

國立政治大學亞太研究英語碩士學位學程
International Master's Program in Asia-Pacific Studies
College of Social Sciences National
Chengchi University

碩士論文
Master's Thesis

中華民國與美國歷史教科書中的國家起源敘事神話
The Mythology of National Origin Narratives in R.O.C.
and U.S.A. History Textbooks

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亞太研究英語碩士學位學程

碩士論文

A Thesis

Submitted to International Master's Program in Asia-Pacific
Studies

National Chengchi University

In partial fulfillment of the Requirement

For the degree of Master in Asia-Pacific Studies

2019年5月

May 2019

Acknowledgements

In writing this thesis, and in my experience at National Chengchi University, I have benefited from opportunities, council, and mentorship from my advisor, Dr. Chuing Prudence Chou. With her support, I have grown significantly in the last two years, both personally and professionally. This thesis would not have been possible without her support and guidance. I have also benefited from the articulate and constructive advice of my committee members, Dr. Wei Mei-chuan and Dr. Chen Hsiao-lan. Additionally, analysis of the national origin narrative in the ROC textbook would not have been possible without the patient and insightful interpretation of Tzu Hsuan-huang, who sacrificed many hours of her time over several weeks. I am also grateful to the ROC, whose ambitious efforts to encourage international educational exchanges resulted in my decision to study in this lovely country. Finally, I am especially grateful for the continuing support and comradery I receive from my brother, Dr. Mark Henderson, who continues to inspire and motivate me. Many thanks to all of these individuals, as well as the wonderful faculty and staff of the IMAS department at NCCU. It has been a pleasure and a privilege.

Abstract

History curriculum dealing with national origin narratives has always been a core subject in public education around the world. Although progress has been made toward more open, peaceful, and inclusive national ideals, there persists a sacred character to national origin narratives, especially those propagated in public schools. These narratives contribute to the propagation and perpetuation of national values and ideas through their telling in history classrooms, suggesting that careful attention should be paid to the values they promote. This study analyzes values implicit in the national origin narratives in high school history textbooks from both the Republic of China (ROC) and the United States (USA) through a comparative narrative analysis using Joseph Campbell's monomyth as theoretical framework. In this method, the major actors and events of the national origin narratives in the two textbooks are compared to each other through the monomyth. These findings support the notion that the narrative stages and character archetypes in the national origin narratives of the ROC and USA resemble those in religions and myths, and that these narratives present a particular set of values to their readers. This study has important implications for history educators, textbook producers, and researchers in the field of history and language arts education who play critical roles in the construction of national values and ideas.

Keywords: National Origin Narrative, Monomyth, Narrative History, History Education

關於國家起源敘事的歷史教材一直是全世界公共教育的核心課題。雖然已經在往更開放，和平和包容的方面取得了進展，但特別是在公立學校裡，仍然被堅持宣傳著存在國家起源敘事的神聖特徵。這些故事通過在歷史課堂上講述，有助於國家價值觀和思想的傳播和延續，且被表明應該認真關注它們所倡導的價值觀。本研究通過比較敘事分析，利用約瑟夫·坎貝爾(Joseph Campbell)的 Monomyth 作為理論框架，分析了來自中華民國（ROC）和美國（USA）的高中歷史教科書中的國家起源敘事隱含的價值觀。在這種方法中，兩本教科書中的國家起源敘事的主要參與者和事件透過 Monomyth 相互比較。這些發現支持了這樣的觀點，即中華民國和美國的國家起源敘事中的敘事階段和人物原型與宗教和神話中相似，並且這些敘述為讀者呈現了一套特定的價值觀。這項研究對歷史教育者、教科書製作者以及歷史和語言藝術教育領域的研究人員具有重要意義，他們在建設國家價值觀和思想方面發揮著關鍵作用。

關鍵字： 民族起源敘事, Monomyth, 敘事史, 歷史教育

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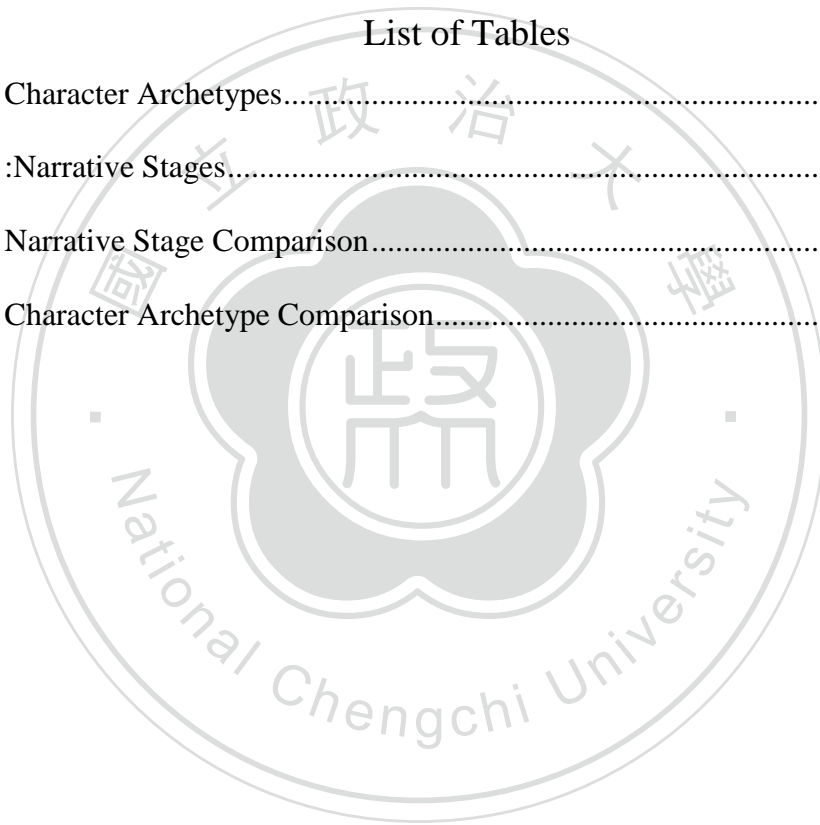
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1 Introduction

Nations play a unique role in global society. Even from their nascency in the eighteenth century they were able to inspire zealous loyalty and immense sacrifice. As the nations of the world began to establish systems to educate their populations, the historic birth of the nation was always a point of serious concern. Even today national history is a core subject in almost every public school system, where young people learn their country's national origin narrative. That narrative, like the narrative of a religion's origin, is imbued with mythological characteristics, (Kramer, 1997).

Myths are tied to the structure of the human experience, (Campbell, 2004). Life, death, loss, coming into maturity, failure, triumph, etc. These experiences come in different colors and shapes around the world, but they are common across human life. The nation, the kingdom, the tribe; these are extensions of this human experience. They go through vicissitudes and life cycles that are comparable to those of an individual. The Chinese cycle of dynastic death and rebirth, and the western celebration of revolution follow a not dissimilar narrative arch when they are retold. Even the democratic cycles in elections adhere to this narrative to some degree. In his celebrated work, *The Hero with a Thousand Faces*, (Campbell, 2004) Joseph Campbell identified what he called, the monomyth: a narrative framework in which any myth, religion, or folk tale could be inserted and analyzed. Within this framework are two core character archetypes (the hero and the tyrant monster), and several supporting character archetypes (the herald, the mentor, the ally, the shapeshifter, and the threshold guardians) as well as three narrative stages (separation, initiation, and return). Although national origin narratives have been compared to myths in the past, (Kramer, 1997; Anderson, 1991; Elson, 1964) no one has ever systematically used

the monomythic framework to analyze and compare them. This study seeks to compare the national origin narratives of the Republic of China (ROC) and the United States (USA) through Campbell's (2004) monomyth framework.

This chapter will introduce this study in four sections. First, it will identify the five main rationale behind this study. Section two introduces the two main research questions guiding the study, followed by a brief discussion of their significance and implications. Section three will briefly introduce the research design for this study, which will be explicated in greater detail in chapter three. Section four will define key terms that will appear throughout the study.

1.1 Rationale of Study

This study will analyze the national origin narratives of the ROC and the USA using Campbell's (2004) monomyth. The rationale for this research can be summarized in six points:

First, public debate over national origin narratives in history textbooks often misrepresents those narratives as perfectible and representative of a verifiable truth, which they are not, (Raphael, 2004). Generally, contemporary historians try to be as impartial as they can, and effort is made to represent all the interests and actors as accurately as possible, but there is inevitably a purpose for studying history, a lesson to be learned imposed by the historian. They typically overrepresent dominant social groups and the culture and time which produced them, (White, 2008). While some verifiable facts are used others are inevitably omitted in the narrative-writing process, creating a bias view of national history. Bias in history is a chronic concern, especially in school textbooks, (Romanowski, 1996), and national origin narratives in history textbooks taught as historical fact have been

deliberately used to promote exclusive national identities and enforce national agendas. In many countries that persists today, (Manojlovic, 2018).

Second, national origin narratives are significant in terms of nationalism, national values, and nationalism itself. Nationalism appeals to many so deeply that it even has the potential to inspire one to sacrifice his or her life, (Anderson, 1991). Representation of national origin narratives in schools, which is typically standardized in national textbooks, is therefore hotly contested, and it is often manicured and polished until it shines with mythological grandeur. This level of significance merits a concerted effort to craft national narratives which are deliberate and thoughtful about what values they encourage. They should make efforts to include and harmonize the various identities (ethnic, religious, gender, etc.) within nations. A static narrative, however, is unlikely to satisfy the diverse and dynamic set of identities in modern nations, so in order to thrive in their communities, their nations, and their world, students need to recognize and question the values, identities, and types of nationalism they are encouraged to adopt through these narratives.

Third, evidence that national origin narratives follow a structure and archetypical pattern similar to those in myths and religions indicates that recent attempts to remove narrative and portray history as if it was purely empirical are misguided. Narratives are tools by which we can make sense of the past in our contemporary lives, and although they are often bias, acknowledging that they are malleable empowers the citizens of a nation to address that bias productively, and find their individual place in the national community. Many history textbook publishers in the USA have attempted to remove narratives in favor of a dry, accounting of events, figures, and dates. This attempt to remove any violation of taboos held by the many religious, ethnic, racial, cultural, and economic groups of a nation,

(Ravitch, 2003) are squandering students' opportunity to address difficult social issues in the safe, structured environment of a classroom.

Fourth, narratives in high school textbooks often pander to the values of louder voices and larger markets, (American textbook producers target audiences in Texas and California, for example) which has the effect of sidelining many of the smaller voices in the national narrative. High school history textbooks are an important part of social development and can be either a force for social harmony through inclusive national narratives, or it can aggrandize one group at the expense of villainized or dehumanized others, (Manojlovic, 2018). If the extent to which national origin narratives are bias is identified more precisely, an effort this study aims to contribute to, it will enable educators, textbook producers, and educational researchers to more effectively mitigate bias.

Fifth, Campbell's (2004) monomyth narrative structure is ideal for this study because it is applicable human narratives across cultures and time periods. The structure has been adapted to analyze everything from folk tales to religious dogma, and through it values implicit in the narratives can be revealed and analyzed. Furthermore, the monomyth is a narrative analysis structure, and the narrative of national origins is precisely what this study aims to analyze, not the fidelity of the historical facts in the textbooks. If the two national origin narratives reveal structural and archetypical patterns common to the monomyth, and therefore to myths and religious dogma, it will support the idea that they may hold a sacred place in society.

Lastly, high school history textbooks were chosen as the subject of this comparative discourse analysis because they contain a sufficient amount of text-based content to analyze, while still being a part of the public education system. College-level history texts

are not available to the whole population, and therefore their narratives are not as influential on society. Texts from lower grade levels often contain significantly less text in favor of graphical and instructional content. High school textbooks are also instrumental in determining what topics are covered and how they are presented to students, (Behnke, 2018) making their narratives and content an appropriate subject for this study.

Acknowledgement of the mythologization of national origin narratives empowers learners with underrepresented historical identities to “write in” the role of their identities in the existing national narrative using supplementary sources in addition to the textbook. This study seeks to provide evidence that, indeed, the national origin narratives of the ROC and USA do exhibit characteristics common among myths, legends, and religions. The implications of these findings are expected to inform educators, textbook producers, and educational researchers concerned with national history education in the ROC, the USA, and around the world.

1.2 Research Questions

This study will address three main questions:

1. How do the national origin narratives in ROC and USA history textbooks compare to each other through Joseph Campbell’s (2004) monomyth framework?
2. What values are implicit in the two national origin narratives when analyzed through the monomyth?
3. What implications about nationalism in the ROC and USA can be drawn from this analysis of national origin narratives?

The first question will be addressed through examination of the national origin narratives in the ROC and USA as they are presented in the two textbooks subjected to this study. The analysis of the ROC textbook will focus primarily on its portrayal of the Chinese Revolution of 1911, as well as the chapters around it secondarily. In the American textbook, the primary focus will be on the narrative of the Revolutionary War. Secondarily, the chapters just before and after those dealing with the war may be examined for their contribution to the primary narrative. It should be noted that although the ROC has a clear national origin narrative, the national identity of the ROC and its citizens is fiercely debated, even in history curriculum, (Chen, 2004). Some consider the history of Taiwan to be inseparable from the ROC, while others argue that the history of Taiwan is that of a unique nation, independent from a Chinese historical narrative. These narratives are at odds in textbooks in the ROC, (Chang, 2011). The Chinese Revolution of 1911 was chosen for this study because the narrative associated with an independent and unique Taiwanese history is not fully developed. The freedom to entertain this idea has only been possible since the late-1980s, as the ROC began to democratize, and there is not currently a coherent national origin narrative for Taiwan which doesn't include the narrative of the ROC, (Chen, 2004).

The second and third research questions will have three important implications. First, subtle variances in the portrayal of each character archetype and narrative stage will reveal values presented by the narrative. If, for example, the archetypical hero of the narrative is seen praying or giving honor to God, this indicates that piety is presented as a desirable character trait. If, on the other hand, the hero is presented as being motivated by personal honor, this would indicate that individualism is highly valued by the narrative.

Understanding how these values are promoted through national origin narratives should inform the strategies involved in creating and implementing national history curriculum.

Second, characteristics of each country's nationalism are promoted through the portrayal of the narrative stages and character archetypes in the two narratives. This is especially true of the two countries in question, as both have diverse ethnic, religious, and cultural identities within them. If the cast of characters within the narrative comes from a variety of ethnic backgrounds, communities who identify with those ethnicities today may more easily see themselves as a valued member of the national community. For example, there is practically no opportunity to include Muslim characters in the national origin narrative of the USA, but there are currently nearly 3.5 million US citizens who identify as Muslim, (Pew Research Center, 2017). In order to create a bridge between Muslim and American nationalism, an inclusive strategy should be employed within or around the narrative.

Third, if the monomythic narrative stages and character archetypes are reflected significantly in both national origin narratives, it is evidence that nationalism in the ROC and USA take on a sacred significance. This has been argued from other perspectives by many, (Stevens, 1997), (Smith, 2000), and is contrary to the popular assertion that the ROC and USA are 'secular' nations, or that the secular is opposed to the sacred. Instead, it may be that nationalism fills a similar role in society as religion. Further research is needed on this subject, but significant congruency between the national origin narratives of the ROC and USA and the monomyth would provide evidence to support the idea that nations play a religious role in modern societies.

1.3 Research Design and Analysis

This study will examine one major history textbook used for instruction in the ROC and the USA. The research will focus on the national origin narratives presented in the two textbooks from their respective countries. Specifically, the narrative of the revolutionary war of 1775-1783 will be the focus in the American textbook, and the Chinese Revolution of 1911 will be the focus of the ROC textbook. These events have been chosen because they represent the national origin narrative of the USA and ROC respectively; they are the events which are used to tell the story of the birth of the two countries. The researcher will compare the historical characters and major events in each of the two narratives with each other using Campbell's (2004) monomyth. The characters and events in each will be recorded on a table in chapter four, where they will be arranged based on their counterparts from the other narrative. Analysis of the characterization of each character archetype and narrative stage will yield insight into the values implicit in the two narratives. This method for analyzing textbooks is established and has precedent, (Pingel, 2010).

1.4 Key Terms

The following key terms will be used throughout this study as defined here. Each may have a slightly different definition outside the context of this thesis.

- **National Origin Narrative (national narrative):** This refers to the historical narrative taught as the birth event of a nation. For the USA, this refers to the Revolutionary War with Great Britain of 1775-1783, and for the ROC this refers to the Chinese Revolution of 1911 which resulted in the overthrow of the Qing Dynasty.

- Monomyth: This is the name given to the narrative structure identified by Campbell in his book, *The Hero with a Thousand Faces*, (Campbell, 2004). According to Campbell, the same narrative stages and character archetypes are used in folk tales, religions, and myths across all human cultures.
- Narrative Stage: This refers to one of the three important phases in the monomyth. The three stages are, separation, initiation, and return. Each one is divided into several narrative substages.
- Narrative Substage (substage): This refers to a narrative stage which occurs within one of the larger narrative stages. There is a total of 17 narrative substages in the monomythic framework, each of which are explained in detail in chapter two.
- Character Archetype (archetype): This refers to one of the character types in the monomyth. Each one plays a particular role within the narrative structure. There have been numerous interpretations of the precise number of character archetypes.

2 Literature Review

This chapter functions as a review of the literature relevant to this study. Section one explores the mythologization of national history. Section two, then, traces the backgrounds of history education in the ROC and USA. The final section of this chapter explicates Campbell's (2004) theoretical framework, the monomyth, in three parts. Part one clarifies Campbell's eight main character archetypes, and part two covers the narrative stages, while part three highlights criticism that the monomyth has received.

2.1 Myth, Narrative, and National History

Among the numerous narratives in history-writing, national origin narratives tend to be especially mythologized, (Kramer, 1997). Carl Jung, one of the chief influencers of Campbell and his framework, identified among other contexts, how this phenomenon played out in the infamous propaganda of the Nazis, saying, "The energy of archetypes can be focused (through rituals and other appeals to mass emotion) to move people to collective action. The Nazis knew this, and used versions of Teutonic myths to help rally the country to their cause," (Jung & Franz, 1964). This section examines the role of history education, especially textbooks and their narratives, in mythologizing national history and national origin narratives.

In his renowned work, *Imagined Communities*, Anderson (1991) deeply examines the phenomenon of nationalism. He attempts to answer important questions about the nation, like: How are so many able to live, kill, and even die for their nation? He argues convincingly that the nation is something that exists entirely in the imagination, and yet commands tremendous loyalty and reverence. He explains how nations were constructed by people with shared languages, histories, and identities, and opens new doors in the study

of nationalism and its place in modern society, (Anderson, 1991). Since his important book, many have continued seeking answers to these important questions about nations. One way that nations have, over the last two centuries, constructed themselves and encouraged the feelings discussed by Anderson and others is by coopting the study and writing of history, (Grever & Viles, 2017). The breadth of scholarship on the use of historical narratives in forming identities, constructing social groups, and promoting national agendas is staggering, (Manojlovic, 2018; Wertsch J., 2017; Hammack, 2010; Hadley, 2010; Levstik, 2009). There has been a strong emphasis on constructing official national narratives out of empirical history at many different times in the past, and public support for them has been growing in recent years. “National newspapers, television programs and internet campaigns have accused school history of a fragmentary approach, teaching relativistic narratives and marginalizing national history,” (Grever & Viles, 2017). Despite research which illuminates the questionable integrity of many national origin narratives many still insist on their sanctity, and that they be taught as historical fact. Problematically these demands from political authorities and from public discourse are often at odds with the discipline of history, (Grever & Stuurman, 2007). Narrative is a useful tool for teaching and writing history, but many of the narratives that are a part of national canons around the world are flimsy, if not utterly fabricated. National origin narratives are especially susceptible to mythologization, (Raphael, 2004). As the controllers of these narratives, states are responsible for the consequences that come in their wake which have the potential to be immense, (Grever & Viles, 2017).

Although the myths that are embedded into the canon of national origins are typically based on some historical evidence, they are almost invariably embellished and

revised. Anderson gives an example of how this happens in the United Kingdom, saying, “The barons who imposed Magna Carta on John Plantagenet did not speak ‘English,’ and had no conception of themselves as ‘Englishmen,’ but they were firmly defined as early patriots in the classrooms of the United Kingdom 700 years later,” (Anderson, 1991). These myths are also propagated to illicit support for the national state at home and abroad. Borislava Manojlovic addresses these and other issues in her recent book, *Education for Sustainable Peace and Conflict Resilient Societies*, saying, “Negative evaluation leads to the feeling of being threatened, which challenges the need of people to maintain a positive perception of their groups and collectives,” (Manojlovic, 2018). Mythology presents an irresponsible solution to these anxieties and aspirations. Campbell explains that, “...in myth the problems and solutions shown are directly valid for all mankind,” (Campbell, 2004) but when married to history, they are at odds with one of the primary goals of the discipline of history: a sober-minded conversation with the past.

The writing of history, however, is not so simple as an empirical list of facts, figures, and events. It is, rather, a “narrative-making exercise,” (Munslow, 2019). It is therefore useful to examine the process by which these narratives are structured, especially since history claims to be a source of meaning, identity, and continuity for human civilization. Narratives of history are instrumental in creating the identity which enables national consciousness. Just as memory is an essential part of an individual’s knowledge of who he or she is, history is essential in bringing into being a national self-knowledge. “In particular, it is viewed as being a powerful instrument for shaping ideas and emotions that underlie the actions of a citizen of a nation-state, actions such as voting, going to war, or paying taxes,” (Wertsch J. V., 1997). Ironically, two historians can come to radically

different conclusions even when given the same set of data. Cronon (1992) conducted a study called, *A Place for Stories: Nature, History, and Narrative*, comparing two histories of the American Dust Bowl (a period of extreme drought and poverty in the American Midwest) written by different historians. While one was a heroic narrative about the triumph of the American communities over an unfortunate natural disaster, the other narrative condemned the farmers' lack of foresight and mistreatment of the environment as the main cause of the episode. The power of the historian to dictate the terms by which history is remembered through his or her narrative is thus of paramount significance.

Nowhere has the cannon of national origin narratives been mythologized more systematically than in schools. According to Elson (1964), the national origin narratives of the USA have been mythologized since the nineteenth century, (Elson, 1964). In spite of the apparent fantasy that is portrayed in textbooks, the history in classrooms does indeed contribute to peoples' identity, collective and individual. In his revised edition of *Imagined Communities*, Anderson (1991) writes of the growth of nationalism in former colonies, "... their common experience, and amiably competitive comradeship of the classroom, gave the maps of the colony which they studied (always colored differently from British Malaya or the American Philippines) a territorially specific imagined reality which was every day confirmed by the accents and physiognomies of their classmates," (Anderson, 1991). Thus, myth has shaped peoples' perceptions of themselves and their nations all over the world. The assertion that national origin narratives are mythologized is well studied and established.

2.2 Backgrounds of History Education

History education in the ROC and USA have gone through considerable changes over the course of the two countries' histories. This study will examine the background of history education in these two nations beginning in the 1980s. Although they changed in different ways and for different reasons, this period represents a significant milestone for both nations' educational systems which has led to the current paradigm therein. This section is divided into two parts, the first of which addresses the background of history education in the ROC, beginning with the democratization and concluding with the current state of history education. The second section addresses the background of history education in the USA during roughly the same period, beginning with the *Nation at Risk* report, (Gardner & al., 1983) and concluding with the current state of history education.

2.2.1 ROC History Textbooks and Curriculum

History education in the ROC has gone through numerous changes since the government fled to Taiwan in 1949. History education in the period between that year and the mid-1980s was characterized by a "narrative of restoration," wherein, "Taiwan was imagined as reborn to be the model child of Chinese descent that was obligated to emancipate all Chinese compatriots from Communism and to ultimately realize the goal of Chinese reunification," (Huang & Chen, 2019). Democratization in the 1980s and 1990s opened the debate about national history to the public and, in turn, begun to democratize the ROC's culture. This has brought out a large amount of controversy which has even manifested into public protests over education, and specifically about the narratives in official history textbooks and curriculum, (Wees, 2016; Chou & Ching, 2012).

ROC textbooks still in use in the 1990s continued to promote the exceptionalism of Han Chinese culture in terms of the, "...unique length of Chinese history..., the capacity of the (Han) Chinese for assimilating other ethnic groups..., an emphasis on 'propriety', and a love of peace," (Vickers, 2009). Problematically, national identity in the ROC is an immensely controversial topic, and none of the existent interpretations of it satisfy the island's people as a whole. In 1993 the ROC Ministry of Education decided to overhaul history education, and add courses specifically devoted to *Taiwanese* history, separate from the required Chinese history courses. After a long review process, the *Knowing Taiwan* course was approved in 1997, but was subsequently attacked for (1) 'glorifying' Japanese colonization (specifically for its effects toward modernization), and (2) working for the de-Sinicization of the ROC by de-emphasizing its connection with China, (Chang, 2011). This controversy is characteristic of the ongoing debate over history curriculum in the ROC which pits those who call for more Taiwan-centered history against those who see the ROC's identity as inextricably linked to Mainland China.

The most recent revisions to history textbooks in the ROC took place in 2014 under the *Ma* administration. A few small protests broke out when the content of the new textbooks was revealed, with opponents critical of the apparent emphasis placed on the link between the ROC and the mainland through very specific word choices around particular events and figures. *Koxinga* (國姓爺), for example, a military and political leader who is famous for having driven the Dutch off the island in 1662, established his own short-lived dynasty between 1662 and 1683 on the island, called the *Zheng* (鄭) Dynasty in previous iterations. The new textbook, however, labeled this brief episode the *Ming Zheng* (明鄭), promoting a narrative wherein *Koxinga* was a *Ming* loyalist during the *Manchu*, or *Qing*,

conquest of China, intending to use the island as a staging ground to eventually retake the Chinese mainland for the *Ming*. The implication here is that the *Ming* controlled the island of Taiwan at any point, an assertion for which many argue there is no other evidence, (Tsoi, 2015). It is unclear which narrative is more accurate. *Koxinga* was, indeed, a military leader associated with the *Ming* Dynasty, and he and his progeny did control the island for a short time, but whether his motivations were out of loyalty to the *Ming* or out of a desire to establish his own kingdom is still a matter under debate.

Other critiques of the text included issues with the portrayal of the '228' incident and the 'White Terror,' all of which have political implications related to the KMT party. The Tsai administration, which is currently in power and a member of the Democratic Progressive Party (DPP), has commissioned the revision of textbooks, (Wees, 2016), but these new iterations are not yet in use. Rhetoric in the media surrounding these controversies often villainizes the KMT party as colluding with Beijing, while other sources condemn the DPP as incompetent, impractical, or secretly focused on achieving *de jure* independence. The irony in this controversy is that regardless of what policies are followed in the political debate, the historical narrative should be a topic for discussion within classrooms where students would benefit from the open debate. Instead, an official interpretation of history is preferred. It is debated openly in the public sphere, but that privilege is not widely afforded to students in the classroom. Despite several reforms to history education over the last three decades, pedagogy in ROC history classrooms still tends to be didactic, moralistic, and prescriptive, (Liu, Hung, & Vickers, 2005).

2.2.2 USA History Textbooks and Curriculum

Since the early stages of American public schooling in the nineteenth century, national history has been a part of the curriculum. In order to understand the current state of history education, and indeed the whole American educational system, it is necessary to consider the impact of the movements and reforms that have their roots in the 1980s, after the *Nation at Risk* report, (Gardner & al., 1983). By constitutional mandate, education is under state jurisdiction, not federal, but ever since the Johnson administration of the 1960s, states have been required to adhere to a handful of federal regulations and mandates. Before the 1983 report, the Reagan administration had been pushing for the abolition of the federal Department of Education, (Bell, 1993). Although the report silenced that initiative for a time, it precipitated a series of reform movements and initiatives that have extended into today.

History education has been no less affected by movements since that report. Peter Seixas writes, “By the end of the 1980s, many felt that [social studies education] was ‘adrift’, buffeted between tradition and reform, and that the return to history might provide coherence,” (Seixas, 2006). Policy makers and curriculum specialists looking to history found a field of study that had been in a state of near constant flux and uncertainty over the decades preceding the early 1990s, (Novick, 1988). History was pushing itself to include and consider the perspectives of actors who had previously been overlooked or undermined. In American national history, this especially referred to African-American and Native-American voices. The integration of these perspectives undermined the traditional national origin narrative in parts. This, as well as a drive to raise achievement and close the racial performance gap, brought about a movement in social studies

education, as well as in general education, to enforce more intense standards of accountability on teachers and students, which culminated in the *No Child Left Behind* act of 2002. Linda Darling-Hammond, as well as many other scholars and educators, have reflected on the effects of the 2002 law, concluding that it has resulted in, “narrowed curriculum, focused on the low-level skills generally reflected on high stakes tests; inappropriate assessment of English language learners and students with special needs; and strong incentives to exclude low-scoring students from school, so as to achieve test score targets,” (Darling-Hammond, 2007). In terms of history curriculum specifically, high-stakes testing has had the effect of further standardizing historical narratives in textbooks and curriculum which prepare students for the test, and in other ways, has marginalized social studies education as emphasis on math and language trumps history and social studies on standardized tests, (Fitchett & Heafner, 2012).

In addition to their alignment with standardize tests, US history textbooks are also one of the main subjects of the discourse on nationalism and nation building, which is, “defined and controlled by the ambivalent nexus between ideology and political expectations (that history textbooks contribute to national identity and patriotism), curricular assumptions (that quality history textbooks impact on pedagogical outcomes) and academic rigor and objectivity,” (Zajda, 2015). These forces explained by Zajda (2015) continue to color the debate over national history textbooks in the USA and elsewhere. One political advocacy group, the American Textbook Council, expressly advocates for more narrative based history textbooks, and makes recommendations to educators based on their own evaluations. Their characterization of most contemporary textbook publishing practices is that it is substandard and lacks rigor or narrative structure, (American Textbook

Council, 2018). This debate shows no signs of relenting as policy makers and educators continue to address problems that are not even agreed on in all cases. Although the gamut is somewhat diverse in the USA, narratives do continue to be embedded in many national history textbooks, many of which are exclusionary, prescriptive, and didactic.

2.3 The Monomyth

Campbell (2004) identified a narrative structure that is reflected in myths, legends, and folk tales across history and civilizations. The narrative structure, called the monomyth, contains distinct character archetypes and narrative stages into which those stories can be divided and analyzed. This section will explicate the monomyth in two sections. The first section discusses the character archetypes, while section two discusses the three narrative stages and their respective substages.

2.3.1 Narrative Stages

Campbell (2004) identified three narrative stages into which myths are chronologically divided. These three stages, called separation, initiation, and return, are the, “nuclear unit,” (Campbell, 2004) of a myth. Each of these are divided into narrative substages which characterize each of the main stages. The substages are not necessarily in chronological order, and equal weight is not given to each of them. Sometimes, “differing characters or episodes can become fused, or a single element can reduplicate itself and reappear under many changes,” (Campbell, 2004) meaning that the substages, like the character archetypes, will vary in their characterization and portrayal, revealing values implicit in the narrative. The hero must descend into death in order to achieve apotheosis, and must be reborn when he or she re-crosses the threshold during the return. The monomyth

narrative structure, according to Campbell, uses the symbolism of death and rebirth as an allegory for a transformation of some kind.

This section is divided into three parts, each corresponding to one of the three main narrative stages. Each narrative substage will then be briefly explicated. Adaptation of the monomyth framework for the critical comparison of the national origin narratives of the ROC and USA will be covered in chapter 3.2.

Separation

Separation is the first narrative stage of the monomyth. This stage contains five substages, the call to adventure, the refusal of the call, supernatural aid, the crossing of the first threshold, and the belly of the whale. This section will highlight the unique characteristics of each of these stages.

The Call to Adventure.

The call to adventure occurs when the hero is in his initial state, in which there is a particular order to things. Among other things, this may be represented by a social structure or hierarchy in which society has been embedded since time immemorial. The call itself is represented by a force which encourages the hero to question this order, or which disrupts the order in some way. It can be a “blunder,” or it can be something deliberate from some existing subversive force. The character archetype of the herald typically appears here, although the herald is sometimes represented as an inanimate object instead of an actual character. Often the call is repeated several times or in several different ways before the hero answers. This leads into the second substage of the separation.

Refusal of the Call

In the second phase, the hero initially refuses the call. This refusal may be due to several things. One may be that the hero feels a sense of duty or loyalty to the current order in his or her world. Another may be that the hero is afraid or uncertain about what may happen if he or she answers the call. Whatever the reason, refusal of the call often builds pressure and suspense. This also contributes to the justification of the hero's eventual response to the call.

Supernatural Aid

Once the hero has accepted the call to adventure, he or she encounters a mentor figure who bestows supernatural protections for the journey to come. These protections are often represented in traditional tales by trinkets, cloaks, weapons, shields, or potentially by a word or blessing. Words are often very powerful as protection, and recitation of a particular phrase at the right moment will grant the hero temporary safety or power. The mentor, one of the character archetypes, is not always a single individual, but often is represented by more than one, who sometimes help the hero several times throughout the narrative.

Crossing the first threshold

Once the hero has accepted the call and received divine aid, he or she is ready to advance into the unknown. The first threshold, once crossed, is in essence, a denial of the old order, and thus a descent into chaos and uncertainty. Waiting on the other side is monsters and violence, but also temptation. After crossing, the hero will be faced with a gauntlet of trials and challenges before he or she can reach the goal.

Belly of the Whale

This narrative stage - sometimes symbolically, sometimes literally - envelops the hero. In a sense, the hero dies, as passing the threshold is a form of “self-annihilation,” (Campbell, 2004). Before the hero can be reborn in his or her new form, this descent is symbolic of the hero shedding his or her old form. The hero remains in the “belly” until this transformation is complete, at which point he or she re-crosses the threshold and returns to life.

Initiation

The second major stage of the monomyth is initiation. It contains six substages: the road of trials, the meeting with the goddess, the temptress, atonement with the father, apotheosis, and the ultimate boon. Some of these stages are often very close to one another or even merged together into a single event within the narrative. This section will briefly explicate the characteristics of these six substages.

Road of Trials

In the first substage of the initiation, the hero is subjected to a host of difficult tests which he or she must overcome. In some cases, these trials are accomplished easily, indicating either that the hero is deeply and unquestionably worthy, but in most cases, these trials are immensely difficult. They take many forms, including battles, feats of strength, tests of cleverness, or tests of virtue. The hero may overcome these trials in many different ways, sometimes even through deceit. He or she makes use of the divine protection bestowed the mentors, but also, “discovers for the first time that there is a benign power everywhere supporting him in his superhuman passage,” (Campbell, 2004).

Meeting with the Goddess

This and the next two substages are at the zenith of the hero's journey. The "goddess" which is met here is symbolic of the idealistic prize which the hero is pursuing. This feminine symbol is, according to Campbell, the ultimate prize to be obtained. If the hero is able to gain control of "her," he has achieved mastery. His use of gender archetypes, here, has been criticized, (Nicholson, 2011), (Mudock, 1990), but as will be shown in the coming subsections, this problem is addressed to some degree.

Woman as Temptress

This phase illustrates the immense power of the feminine "prize" that is to be acquired by the hero. The power is so great that the hero is tempted to reside in it, without bringing it back to the world and its people. If this happens, the hero is lost or corrupted. In order to complete his or her journey properly the hero must press on without becoming obsessed with the power of the prize.

Atonement with the father

In this substage of the initiation, the hero meets with the masculine power, represented by Campbell as a fatherly figure. The father represents the current master of the feminine "prize" being sought and therefore must be overcome if the hero is to become its new master. Like the goddess, the father has two sides: one side is a noble leader, and the other is a monstrous tyrant. The vices and virtues apparent in the father, the goddess, and the trials give symbolic expression, "...to unconscious desires, fears, and tensions that underlie the conscious patterns of human behavior," (Campbell, 2004). Through these symbols, important values and anxieties are contained in the narrative.

Apotheosis

The Apotheosis is the final climax of the narrative, where the hero becomes, in some sense, divine. Campbell addresses the apparent sexism in the previous symbolism. It is not a literal man and woman being represented by the father and the goddess, rather they are fatherly and motherly archetypes. The Apotheosis represents, to a degree that depends on the myth, itself, a recognition that all things are one, including the masculine and feminine. All is equal. This realization is something that is perpetually strived for, but never completely attained in the waking life on the other side of the threshold, outside the belly of the whale. The revelation in this substage will vary based on the myth, itself, and that variation will reveal values and anxieties contained in the narrative. For example, the inclusion or exclusion of certain groups will define who is considered, “other” by the narrative.

The ultimate boon

The ultimate boon is that which the hero is meant to bring back to the people of his or her world. It is often represented by an endless bounty, or a magic item which will grant immortality. Campbell describes it as an, “elixir for the restoration of society,” (Campbell, 2004). With this boon in his or her possession, the hero is meant to begin his or her journey back home. This, however, is not always easy, and, as noted in the meeting with the goddess substage, sometimes the hero is tempted to withhold the boon for him or herself. The hero’s reaction to possession of this divine power is often variable and revealing of values and anxieties contained in the narrative.

Return

The final of the three main narrative stages in the monomyth is the return. This stage is divided into six narrative substages: refusal of the return, the magic flight, rescue from

without, crossing the return threshold, master of two worlds, and freedom to live. Similarly to the initiation these stages are often very close to one another, and some are merged together into a single stage. The characterization of these stages will indicate values and anxieties inherent in the narrative.

Refusal of the Return

As mentioned in the initiation substages, the hero is often seduced by the power or divinity he or she witnessed and is either unwilling or unable to return initially. For heroes with the highest level of worthiness or willpower, their willingness to submit to the revelation in apotheosis and distribute the bounty of the boon received in the final stage of initiation reveals the character of the hero, and indicates values and anxieties presented by the narrative.

The Magic Flight

When the hero is eventually convinced or compelled to return home with the boon, a path by which he or she must proceed becomes apparent. This path, however, is also filled with temptations and danger. The boon, which is a perfect ideal in its original form, must, in this process of returning home, be transposed into something practically applicable to the world. Ideal things, however, cannot strictly exist manifested in the world, and are thus corrupted through their application to it. Campbell explains this saying, “if the mono-myth is to fulfill its promise, not human failure or super-human success but human success is what we shall have to be shown. That is the problem of the crisis of the threshold of the return. We shall first consider it in the superhuman symbols and then seek the practical teaching for historic man,” (Campbell, 2004).

Rescue from Without

If the hero cannot return for some reason, either because he or she has been seduced by the divine power, or because the path of the return is too rigorous, he or she may require some help from an ally. The ally archetype, as mentioned in section 2.4.1, may assist the hero at many stages throughout the course of the narrative, but here the ally is often to play a pivotal role.

Crossing the return threshold

The hero eventually comes back to the place where he or she began the journey, and crosses back over the threshold to return home. At this stage, the hero sees the distinction between the divine and the practical worlds clearly, and effort is made to manifest the divine gift, the boon, into the practical world of daily life. As explained previously, however, this task is technically impossible. “There must always remain, however, from the standpoint of normal waking consciousness, a certain baffling inconsistency between the wisdom brought forth from the deep, and the prudence usually found to be effective in the light of the world,” (Campbell, 2004). It becomes the task of mortal humans to perpetually try to actualize the divine boon in the mortal world despite their inadequacy.

Master of the Two Worlds

The compromise that mortal humans exhibit, however, is not necessarily shared by the hero who has returned from the journey. The hero becomes the guide, like a messianic figure, or a conduit of divine wisdom, having been the one who brought the boon to the people. He or she may even take on the role of the mentor to the hero of other myths, as the boon may become corrupted by the mortal world, and thus require restoration.

Freedom to Live

In the final stage of the return, the narrative characterizes the new order brought about as a result of the myth. The boon brought back to the mortal world by the hero is actualized as best as possible, but the new order may already reveal cracks and imperfections that result from the transposition of an ideal into practical application. For example, “one may invent a false, finally unjustified, image of oneself as an exceptional phenomenon in the world, not guilty as others are, but justified in one’s inevitable sinning because one represents the good,” (Campbell, 2004). In other words, despite the divine revelation that all are equal and one in the cosmos, one might develop an image of one’s self, or one’s group as somehow exceptional, and more deserving of the divine gift than “others.” As in other stages, the characterization of this stage reveals values inherent in the narrative.

2.3.2 Character Archetypes

Students of Campbell’s framework have identified a host of different character archetypes essential to the monomyth. Campbell’s notes that his use of archetypes was inspired by his readings of Freud and especially Carl Jung, (Jung & Franz, 1964). Nowhere in his book, *The Hero with a Thousand Faces*, does Campbell specifically reveal an exhaustive list of character archetypes, though many have extrapolated one. Generally, the hero and some variation of the shadow are in any list, but more have been identified with different names and roles, though some have overlapping characteristics. Moreover, it is not uncommon for more than one character in the narrative to fill the role of one archetype. The archetypes identified are those most related to national origin narratives: the hero and the tyrant monster (a variation of the shadow), as well as several supporting archetypes, including the

herald, the mentor, the ally, the shapeshifter, and the threshold guardians. This section will explicate each of these in five subsections.

The Hero

The hero archetype is the center of the narrative. He or she is meant to achieve, for him or herself, submission to, and possession of a divine power in the course of his or her journey. Through the hero's journey, the precise nature of that power is revealed. Campbell writes, "The hero is the man of self-achieved submission. But submission to what? That precisely is the riddle that today we have to ask ourselves and that it is everywhere the primary virtue and historic deed of the hero to have solved," (Campbell, 2004). In his or her journey, the hero comes to represent more than just him or herself, and through his or her struggles we learn the nature of some divine revelation, "His solemn task and deed therefore... is to return then to us, transfigured, and teach the lesson he has learned of life renewed," (Campbell, 2004).

The Tyrant Monster

The tyrant monster is a variation of the shadow character archetype. The shadow is what the hero might be if he or she is seduced by a darker path, and it represents the greatest anxieties and vices the hero must reject or overcome. However, the more specific tyrant monster, is characterized in more detail in Campbells book, and is a variation of the shadow that is especially relevant to national origin narratives. Campbell describes this archetype, saying, "Wherever he sets his hand there is a cry (if not from the housetops, then – more miserably – within every heart): a cry for the redeeming hero, the carrier of the shining blade, whose blow, whose touch, whose existence, will liberate the land," (Campbell, 2004). This archetype functions as the principal antagonist in the narrative.

The Supporting Character Archetypes

As mentioned above, there is not an explicit number of supporting characters. This list is not exhaustive, but the archetypes discussed below are common, and are likely to be found in national origin narratives. Supporting characters discussed here include, the herald, the mentor, the ally, the shapeshifter, and the threshold guardians.

The herald is an especially unique character archetype in that it is not always an actual character. Sometimes the herald is nothing more than an inanimate object. Regardless of its characterization the herald always behaves in communion with the forces that are leading the hero into the initial stages of his or her journey. They tend to play a very small role in terms of how much time is devoted to them, but their role in announcing the coming of the stages of adventure is pivotal.

The mentor archetype is typically represented as a wise, elderly sage. In folk tales he or she is often a bent, old man or woman living as a hermit in some secluded place. He or she is often one who has already completed their own mythic journey long ago, and guides the hero with helpful advice and wisdom. The hero gains inspiration from this character, and often direct help along his or her own path, but the final stage of the quest for apotheosis must be completed by the hero, his or herself. Many times, the mentor dies or sacrifices his or herself before the hero reaches his or her final challenge.

The ally is a character which comes from outside the central conflict to help the hero along the way. He or she often plays some pivotal role in the trials of the hero and may even be instrumental in the final challenge. According to Campbell, not much help is usually essential from the outside, but without this small addition the hero may be completely without hope.

The shapeshifter archetype is represented by a character who betrays one side or the other of the major conflict in the narrative. Sometimes this character literally is able to change his or her appearance, and occasionally the character flops between the two sides of the conflict multiple times. This character often overlaps with another archetype that is associated with Campbell's monomyth, the trickster, who is representative of the forces of mischief and often functions as comic relief. Although many have separated these two archetypes, the distinction is not always clear, and like many of the other archetypes, they often merge or overlap.

The threshold guardians are often numerous and variable across the narrative, but they always serve the function of blocking the hero's path, either figuratively or literally. They are the masters of trials that the hero must overcome before he or she is able to reach apotheosis, and sometimes act as obstacles to the hero's escape after reaching apotheosis. Each guardian is a miniature shadow, representing a particular vice or anxiety that the hero has about his or herself.

2.3.3 Criticism of the Monomyth

Criticism of Campbell's (2004) monomyth has focused primarily on its unequal representations and roles given to males and females. The hero is typically male, and female figures in myth tend to be characterized as passive, receptive, or in need of saving. However, others have asserted that Campbell's framework empowers narratives to, "rebuild these mythic images of Woman," (Nicholson, 2011). The female archetype in the framework is not meant, necessarily, as a literal woman, but is meant to represent feminine traits. A female character may represent this archetype just as a male character may, or indeed, may act as a fully developed character with individual agency. In doing so, the

female character might inhabit a role whose archetypical characteristics are described as “masculine” or “feminine,” regardless of her literal gender. As a tool for interpretation, Campbell’s framework enables, rather than restricts the analysis of the roles of the characters portrayed. The narrative being analyzed, then, reveals what prejudices are contained within the narrative, itself.

Campbell’s framework has also been overlooked as a tool for analyzing historical narrative, as it is typically a tool for literary analysis. History, unlike folk tales, literature, and mythology, is constrained by verifiable facts. However, history is typically written through the medium of narrative prose. Although empirical evidence is used in history, that evidence is arranged into a coherent narrative by the writers of history. This study analyzes the construction of that narrative, not its faithfulness to historical facts, thus a tool for literary analysis is appropriate for this study.

3 Methodology

This chapter will discuss the methodology which will be employed in this study. Section one will introduce the textbook sources from each country. Section two will lay out the adapted monomyth framework which will be utilized in the subsequent narrative analysis. Section three will explicate the specific techniques utilized in the narrative analysis of the two sources.

3.1 Sources

The ROC and USA were chosen for this comparative study for three reasons: (1) both countries have an open and active civil discourse regarding national history curriculum in schools, (2) they have vastly different cultural backgrounds, which increases the significance of notable correlations in their respective national origin narratives, and (3) they both have well-developed secondary education systems to examine.

One textbook was selected from each of the two countries. The textbook titled, *Pūtōng gāojí zhōngxué lìshǐ dì èr cè* (普通高級中學歷史第二冊) [General High School History Book 2], (Lín, 2007) was chosen for the analysis of the national origin narrative of the ROC. This textbook is designed to satisfy the curriculum guidelines for high school students' Chinese history requirement. It should be noted here that this textbook is not the most recent iteration. As discussed in the literature review, history textbooks in the ROC have been revised with almost every transfer of power since the 1990s. Because of the fierce debate between political parties and the painful collective memories associated with the one-party-rule period of ROC history between 1949 (the exodus of the KMT military to Taiwan) and democratization in the late 1980s and early 1990s, the national origin narrative of the ROC is a matter of considerable controversy. Presumably to avoid this

controversy, the current curriculum in ROC history textbooks does not contain a unified or coherent narrative of national origin. For these reasons, this study will examine a textbook from a previous set of guidelines which was in wide use before the reforms of 2014, and which represents a narrative that is popular among its supporters. This textbook was primarily chosen because of its robust narrative style.

The Americans, (Holt, 2012) was selected to present the national origin narrative for the USA. This textbook is still widely in use and it contains a clear and complete national origin narrative. According to the American Textbook Council, “Houghton Mifflin Harcourt’s Holt McDougal publishes *The Americans* in high-school U.S. history and *Patterns of Interaction* in high-school world history. These two full-service programs are the most instructionally sound textbook choices available to teachers who must choose from K-12 materials and are recommended,” (American Textbook Council, 2018). This textbook was also primarily chosen for its robust narrative style.

3.2 Framework

This study utilizes Campbell’s (2004) monomyth to compare the national origin narratives in ROC and USA history textbooks. An adaptation of his framework that suits the comparative goal of this study is represented in figure 1. The three narrative stages (separation, initiation, and return) are shown in their approximate position in the cycle, along with the most critical narrative substages. Although each of the 17 narrative substages is likely represented in the two national origin narratives, this study’s main goal is to compare the values implicit in the national origin narratives of the ROC and USA. The most critical substages, represented in figure 1, include: the call to adventure, the

crossing of the threshold, the road of trials, apotheosis, the ultimate boon, the crossing of the return threshold, and master of two worlds.

The adaptation of the monomyth framework for use in this study proceeds as represented in the figure below. After the call to adventure, the hero steps over the threshold to initiation, where he or she is confronted by a series of trials and threshold guardians. After overcoming these trials, the hero comes to a final confrontation with the tyrant monster, and achieves apotheosis through victory, and claims the ultimate boon. This boon, which is a divine insight or ideal, is then brought back to the people, where an attempt to actualize it is made. The ideal, however, is not compatible with the chaos of reality, and once it crosses the return threshold with the hero, a process of corruption begins. In the final stage of the return, an attempt is made to master the worlds of the ideal and the actual and enact ultimate boon in a chaotic reality. This endless duty is then inherited by the national community.

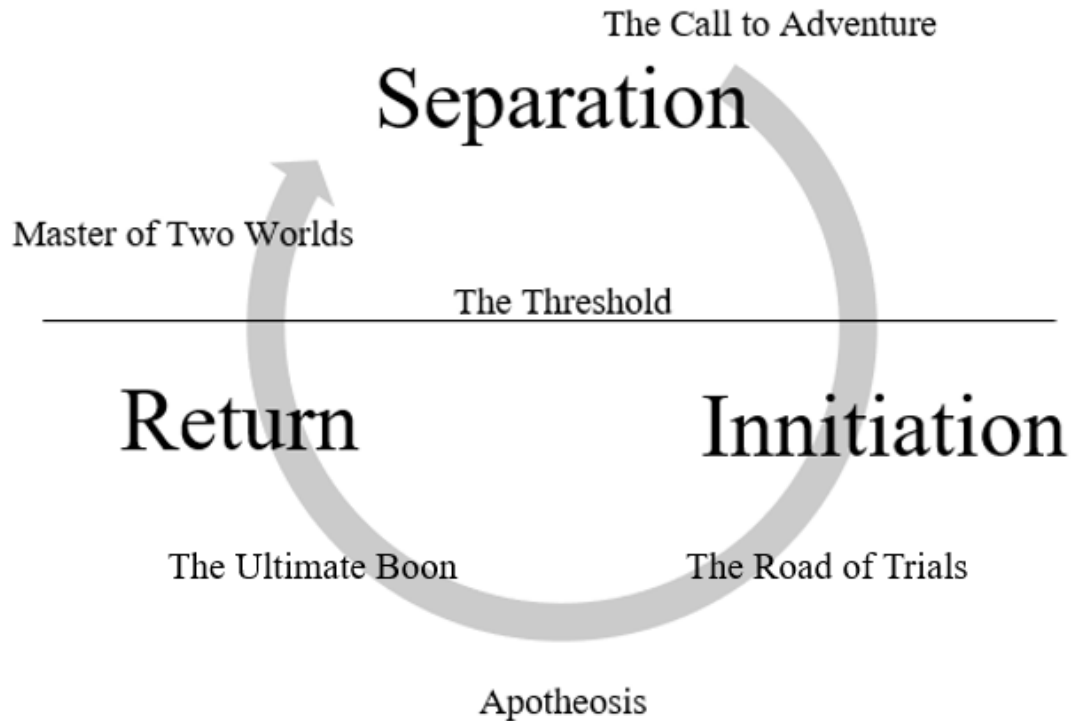


Figure 1: The Monomyth

3.3 Comparative Narrative Analysis

This study approaches these two national origin narratives from a perspective identified in *Analyzing Narrative: Discourse and Sociolinguistic Perspectives*, (Fina & Georgakopoulou, 2012). Although Fina and Georgakopoulou (2012) identify many ways that narratives can be analyzed, this study will examine the structure and characterization of the two narratives to extrapolate social values in the context of the two nations which produced them. Using the Campbell's (2004) monomyth as the underlying framework through which to analyze the narratives, this study will compare the structure in the two textbooks using the narrative stages of Campbell's (2004) monomyth and the portrayal of key characters in each narrative to their counterparts in the other. Counterparts will be

determined by identifying characters in each of the two narratives which represent the different character archetypes of Campbell's (2004) monomyth. The structure and portrayal of characters in the two narratives will reveal implicit values presented to readers based on the narratives' emphasis on particular events in their structure, as well as characters' actions, thoughts, and feelings.

The comparative narrative analysis of the two textbooks will proceed in three phases. First, the author will conduct comparison of the national origin narrative in each of the textbooks with the monomyth's character archetypes, identifying major congruencies through verbal characterization of the major figures within the narratives. This comparison is illustrated in *table 1*.

Table 1: Character Archetypes

Character Archetype		ROC	USA
The Hero		<i>Character</i>	<i>Character</i>
The Tyrant Monster (The Shadow)		<i>Character</i>	<i>Character</i>
Supporting Character Archetypes	The Herald	<i>Character</i>	<i>Character</i>
	The Mentor	<i>Character</i>	<i>Character</i>
	The Ally	<i>Character</i>	<i>Character</i>
	The Shapeshifter	<i>Character</i>	<i>Character</i>
	The Threshold Guardians	<i>Character</i>	<i>Character</i>

In the second phase, each source will be compared with the adapted monomyth's narrative stages and substages by analyzing structural makeup of the two narratives. This comparison is illustrated in *table 2*.

Table 2: :Narrative Stages

Narrative Stage	Narrative Substage	ROC	USA
Separation	The Call to Adventure	<i>Event</i>	<i>Event</i>
	Crossing of the First Threshold	<i>Event</i>	<i>Event</i>
Initiation	The Road of Trials	<i>Event</i>	<i>Event</i>
	Apotheosis	<i>Event</i>	<i>Event</i>
	The Ultimate Boon	<i>Event</i>	<i>Event</i>
Return	The Crossing of the Return Threshold	<i>Event</i>	<i>Event</i>
	Master of the Two Worlds	<i>Event</i>	<i>Event</i>

In the third phase, significant congruencies and variances between the two national origin narratives will be identified and discussed based on the verbal characterization and narrative structure. The two narratives will be compared with the help of an interpreter, Tzu Hsuan-huang, who speaks and reads both English and Traditional Mandarin fluently. Verbal characterizations of certain figures within the narrative will be noted and compared to their equivalent from the other textbook source. Chapter four will also discuss the values which can be interpreted from the characterizations and structure within the two narratives.

4 Findings and Discussion

This chapter will present and analyze the findings of the comparative narrative analysis in three sections. The first section analyzes the ROC's narrative and the second analyzes the USA's. The third section of this chapter will compare the values implicit in the narrative structures and character archetypes of the two textbooks identified through the monomyth framework.

4.1 Tragedy and Betrayal: The Purgatory of Sun Yat-sen

The narrative presented in the ROC textbook is a tragedy when analyzed through the monomyth. The hero, Dr. Sun Yat-sen, achieves apotheosis and acquires the ultimate boon, only to be thwarted by Yuan Shi-kai and a host of warlords before, making him unable to cross the return threshold and deliver salvation to China. This section will analyze the narrative in *General High School History Book 2*, (Lín, 2007) in two parts, the first is concerned with the structure of its narrative, and the second with its characters.

4.1.1 Narrative Stages

The structure of the national origin narrative from the ROC textbook reflects the precarious geopolitical situation that the ROC has endured since World War II. The narrative is remarkably short; both the separation and initiation stages are developed rapidly. However, when the narrative reaches the cusp of the return phase, the conflict escalates and drags on interminably. The brief separation and initiation stages will be analyzed in parts one and two of this section respectively, and the return (or the obstruction of it) will then be analyzed in the final part of this section. Finally, figure 2 at the end of this section provides a visual representation of the ROC's narrative structure.

Separation

The text explains the call to adventure and Sun's justification for crossing the threshold in a single sentence: "Sun Yat-sen was disappointed by Li Hong Chang, and he was also inspired after China's defeat in the first Sino-Japanese war. He was, therefore, determined to walk the path of revolution," (Lín, 2007). There are two clearly identifiable calls to adventure here, both of which are accompanied by minimal discussion or dramatization. They are presented as clear and indisputable justifications for the revolution that Dr. Sun, and China more broadly, was shortly to begin pursuing. These include, the first Sino-Japanese War and the lack of response to a letter that Dr. Sun sent to a Qing official, Li Hong-chang (李鴻章), urging the government to improve.

The first of these, the Sino-Japanese War of the 1890s, is mentioned only by name, although it arguably invokes a certain set of feelings to those who are familiar with it, and especially in those who have an emotional connection to Chinese nationalism. It is considered by many to be a humiliating defeat at the hands of China's much smaller neighbor and is the war which put the island of Taiwan at the mercy of imperial Japan for the first half of the 20th century. The second call, the scorned letter, is also hardly discussed, with no mention of any particular grievances contained within it. Instead, it is presented as Sun's personal reason for pursuing revolution. A critical reader might ask why an imperial official should be expected to heed the advice of a physician in Hong Kong, but little attention is given to the incident aside from vaguely justifying Sun's subsequent actions, and the narrative progresses from here with him at its center. The story then continues its frenetic pace, quickly touching on the establishment of Sun's revolutionary organization, Xin Zhong Hui (興中會) in Hawaii. This act functions as Sun's crossing of the threshold.

From this point forward he is a dissident and cannot return in the direction from which he came; he must now pursue the revolutionary path to its conclusion.

In a section set aside from the main body of text, the oath (誓詞) of the Xin Zhong Hui is explicated with no substantial discussion or interpretation. This is significant because the first part of its content is arguably quite racist. The oath reads, “Expel the [barbarians; cockroaches; vermin], revive china, and establish a [government; republic] (驅除韃虜，恢復中華，創立合眾政府),” (Lín, 2007). The Phrase, qū chú dá lǚ (驅除韃虜) is very a very aggressive, even dehumanizing slur referring to anyone who could be considered foreign, presumably including the Manchu (Qing) ruling class. The oath effectively dehumanizes anyone who could be considered un-Chinese. This characterization of a perceived enemy was not uncommon at the time it was used, especially when preparing for a potential war, but the lack of discussion in the text around this slur is disconcerting.

Initiation

In the next stage of the narrative, Sun sprints to the apotheosis. Except for one incident in Guangzhou, he appears to circumvent any significant road of trials. However, when he accomplishes apotheosis and attains the ultimate boon, the trials that Sun skirted then conspire against him, ultimately preventing his return and the actualization of the boon he retrieved.

Sun’s first and only trial is described in the narrative as a failed mission. He attempts to incite an uprising (舉事) in Guangzhou, but the text indicates that information about the uprising was leaked to authorities before it could take off, and Sun flees to the

UK. Like the other events in the narrative so far, there is little explanation of details, and the reader is left unsure about exactly what transpired. This vagueness and lack of explanatory details persists even into the most important stages of Sun's journey, including the apotheosis which occurs in the UK.

While in exile in London, Sun is arrested by Qing authorities in a sudden change in tone to the hyper-dramatic. The incident is famously called, the *Lún dūn méng nàn* (倫敦蒙難), which could be translated as the "London Apprehension," or the "London Incident." The term, *méng nàn*, is the same term used in Mandarin for the moment when Jesus falls into the hands of the Romans, indicating a heightened significance of the incident. The text also explains that the kidnapping increased Sun's fame in China to a level high enough to reach a significant audience. In the wake of this incident, Sun writes the three principals, his most significant piece of revolutionary literature, "which laid down a core foundation for the development of the Chinese Revolution," (Lín, 2007).

Reaching apotheosis through his martyrization in London is the moment when Sun obtains the ability to commune with a higher truth. He then obtains the ultimate boon in the form of his principles, and his vision of a republican China. Interestingly, the boon is not well defined in the text. The three principals are mentioned, but the text does not indicate what the three principals are. This may indicate an acute disconnect from the boon experienced by contemporary society in the ROC. Its relevance is no longer immediate, as the vision of a united China under the government of the ROC has all but vanished from the popular imagination. Indeed, this may be linked to the disappearance of a robust narrative of the origins of the ROC from history textbooks in the recent years. Contemporary society in the ROC has all but abandoned the dream of returning to the

mainland. Even the nomenclature ROC is falling into disuse, replaced by Taiwan. These issues of identity will be discussed further in section three.

Return

At this point Sun's struggle slowly escalates. Having rushed to apotheosis and the boon, he must now face the trials which he avoided immediately after his frantic plunge through the threshold. These trials reveal the true antagonist at last, Yuan Shi-kai, who epitomizes the foil to the now messianic Sun. The return is characterized by a series of false starts, subverted by forces and individuals which represent values opposed to the ideals in the boon. The boon becomes like a token of god-like power, stolen, misused, and corrupted by daemons in pursuit of selfish interests.

The conflict becomes a series of vain attempts to actualize the republican China that Sun visualized in the boon. At first, the trials seem to go in his favor, as events such as the invasion by the eight-nation army (八國聯軍) and the Wu Chang Revolution (武昌革命) lead to the overthrow of the Qing, and the establishment a provisional government for a new Republic, with Sun as its president. Sun seems set to lead the nation over the return threshold into a peaceful and prosperous future, but the text notes rampant disunity in the newly formed parliament and an acute lack of resources, especially for the military. Here Yuan Shi-kai enters the narrative at the same moment when the text introduces the reset of the calendar to year 0, another event of religious significance, seemingly at the brink of the threshold. As the story tells it, Sun offers the presidency to Yuan, sacrificing his authority for the good of the nation, and in recognition of the need for Yuan's powerful Beiyang Army (北洋軍) to support and protect the newborn nation. Here, at the gates

through which Sun might have lead his nation out of the void and into the waking world, the divine boon is handed over to a monster who taints and corrupts it for his own gain.

From this point forward, each step forward for Sun and the ROC is accompanied by two steps backward, as he and China are pulled into a hellish cycle of conflict. According to the text, disagreements between the revolutionaries, and the power-hungry Yuan spark a fatal power struggle, and some factions in parliament, especially the newly formed Kuomintang (KMT) and its leader, Song Jiao-ren, openly criticize the Yuan presidency. When Song, represented by the text as one of Sun's closest allies, ascends to the office of prime minister, he is assassinated in what the text calls, “宋案 (the song case),” (Lín, 2007). The text indicates somewhat ambiguously that Yuan was responsible for Song's murder, and that Yuan immediately takes steps to suppress the KMT and consolidate power under himself. The murder of Song Jiao-ren sets off events that perpetuate the conflict interminably. The KMT begins to raise an army, but the text indicates that Yuan is, “well prepared,” (Lín, 2007) and that the KMT is poorly organized and lacks the resources or popular support for a civil war. In the ultimate act of corruption, Yuan, still in possession of the sacred boon, uses his power to declare himself emperor, dissolve parliament, and reset the calendar again, ushering in his own dynasty in the tradition of the ancient regime, calling his, *Hóng Xiàn Dì Zhì* (洪憲帝制).

After Yuan's death only a few months later, the perseverant Sun continues his struggle to actualize the boon, reorganizing the KMT and establishing a military academy with Chang Kai-shek as its commandant. However, the real power remains in the hands of warlords, threshold guardians who exhibit the same self-serving characteristics as Yuan. Sun now seems trapped in an endless loop of betrayal and revolution. The text does not

mention his death, instead ending the narrative by highlighting Sun’s perseverance. After Cao Kun, a warlord, wins the presidential election through bribery in 1923, Sun again attempts to “restart the revolution,” (Lín, 2007) and the text moves on to a lengthy section covering culture and society in China during this period.

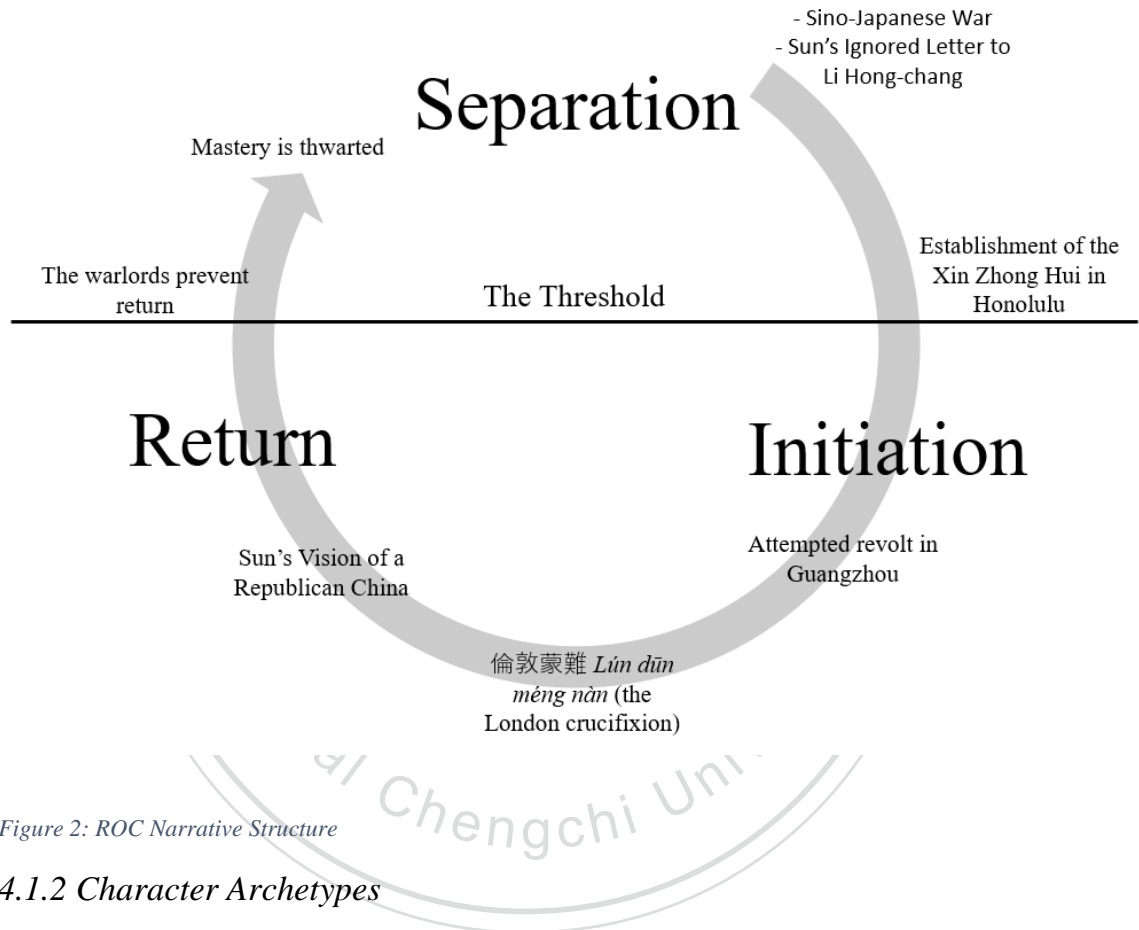


Figure 2: ROC Narrative Structure

4.1.2 Character Archetypes

This section analyzes the characters in the national origin narrative from the ROC textbook through the character archetypes of the monomyth. The hero, indisputably Dr. Sun Yat-sen, is portrayed as the father of the ROC, and is discussed in the first part of this section. His shadow (the tyrant monster) is represented by Yuan Shi-kai, who has a significance which will be discussed in the second part of this section. The supporting characters will then be discussed in the final part of this section.

The Hero

Dr. Sun is portrayed as a sage-like, self-sacrificing father figure. The prose immediately begins with him at the center of the narrative and his struggle to bring about a nationalist China is the main conflict of the story. When read through the monomyth framework, it becomes apparent that his role is that of a tragic hero never able to pass through the return threshold, an important narrative stage by which the hero should triumphantly return from the conflict and bestow the ultimate boon upon the world. The tragedy of Sun's failure dictates the tone of the story throughout.

The first thing that the text mentions about Sun is his education, noting that he was schooled through British and American education systems, eventually becoming a physician, which sets up his scholarly authority and his worldly perspective. The authors present a quote that he is famous for, saying, “a person who is good at something should make use of their skills, a place should make use of its resources, a tool should be used for its intended purposes, and an item should be traded for its value,” (Lín, 2007). The quote emphasizes Sun's practical intelligence, and the context, which also introduces his letter to Li Hong Chang, establishes his father-like authority. Later, as the revolution falters and is repeatedly betrayed by Yuan and the other threshold guardians, Sun is repeatedly placed at the forefront of a renewed attempt at revolution. In this way he is shown to be perseverant, and unyielding to the forces which would corrupt the ultimate boon. In all the text he is never shown in a negative light, and the qualities that he exhibits – scholarship, worldliness, perseverance, incorruptibility, and sage-like wisdom – can be interpreted as those of an ideal Citizen of the ROC, and indeed, an ideal person. Indeed, his apotheosis, described in

the same terms used to describe that of Jesus, highlights his willingness to sacrifice himself for the good of China.

Perhaps the most unique aspect of Sun's characterization, however, is his tragic end. Each time he and his followers plant the seed of a nationalist China it is torn from the earth by one of the monstrous villains of the story. Even warlords which Sun initially coaxes into the pure light of his boon are presently corrupted by it, attempting to use its power for their own advancement. The narrative ends just before Sun's death in the mid-1920s, an event which it does not address. Instead, much later in the chapter, Chang Kai-shek is introduced as the steward of Sun's vision. He and the KMT bear Sun's cross, and carry it through history to the present, where it remains unactualized, faded, and obscure.

The Tyrant Monster

The principle villain in the narrative is Yuan Shi-kai, general of the Beiyang Army. He is portrayed as self-interested, manipulative, and corrupt. He is first mentioned at the moment when Sun and his followers are at the mouth of the return threshold, and he appears as if guarding it. As the text describes it, Sun and the newly formed interim government are unable to actualize the new nation without the power that Yuan possesses. He and his army were not dealt with in the course of the story until this point, and rather than vanquishing this powerful foe he makes a deal with the devil. By offering Yuan the presidency, he essentially delivers the sacred boon directly to the enemy, allowing it to be tainted and misused.

Yuan Shi-kai's most prominent characteristics are a dark reflection of the pure characteristics that are given to Sun. His self-serving political cunning is directly opposed to Sun's self-sacrificing idealism, and is highlighted in many instances. The text directly

references this characteristic at one point, explaining how Yuan played both sides of the initial conflict between the Qing and the revolutionaries against each other for his own gain, saying, “On one side, he took advantage of the revolutionaries posing a threat to the Qing – and the other side, he used his Beiyang army to suppress the revolutionaries. In this way, he seized the temporary presidency.” Eventually, Yuan represents the ultimate betrayal of the ideals in Sun’s ultimate boon, murdering Sun’s closest ally (Song Jiao-ren), declaring himself emperor, and dissolving parliament.

After his death, the locus of villainy is distributed among minor daemons – warlords such as Duan Qi-ru who repeat this pattern of betrayal and self-aggrandizement. Just as Sun’s legacy passes to Chang Kai-shek, Yuan’s legacy passes to these minor villains who perpetuate the conflict. Eventually this role even passes to Mao Ze-dong and the communists, who, based on this interpretation, continue to thwart the actualization of Sun’s ultimate boon even throughout the stewardship of Chang Kai-shek. Through this interpretation, Yuan, the warlords, Mao, and eventually even Xi Jin-ping are inheritors of the legacy of this conflict, putting the leaders of Mainland China eternally at odds with the actualization of Sun’s sacred vision.

Supporting Characters

Although the two central characters in this narrative are Sun and Yuan, the supporting characters play important roles in the story as well. They reflect certain archetypes from the monomyth, including the herald, several allies, the shapeshifter, and the threshold guardians, but the mentor is notably absent. This absence of a teacher for Sun can be interpreted to indicate Sun’s innate aptitude as a leader and visionary. The supporting

characters who are present flesh out the narrative in the textbook and provide opportunities for conflicts and pivotal moments in its telling.

Li Hong Chang, the Qing official who ignores Sun's initial letter, plays the role of a herald, nudging Sun toward his destiny through his negligence. Throughout the story, Sun assembles a host of allies, principle among these are Song Jiao-ren, the ill-fated prime minister and founder of the KMT murdered by Yuan's forces; and Chen Tian-hua, an early ally of Sun's who published revolutionary literature. The shapeshifter role is especially prominent in the narrative, indicating a heightened villainization of betrayal, corruption, and manipulation presented in the text. Aside from Yuan, himself, who plays different factions against one another, Duan Qi-rui also betrays Sun's cause and is given many of the same characteristics as Yuan. The parallels between his betrayal and Yuan's are significant: they both command the Beiyang Army, they both dissolve parliament, and they both use their power for personal gain. The main difference is in scale. Rather than crowning himself emperor of all China, Duan tries to establish the independence of a southern Chinese state with himself as its leader. Duan also represents one of the several threshold guardians standing in Sun's way. These include a host of different names with similar roles as Duan, such as Feng Guo-zhang and Zhang Cuo-lin.

4.2 Triumph of the Son: Washington's Apotheosis

The national origin narrative in the USA textbook is robust, detailed, and inundated with mythologized rhetoric. The margins of the book are lined with nationalist artwork, and each of the heroes and villains are brought to life through personalized and dramatic details. Through this interpretation, the narrative is a kind of coming-of-age story, where the youthful and idealistic USA breaks from the yoke of its overbearing father, the British

Empire. This section analyzes the narrative stages in the national origin narrative of *The Americans*, (Holt, 2012) in the first part, and its character archetypes in the second.

4.2.1 Narrative Stages

The structure of the national origin narrative from the USA textbook adheres uncontroversially to the monomyth's narrative stages. The story is lengthy and robust, providing details about many characters' personal lives and drawing the reader in by building tension and drama. The separation stage, analyzed in the first part of this section, spends ample time building a case against the tyrannical British government before the heroes are seemingly thrust over the first threshold. The initiation, discussed in part two, is filled with powerful moments of suffering and triumph which culminate in a grand apotheosis. Then, discussed in the final part of this section, the return depicts the heroes actualizing the ideals of the ultimate boon. This structure is visually represented at the end of this section in figure 3.

Separation

The first pages of the narrative delve into several disputes between the colonists in the Americas, and the British government in Europe. These disputes function as a series of calls to adventure for the colonies and the main heroes which represent them in the story. They include several acts of British Parliament (mostly focusing on illegal taxation) which lead to progressively more heated acts of resistance from the colonists. The first mention of violence in the conflict comes with an event called the Boston Massacre, wherein British soldiers were provoked into opening fire on a small group of unruly dockhands at Boston Harbor, and the Boston Tea Party, wherein a group of "Boston rebels," (Holt, 2012) throw 18,000 pounds of British tea into the harbor in protest to a new set of taxes.

Throughout these incidents, the text continually portrays the British in a somewhat sympathetic light, seemingly unwilling to completely villainize them at this point in the story. The colonists are portrayed as repeatedly refusing the call to adventure, even setting up, “committees of correspondence,” (Holt, 2012) to attempt to reason with the British government. It is not until the introduction of the Intolerable Acts that the principle villain, King George III, is revealed, and the colonies are forced into an ultimatum. After a final attempt to make amends called the “Olive Branch Petition,” (Holt, 2012) the colonies are, soon after, thrust over the first threshold and into violent conflict with the proverbial father, Britain and King George III.

The final in a series of heralds of the coming journey, Paul Revere, then makes his famous ride at midnight to warn the denizens of Lexington and Concord that the British troops are on the march to seize two revolutionaries, and key allies, Samuel Adams and John Hancock. The short confrontation is given the grandiose title, “The Shot Heard ‘Round the World,” indicating the gravity with which the events are portrayed. Here, the language begins to withdraw from its initial cool-headedness in favor of mythological rhetoric. The text draws the reader into the tale with quotations and anecdotes, including a dramatic exchange between Adams and Hancock as they narrowly avoid capture at Lexington and Concord: “Adams remarked that it was a fine day and Hancock, assuming that his companion was speaking of the weather said, ‘Very pleasant.’ ‘I mean,’ Adams corrected Hancock, ‘this is a glorious day for America,’” (Holt, 2012).

Initiation

Thus, begins the epic struggle, hereafter put into terms which invoke themes from the story of David and Goliath, wherein David, a small shepherd boy chosen by God, defeats the

giant warrior, Goliath, with a leather sling and a stone. Like David, the colonies are faced with a seemingly insurmountable enemy in the British. The narrative moves forward quickly and notes that the newly formed Continental Congress prints its own money, forms a committee for foreign relations, and appoints George Washington to command the Continental Army. These things, specifically mentioned in the text, are essential vestiges of an independent nation, and represent Campbell's supernatural aid. Without these sacred trappings of the nation, the hero will have been doomed to fail before the journey was properly under way.

The road of trials progress with the first major battle of the conflict, the Battle of Bunker Hill. In this battle, a pattern of contrasting characterizations between the Americans and their British counterparts begins to take shape. The British soldiers are depicted as foolishly, "sweating in wool uniforms and heavy packs," as they present themselves to the entrenched American militia in, "their customary broad lines," (Holt, 2012). This contrast between the heroic Americans and their shadows, the British, persists throughout the story, as well as in the contrasting characters, and presents the Americans as possessing exceptional virtues such as pragmatism and common sense as opposed to British vanity and elitism.

Here, in the middle of the road of trials, another of the group of heroes, Thomas Jefferson, is chosen from among them to craft the justification for a new nation, and in so doing, acquire the ultimate boon before apotheosis is achieved (this is represented in figure three by a two-way arrow). The text treats the Declaration of Independence with sacred reverence and presents the reader with an annotated transcript of the document. It is described as "masterful," and declares that, "A rush of pride and anxiety ran through the

Patriots... when they heard the closing vow: ‘We mutually pledge to each other our Lives, our Fortunes, and our Sacred Honor,’” (Holt, 2012). The document’s rhetoric is comparable to that of a sacred text, and the ideals within it are presented as universal. The sanctity of the ideals held in the document are reinforced by the textbook’s prose, and upon the return stage of the narrative, the heroes, especially Washington, will be called upon to actualize its utopian vision in an imperfect world. Although they have acquired the boon, the scrappy band of heroes cannot use it until they have reached apotheosis by confronting their powerful, and now furious father, King George III. The British army and a host of minor daemons in the form of red-coated generals still bar the heroes’ path. Here, the focus of the story shifts to Washington, the embodiment of the ideals of the revolution. He and the Continental Army have reached their darkest point in the story: the harsh winter camp at Valley Forge. The text describes it, saying: “While British troops occupied Philadelphia and found quarters inside warm homes, the underclothed and underfed Patriots huddled in makeshift huts in the freezing, snow-covered Pennsylvania woods,” (Holt, 2012).

The trials continue with a series of battles rendered in detailed and dramatic prose, all the while making use famous works of art that are included alongside the text, especially those depicting Washington in heroic poses (*March to Valley Forge* by William Trego, and *Washington Crossing the Delaware* by Emanuel Leutze) or bold action on the part of Americans (*The Battle of Cowpens* by William Ranney). In the decisive Battle of Yorktown, ends with a grand symbolic scene: “On October 19, a triumphant Washington, the French generals, and their troops assembled to accept the British surrender. After General Charles O’Hara, representing Cornwallis, handed over his sword, the British troops laid down their arms,” (Holt, 2012). The then text explicitly indicates a gradual

transformation of American society that it directly connects to the war, saying, “During the war, class distinctions between rich and poor had begun to blur as the wealthy wore homespun clothing and military leaders showed respect for all of their men,” (Holt, 2012). The war’s conclusion represents the final apotheosis of not only Washington and the other heroes, but the American nation, itself.

Return

The narrative shifts its rhetoric as the triumphant new nation begins to cross the return threshold and actualize the idealistic boon in an imperfect world. Much of the prose in the text following the end of the war deals with the very real social, economic, and administrative problems the new nation faces, but the messianic Washington is a master of both the ideals in the Declaration of Independence, and the rugged landscape of reality. Through his measured hands the nation is delivered into a peaceful and prosperous future.

Early in this stage of the narrative the text declares that, “Creating this new order forced Americans to address complex questions: Who should participate in government? How should the government answer to the people? How could a government be set up so that opposing groups of citizens would all have a voice?” (Holt, 2012). As if waking from a dream, the heroes are suddenly faced with the complexities of reality. In representation of this stage, the text goes into a lengthy and detailed account of the difficulty of creating a functional government from the lofty ideals in the declaration, and spends an entire chapter dramatizing the leaders’ political struggle which culminates in the ratification of the constitution. Thereafter, a transcript of the US Constitution up to the 26th amendment (ratified in 1992) is provided for the readers, with annotations highlighting the historical significance of many amendments. As a narrative device, this interjection indicates the

ongoing struggle of American leaders to actualize the sacred ideals of the ultimate boon. Where the declaration is holy, universal, and unchanged, the constitution is secular, fallible, and amended time and again as the nation continues to try to impose the declaration's sacred vision on the chaos of reality.

At the center of this endeavor is the master of the two worlds, Washington. The text highlights this as one in a short list of the “Main Ideas,” of the chapter: “President Washington transformed the ideas of the Constitution into a real government,” (Holt, 2012). This chapter then begins the transition from the initial struggle of forming a nation to its early history. At this point the national origin narrative has essentially ended. Having established the link between the sacred and the secular, leaders of the new nation can carry on Washington's tradition as the master of two worlds, drawing their legitimacy from the sacred foundations established in this narrative.

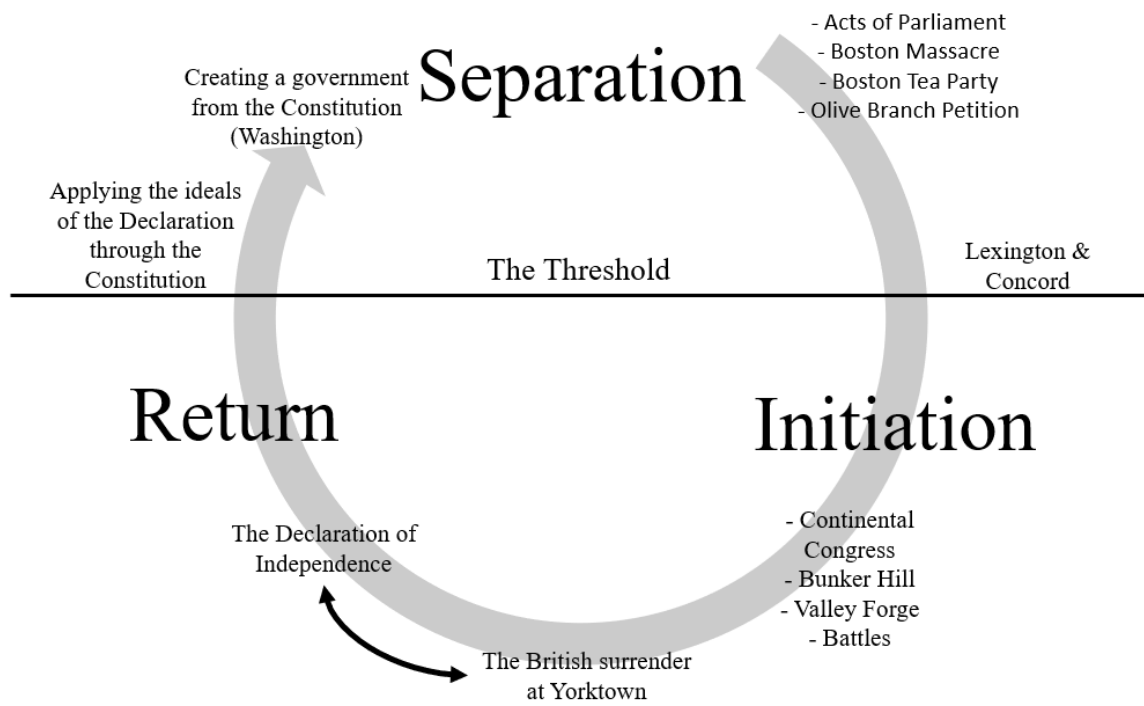


Figure 3: USA Narrative Structure

4.2.2 Character Archetypes

The characters in the national origin narrative from the USA textbook fit their templates from the monomyth remarkably well. The hero, which is analyzed in the first part of this section, is represented by a group of individuals, among whom George Washington stands at the forefront, especially in the latter part of the narrative. The shadow (the tyrant monster) is also represented by a group of characters, especially King George III, Charles Townshend (a leading minister in the British government), and the British Parliament. They are discussed in the second section. The supporting characters of the narrative are analyzed in the final part of this section.

The Hero

The American narrative contains a pantheon of characters, each of whom carry the story forward in unique ways, but George Washington undeniably sits at the center. The tale depicts Washington and his fellow revolutionaries as a reflection of their tyrannical counterparts, King George III and the British Generals. When examined through the monomyth, their opposing characterizations reveal values implicit in the narrative.

Washington, the ideal American leader, is portrayed at numerous points throughout the text as decisive, pragmatic, unpretentious, and masculine. Soon after his initial introduction into the narrative, the text describes him beginning with his physical traits, saying, “An imposing man, Washington stood six feet two inches tall. He was broad-shouldered, calm, and dignified, and he was an expert horseman. But it was Washington’s character that won hearts and, ultimately, the war,” (Holt, 2012). This dramatic characterization of Washington is repeated several times, often invoking heroic imagery. The text describes his conduct at several key moments: at the Battle of Princeton, “...he galloped on his white horse into the line of fire, shouting and encouraging his men;” at Valley Forge, “...he bore the same cold and privation as every suffering soldier;” and when passing his soldiers on his horse, they, “crowded near him just to touch his boots when he rode by,” (Holt, 2012).

Washington’s role in the return stage is particularly compelling. As the presiding officer of the Constitutional Convention, and first president of the nation under that constitution, he is credited with leading the entire process of actualizing the sacred boon, and the success the nation enjoyed in future generations is thereby attributed primarily to him in this narrative. The text discusses the contributions of a host of other leaders from

these events, (notably Thomas Jefferson, Samuel Adams, Alexander Hamilton, and others) but Washington stands above these debates, apolitically. Support for his leadership is repeatedly described as, “unanimous,” (Holt, 2012) and when he is quoted directly, his words are uncontroversial and fatherly. One such quote depicts his reaction to the panic after Shays’s Rebellion: “What a triumph for our enemies . . . to find that we are incapable of governing ourselves,” (Holt, 2012). Rather than soil his image by depicting any engagement in the political debates, Washington remains pure, the master of the two worlds.

The Tyrant Monster

Although King George III of Britain is depicted as the head of the tyrant monster, his direct role in the narrative is notably scant. Most of the direct antagonism to Washington and the heroes is perpetrated by his loyal diminutives, represented by a list of generals and a few members of British Parliament. From time to time, the text attributes the actions of these minions to the tyrannical king, occasionally referring to the British army, for instance, as, “the king’s troops,” (Holt, 2012).

George, himself, in his few appearances, is depicted as irrational, quick to anger, and vindictive. After the Boston Tea Party, wherein colonists protest a tax on tea by throwing several thousand pounds of it into the ocean, the king is, “Infuriated by this organized destruction of British property, and he pressed parliament to act,” (Holt, 2012). The subsequent acts of parliament, the Intolerable Acts, are thus portrayed as responding to this personal mandate. After the threshold is crossed, the Americans make one final plea, called the Olive Branch Petition, addressed personally to the king. According to the text, “King George flatly rejected the petition. Furthermore, he issued a proclamation stating

that the colonies were in rebellion and urged Parliament to order a naval blockade of the American coast,” (Holt, 2012). Through these characterizations the British king is portrayed as the dark reflection of Washington. Where Washington is pragmatic and unpretentious, King George is emotional and spiteful.

Washington and the new nation’s apotheosis, occurring when Washington receives General O’Hara’s sword at the Battle of Yorktown, represents the final, bittersweet break between the son and his father. Washington and the new nation, having confronted the tyranny of the king, have freed themselves from his parental yoke. Hereafter the British are no longer an adversary, but an equal in the community of nations. The gesture of the sword indicates to the reader that the young nation has earned the dignified respect of the father, and a degree of reconciliation has occurred between them.

Supporting Characters

The primary hero and tyrant monster in the American narrative are Washington and King George III respectively, but they are heavily supported by the story’s extended pantheon of characters. Washington’s triumph would have been meaningless without the sacred boon, acquired by Thomas Jefferson, just as King George’s authority would lack teeth without the support of the British generals. Each of the supporting character archetypes are represented, each with colorful characterizations.

Though there are arguably several heralds working within the numerous calls to adventure that take place during the separation stage (including Crispus Attucks and Thomas Paine), the clearest example of a herald is the character who literally rides out on his horse and heralds the coming British regulars at Lexington and Concord, Paul Revere. This event represents the crossing of the first threshold and Revere’s role could not be more

perfectly representative of the herald archetype. The mentor, however, is hardly mentioned in the narrative. Thomas Jefferson's primary influence when writing the Declaration of Independence is John Locke, a long-dead political philosopher, according to the text. This is the only character which briefly satisfies the role of Mentor. The ally archetype, however, is particularly strong in the American narrative. Washington, like the hero in many myths, cannot not fulfil his grand destiny alone. Thomas Jefferson, chief among the allies, is the character who acquires the ultimate boon. Several other allies, including Samuel Adams, John Hancock, Benjamin Franklin, Mercy Otis Warren (one of the only women mentioned more than once), and the French forces lead by Marquis de Lafayette, help move the narrative forward.

The American narrative is also rich with antagonist characters. The role of the shapeshifter is, although only mentioned briefly, an especially compelling characterization. The infamous traitor, Benedict Arnold, whose name is still popularly used as a colloquialism for betrayal, is described in damning prose. Although he is characterized as a "popular Patriot, soldier, and leader," (Holt, 2012) in the early years of the revolution, the text implies that he falls under the influence of his wife, Peggy Shippen Arnold, and they misuse supplies meant for the war effort to live, "extravagantly," (Holt, 2012). In this way his character is emasculated, and Peggy is demonized. She represents the temptation to be seduced by the impractical, aristocratic lifestyle ascribed to the British monsters. His characteristics upon his fall are remarkably similar to the host of threshold guardians throughout the story, represented by British generals such as: Thomas Gage who commanded British forces at Bunker Hill; the aristocratic brothers, General William Howe, and Admiral Richard Howe who defeated the Americans at the Battle of New York; and

General Charles Cornwallis, who ultimately surrenders to Washington at the Battle of Yorktown. Each of these minor demons exhibit characteristics similar to their tyrannical father, King George III. They are aristocratic, impractical, emotional, vindictive, and at times, cruel and irrational.

4.3 Comparison

The two national origin narratives are incredibly different in many ways, but they both contain largely the same character archetypes and narrative structures. This similarity and adherence to Campbell's (2004) monomyth is significant, and although deviations occur, especially in the ROC's narrative, these deviations highlight the very different values of the cultures which produced them – values which are promoted by the respective narratives, and therefore encouraged in the students to whom they are taught. Table three visually represents a comparison of the narrative stages of the monomyth with their corresponding events in the ROC's and USA's national origin narrative. Each narrative stage and substage is aligned horizontally with its corresponding event in the two national origin narratives.

Table 3: Narrative Stage Comparison

Narrative Stage	Narrative Substage	ROC	USA
Separation	The Call to Adventure	- Sino-Japanese War - Sun's Ignored Letter to Li Hong-chang	- Acts of Parliament - Boston Massacre - Boston Tea Party - Olive Branch Petition
	Crossing of the First Threshold	Establishment of Xin Zhong Hui in Honolulu	Lexington & Concord

Initiation	The Road of Trials	Attempted revolt in Guangzhou	- Continental Congress - Bunker Hill - Valley Forge - Battles
	Apotheosis	倫敦蒙難 <i>Lún dūn méng nàn</i> (the London crucifixion)	The British surrender at Yorktown
	The Ultimate Boon	The Three Principles, & Sun's vision of a Republican China	The Declaration of Independence
Return	The Crossing of the Return Threshold	The warlords prevent return	Applying the ideals of the Declaration through the Constitution
	Master of the Two Worlds	Mastery is thwarted	Creating a government from the Constitution (Washington)

Table four visually represents a comparison of the major character archetypes of the monomyth with their corresponding manifestations in the ROC's and USA's national origin narrative. Each character archetype is aligned horizontally with its corresponding character(s) in the two national origin narratives.

Table 4: Character Archetype Comparison

Character Archetype	ROC	USA	
The Hero	Sun Yat-sen	George Washington	
The Tyrant Monster (The Shadow)	Yuan Shi-kai	King George III	
Supporting Character Archetypes	The Herald	Li Hong-chang	Paul Revere
	The Mentor	N/A	John Locke
	The Ally	Chen Tian-hua, Song Jiao-ren, etc.	Thomas Jefferson, Marquis de Lafayette, etc.
	The Shapeshifter	Duan Qi-rui	Benedict Arnold

	The Threshold Guardians	The warlords	The British Generals
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This section compares the implicit values of the narratives from the two textbooks through the monomyth framework in two parts. The first compares the major themes implicit in the two narratives when analyzed through the monomyth. The second part compares the virtues and vices presented in them which effectively prescribe a moral framework for the citizens of the two nations.

4.3.1 Nationalism

The structure of the two narratives hold a wealth of insight into the type of nationalism they promote. Nations, according to Anderson (1991), are created by human imagination through a sense of shared culture, language, and history. This study provides evidence that the shared history upon which those nations are founded are also constructed through an imaginative process. The heroic cycle of each nations' origin is a narrative that is recreated in classrooms across both countries examined in this study, and those stories are instrumental in the synergetic cycle that defines the character of both countries' particular sense of nationalism. The core conflict in the narrative is one thing which is central to both nations. Another relates to the question: who is considered the two nations' peoples? This is specified to some degree, but both narratives leave the answer to this question dangerously incomplete. Finally, both narratives hint at key anxieties that affect their societies. Each of these three issues will be addressed in the sections below.

National Conflict

Although the two narratives both depict a struggle for democratic rule and a more egalitarian nation, the conflicts are different in important ways. The main conflict in the

ROC's narrative comes after the overthrow of the ancient regime, whereas the USA's main conflict is to break away from it. The ancient regime (The imperial dynastic system for the ROC, and the British monarchy for the USA) represents a parental figure in both stories. The ROC is born through the death of its father, the ancient dynastic system of China, and the main conflict is over its inheritance; it is a civil war. The USA's narrative, on the other hand, is that of a child coming of age, and casting off the yoke of an overbearing father.

Invoked in the classroom, these conflicts color the national identities presented to students. In this way, the Peoples' Republic of China (PRC) is presented as the wrong-headed brother who stole the birthright of the ROC, and who may indeed be forced to return it someday since the conflict was ultimately never resolved. This birthright, however, is faded and obscure. The text does not even dwell on Sun's vision long enough to explain what his three principles are. The obscurity of the boon reflects the status of Sun's vision in contemporary society in the ROC. Claiming the birthright inherited by Chang Kai-shek and the KMT is no longer considered a realistic national goal, a fact that accounts for the decline of this national origin narrative in the most recent textbooks. Remembering history this way has implications reflected in the ROC's present geopolitical reality, as well. How does the ROC move forward when it is bound by this memory?

The USA's conflict, however, was resolved at the end of the war. The father, having lost the struggle, was forced to formally recognize the now mature child's independence, and the two became capable of addressing each other as equals on the global stage. The success portrayed in the USA's narrative reflects an immense sense of national self-confidence, perhaps even self-righteousness, and a perceived freedom to chart a destiny for itself and re-write the rules of national and international conduct. This reflects the widely

studied phenomenon of American exceptionalism, a term originally coined by French writer, Alexis de Tocqueville, which has come to assert that the USA has a special and significant destiny among the nations of the world, (Onuf, 2012). This value is perpetuated by the narrative in this textbook.

National Community

The basis for membership of the two national communities is addressed to some degree in the ultimate boon in both narratives. Sun's vision of a republican China is made only vaguely explicit in the ROC textbook through the slogan of his revolutionary organization, "Expel the [barbarians; cockroaches; vermin], revive china, and establish a [government; republic]," (Lín, 2007), and through the mention of his three principles. The most revealing of these clues into who the people of the nation are is the phrase, "expel the [barbarians; cockroaches; vermin]," (Lín, 2007). The phrase is not sufficiently discussed in the text, thus leaving the specific identification of the barbarians open to interpretation. This would be problematic for any nation, and it is no different for the ROC, which contains legal citizens with diverse ethnic and cultural backgrounds. The native peoples of Taiwan, for instance, are neither ethnically nor culturally Chinese, and have, in fact, been considered barbarians by the various settlers of the island for centuries. The issues of identity and otherness continue to be a controversial issue in ROC society and politics to this day, a reality which is reflected in the text's failure to discuss this divisive but central component of Sun's vision.

The USA's people are also poorly defined, as the ideals of the Declaration of Independence presumes to apply to "all men," (Holt, 2012). At first glance, the document seems to claim its universal relevance, but "all men," immediately excludes the female half

of the population. This problem in the declaration, however, is addressed in the text. In a section of text analyzing the declaration. It addresses this controversy, saying that at the time it was written, “It was not meant to embrace women, Native Americans, and African-American slaves—a large number of Americans,” (Holt, 2012). The text explains, however, that, “Jefferson’s words presented ideals that would later help these groups challenge traditional attitudes,” (Holt, 2012) – a bold understatement, considering that it would eventually lead to, among other things, a bloody civil war.

National Anxieties

The different ways in which the two narratives portray the corrupt use of power hint at key anxieties of the time in which the narratives were written. Whether it be an awareness of the growing wealth disparity or palpable anxiety about political corruption, the heroes, villains, and plot points in the two narratives provide a reflective insight into prevalent fears that plague their national communities.

There is an ever-present anxiety in the ROC regarding the PRC’s very public assertion that the ROC is not an independent nation, but a renegade province. Many citizens of the ROC, especially those who identify with the Democratic Progressive Party (DPP), regard politicians who favor closer ties with the PRC with suspicion, as was evident in the sunflower protests only a few years ago, (Rowan, 2015). On the other side of this debate, many citizens of the ROC, see the DPP’s efforts to distance the nation’s destiny from the PRC to be impractical or even a betrayal of the ROC’s heritage. This general distrust of politicians may be reflected in the narrative through the characterization of Sun’s betrayers. When trusted with power, Yuan and Duan abused it, turning on Sun and the people of China. Yuan is also represented as a shrewd and experienced politician, especially at the

beginning of his administration as president. He is, in fact, the only character in the narrative to be described this way. This hints at an acute distrust for politicians presented in the narrative. Although his skills as a politician are not directly condemned, the fact that he is the only character to whom this skill is attributed associates them with him, the primary antagonist of the narrative.

In the USA, on the other hand, there has been a rapid, well-documented increase in wealth disparity since the 1970s, (Stone, Trisi, Sherman, & Taylor, 2018). Anxieties regarding this trend may have an influence on the USA's national origin narrative and the values held within it. All of the antagonists of the USA's narrative are wealthy, privileged members of the British aristocracy except Arnold, who misuses American government resources to support an aristocratic lifestyle. This villainization of blatant corruption and entitlement is also hinted at when the text addresses the Declaration of Independence, saying that although it claimed all men were created equal, "It did not claim that all people had the same abilities or ought to have equal wealth," (Holt, 2012). In this way, the text clarifies this specific value, implying that people ought to have equal opportunity to earn wealth, but that wealth should not be villainized. The way the narrative deals with wealth reflects the difficulty the USA has had in addressing its growing wealth disparity over the last half-century.

4.3.2 Virtues and Vices

Much like a religion, a fable, or a myth, the national origin narratives of the ROC and USA prescribe, whether knowingly or otherwise, a set of values and behaviors that are to be emulated in an ideal person, and in this case, an ideal citizen of the nation. Their prescriptions are similar in many ways, but diverge on certain issues, especially on those

qualities which are considered other, and irreconcilable with the values of a true citizen. The two heroes, Sun and Washington, act as vehicles for this moral framework through their invariably noble and heroic portrayals. They are both represented in shimmering perfection, while their shadows, Yuan and King George, embody the vices that oppose the heroes' virtues. The supporting characters also contribute to the moral framework through their roles in the narratives.

Heroic Virtues

Both heroes exhibit immense leadership skills and clear-headed intelligence. They are described as practical thinkers, and when they are quoted, their voice seems to put arguments to rest with their unquestionable, fatherly advice. In this sense, both heroes are depicted as father-figures to their respective peoples. However, Sun, who is never permitted to cross the return threshold, does not enjoy the ultimate status of master of two worlds. In the return stage, Washington is able to put down political squabbling with little more than a sentence, while Sun is unable to bring his country together without his shadow (represented by Yuan Shi-kai and the other warlords) betraying him and his cause. This is not a reflection on Sun's status as a god-like hero. It is simply the struggle perpetuating itself. Unable to cross the threshold, he is trapped in a perpetual hell, experiencing repeated cycles of revolution and betrayal.

The two heroes diverge further in the depiction of their most dominant traits. These traits are especially evident in the manner in which they are initially described when they are introduced to the narrative. When Sun is introduced, the text focuses heavily on his education and up-bringing. He is immediately cast as a well-educated physician, invoking the image of an intelligent, scholarly leader. Washington, on the other hand, is first

described as physically powerful. Although he is mentioned earlier, the first time he is properly introduced with a description he is described as tall, broad, strong, and “an expert horseman,” (Holt, 2012). There is, in fact, no mention at all of either Washington’s education or of Sun’s physical stature. The difference in these introductions is striking, and certainly reveals an important difference in the values being encouraged through these narratives.

Vices of the Tyrants

The tyrant monsters’ characteristics indicate qualities that readers of the narrative are encouraged to repress in themselves and reject in their countries. The most prominent similarity between Yuan and King George is their tyranny. Both villains seek to exert absolute, personal rule over their realms, but their motivations are markedly different. Yuan is interested in personal power and authority. He betrays and manipulates both the revolutionaries and the Qing in order to aggrandize himself. The text describes him as, “unsatisfied,” (Lín, 2007) until he declares himself emperor. King George, however, is in no need of an improvement in status. At the outset of the narrative, he is already at the pinnacle of the social hierarchy, and so his motivations are instead erratic, irrational, and emotional. He is portrayed as an elitist, entitled to unearned respect and privilege, and as an insolent child throwing a tantrum. The characteristics imbued in the two tyrants are similar in that they both result in tyranny, but they demonstrate a different set of values. Yuan’s characterization demonizes self-interested, personal ambition, depicting him as Machiavellian and power-hungry, while George’s portrayal encourages the reader to be contemptuous of those who are born into luxury and privilege. The qualities they encourage

readers to deny in themselves and criticize in others are unrelated to each other, although they do represent the opposite of the heroes' characteristics in their respective stories.

These characterizations also highlight a subtle difference in the moral use of power. Both national origin narratives directly villainize corrupt use of public resources. The tyrants and other daemons in the two narratives are explicitly depicted abusing public funds, military power, and other resources that are meant to benefit the people. Using these resources for selfish gain, whether it be to improve one's status or to surround one's self in luxury, is a cardinal sin of both national dogmas. However, it is notable that there is no villainization of an individual's effort to improve his or her personal status in the USA's narrative. Each of the ROC's daemons are expressly motivated by a desire for power and increased status, while the daemons in the USA's narrative exhibit a desire for luxury and decadence, not an improvement of status.

Supporting Roles

These values are reinforced in the portrayals of the supporting characters, especially the shapeshifters of the two narratives, who are particularly revealing because they shift from one side of the conflict to the other, thus providing an example of the characteristics that change during the transformation. In the ROC's narrative, Duan Qi-rui is the most prominent example of the shapeshifter, but elements of that archetype are present even in Yuan, who plays both sides of the conflict against each other. This prevalence of the shapeshifter archetype indicates a special demonization of manipulation and cunning deception. Although those are not among the most prominent of the villains' characteristics in the USA's narrative, they are still represented as undesirable. The shapeshifter in the USA's narrative, Benedict Arnold, makes use of his corruption to, "live extravagantly,"

(Holt, 2012), rather than aggrandize himself, thus, reinforcing the rejection of unearned luxury and privilege.

Another supporting character, the mentor, reveals values through its conspicuous absence in both narratives. Although John Locke fulfils some of the role of mentor, he is only briefly mentioned and is not even alive at the time of the conflict. This reflects both narratives' deification of their national heroes. Both Sun and Washington are depicted as inherently self-confident in their leadership and answer the call to adventure without hesitation. During the multiple refusals of the call to adventure which take place in the USA's narrative Washington is absent, only appearing when the narrative is ready for his decisive action.

4.4 Discussion

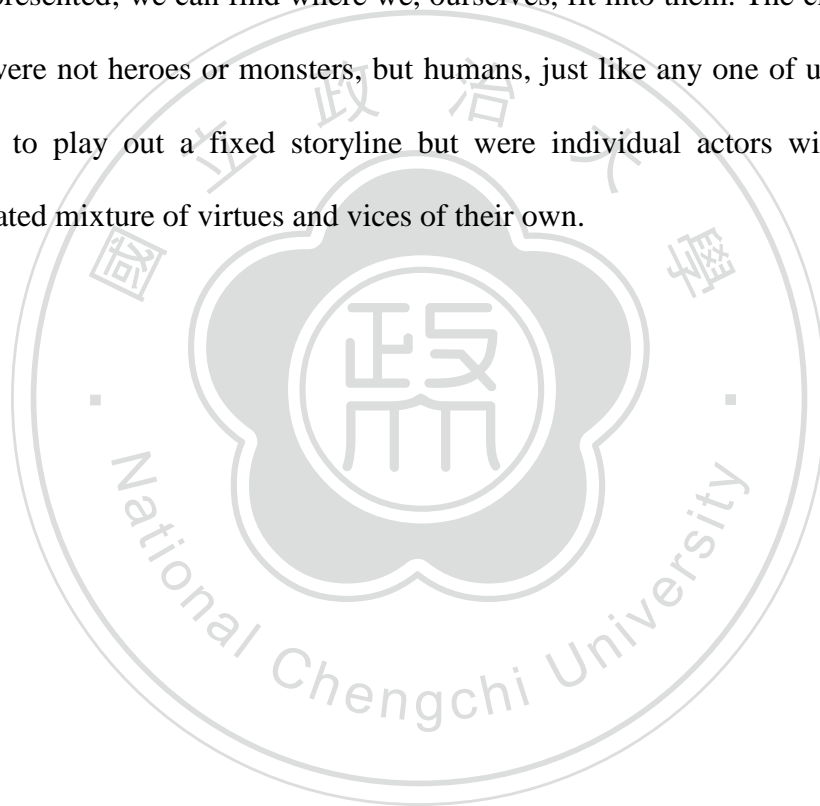
As the ROC's myth fades, its relevance comes into question with many in young generations who call their country Taiwan instead of China. The inheritance left by Sun sits idle, as if on a shelf in a museum gathering dust, while a new national origin narrative slowly takes shape. Sun's legacy, however, told in a contemporary textbook, highlights the insecure state that the ROC finds itself in. The boon left unactualized reflects the nation's purgatory, able only partially to exert its will on the international stage, dogged perpetually by the specter of its past and the shadow of its immense sister to the north. Through this story, though, the people of the ROC sanctify the perseverant scholar, and vilify the corrupt, self-aggrandizing tyrant. The USA's myth, on the other hand, is placed, shining, on a pedestal, where it justifies the self-confident power of an exceptional people. The boon of her origin narrative is presented as universal, yet it acknowledges that work remains to

actualize its perfect ideal in the chaos of reality. Through its heroes, the story sanctifies the strong, self-confident leader and villainizes the entitled, petulant aristocrat.

History class can be about addressing our propensity for mythologizing the past. Reminders of the heroes of the national past are all around in monuments, memorials, and even the names of streets. Even the heroes of the ancient past have been coopted to serve the glory of the modern nation. Arminius, for example, stands tall in the Teutoburg Forest as a symbol of modern Germany, though he lived 2,000 years ago; the acronym, SPQR, is inscribed all over the modern city of Rome, though the Roman Empire has long since collapsed; and shrines to the fallen soldiers of imperial Japan proudly remain, despite the nation's contemporary state of pacifism. In the ROC and the USA as well, revered heroes of the past are invoked, often in contradiction to their actions in life, to construct the identity of the modern nation. Koxinga and Robert E. Lee are just two examples of this practice. Campbell explains this, saying, "Here and there, ... are special shrines. Wherever a hero has been born, has wrought, or has passed back into the void, the place is marked and sanctified," (Campbell, 2004). These icons and stories are certainly a part of peoples' contemporary identities, but their mythologization must be addressed as part of a greater discussion about truth in history classrooms.

History class is the ideal setting for this endeavor. Here, young people can address, dissect, and criticize the myths of their national history, especially those of their nation's origin. Too often these stories are presented as objective fact, but they are not the whole truth. Anderson asserted that nations, themselves, are "imagined communities," (Anderson, 1991) and that these communities are imagined through perceived commonalities and shared history. Inevitably, that history includes some, and excludes others; it chooses

pieces of the past in the construction of its origins; it aggrandizes itself in the larger community of nations around the world. Through these stories, many grow to see the world through them, and are encouraged to embrace their countrymen as their national brothers and sisters and vilify those considered other. It is through stories that we make sense of the world, but we are not helpless to their power. We can criticize and analyze them; we can construct new stories from the pieces that were left out; we can integrate characters that are underrepresented; we can find where we, ourselves, fit into them. The characters of these stories were not heroes or monsters, but humans, just like any one of us. They were not destined to play out a fixed storyline but were individual actors with agency and a complicated mixture of virtues and vices of their own.



5 Conclusion

This study demonstrates how the national origin narratives of the ROC and the USA are both mythological in structure and that through their mythologized histories, they contain reflections of their nations' modern characters. When analyzed through Campbell's (2004) framework, these stories reveal values that are ingrained into their stories' telling and suggest implications related to nationalism in the two countries. Within them both are the age-old archetypes of human myths and legends, and through them, deeds of the past are selected and aggrandized so that they form the sacred foundations of a national community.

There is no ultimately correct telling of a national origin narrative. Despite the endless debate on the topic, there will never be canon of national dogma which will be enshrined for eternity. It will continue to change because it is reflective of the dynamic character of the nation to which it belongs. There is little to be gained from de-narrativizing the national origin narratives contained in textbooks, but the history classroom is an ideal place for these narratives to be deconstructed and for additional narratives intersecting with national origin narratives to be used in supplementation. Nations continue to become more multi-ethnic, multi-faith, and multi-cultural, and even in the rare case that these changes are not acute, those minorities which do exist deserve a voice and a place in national canon. Careful attention must, therefore, be paid to the values that these mythologized narratives promote.

As the ROC's narrative continues to fade, a new narrative is likely to rise to replace it. This presents a unique opportunity for those concerned with its construction to build a narrative which promotes a renewed national character and identity. Though it also presents challenges as the population of the ROC is by no means in agreement about what that

narrative should be. As controversies over national history textbooks continue to appear in headlines, (Chen, 2004; Liu, Hung, & Vickers, 2005; Tsoi, 2015; Wees, 2016) it is clear that the people of the ROC are engaged in a fierce debate over their national origins, one that is sure to continue for some time. The history teachers on the front lines of this struggle should be aware of the powerful influence they have in this struggle, as well as the challenges they are faced with on the front lines.

In the USA, as in much of the world, underrepresented voices struggle to see themselves in their nations' mythologized origins. In a nation with such a sanctified national mythology, this struggle to include more voices complicates the entrenched, self-confident identity that the narrative perpetuates. The narrative is not without its merit, though, and a solution to the complicated issues related to its sanctity may not be to completely undermine or subvert it, but to deconstruct and supplement it in the safety of a classroom.

The mythologization present in these two national origin narratives supports the notion that modern nations are not as secular as they would seem to be. They are filled with the rhetoric, the narrative structures, and the character archetypes that are common among myths, legends, folk tales, and religious dogmas. The findings of this study, however, do not pass judgement on this correlation, but reveal the insight that can be gained from approaching national origin narratives in history textbooks from this critical perspective.

5.1 Limitations of Study

These findings are limited by two primary constraints. First, as in any narrative analysis, the findings are limited by the author's finite cultural knowledge and experience. Second,

the scope of this research was limited to a selection of two textbooks, one from each of the two nations.

The limited knowledge and language ability of the author of this study yields some limitations to the findings of this study, as would be the case for any researcher using this method. The unique insights into the narratives of the ROC and USA, although valuable, are not the only interpretations of the values implicit within them. Another author using the same method and the same framework may come to somewhat different conclusions. However, in an attempt to mitigate bias and limited cultural knowledge, the services of an experienced interpreter were enlisted. Tzu Hsuan-huang was an invaluable contributor to the insights interpreted from the ROC narrative. Further research from additional authors in future has the potential to corroborate or add to these findings.

The national origin narratives of only two countries are examined in this study, and within them, only one textbook was examined, each. This does limit the wider implications that can be gleaned from this research. However, the ROC and USA were specifically chosen was because they have very different historical and cultural backgrounds, meaning similarities found in their respective national origin narratives are significant and compelling. Also, the textbooks used in this study are both widely used in their respective country. More time and resources could be devoted to applying the monomyth to more wide comparisons.

5.2 Recommendations

The findings of this study contain implications for educators of national history, textbook producers, and research in the field of national history education. In terms of teaching national history, this study provides justification for integration and cross-curricular

collaboration between history and language arts classes. Narrative frameworks such as Campbell's (2004) monomyth are useful tools to analyze national origin narratives. This is important for national history educators to consider for reasons discussed throughout this thesis, including that: (1) national origin narratives present only a portion of the perspectives, characters, and events that took place in the past, therefore marginalizing those which are not considered; (2) national origin narratives promote a particular set of values and personal characteristics, while devaluing others; and (3) national origin narratives contain a compelling reflection of the contemporary state of the nation that they belong to, thus providing an opportunity for young people to reflect critically on the state and character of their nation.

National history educators would also address these challenges through the use of multiple sources in addition to the standard textbook. Class assignments and projects which compare the narratives of multiple sources on the same subject would benefit the students' learning in several ways, including: (1) it would demonstrate the value of different perspectives on controversial events in history; (2) it would encourage students to empathize with perspectives that differ from their own; (3) it would provide opportunities to include underrepresented groups into narratives which typically exclude their perspectives.

This study suggests two key recommendations for textbook producers. First, the construction of totally unbiased and inclusive national origin narratives should be acknowledged as an infeasible goal. This acknowledgement suggests that the writers of national origin narratives should not occupy themselves with this futile task, but that textbooks and other sources of national origin narratives that are used in classrooms should

include or be comprised of several separate narratives which converge on key events. This strategy would preserve the integrity of the narratives, while also providing several perspectives on the same critical events in national history. The second recommendation for national history textbook producers is to build in the opportunities for cross-curricular activities with language arts curriculum. There is ample research highlighting the value of cross-curricular teaching and learning, (Savage, 2011) but this research suggests that a specific benefit of collaboration between national history and language arts curriculum is the insight gained through analysis of national history through narrative frameworks.

In terms of further research, the findings of this study suggest that analysis of national origin narratives through narrative frameworks such as the monomyth reveal intrinsic values presented to the consumers of those narratives. Further use of narrative frameworks, especially the monomyth, to analyze the national origin narratives in other textbooks, other sources, and other countries, could yield important findings. Further investigation of the connection between narrative, myth, and history could be an important topic for research in future.

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