very interesting and, in a way, centered on Joseph Campbell's writings which are important contributions to this project. However, it is also good to add a definition that is not centered in Campbell's works and centered in Greek mythology, as Liv Alber quote in his book "Greek Mythology: The Gods, Goddesses, and Heroes Handbook: From Aphrodite to Zeus, a Profile of Who is Who in Greek Mythology." "There were heroes, some the children of gods and others pure mortals with epic and famous histories (like Heracles, Perseus, Cadmus, and more!). Their stories are equally important and dramatic even when they do not include encounters with the Olympians ... though they usually do, in one way or another."

(Albert, 2021) Albert, Tatar, and Carriger's definitions of what it takes to be a hero or heroine are good and accurate. However, in the world, there are still many more definitions of what a hero or heroine is, and even writing every existing definition of a hero in this project still would doubt the reader about what a hero is. That is when Joseph Campbell's works come to the scene. Campbell wrote about a hero's journey.

This journey is the compass that guides people to know which steps lead an ordinary person to become a hero or heroine. (Writing 101: What Is the Hero's Journey? 2 Hero's Journey Examples in Film, 2021) "What Is the Hero's Journey? The hero's journey is a common narrative archetype, or story template, that involves a hero who goes on an adventure, learns a lesson, wins a victory with that newfound knowledge, and then returns home transformed. The hero's journey can be boiled down to three essential stages: The departure: The hero leaves the familiar world behind. The initiation: The hero learns to navigate the unfamiliar world. The return: The hero returns to the familiar world." The writer Josh Coker talks of misconceptions that other writers may have about the hero's journey in his book "Mythological Storytelling: Classic Stages Of The Hero's Journey: The Modern Monomyth." Which will be quoted in this extract. "It is important to understand a few common misconceptions writers have regarding the Hero's Journey. While the Monomyth has applications far beyond the scope of writing, its primary purpose is storytelling. Generally speaking, there are two types of writers: "plotters" and "pantsers." Plotters are planners. They like to plan out everything in the story. World building, character studies, childhood histories, future books, etc... You name it, they plan it. Pantsers, on the other hand, prefer to let the muse guide them through the story. They will take a blank sheet of paper and an idea and write the day away. The truth is, we all have a small quantity of a plotter and a pantsers inside. Each paradigm has strengths and each has weaknesses, but the best stories appear to come

from writers who blend the two mindsets. The Monomyth can accommodate the strengths of both writing types and help each overcome their weaknesses." (Josh Coker, 2019). In this part of Coker's book, the writer talks about the word "monomyth," this word is very important in this research so, the researcher will define it with another Josh Coker's book.

"The term " Monomyth " comes from the Greek. It is broken into two root words: 1) mono, meaning " one, "and 2) mythos, meaning " story. " The connotation is the " One Story. " Author James Joyce coined this term in his most famous work, *Ulysses* (the Roman name for Odysseus). However, it was not popularized until the late 1940's when comparative mythologist Joseph Campbell published his seminal work, *The Hero With A Thousand Faces*. In his book, Campbell suggested that there are common aspects that nearly all myths throughout time have shared— throughout time shared. These elements combine into a narrative format that can be used as a mythological approach. Many people associate the " Hero's Journey " as synonymous with The Monomyth. Both historical and modern storytellers have used it as an approach to analyze narratives and develop new plots and characters for contemporary audiences. According to Campbell, the Monomyth follows a three-act structure. In the first act, The Separation, a hero is called to adventure and leaves his known world for the unknown world, guided by a mentor. Once the hero crosses the threshold of adventure, they enter the second act, The Initiation." (Coker, 2017) The monomyth has a purpose, and Josh Coker writes it in his book "The Iconic Hero's Journey: How to Write The Classic Hero Archetype: The Modern Monomyth" in the following way, "The purpose of myth was (and still is) to teach people the appropriate way to live in a society so that humanity can thrive. This usually required the narrative to depict both individual and societal lessons for the audience. From a literary craft perspective, we call these themes. These lessons applied to situations that people faced in their everyday lives. The more

relevant the theme, the more the narrative would resonate, and thus the more powerful the story became." (Coker, 2019) Josh Coker's main audience is writers, and in the following extract from one of his literary works, Coker tells his audience the need for and importance of archetypes in stories. He also defines what a mythological archetype is.

"If you can reach your audience subconsciously, your characters will come to life, and your story will feel real. The best way to do this is to use mythological archetypes. While most writers are vaguely familiar with the Monomyth, many must realize its true significance. For example, have you ever stopped to consider why some stories were passed down throughout the ages while others were forgotten? Why have characters like King Arthur, Perseus, Odysseus, Hercules, and Gilgamesh (to name a few) stood the test of time? What makes them different from the millions that have been lost to antiquity? Mythology is the most powerful storytelling method that's ever existed. Simply put, it is the power of myth.

The power of archetypes. Every main character from these stories is based on a mythological archetype, a stock psychological form deeply ingrained in the human psyche. The better the audience can identify the individuals in your narrative. The more likely your story will succeed." Coker, J. (2019). Undoubtedly, Josh Coker's words are precious to his readers and significantly contribute to the hero's journey and this research.

2.2 Themes, Symbols, Motifs

Theme definition and meaning | Collins English Dictionary, 2021, "A theme in an artist's work or in a work of literature is an idea in it that the artist or writer develops or repeats."

A literary theme is the main idea or underlying meaning a writer explores in a novel, short story, or other literary work. The theme of a story can be conveyed using characters, setting, dialogue,

plot, or a combination of all of these elements. Complete Guide to Literary Themes: Definition, Examples, and How to Create Literary Themes

in Your Writing, 2021, "What Is a Literary Theme?"

The best literary themes explore human nature on a universal level. In simpler stories, the theme may be a moral message: "Do not judge a book by its cover." In more complex stories, the central theme is typically a more open-ended exploration of some fundamental aspect of society or humanity. It is no surprise that multiple books may share the same central idea. Each of the following popular theme examples reveals the human condition and offers readers food for thought long after the story is finished. Six common themes in literature are: Good vs. evil, Love, Redemption, Courage and perseverance, Coming of age, and, Revenge."

As quoted above, it is no surprise that many books have the same themes in literature. For example, two authors come into the researcher's mind with the theme of Good vs. Evil, and those authors are C.S.Lewis and J.R.R Tolkien. Their books, *The Chronicles of Narnia* and *The Lord of the Rings* (to mention the most popular ones), have this central theme, so they are a good example of what a theme can be, even though plots, characters, and more are different, the theme, which is the fight between good and evil keeps in the center of both authors' stories.

The book analyzed in this research ("*Educated* by Tara Westover") has a theme that is important to highlight. "Throughout *Educated*, the power of knowledge is depicted as the key to finding freedom and living an authentic life. When Tara first hears her older brother Tyler talk about studying and going to school, she intuitively understands that her life will be richer if she can gain more knowledge. Tara works very hard and suffers greatly to get her education because she realizes that her education is changing her and bringing new potential into her life. The knowledge she learns in her studies helps her to understand the world and gives her a new

perspective. For example, when she learns about bipolar disorder, Tara finally understands her father's behavior and can see her family more objectively. As Tara gains knowledge, she also gains self-confidence and a sense of self-worth. Through her education, Tara can find new communities and is not solely dependent on her family for wellbeing." ("Educated: Themes | SparkNotes," 2022)

Now, it is necessary to define a symbol and how it is applied to the literary context. The popular author, Thomas C. Foster, wrote in his book following exact, which explains what a symbol is, "At the bottom, a symbol is an object or action or phrase that stands for something beyond itself. That can be an idea, a state of being, a spiritual condition, or whatever. So far, so good. Except that that "something" is not one and only one "thing." If a deflative-meaning equation is a one-for-one substitution, we call that allegory, not symbolism." (Foster, 2018)

Definition and Examples | LiteraryTerms.net, 2021, "What is a Symbol? A symbol (pronounced SIM-bull) is any image or thing that stands for something else. It could be as simple as a letter or a symbol for a given sound (or set of sounds). Similarly, every word is a symbol for the idea it represents. Flags are symbols for nations. And, of course, we have all sorts of visual symbols that we use every day: \$ @ & =

However, symbols can be things you find on keyboards. A tree might symbolize nature. Einstein symbolizes genius in our culture. Anything can be a symbol if we make it one. In literature, symbols are often characters, settings, images, or other motifs that stand in for bigger ideas. Authors often use symbols (or "symbolism") to give their work more meaning and to make a story about more than the events it describes. This is one of the most basic and widespread of all literary techniques.

The Importance of Symbol

Symbols add meaning to a story, poem, or other creative work. They enable an author to deliver an idea or message within a narrative, a message on multiple levels."

Tara Westover's book has symbols in its writing. Some are not very common such as penicillin. "While Tara is studying at college, she becomes ill and finally takes penicillin, which symbolizes her rejection of her family's values. By this point, Tara has been educated enough to understand that many of the rules her family imposed do not make sense in the modern world. She has grown up with the belief that taking medicine is bad for her, but she is tired of suffering needlessly and wants to live like a modern woman. Taking medicine is a significant symbol that Tara is moving away from the values she was taught while growing up. The moment is so significant that Tara reaches out to tell her mother what she has done. This choice also symbolizes Tara's increasing boldness and her willingness, to be honest about the woman she is becoming. [...] Caravaggio's painting symbolizes how Tara's education gradually progresses and how she becomes someone who is comfortable as an intellectual." ("Educated: Symbols | SparkNotes," 2022) These symbols are only some hidden in Westover's book. As the reader may appreciate, these symbols were not very common, but still, these symbols are very impacting and deep.

Writing 101: What Is a Motif? 2021, "What Is a Motif? A motif is a literary technique that consists of a repeated element that has symbolic significance to a literary work. Sometimes, a motif is a recurring image. Other times, it is a repeated word, phrase, or topic expressed in language. A motif can be a recurring situation or action. It can be a sound, smell, temperature, or even color.

The key aspect is that a motif repeats, which helps illuminate the dominant ideas, central themes, and deeper meaning of a story.

How Motifs Work in Writing

Authors utilize motifs for multiple purposes. Motifs can: Evoke a mood, Illuminate main themes, engage the audience on an intuitive level, create unique symbolic meanings through repetition, and establish a pattern of ideas." The motifs in Tara Westover's book are a good example of the definition described above. Incidents in which characters are injured repeat over and over in the memoir. [...] the motif of injury makes it clear what a difficult way of life the Westover family leads and reinforces how Gene's reckless choices cause harm to him and his family. These injuries signal to readers that Tara's childhood home is not a safe or sheltered place for her. While many people would assume that the role of a family is to protect and care for their children, keeping them safe from harm, Tara's parents expose their children to danger. The motif of injury also literalizes the emotional wounds Tara is suffering while growing up in an abusive situation. She cannot always see how much harm is being done to her, but the motif of injury reminds readers that she is regularly being exposed to trauma." ("Educated: Motifs | SparkNotes," 2022) This motif is difficult to read and rough. The following motif in Westover's writing is very creative and genius. It is the mountain where Westover grew up.

"The Westover family settles at the foot of a mountain called Buck's Peak. The imagery of this mountain repeats throughout the memoir, revealing Tara's emotional bond with where she grew up. She describes the mountain at all different seasons and creates the impression of it as sometimes a looming, threatening presence and sometimes a source of protection. Nonetheless, the sight of the mountain always connects Tara to her past. She describes it as calling out to her and drawing her back, even when she is trying to move on and feel settled in other places. Tara's relationship with the mountain mirrors her relationship with her family because it is so powerful, even though it can also feel threatening. Throughout the memoir, Tara travels all around the world, and she admires the beauty of the different places she visits. Still, the only place she ever feels truly at home is when she sees Buck's Peak." ("Educated: Motifs | SparkNotes," 2022)

Educated themes, symbols, and motifs are important to understand to appreciate this amazing literary work more. Also, themes, symbols, and motifs were necessary to explain to know of them because they are required for the future literary analysis of this research.

2.3 Author's Biography

Tara Westover, born on September 30th, 1989, is the amazing author of the book *Educated*. She is brave, intelligent, strong, self-disciplined, and a survivor. She is a person who has achieved many goals in life; even though she did not have many opportunities in her early life, her faith and courageousness sent her to places where, at the beginning of her life, she could have seen ridiculously impossible to reach. However, she did it with so much effort and sacrifice. Tara Westover wrote a memoir called *Educated*, in which she wrote her interesting story. Her book was published in 2018, launching her great writing style to fame. Her book has won many accomplishments and admiration from many of Westover's readers. The following quoted words are from Tara Westover's official webpage, where she writes about her life in the third person.

"Tara Westover is an American author. Raised in Idaho by a father who opposed public education, she never attended school. She spent her days working in her family's junkyard or stewing herbs for her mother, a self-taught herbalist, and midwife. She was seventeen the first time she set foot in a classroom. After that, she pursued learning for a decade, graduating magna cum laude from Brigham Young University and winning a Gates Cambridge Scholarship. In 2014 she earned a Ph.D. in history from Trinity College, Cambridge. Westover was Fall 2019 A.M. Rosenthal Writer in Residence at the Shorenstein Center at Harvard Kennedy School. She was selected as a Senior Research Fellow at HKS for Spring 2020. *Educated* is her first book." ("About — Tara Westover," 2022)

Tara Westover, without a doubt, is a woman who inspires with her strength, intelligence, and many other great qualities. Her book is a work that practically every person should read to extract great lessons from it.

2.4 Plot

Tara Westover was born in rural Idaho in 1986, the youngest of seven children. She was raised in a strict Mormon family, with almost no contact with the outside world. As Westover recounts in her memoir, she did not have a birth certificate until years after she was born. Despite her isolated upbringing and lack of formal education, Westover rebelled against her parents and began studying at Brigham Young University, where she proved herself academically gifted. After graduating from BYU in 2008, Westover earned a Master's degree and Ph.D. from The University of Cambridge. She also won the Gates Cambridge Scholarship and held a position as a visiting scholar at Harvard University." ("Educated: Tara Westover and Educated Background | SparkNotes," 2022)

Many factors in a person's life can shape their path in life and how they see it. These factors are not positive or negative; they can be tough, but still, people grow and become more resilient due to them. Tara Westover, like any person, had circumstances that led her to become who she is now. Her life circumstances were not easy, but some main factors conformed to her path that she had to overcome to reach her goal. An important factor in Westover's life was "Mormonism." Tara Westover grew up in Idaho in a family who practiced the Mormon religion in a very particular way. The following facts are given in this research to give readers a clearer idea of what Mormonism believes and how this religion has become what it is nowadays.

Press, (2021). "Idaho ranks second with 24 percent of its residents belonging to The Church of Jesus Christ of Latter-day Saints. ... Utah and Idaho are the only states where more than 10 percent of residents are Mormons. In Wyoming, 9 percent belong to the LDS church."

Mormonism is a factor that constructed Tara's life even before she was born. His father brought this belief to their family in an extreme manner. The Mormon religion was officially founded in 1830 when The Book of Mormon was published. The following is a definition of Mormonism and its history. Mormons, 2021, "Mormons are a religious group that embraces concepts of Christianity as well as revelations made by their founder, Joseph Smith. They primarily belong to The Church of Jesus Christ of Latter-Day Saints, or LDS, headquartered in Salt Lake City, Utah, and has more than a 16million members worldwide. Another Mormon denomination, the Community of Christ, is centered in Independence, Missouri, with about 250,000 members.

Today, the LDS church is most prevalent in the United States, Latin America, Canada, Europe, the Philippines, Africa, and Oceania. While Mormons embrace many Christian beliefs, they have their own distinct set of philosophies, values, and practices."

Colleen McDannell writes in her book, an interesting feminist point of view of the history of the Church of Jesus Christ of Latter-day Saints, the following quote "As a historian of religion, I knew that the Church of Jesus Christ of Latter-day Saints was a vibrant, growing international religion claiming almost sixteen million members. It publishes church materials in 188 different languages and supports over 30,000 congregations." (McDannell, 2018) Mormonism can be told as one of the most important topics in the book "Educated" due to this religion was the core of Westover's family. It brought a very different lifestyle to its members than the average American life. They behaved, ate, and lived differently from the average society lifestyle. Nevertheless, this family is a peculiar case. Not only did Mormonism itself lead this family to who they were and how they acted but also the addition of mental health problems made a complex mixture, which

brought violence and lack of rights into this family, such as lack of medical attendance or an education. These factors created a difficult family lifestyle. Tara had to overcome these factors to achieve whom she wanted to become. Although Mormonism is an important theme in Tara's book, it is good to clarify that it is not the focus of *Educated* or this research. "This story is not about Mormonism. Neither is it about any other form of religious belief." Westover rejects interpretations presenting her memoir as fueled primarily by a critique of Mormonism and shows compassion toward the childhood she experienced. Nonetheless, some of her family members have come forward to challenge the events she recounts in the book." ("*Educated: Tara Westover and Educated Background* | SparkNotes," 2022) As said before, this research is not centered on Mormonism. It was necessary to define some history and terms of this religion.

Chapter III

Methodological Framework

3.1 Research Approach

Not because something works does not mean that it cannot be improved. Every research is important since, behind them, a curious mind existed that wanted to know more, that did not feel comfortable staying in the status quo, just accepting the information given to them. Therefore, these curious minds wanted to explore the undiscovered by researching. The following quote by Simboli (2022) states the importance of research, "Research is what propels humanity forward. It is fueled by curiosity: we get curious, ask questions, and immerse ourselves in discovering everything there is to know. Learning is thriving. Without curiosity and research, progress would halt, and our lives as we know them would be completely different." It is important to let the reader know the kind of methods that will be used in this research. However, before that, it is

necessary to describe some important definitions, such as methodology and the existing research methods, to let the reader know why one of these methods is chosen for this investigation.

First, the definition of methodology is "the science of method or orderly arrangement; specif., the branch of logic concerned with the application of the principles of reasoning to scientific and philosophical inquiry" ("Methodology, "2022). Now that methodology's definition is clear, it can be followed the definition for research methodology and the methods that exist for research guide the investigator towards the method that fits better to their study. Research methodology is defined as "Research methodology can be understood as a way to solve or answer the research problem systemically. Thus, it can be understood as the process of studying how research is done scientifically. Through the methodology, we study the various steps that a researcher generally adopts in studying his/her research problem and the underlying logic behind them. The selection of the research method is crucial for what conclusions you can make about a phenomenon. It affects what you can say about the cause and factors influencing the phenomenon" ("Subject Guides: Research Guide: Research Methods", 2022).

The following extract defines research methods, their types, their respective explanation, and their characteristics. "Research methods refers to the tools that one uses to do research. These can either be qualitative, quantitative, or mixed. Quantitative methods examine numerical data and often require statistical tools to analyze the data collected. This allows for the measurement of variables and relationships between them can then be established. This type of data can be represented using graphs and tables. Qualitative data is non-numerical and focuses on establishing patterns. Mixed methods are composed of both qualitative and quantitative research methods. Mixed methods allow for an explanation of unexpected results" ("Subject Guides: Research Guide: Research Methods", 2022). These definitions of quantitative, qualitative, and

mixed methods help the investigator identify the study's characteristics and know what method to choose. By the nature of this investigation, which aims to analyze literary works and the psyche of characters, which lacks numerical data and is all about subjective analysis through texts, this investigation will be followed through the qualitative method.

3.2 Research Design

In the information above, the researcher defined the research, its methodology, and the types of research methods with their corresponding characteristics to let the reader know which method was going to be chosen for this investigation and why. Now, the type of research design for this investigation is going to be descriptive. A descriptive research design is: "Descriptive research design is a type of research design that aims to obtain information to describe a phenomenon, situation, or population systematically. More specifically, it helps answer the what, when, where, and how questions regarding the research problem, rather than the why." This investigation looks for a relation between the works of Carl G. Jung, Joseph Campbell, and Tara Westover through analyzing each literary work. Due to this, there needs to be more numerical data and an extensive literary and subjective analysis, since the characters' behaviors in the book *Educated* will also be analyzed through the studies of Carl Jung and Joseph Campbell. This is the reason why the design of this research will have its roots on the qualitative method. To join all these literary works together, the investigator will analyze the contributions of each author, more specifically, Carl G. Jung with his hero archetype and Joseph Campbell's Hero's Journey, and will see the characteristics of each of them. After that, the investigator will compare them with Tara Westover's life to look for the connection that joins the three literary works.

3.3 Information Sources

This investigation has just a student's name on the cover sheet, but as the lector may see in references, only some words in this document have come from the investigator's mind.

Furthermore, since what humans create always comes from an already existent material, the researcher needed good sources of information in order to create a new investigation.

Nevertheless, what is an information source? The following extract written by the online website "Library & Information Science Network" (2022), describes it in this way, "An Information Source is a source of information for somebody, i.e., anything that might inform a person about something to provide knowledge to somebody. Information sources may be observations, people speeches, documents, pictures, organizations etc." ("Sources of Information - Library & Information Science Network", 2022).

As it can be seen in the definition above, sources of information are indispensable when doing research of any kind. The sources of information have several types, so it is necessary to describe them to be clear on what these investigation types of sources are, and which are some of them. The website, "Types of Information Sources", (2022), states the three types of information sources with their definitions and examples, here is an extract, "A primary information source provides direct or firsthand information about an event, person, object, or work of art. Primary sources are contemporary to what they describe. They are original materials that have not been interpreted, condensed, or evaluated by a second party. A secondary information source analyzes, interprets, or discusses information about a primary information source. Secondary sources are after what they describe, as they are produced at some point after a primary information source appears. Papers written by students typically contain mostly secondary sources. A tertiary

information source lists, compiles, or indexes primary and secondary information sources. These sources are often used to look up facts or get a general idea about something."

The primary sources for this investigation are the following books, "*Educated*" by Tara Westover, "The Hero with a Thousand Faces" by Joseph Campbell, and Carl G. Jung's book "The Archetypes and the Collective Unconscious." Most of the secondary sources are investigations of the already mentioned books, such as "Educated: A Memoir and the Impact on Teacher Preparation Programs" by Beth Lilly Gregory and Jen Botello (Gregory & Botello, 2021). Lastly a dictionary is, an example of a tertiary source used in this investigation.

3.4 Analysis Categories

The literary analysis

in development in this research has an important pillar on the Hero's Journey theory by Joseph Campbell. This investigation is centered on analyzing the book *Educated* by Tara Westover using the Hero's Journey of the Mythological Approach. So, it is important to define some necessary terms. To begin, what is a literary analysis? "To analyze something means to break it down into smaller parts and then examine how those parts work, both individually and together. Literary analysis involves examining all the parts of a novel, play, short story, or poem—elements such as character, setting, tone, and imagery—and thinking about how the author uses those elements to create certain effects" ("How to Write Literary Analysis | SparkNotes", 2022).

3.4.1 Hero's Journey

The following extract explains this journey, "The hero's journey is a common narrative archetype, or story template, that involves a hero who goes on an adventure, learns a lesson, wins a victory with that newfound knowledge, and then returns home transformed." ("Writing 101:

What Is the Hero's Journey? 2 Hero's Journey Examples in Film", 2022). Another important concept for the analysis of this investigation is "The Mythological Approach."

3.4.2 The Mythological Approach

The mythological approach can be defined as, "Archetypal/Mythological Criticism argues that archetypes determine the form and function of literary works and that cultural and psychological myths shape a text's meaning. Archetypes are the unknowable basic forms personified or concretized in recurring images, symbols, or patterns... Archetypal criticism gets its impetus from psychologist Carl Jung. He postulated that humankind has a "collective unconscious," a kind of universal psyche manifested in dreams and myths and harbors themes and images that we all inherit. Literature, therefore, imitates not the world but rather the "total dream of humankind." ("LITERARY CRITICISM THEORIES", 2022). The literary analysis of the book *Educated* will be done using the perspective of the mythological approach to the hero's journey.

3.5 Data Collection Instruments

For this research, it is going to be necessary the use of some tools that are going to help the researcher in the way that it can be shown in a very specific and ordered manner, the stages of the hero that can be found in the book *Educated* by Tara Westover. These tools are going to be comparative tables. The first one is going to be composed of five columns. In the first column, the researcher will write the name of the stage of the Hero's journey. In the second column, it is going to be written a punctual definition of the Hero's journey stage. The third column aims to write the chapter that the quote was found. The fourth column is where the researcher will write the quote or scene that she found in the book, which is important in the part of the book where

the hero's stage was found. The final column is where the researcher will compare the Hero's stage with the part of the story in the book *Educated* by Tara Westover that fits for that stage.

The second table will be useful in order to analyze the symbols founded in *Educated*. The first column will be used to write the symbol, the second one will be the quote or part of the book which the symbol appeared. The third one will be the researcher's explanation of the symbol.

Then, the third table will be for themes found in the reading. The first column will be used to write the theme, the second one will be the quote or part of the book which the theme appeared. The third one will be the researcher's description of the theme.

The final table will be for the motifs in Westover's book. The first column will mention the motif. The second column will be helpful to write the part of the book where the motif was founded. The last column is necessary for the researchers to explain the motif.

3.6 Collection data process and data analysis

Now, the way that the previous will be developed will be described in this section. First, the researcher will read the book *Educated* by Tara Westover so that she can have a general overview of the plot. The investigator is going to get informed about The Hero's Journey with reliable and enough sources to understand and be able to identify them in Tara Westover's memoir. Then, a second lecture from the book *Educated* is going to be developed in order to identify the Hero's stages in the plot, the actual quotes from *Educated* that helps to identify the stage of the Hero are going to be written down in the previously mentioned chart as well as the number of the chapter where this quote was taken. Then with the quotes written down, the researcher's purpose is to compare them with The Hero's stages.

Chapter IV

Data Analysis

“Data analysis is the process of analyzing data in various formats. Even though data is abundant nowadays, it’s available in different forms and scattered over various sources. Data analysis helps to clean and transform all this data into a consistent form so it can be effectively studied. Once the data is cleaned, transformed, and ready to use, it can do wonders. Not only does it contain a variety of useful information, studying the data collectively results in uncovering very minor patterns and details that would otherwise have been ignored. So, you can see why it has such a huge role to play in research. Research is all about studying patterns and trends, followed by making a hypothesis and proving them. All this is supported by appropriate data” (Amadebai, 2022).

The aim of this chapter is to analyze the information that the researcher obtained through the instruments to have a better structure, order, and understanding of the data and to have the requirements to develop the investigation project. The researcher will show how the data was collected in an ordered structure by quoting and explaining every step, so the reader cannot get confused due to the expense of data collection. In addition, the reader will see introductory paragraphs to the comparative tables. In that way, the reader can know what to expect from every table. The first of these comparative tables will be used to see how the story of the book *Educated* goes through every stage of the Hero's Journey. The other three tables will explain the motifs, themes, and symbols, respectively, that Tara Westover’s literary work owns.

“Data analysis is important in research because it makes studying data a lot simpler and more accurate. It helps the researchers straightforwardly interpret the data so that researchers don’t

leave anything out that could help them derive insights from it. Data analysis is a way to study and analyze huge amounts of data. Research often includes going through heaps of data, which is getting more and more for the researchers to handle with every passing minute” (Amadebai, 2022). This chapter is very important since it shows the information collected and interprets it by comparing, analyzing, reading, quoting, and so on. Due to it, the conclusions can be clearer to the researcher and the reader.

4.1 Approaches to the investigation

Archetypal/Mythological Criticism argues that archetypes determine the form and function of literary works and that cultural and psychological myths shape a text's meaning. Archetypes are the unknowable basic forms personified or concretized in recurring images, symbols, or patterns which may include motifs such as the quest or the heavenly ascent, recognizable character types such as the trickster or the Hero, symbols such as the apple or snake, or images such as crucifixion (as in King Kong, or Bride of Frankenstein) --all laden with meaning already when employed in a particular work. Archetypal criticism gets its impetus from psychologist Carl Jung. He postulated that humankind has a "collective unconscious," a kind of universal psyche manifested in dreams and myths and harbored themes and images that we all inherit. Literature, therefore, imitates not the world but rather the "total dream of humankind." Archetypal images and story patterns encourage readers to participate ritualistically in basic beliefs, fears, and anxieties of their age. These archetypal features not only constitute the intelligibility of the text but also tap into a level of desires and anxieties of humankind (Highland, 2021)

The analysis that this project is developing needs from Joseph Campbell's Hero's Journey approach, which was inspired by Carl Jung's archetypes. "This Hero's journey archetype has been

studied in great detail for its complexities and simultaneous relatability to human life. American professor of comparative mythology and literary critic Joseph Campbell, best known for his book *The Hero with a Thousand Faces*, which deconstructs the Hero's journey, or the monomyth, and compares it to different religions, spent much of his career breaking down the archetypal Hero's journey. Campbell devised an equation of sorts, a step-by-step guide delineating each characteristic part, which allows us to identify elements of the Hero's journey in the world around us.

The main focus of this analysis is to seek and find those characteristics inside Tara Westover's story that shows the Hero's stages written by Joseph Campbell, with the distinctive feature that this story is a real-life one and whose own heroine writes it by herself, being this book a memoir. According to Campbell, there are three main stages: the Departure (or Separation), the Initiation, and the Return. During the Departure, the Hero is introduced, as they are presented with and prepare for their journey. The Initiation stage is when the Hero crosses the point of no return and overcomes transformative challenges. The Return is the Hero's trip back to their regular world and a content ending" (Flynn, 2022). The most interesting thing is that the heroine of this book, Tara, wrote her life without even thinking that she might be one of those heroes and heroines that have been talked about by erudite psychologists, psychiatrists, professors, and writers from long ago.

4.2 Theories vs. literary work

In this part of the chapter, the research will compare the parts of the book *Educated* to the Hero's journey to see if this research project's objective object can be reached. Also, to describe those stages to clarify what characteristics the stage holds that are reflected in Tara Westover's

life. In the first column of the table that will be used to compare the Hero's journey stages and Tara Westover's story, the reader can find what stage is being talked about. Its description will be written in the second column. In the third column, the reader can find the chapter and the page number where the part of Tara's story meets the characteristics of the hero seen described. By doing that, the reader can find it in the book in a more ordered way. The purpose of column number four is to quote the parts of the book mentioned in column number three, the parts from *Educated* that have great meaning to that Hero's journey stage. The last column explains the relationship between the Hero's Journey stage and the part of Westover's life that represents that stage.

| Stage of the Hero's journey | Definition of the Hero's journey stage | The chapter where the quote was founded | Quotes from the book: <i>Educated</i> by Tara Westover | The comparison of the Hero's stage with <i>Educated</i> |
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| The ordinary world | This is the original world of the Hero, which "suffers from a symbolic deficiency." The Hero is lacking something, or something is taken from him. (Grand Valley State University, 2022) | Prologue, page xiii | All my father's stories were about our mountain, our valley, our jagged little patch of Idaho. He never told me what to do if I left the mountain if I crossed oceans and continents and found myself in strange terrain where I could no longer search the horizon for the Princess. He never | <p>Ordinary World</p> <p>This is where the Hero's exists before his present story begins, oblivious of the adventures to come. It's his safe place. His everyday life is where we learn crucial details about our Hero, his true nature, capabilities, and outlook on life. This anchors the Hero as a human, just like you and me, and makes it easier for us to identify with him</p> |

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| | | | <p>told me how I'd know when it was time to come home. (Westover, 2018)</p> | <p>and, later, empathize with his plight. (Bronzite, 2022)</p> <p>The quote chosen for this Hero's journey stage, the Ordinary World, given in the third column of this table, was chosen because it gives an insight into Tara's Life before going on an adventure. The Tara who has not left her safe place, Idaho. "...our valley, our jagged little patch of Idaho" (Westover, 2018)</p> <p>In this part, the Tara that writes is the one who is wondering about that strange, unfamiliar, and unexplored place. The version of Tara that is naive, who lacks knowledge and the only place she knows is her mountain, her home.</p> |
| <p>The call to adventure</p> | <p>The Hero is given a challenge, problem, or adventure. Often it</p> | <p>Chapter 1, page 6</p> | <p>"How would you like to go to school?"</p> | <p>Tara's call to adventure comes from her grandmother. She wants to</p> |

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| | <p>appears as a blunder, or chance. This stage establishes the goal of the Hero. (Grand Valley State University, 2022)</p> | | <p>"I wouldn't like it," I said.</p> <p>"How do you know," she barked. "You ain't never tried it"</p> <p>[...]</p> <p>"We're leaving tomorrow for Arizona,"</p> <p>[...] "Get yourself up real early," Grandma said, "around five, and we'll take you with us. Put you in school."</p> | <p>take Tara with her, without telling Gene (Tara's father), so Tara gets an education.</p> |
| <p>The refusal of the call</p> | <p>The (often) reluctant Hero must be set along the correct path. He must weigh the consequences and be excited by a stronger motivation to proceed further. (Grand Valley State University, 2022)</p> <p>Although the Hero may be eager to accept</p> | <p>Chapter 1, pg11.</p> | <p>Instead, I climbed to my bed, crossed my legs and looked out the window. Five passed. Then six. At seven, Grandma appeared and I watched her pace up and down her patio, turning every few moments to gaze up the hill at our house. Then she and Grandpa</p> | <p>In this case, Tara left the time pass by, she watches her Grandparents leave, deciding to say no to adventure, to education, to live in a healthy environment.</p> |

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| | <p>the stage he will have fears that need over at this stage coming. Second thoughts or even deep personal doubts about whether he is up to the challenge. When this happens, the Hero will refuse the call and may suffer somehow. The problem he faces may seem too much to handle and the comfort of home far more attractive than the perilous road ahead. (Bronzite, 2022)</p> | | <p>stepped into their car and pulled onto the highway. When the car was gone, I got out of bed and ate a bowl of bran with water.</p> | |
| <p>Meeting with the mentor</p> | <p>The Hero encounters a wise figure who prepares him for the journey. This figure (or item) gives advice, guidance, or an item, but cannot go with the Hero. (Grand Valley State University, 2022)</p> | <p>Chapter 13, page 120</p> | <p>Tyler didn't blink, didn't hesitate. "I think this is the worst possible place for you." He'd spoken softly, but it felt like he'd shouted the words. "Where could I go?"</p> | <p>The mentor in Tara's story is Tyler, her brother. He took the courage to face his family and went to school. Now, he comes to share his knowledge with Tara, by telling her the importance that she studies in school and guides her by telling her which steps to take to reach that goal. Also, he sheds a</p> |

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| | | | <p>“Go where I went,” Tyler said. “Go to college.”</p> <p>I snorted.</p> <p>“BYU takes homeschoolers,” he said.</p> <p>“Is that what we are?” I said.</p> <p>“Homeschoolers?”</p> <p>I tried to remember the last time I’d read a textbook.</p> <p>“The admissions board won’t know anything except what we tell them,” Tyler said.</p> <p>“If we say you were homeschooled, they’ll believe it.”</p> <p>“I won’t get in.”</p> <p>“You will,” he said.</p> <p>“Just pass the ACT. One lousy test.” Tyler stood to go.</p> | <p>light on that new world that Tara does not and should know by herself.</p> |
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| | | | <p>“There’s a world out there, Tara,” he said.</p> <p>“And it will look a lot different once Dad is no longer whispering his view of it in your ear.”</p> <p>(Westover, 2018)</p> | |
| Crossing the threshold | The Hero has committed to his task and enters the special world. Often, he is met by a threshold guardian. (Grand Valley State University, 2022) | Chapter 17, page 153 | <p>“On New Year’s Day, Mother drove me to my new life.”</p> <p>“The university was nestled in the heart of the Wasatch Mountains, whose white massifs jutted mightily out of the earth. They were beautiful, but to me their beauty seemed aggressive, menacing.”</p> | <p>Tara committed herself to do what Tyler told her, studied a lot, and won the test that allowed her to go to college.</p> <p>Now, in chapter 17, she is leading towards new and unfamiliar places that seemed too big for her.</p> |
| Tests, allies, and enemies | In the special world, the Hero learns the new rules by meeting people and obtaining | Chapter 17, pages 154,155 | Special World: “My apartment was a mile | In her "special world" Tara describes what is like being there, how her new home looks like. She first meets |

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| | <p>new information. There is often a "local watering hole" component. This is where the true characteristics of the Hero are revealed. (Grand Valley State University, 2022)</p> | <p>Chapter 20, page 174.</p> <p>Chapter 22, page 190</p> <p>Chapter 24, page 213</p> | <p>south of campus. It had a kitchen, living room and three small bedrooms.”</p> <p>“Nowhere was quiet. I’d never spent more than a few hours in a city and found it impossible to defend myself from the strange noises that constantly invaded.”</p> <p>Roommates:</p> <p>“I was starved for sleep by the time my first roommate arrived. Her name was Shannon, and she studied at the cosmetology school across the street.” (Page, 154)</p> <p>“My other roommate arrived the next day. Her name was Mary</p> | <p>her roommates Shannon and Mary. Also, she meets people who give new information, in that way, Tara starts understanding these new places and people.</p> <p>Later in the story, Tara meets new allies, who are key in Tara’s character development, also they help her grow and take care of her, some of them are: Charles, Robin, and Nick.</p> |
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| | | | <p>and she was a junior studying early childhood education.” (Page, 154)</p> <p>Charles: “Charles was my first friend from that other world, the one my father had tried to protect me from.” (Chapter 20, page 174.)</p> <p>“...to imagine my life at the university as disconnected from my life on Buck’s Peak. The wall separating the two had been impregnable. Charles was a hole in it.” (Chapter 22, page 190)</p> <p>Robin: “Once, I awoke to Robin shaking me. She said I’d been shouting in</p> | |
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| | | | <p>my sleep. I touched my face and it was wet.</p> <p>She wrapped me in her arms so tight I felt cocooned.</p> <p>Nick: “One morning, Nick showed up unexpectedly.</p> <p>“We’re going to the doctor,” he said.” (Chapter 24, page 213)</p> | |
| <p>Approach to the innermost cave</p> | <p>Now our Hero, and often his allies, have come to the edge of the dangerous place where the "object of the quest" is hidden. This stage often is the land of the dead. (Grand Valley State University, 2022)</p> <p>“...an inner conflict which up until now the Hero has not had</p> | <p>Chapter 17, page 156</p> | <p>“That failure sat uneasily in my mind. It was the first indication of whether I would be okay, whether whatever I had in my head by way of education was enough. After the quiz, the answer seemed clear: it was not enough.”</p> | <p>Tara starts having an inner conflict, whether her education was enough or not to belong in this new world of studies and knowledge. And when she receives her test results, she convinces herself that she is not ready, that she does not have the necessary to belong in that place. The fears and doubts that Tara had before going to this</p> |

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| | <p>to face. As the Hero approaches the cave he must make final preparations before taking that final leap into the great unknown. At the threshold to the inmost cave, the Hero may once again face some of the doubts and fears that first surfaced upon his call to adventure. He may need some time to reflect upon his journey and the treacherous road ahead in order to find the courage to continue.</p> <p>This brief respite helps the audience understand the magnitude of the ordeal that awaits the Hero and escalates the tension in anticipation of his</p> | | | educational quest start hunting her again. |
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| | ultimate test.” (Bronzite, 2022) | | | |
| The supreme ordeal | The Hero faces danger, often a life-or-death moment that is either physical or psychological. (Grand Valley State University, 2022) | Chapter 21, page 185 Chapter 22, page 191 | <p>“The pain in my stomach intensified, burning through the night, making it impossible to sleep.</p> <p>I needed money for rent, so I got a job as a janitor for the engineering building. My shift began every morning at four. Between the ulcers and the janitorial work, I barely slept. Jenni and Robin kept saying I should see a doctor but I didn’t.” (page, 185)</p> <p>“I studied with the intensity of the insane, believing that if I could best this exam, win that impossible perfect score, even with my broken toe and without Charles to</p> | <p>Tara had to study and put more effort in her studies than other students. She needed to work harder with her jobs since she lacked financial support. Also, Tara had ulcers and barely slept. Adding Tara and her family beliefs about medicine to the formula. She would not go to see a doctor, making her go through those days in a harder way.</p> <p>Not long after those difficult events, Tara would experience another set of rough days by insanely studying beyond her limits, with a broken toe, which would not be medically attended, so she was bearing that pain in a raw way. And her most loyal and important ally, Charles, was not with her anymore. Tara was in a breakpoint trying</p> |

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| | | | <p>help me, it would prove that I was above it all. Untouchable.” (page,191)</p> | <p>to make herself believe that she was untouchable while drowning in physical and psychological issues.</p> |
| <p>Reward, or seizing the sword</p> | <p>After surviving, our Hero takes possession of the object, typically a treasure, weapon, knowledge, token, or reconciliation. (Grand Valley State University, 2022)</p> | <p>Chapter 31, pages 266-267, 272</p> | <p>“That term, I presented myself to the university like resin to a sculptor. I believed I could be remade, my mind recast.</p> <p>I forced myself to befriend other students, clumsily introducing myself again and again until I had a small circle of friends. Then I set out to obliterate the barriers that separated me from them. [...]</p> <p>In April I began to do well. I wrote an essay on John Stuart Mill’s concept of self-sovereignty, and my supervisor, Dr. David Runciman, said that if</p> | <p>Tara against all odds started to belong in that world, by remaking herself into a whole new person. Fitting in with this new environment, making more friends, learning and actually being an amazing student, and with this receiving the opportunity to have an PhD. in Cambridge. Also, in her personal life she started to accept where she came from, starting to make peace with her roots and branching out to bigger, better experiences.</p> |

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| | | | <p>my dissertation was of the same quality, I might be accepted to Cambridge for a PhD. I was stunned: I, who had sneaked into this grand place as an impostor, might now enter through the front door.”</p> <p>“My life in Cambridge was transformed—or rather, I was transformed into someone who believed she belonged in Cambridge. The shame I’d long felt about my family leaked out of me almost overnight. For the first time in my life I talked openly about where I’d come from.”</p> <p>(page 272)</p> | |
| <p>The road back</p> | <p>The Hero must now deal with the consequences of their</p> | <p>Chapter 36, page 304</p> | <p>Everything I had worked for, all my years of study, had</p> | <p>The road back, a reverse echo to the Call of Adventure stage.</p> |

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| | <p>actions. They may be pursued by remaining forces. They now face the decision to return to the ordinary world. (Grand Valley State University, 2022)</p> | | <p>been to purchase for myself this one privilege: to see and experience more truths than those given to me by my father, and to use those truths to construct my own mind.</p> <p>I had come to believe that the ability to evaluate many ideas, many histories, many points of view, was at the heart of what it means to self-create.</p> <p>If I yielded now, I would lose more than an argument. I would lose custody of my own mind.</p> <p>This was the price I was being asked to pay, I understood that now. What my father wanted to cast from me wasn't a demon: it was me. [...]</p> | <p>Now, a call to return home is being presented by Tara's parents.</p> <p>Tara's parents visit her in her place. With the objective of making her daughter come home, but it is not only that, but Tara can also return home if she says no to her knowledge, to herself, if she renounces everything and accepts her family's beliefs, she can go home and be accepted.</p> <p>A return with a condition that would bring the heroine back to her initial stage. Taking away everything, she has strived and fought for.</p> <p>But Tara decides to be loyal to herself and continues her adventure. Not without doubting of her choice.</p> |
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| | | | <p>“I love you,” I said. “But I can’t. I’m sorry, Dad.”</p> | |
| Resurrection | <p>One final test is required for the purification and rebirth of the Hero. Alternatively, it may be a miraculous transformation. (Grand Valley State University, 2022)</p> | <p>Chapter 37, page 310</p> | <p>“For how long had I been dreaming of seeing it? I had come to reclaim that life, to save it. But there was nothing here to save, nothing to grasp. There was only shifting sand, shifting loyalties, shifting histories.”</p> <p>That’s all that was left of the life I’d had here: a puzzle whose rules I would never understand, because they were not rules at all but a kind of cage meant to enclose me.</p> <p>I could stay, and search for what had been home, or I could go, now, before the walls shifted and the way out was shut.”</p> | <p>This scene is key for the heroine to have her complete and miraculous transformation. In this part of the story, Tara was still holding on to her family, to her old self.</p> <p>She thought that she still could be able to save her old life, her safe place, her old self. She thought that she could be able to live her old and new life at the same time. But she realizes that there is nothing to save.</p> <p>If she wanted her full transformation, she realized that she needed to let go of everything and everyone who was hurting and holding her back. By doing this, she could be able to leave that cage that trapped her for so long.</p> <p>She took what she needed from her place of origin and</p> |

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| | | | <p>“What do I need from this place?</p> <p>There was only one thing: my memories.”</p> <p>“She must have known what that meant, must have sensed the farewell in it, because she fetched my father.</p> <p>He gave me a stiff hug and said, “I love you, you know that?”</p> <p>“I do,” I said. “That has never been the issue.”</p> <p>Those words are the last I said to my father.”</p> | <p>left. This is the moment when the heroine’s transformation is fully seen in the reading.</p> <p>She died by eliminating her old self, and a new Tara Westover was born.</p> |
| <p>Return with the elixir</p> | <p>The triumphant Hero returns to the ordinary world bearing the elixir. Common elixirs are treasure, love, freedom, wisdom, or</p> | <p>Chapter 38, pages 319-322</p> | <p>Knowledge: “I received confirmation from the University of Cambridge: I was Dr. Westover.”</p> | <p>The heroine of this story received her elixir. Her elixir was a mixture of knowledge, freedom, peace, and transformation.</p> <p>Tara did return home. But her parents maintained their</p> |

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| | <p>knowledge. A defeated hero is doomed to repeat the lesson. (Grand Valley State University, 2022)</p> | <p>Chapter 40, page 329</p> | <p>Freedom: “I had built a new life, and it was a happy one.”</p> <p>Peace: “But it comes to me now as distant hearsay, which is a gift. I don’t know if the separation is permanent, if one day I will find a way back, but it has brought me peace.”</p> <p>Transformation into a better self: “...She was inside, and emerged whenever I crossed the threshold of my father’s house. That night I called on her and she didn’t answer. She left me. She stayed in the mirror.</p> <p>The decisions I made after that moment were not the ones she would have made. They were the choices of a changed person, a</p> | <p>conditions if she wanted to come back home.</p> <p>In other words, the heroine was not welcomed home unless she left her “elixir” aside. So, Tara was loyal to herself and did not walk through her house’s door because if she did so, she would have rejected all her journey and herself. And could not have been able to share her elixir with others.</p> <p>This story has a peculiarity, the heroine shared her elixir around the world, and it is called “Educated” a memoir written by Tara Westover. In which the heroine shares her experience and help others by doing so.</p> |
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| | | | <p>new self. You could call this selfhood many things. Transformation. Metamorphosis. Falsity. Betrayal. I call it an education. (page 329)</p> <p>Return: “It was time to go home.” (page 319)</p> <p>“But seeing her now, standing watch over her fields and pastures, I realized that I had misunderstood her (the mountain). She was not angry with me for leaving, because leaving was a part of her cycle. Her role was not to corral the buffalo, not to gather and confine them by force. It was to celebrate their return.” (page, 322)</p> | |
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| | | | <p>“I was barely more than ten miles from the mountain—but I knew what unspoken pact I would be making as I walked through that door. I could have my mother’s love, but there were terms, the same terms they had offered me three years before: that I trade my reality for theirs, that I take my own understanding and bury it, leave it to rot in the earth.”</p> <p>(page,322)</p> | |
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Table 1 Stage of the Hero's journey found in the book. Source: Researcher's creation.

4.3 Themes, Motifs, and Symbols

While a symbol might occur once in literature to signify an idea or an emotion, a motif can be an element or idea that repeats throughout that piece of literature. It is closely related to a theme but is more of a supporting role to the theme than a theme itself. It is within the pattern of repetition that the power and impact of a motif are found. A motif could, in fact, be expressed by a collection of related symbols (Fleming, 2019). In this section of chapter number four will be necessary in order to show the symbols, motifs and themes extracted from *Educated*. In this way, the researcher can have a better notion of the kind of writing of Tara Westover and what she

meant to write beyond just telling her memories. The reader can find in this part of the chapter three different tables.

The first one will be dedicated to the symbols. The first column will be used to name the symbol found. The second one will be necessary in order to write the part of Westover's book or one of the scenes where the symbol was found and in the third column the researcher will explain what the symbol means in the story. The second table that will be written in this chapter has the objective to describe the themes that appear in *Educated*. "A story's theme is what the story is about—but not in the way you might initially think. A theme isn't the work's literal details like its character or setting. It's the universal message the story communicates." (A Guide to Themes in Writing and Literature, 2022). The themes appear in the following order in the first column: The power of knowledge, The instability of memory, Conflict between identities and Devoutness. The second column will be used in order to quote the scene where the theme can be found in the memoir. The third column will be the researcher's explanation of the themes. The third table is dedicated to the motifs. The first column mentions the motifs in Tara Westover's book. The second column will be used to mention the part of the book in which the mentioned motif was found. The last column will be the explanation of the motifs that repeatedly appeared in the book.

| Symbol | Quote | Explanation |
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| Penicillin | "I swallowed the pills. Perhaps it was desperation because I felt so poorly, but I think the reason was more mundane: curiosity. There I was, in the heart of the Medical Establishment, and I wanted to | Taking a pill for feeling better is not that of a big deal in most cases. But for Tara Westover was a decision that had a big importance. Since for taking that pill, she needed to have the courage to ignore her family's voices and values. |

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| | <p>see, at long last, what it was I had always been afraid of.”</p> <p>Page 214, chapter 24</p> | <p>It is also a crucial moment as it shows how Tara begins to think for herself. She begins to show that studying not only brought academic benefits but also began to grow from the inside out.</p> |
| <p>Caravaggio's Judith Beheading Holofernes</p> | <p>“Remembering the chickens, I wondered at the plausibility of Caravaggio’s scene: no one had that look on their face—that tranquil, disinterested expression—when taking off something’s head. I knew the painting was by Caravaggio but I remembered only the surname and even that I couldn’t spell.”</p> <p>(Page 162, chapter 18)</p> <p>“At the Galleria Nazionale d’Arte Antica, I stood before Caravaggio’s Judith Beheading Holofernes and did not once think about chickens. I don’t know what caused the transformation, why suddenly I could engage with the great thinkers of the past, rather than revere them to the point of muteness.”</p> | <p>These two scenes, united by Caravaggio's painting, show two different versions of Tara. One, who in his humility, naivety, lack of education and understanding of the world, sees the painting and the only thing he could think of is someone killing a chicken, which is easy to understand because of her place of origin. At that time, Tara was having difficulties with her studies.</p> <p>In the second scene, the readers get to see a more mature, sophisticated and intelligent Tara, who, observing the painting in person, no longer thinks of "chickens." She now sees the painting for what it really is, a work of art, and appreciates it as such.</p> |

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| | (Chapter 31, page 268) | |
| The bloody knife | <p>“I felt the cold of the blade before I saw it, and sensed the blood even before I glimpsed the red streak staining my palm.</p> <p>The knife was small, only five or six inches long and very thin. The blade glowed crimson.</p> <p>I rubbed my thumb and index finger together, then brought them to my nose and inhaled. Metallic. It was definitely blood. Not mine—he’d merely handed me the knife—but whose?</p> <p>“If you’re smart, Siddle Lister,” Shawn said, “you’ll use this on yourself.</p> <p>Because it will be better than what I’ll do to you if you don’t.”</p> <p>(Chapter 34, page 286)</p> | <p>When Tara comments on the acts of abuse by her brother, Shawn, to her father. Her brother comes home with a bloody knife. Whose blood is not known to whom it belongs. It is a symbol of violence and power abuse. In which through causing fear to the victim the goal is achieved.</p> |
| The owl | <p>“The owl grew restless. When it began to refuse food, we opened the back door and let it escape. It wasn’t fully healed, but Dad said its chances were better with the mountain than with us. It didn’t</p> | <p>Tara makes a relation and symbolism with the owl and herself.</p> <p>The owl could not be thought to belong to that new environment, Westover’s house, as</p> |

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| | <p>belong. It couldn't be taught to belong.”</p> <p>(Page 164, chapter 18)</p> | <p>well as Tara could not be thought to belong to this new world where she was living in.</p> |
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Table 2. Symbols found in the book. Source: Researcher's creation.

| Theme | Quote | Explanation |
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| <p>The power of knowledge</p> | <p>“You could call this selfhood many things. Transformation. Metamorphosis. Falsity. Betrayal.</p> <p>I call it an education.” (Page, 329)</p> | <p>The key theme in this book is knowledge. The story revolves around it. Knowledge can have the power to set minds and bodies free.</p> |
| <p>The instability of memory</p> | <p>“My journals were a problem. I knew that my memories were not memories only, that I had recorded them, that they existed in black and white. This meant that more than my memory was in error. The delusion was deeper, in the core of my mind, which invented in the very moment of occurrence, then recorded the fiction.</p> <p>In the month that followed, I lived the life of a lunatic. Seeing sunshine, I suspected rain. I felt a relentless desire to ask people to verify whether they were seeing what I was seeing.</p> <p>Is this book blue? I wanted to ask. Is that man tall?</p> | <p>Since this book is a memoir, memories are pillars to develop a good story.</p> <p>This theme, the instability of memory, is seen several times throughout the book.</p> <p>It seems that the first problem that Tara faces with her memories comes because of abuse. Whenever she wanted to make a claim about something that was wrong in her family, her relatives just made her doubt of herself by making her unsure of her own memories. Also, some events</p> |

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| | <p>Sometimes this skepticism took the form of uncompromising certainty: there were days when the more I doubted my own sanity, the more violently I defended my own memories, my own “truth,” as the only truth possible.” (pages,294-295)</p> | <p>she recalled; some people involved remembered them in a different way. Creating a bigger uncertainty in the scenes from her past.</p> <p>Also, this doubt made Tara feel low self confidence in herself.</p> |
| <p>Conflict between identities</p> | <p>“This caused a kind of crisis in me. My love of music, and my desire to study it, had been compatible with my idea of what a woman is. My love of history and politics and world affairs was not. And yet they called to me.” (Page, 228)</p> | <p>There is a conflict between identities in several characters from <i>Educated</i>.</p> <p>Tara had an inner conflict since she wanted to keep her old self, a devoted Mormon, devoted to her family’s principles but her inner dreams were not aligned with it.</p> <p>Eventually, she would have to choose which version of Tara she wanted to be.</p> <p>But Tara was not the only one, her two brothers, Tyler and Richard experimented something similar due to their love to study and their family’s opposite thinking regarding education.</p> |

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| | | Also, Tyler wanted to be a good brother to Tara, but he wanted to be a good son too, and in this story, is almost impossible to reach. |
| Devoutness | <p>“This story is not about Mormonism. Neither is it about any other form of religious belief. In it there are many types of people, some believers, some not; some kind, some not. The author disputes any correlation, positive or negative, between the two.”</p> <p>Author’s Note, <i>Educated</i>.</p> | Tara writes at the beginning of the book, in the author’s note, that her book is not about Mormonism. But devoutness is still an important theme in the book, since Westover’s family was shaped due to their belief of what they thought what Mormonism is. Their decisions, way of living, thinking, and even dressing had its core in their Mormonism devoutness. |

Table 3. Themes found in the book. Source: Researcher’s creation.

| Motif | Quote | Explanation |
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| Injuries | <p>“Now that he was sure the machine worked, Dad motioned for Luke to take over, and Luke, ever eager to please, stepped forward. Five minutes later Luke’s arm was gashed to the bone and he was running toward the house, blood spurting.”</p> <p>(Page,139)</p> | In <i>Educated</i> , there are several times where a member of the Westover family is being wounded, generally, due to an accident. |

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| | | <p>These accidents show the dangerous way of living of this family. Also, adding the fact that Westover family would not let doctors or medicine in general check them would worsen the situations.</p> <p>These many injuries described in the book also showed the emotional injuries that had affected the members of this family.</p> |
| <p>The mountain</p> | <p>“The Princess was as bright as I’d ever seen her. She stood facing me, the valley between us, radiating permanence. The Princess had been haunting me. From across the ocean I’d heard her beckoning, as if I were a troublesome calf who’d wandered from her herd.</p> <p>Her voice had been gentle at first, coaxing, but when I didn’t answer, when I stayed away, it had turned to fury. I had betrayed her. I imagined her face contorted with rage, her stance heavy and threatening.</p> <p>She had been living in my mind like this for years, a deity of contempt. But seeing her now, standing watch over her fields and pastures, I realized that I had misunderstood her.</p> | <p>Just as in <i>Wuthering Heights</i> by Emily Bronte, where the reader can find that the weather and settings have too much to say, if it is seen beyond the lines, for example, about the character’s mood. The mountain in <i>Educated</i>, talks about the place where Tara grew but also the reader can see how the mountain “changes” through Westover’s perspective while she is growing integrally, as a person and as a student.</p> |

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| | <p>She was not angry with me for leaving, because leaving was a part of her cycle. Her role was not to corral the buffalo, not to gather and confine them by force. It was to celebrate their return.” (Page, 32)</p> | |
| <p>Herbs and Oils</p> | <p>“When I’d told Dad that I planned to go to college, he’d said a woman’s place was in the home, that I should be learning about herbs — “God’s pharmacy” he’d called it, smiling to himself—so I could take over for Mother.” (Page, 125)</p> | <p>Westover family did not believe in medicine, so their remedies were herbs and oils.</p> <p>Even when Tara was studying, she made several trips to her home only to receive a treatment from her mother.</p> <p>Later in the story, the reader can notice that the herbs and oils went beyond only treating the family and end up being a successful economic source for the Westover family.</p> |
| <p>Journals</p> | <p>“Grandma-over-in-town had given me a journal, pink with a caramel-colored teddy bear on the cover, and in it I recorded the first time Mother took us to a restaurant...” (page, 18)</p> | <p>Motifs tend to help themes. As written above, a theme that is present in the book is "The instability of memory." And this motif helps that theme since journals are an important motif in Westover's</p> |

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| | <p>“I can read my journals from this period and trace the evolution—of a young girl rewriting her history.” (Page, 131)</p> <p>“Suspended between fear of the past and fear of the future, I recorded the dream in my journal.</p> <p>Then, without any explanation, as if the connection between the two were obvious, I wrote, I don’t understand why I wasn’t allowed to get a decent education as a child.” (Page,163)</p> <p>“I filled my journals with promises that I would stay out of the junkyard.” (Page, 166)</p> <p>I put away my journal and lie in bed, reciting this narrative as if it is a poem I’ve decided to learn by heart. (Page, 195)</p> <p>It’s strange how you give the people you love so much power over you, I had written in my journal.” (Page, 199)</p> | <p>story since they are the reliable friend she needed to reach to and understand that her memories were not only in her head but also written with ink. Which validated even more her memories, the validation that she may could not have found in the people who were supposed to support her.</p> <p>Also, these journals give a sense that Tara was meant to write without even knowing at her early stages in life.</p> |
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Table 4. Motifs found in the book. Source: Researcher’s creation.

Chapter V

Conclusions and Recommendations

In the final chapter of this investigation, the researcher will show the results obtained by analyzing the book *Educated* by Tara Westover. Additionally, in this chapter, the researcher will describe the conclusions she came up with by applying the mythological approach of the Hero's Journey to the memoir of Tara Westover. Finally, the objectives will be shown again to see if they were accomplished and some recommendations that may be helpful for other researchers that, in the future, will approach similar topics of investigation.

5.1 Purpose of the Conclusion

A conclusion is an important part of the paper; it provides closure for the reader while reminding the reader of the contents and importance of the paper. The researcher accomplishes this by stepping back from the specifics to view the document's bigger picture. In other words, it reminds the reader of the main argument (Walden University, 2022). The conclusion is one of the pillars of an investigation since it takes the reader back to the beginning of it but at the same time gives an end in hand with the deductions that the researcher came up with due to a deep analysis of the investigation topic. This is the reason why it is so important to write a well-ordered conclusion. A conclusion should not have new ideas to add to the research. The researcher found the conclusions after comparing and analyzing the information gathered. This information could have been taken from professionals in the topic, books, and so on. These sources are very helpful in giving the researcher "food for the brain" to digest and come to these conclusions by giving the investigator different points of view and analysis on the topic. Therefore, after studying several

sources of information, the researcher has her conclusion, which will be explained later in this chapter.

One of the most important things is that not only the reader but also the researcher were able to expand their knowledge after reading, analyzing, comparing, and writing the findings after those processes. Reading the book, *The Hero with a Thousand Faces*, re-reading and deeply analyzing the book *Educated* by Tara Westover, searching and reading books related to the topic, and learning from experts that can be found through the Internet, gave the researcher a broader knowledge that before this research, she did not have. Even the most important thing yet is that after all this investigation was concluded, Tara Westover accomplished the stages of the Hero's journey.

5.2 Conclusions

In the first chapter of this investigation, there were written some objectives in order to guide the investigation and to have a purpose. In this part, those objectives will be restated. As mentioned before in the conclusion, it is necessary to write down the objectives of the investigation in order to remind the reader which the purpose of the investigation was and see if they were accomplished by the end of it.

5.2.1 Conclusion of the General Objective

To analyze the book *Educated* by Tara Westover from the perspective of the Hero's stages using the mythological approach.

The goal of this project was to analyze if Tara Westover's story could have the required characteristics to be a real-life modern heroine through the Hero's journey stages described by

Joseph Campbell. After a detailed analysis of *Educated*, reading the book *The Hero with a Thousand Faces*, and being informed from several sources about this investigation's main topics, the researcher concluded that Tara Westover accomplishes the stages of the Hero's Journey. She is one of those many faces of the Hero Joseph Campbell described in his literary work.

5.2.2 Conclusion of the Specific Objectives

5.2.2.1 To identify the stages of the Hero found in the book *Educated* through the mythological approach

This objective's aim was, through reading the memoir *Educated*, to look for the Hero's Journey stages described by Joseph Campbell in order to check if the story could be added to one of the many stories of great heroes and heroines that had a similar journey process. The stages in *Educated* were localized in order, which was not easy since the memoir sometimes went back and forth in the story, for example in the prologue, Tara says, "All my father's stories were about our mountain, our valley, our rough little patch of Idaho. He never told me what to do if I left the mountain if I crossed oceans and continents and found myself in strange terrain where I could no longer search the horizon for the Princess. He never told me how I'd know when it was time to come home." (Westover, 2018) It is a kind of narrative in Tara that talks as the one who is the heroine but through the lens of her old self. Sometimes it took work to localize the Hero's stages due to that kind of writing, going back and forth through Tara's memories. Another different aspect is that Tara found several "mentors" in her journey. The one that the researcher chose for that stage was Tyler, Tara's brother since he was the one who showed her the education path. However, after several stages in the book, some characters can be taken as mentors since they helped Tara in her journey, providing her with the knowledge she needed to keep going. So, it

was a different aspect of the Hero's journey. Even though, the existence of small differences between Tara's story and the Hero's journey, this objective was successfully achieved. Every single stage of the Hero's Journey was found in the memoir.

5.2.2.2 To apply the stages of the Hero to the book through the mythological approach

Tara Westover's memoir is a testimony that Joseph Campbell's mythological approach is still valid today. After identifying the stages in the book, the researcher needed to check that the descriptions and characteristics of each stage were on the identified stages in the book *Educated*. For example, those descriptions and characteristics were annotated after reading the Hero with a thousand faces and some experts' opinions and explanations on each stage. For example, in this description of the stage of The Refusal of the Call, "Although the Hero may be eager to accept the quest, at this stage he will have fears that need overcoming. Second thoughts or deep doubts about whether he is up to the challenge. When this happens, the Hero will refuse the call and, as a result, may suffer.

The problem he faces may seem too much to handle, and the comfort of a home far more attractive than the perilous road ahead" (Bronzite, 2022). This is a very well-explained description of the stage, so the researcher looked for those characteristics in Tara's story. When Tara refused the call, she wanted to leave her home, her safe place, to look for education, but she had doubts and fears about doing something like that, so she decided to stay. As quoted above, the comfort of home and her fears made her stay instead of jumping into this new journey. To sum up, by re-reading Tara Westover's book and applying the stages' characteristics described by Joseph Campbell, the researcher could find the same scenes from the book that represented that

stage in particular and quote them in the project. Due to this, the second specific objective was achieved.

5.2.2.2 To evaluate the stages of the Hero's Journey represented by the life of Tara Westover in the book *Educated*

After identifying and applying the stages of the Hero's Journey in Tara Westover's book. The researcher evaluated by comparing the quotes from the book *Educated* with Joseph Campbell's descriptions and the annotations from several professionals on the topic. Then the evaluation was more complete since the researcher wrote her explanations on why some specific parts taken from Tara Westover's book were chosen as a Hero's Journey stage and the description of the mentioned part of the book. It can be said that this part of the research was the most rewarding to do since the researcher had to analyze by herself Campbell and Westover's literary works, compare them, and explain her conclusions to answer the question "why this part of *Educated* is chosen to represent this hero's journey stage?" This was rewarding since, after doing so, the researcher had bigger knowledge on the literary works and the analyses. Also, it can be said every stage was found in Tara Westover's story, and each one had its explanation, so the researcher gladly could confirm that the third specific objective was accomplished.

5.3 Restatement of the Research Question

How to create a literary analysis of the Hero's stages through the mythological approach in the book *Educated* by Tara Westover?

After doing the research, the researcher could see more clearly how to know if a character is one more face in the thousand faces of Joseph Campbell's book. In this specific case, to see if Tara Westover's story fulfilled the stages of the Hero. In order to answer the research question

How to create a literary analysis of the hero's stages through the mythological approach in the book *Educated* by Tara Westover, the researcher will describe some steps that she came up with through the investigation that will answer this question in a better way. The first step to creating a literary analysis of the book *educated* through the mythological approach is to read it with the only purpose in mind but to enjoy the book. The first reading should be to enjoy the story, to let it surprise you. Try to not start analyzing right away. When a reader enjoys a book, the story stays with them even when finishing it. The reader may keep thinking about the characters, and the story by itself, analyzing it without realizing it. In addition, with the desire to re-reading it, as the great author, C. S. Lewis, said, "I can't imagine a man really enjoying a book and reading it only once" (Lewis & Hooper, 1979). Consequently, when one enjoys reading, the book's details stay more in the reader's mind, just like when a person enjoys a movie, he or she recalls many things even long ago after watching it.

The following step is reading Joseph Campbell's book, *The Hero with a Thousand Faces*. By reading directly from Campbell's words, the reader can have a broader perspective of his work, what he meant by writing each stage, and the examples he gives to illustrate them are very interesting and give a broader understanding of what he means by each stage and also shows that throughout history, many stories have, unconsciously, repeated these mythological patterns, as Carl Jung said,

Nevertheless, the fact that this process is unconscious gives us why man has thought of everything except the psyche in his attempts to explain myths. He did not know that the psyche contains all the images that have ever given rise to myths and that our unconscious is an acting and suffering subject with an inner drama that

primitive man rediscovers, employing analogy, in the processes of nature, both great and small (Jung, 2022).

As can be seen, there is no doubt why Jung was Campbell's inspiration. To recap, reading Joseph Campbell's literary work helps to enrich the knowledge of the mythological approach.

The third step the researcher recommends for creating the literary analysis is looking for professional explanations of the Hero's Journey. *The Hero with a Thousand Faces* is a magnificent work of literature, but it is heavy and sometimes difficult to read. So, it is recommendable to look for experts' points of view and explanations on these topics. This will enrich the knowledge for the analysis of the book and give a clearer idea of Campbell's approach. The next step comes in hand with the third one, and it is: to annotate the Hero's Journey stages with their respective characteristics on a table. This is useful since; each stage has its characteristics, and sometimes it is easy to forget or to mix the characteristics of the stages. So, having them written down helps the researcher to have a better notion of each stage.

After having a clearer idea of the Hero's Journey stages, it is good to re-read the book *Educated*. By doing so, the reader can focus this time on finding those stages in the book. The good idea is to annotate the pages where they were found or to paste post-its on the book in the key parts in order to identify which stages are or not in the book and if they have the same order as Joseph Campbell presented them, also, by writing down key pages and chapters, a better order and the person is analyzing the book can go back to the exact part if necessary. Another recommendation is to look stage by stage in the memoir since having all stages in mind is difficult and makes it harder to identify them in the book.

After identifying the stages, look for key parts, quotes, and dialogues that represent the best Joseph Campbell's stage characteristics in *Educated*. Some parts of Tara Westover's story can be key to identifying those Hero's journey stages, and those key parts have some quotes or dialogues that can be extracted to exemplify the stage. This gives more credibility to the reader that that stage is well represented in the book. After doing this, the writer or researcher can realize if the story accomplishes the characteristics of a Hero's journey. Finally, to analyze the book better, it is good to explain why those parts of the book were chosen to represent that stage. By explaining, not only does the reader come to understand much better, but it also helps the researcher, to explain why the determined character is eligible to be a Campbell's Hero or heroine. Another important point to considerate is to look for the symbols, motifs, and themes in the book that is being analyzed, since by doing so, the researcher of this project could understand in a better way the story and Tara Westover's writing. She gave many meaningful messages through symbols, motifs, and themes that may be at a first or second reading were not understood, but only until the reader pays special attention to those devices, he or she may get things that have been unnoticed at the beginning, and this gives a new perspective to the reading.

5.4 Unexpected Results

"This is the final stage of the Hero's journey in which he returns home to his Ordinary World as a changed man. He grew as a person, learned many things, faced many terrible dangers and even death but now looks forward to the start of a new life. His return may bring fresh hope to those he left behind, a direct solution to their problems or perhaps a new perspective for everyone to consider" (Bronzite, 2022). While doing this project, the researcher found out something that was unexpected and, at the same time very interesting.

Tara Westover, as said before, accomplished all the requirements to be a heroine through Joseph Campbell's Hero's Journey stages, but the last stage was accomplished with a little twist. Tara did return home, to her "Ordinary World" but when she was about to get home, her parents would not let her get into the Westover's home unless she left all what she learned and who she had become ("her elixir") out of the house and accept her family's beliefs. So, Tara, with a difficult decision in mind, to choose herself, to be loyal to her journey, her knowledge, and the woman she was now, and did not come back home.

The reader may think this final stage still needs to be fully accomplished in the memoir, but at some point, it was fulfilled. Tara tried to come back home, but she was not welcomed in her "Ordinary World," her home, unless she accepted her parents conditions. Nevertheless, if Tara had accepted her family's conditions, she somehow would have erased her journey and made a regression to the old Tara, the naive, uneducated, and the one who lived in an abusive environment. So, Tara Westover, by deciding to say no to coming back home, made her even more worthy of the title heroine. Another important point in this story is that the elixir that Tara gained in her journey was received by people worldwide, including the researcher of this investigation. The elixir that Tara Westover brought with her, benefited her, by giving her knowledge and freedom, but she was not the only beneficiary. By writing her book, she shared her story and knowledge with the world, which inspired and helped many of her readers, and as in this case, an investigation project. The book *Educated* is Tara Westover's elixir, and she shared it with the world.

5.5 Recommendations

In this part of the chapter, the researcher will give some recommendations she came up with while doing this investigation project. The recommendations will be based on literary investigations such as this one. In addition, some recommendations focused on people who want to investigate *Educated* by Tara Westover more deeply. The first recommendation is that the researcher look for a literary work that he or she enjoys or is passionate about. In that way, the investigator will enjoy the process and be more interested in the book.

Another recommendation would be to search and learn about literary approaches to find which approach will be better to apply to the book. This way, the investigator will consider the approaches while reading the book and choose the appropriate one.

Following this topic, if a person would like to do an investigation project about *Educated*, another approach to apply to this book would be the psychological approach. "Psychological criticism in literature refers to how the work of a particular writer is analyzed through a psychological lens. This approach psychologically analyses the author of the work or a character in his work." (Hasa, 2016). This is because in Tara Westover's story, mental illnesses are a very important topic, and there is a lot to analyze in this book from that perspective. Finally, the researchers should enjoy the learning process of doing this kind of research. It is very rewarding since the investigator ends up with complete different knowledge than the one he or she had at the beginning.

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