HERO JOURNEY OF
THE MAIN CHARACTER IN "THE
WONDERFUL WIZARD OF OZ" BY LYTON
FRANK BAUM; AN ARCHETYPAL APPROACH

THESIS

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ENGLISH DEPARTMENT
FACULTY OF HUMANITIES
PUTERA BATAM ISLAND UNIVERSITY

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Submitted in Partial Fulfillment of the Requirements for the Degree of Sarjana Sastra

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I, Jerry, NPM No. 131210083

Here with declare that the thesis entitled:

**HERO JOURNEY OF
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FRANK BAUM; AN ARCHETYPAL APPROACH**

Is the real work of myself and I realize that thesis has never been published in other media before, partially or entirely, in the name of mine or others.

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(131210083)

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This thesis has been examined on the date as indicate below

Batam, 6th February 2018

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ABSTRAK

Penelitian ini dilakukan untuk menganalisis perjalanan pahlawan dari karakter utama dalam novel *The Wonderful Wizard of Oz* oleh L. Frank Baum. Peneliti menggunakan pendekatan arketip dari Joseph Campbell untuk menganalisa perjalanan pahlawan. Penelitian ini memiliki tiga tujuan. Pertama adalah untuk mengetahui kepergian karakter utama dalam The Wonderful Wizard of Oz, yang kedua adalah untuk mengetahui inisiasi karakter utama dalam The Wonderful Wizard of Oz dan yang ketiga adalah untuk mengetahui kembalinya karakter utama dalam The Wonderful Wizard of Oz. Untuk menjawab tujuan tersebut, peneliti melakukan analisis dengan tiga langkah. Pertama, peneliti menganalisisnya dengan membaca buku beberapa kali, peneliti selanjutnya menggarisbawahi isi buku yang digunakan sebagai data untuk penelitian. Kemudian peneliti mengumpulkan datanya. Akhirnya, peneliti mengetikkan data dengan menerapkan teori perjalanan pahlawan dengan menghubungkan keberangkatan, inisiasi, dan kembalinya pada karakter utama. Peneliti menggunakan metode deskriptif kualitatif untuk menyajikan data. Hasil penelitian ini adalah langkah keberangkatan dalam perjalanan pahlawan dari karakter utama dimulai dari kehidupan biasanya sehingga dia tinggal di peternakan Kansas yang membosankan sebelum menjadi seorang pahlawan. Langkah inisiasi dalam perjalanan pahlawan dari karakter utama menggambarkan bahwa ia menghadapi banyak cobaan dengan bepergian sendiri melalui jalan bata kuning dalam perjalanannya untuk menjadi pahlawan. Langkah kembalinya dalam perjalanan pahlawan dari karakter utama adalah bahwa dia tinggal bersama dengan Paman Henry dan Tante Em lagi.

Kata kunci: Hero Journey, Archetypal, Departure, Initiation, Return

ABSTRACT

This research is conducted to analyze the hero journey of the main character in The Wonderful Wizard of Oz Novel by L. Frank Baum. Researcher uses archetypal approach by Joseph Campbell to analyze the hero journey. This research has three objectives. First is to find out the departure of the main character in The Wonderful Wizard of Oz, the second is to find out the initiation of the main character in The Wonderful Wizard of Oz and the third is to find out the return of the main character in The Wonderful Wizard of Oz. In order to answer those objectives, the researcher does the analyzing by three steps. First, researcher analyzes it by reading the book several times. Next, researcher underlines the contents of the book which is used as a data for the research. Then the researcher collects the data. Finally, researcher types the data by applying the theory of hero's journey related to the departure, initiation, and return of the main character. Researcher uses a descriptive qualitative method to present the data. The results of this research are the departure steps in the hero journey of the main character started from her ordinary life that she was living in a dull and boring Kansas farm before becoming a hero. The initiation steps in the hero journey of the main character describe that she faces many trials by going alone through the yellow brick road on her journey to become a hero. The return steps in the hero journey of the main character is that she lived together with her Uncle Henry and her Aunt Em again.

Keywords: *Hero Journey, Archetypal, Departure, Initiation, Return*

MOTTO AND DEDICATION

MOTTO

Let your smile change the world; but don't let the world change your smile

DEDICATION

This thesis is proudly dedicated to my beloved family and friends.

For I am proud and grateful to be the son of Ms. Rinna.

Cheers to my elder siblings who are always ready to help :

Best friends of all time : Divo Galindra, Heru Iskandar

Beloved peers with whom we always support one another : Divo Galindra, Ayu Mandasari, Khairani Lubis, Ajeng Pratika and others.

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May God gives mercy, peace, and love for them, Amin.

Batam, 6th February 2018

Jerry

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CHAPTER I
INTRODUCTION

In this chapter, the researcher presents some aspects of this research started from Background of the Research, Identification of the Problem, Limitation of the Problem, Formulation of the Problem, Objective of the Research, then Significance of the Research, and the last is Definition of the Key Terms. The researcher will explain about those aspects one by one as the following:

1.1   Background of the Research

The Hero's Journey is a structure that is well known in archetypal. It was first described by Joseph Campbell to show the hero's evolution from a normal person into a hero. There are many storylines all followed by a very similar structure. In the modern world, it can be seen in a film or stories such as The Lord of the Rings and Star Wars. The concept of the Hero's Journey was described in his book "The Hero with a Thousand Faces".

In this research, the researcher uses a novel "The Wonderful Wizard of Oz" by L. Frank Baum. The novel is one of the best-known stories in American literature and it is his one of the most well-known for fairy tale stories. Baum came up with his imaginary thinking by writing adventures with fantasy. The story of the novel tells about a journey of the main character.

Researcher uses hero's journey for his research. This theory consists of three main steps in order to complete the journey. The three stages are departure,

initiation, and return. Departure is when the hero starts out in the ordinary or known world into the special world. Dorothy is a little girl who lives in a Kansas Farm when Dorothy saw there is a cyclone. She gets inside of her house, then she fell asleep and she is lifted up by the cyclone and taken to Oz.

Initiation is when the hero travels away from his or her present home to face numerous tests and challenges to help the hero learn the lesson. Dorothy is on her way she will discover three virtues of the psyche; reason, love, and courage. She is surprised to find out, upon meeting the wizard for the first time, that her trials aren't over. Only the easy half is over. But she has collected some of the tools she needs to face the challenge.

Return is when the hero can return back to their ordinary world and home, having learned the lessons and save the world. Finally, Dorothy finds out that the only way to get home is with the knowledge of how important family is and able to go home by clicking her heels together in the silver shoes. The three stages of adventure have identified come to be called the "Hero's Journey."

This research which discusses the hero journey that has been done by Taheri & Jalaly including departure, initiation, and return which involves Odysseus as the main character and show the result based on the objective of the research to define Odysseus as hero through his journey. This journey reveals how to struggle, loss, heartache, pain, growth, and triumph of Odysseus. Odysseus has to overcome and battle through in order to achieve his final goal of reaching his home and his loved ones.

This research has the same direction from the previous researcher. Researcher uses archetypal approach to examine the hero journey of the main character. It reveals how the hero is set on a journey in the special world with a goal. In my research the main character Dorothy, her goal is to find the wizard of oz by following the yellow brick road, in hopes that the wizard will be able to send her back to Kansas.

The researcher wants to make this research because the researcher wants to analyze deeply and explore the journey of the main character or the reward of that the main character gets from the journey but the most important is about the hero journey process of the main character. Throughout the process, Dorothy will face many challenges.

1.2 Identification of the Problem

Based on the background of the research above, the research problems are:

1. The hero's journey of the main character in the novel "The Wonderful Wizard of Oz" by L. Frank Baum.

2. The departure of the main character in the novel "The Wonderful Wizard of Oz" by L. Frank Baum.

3. The initiation of the main character in the novel "The Wonderful Wizard of Oz" by L. Frank Baum.

4. The return of the main character in the novel "The Wonderful Wizard of Oz" by L. Frank Baum.

1.3 Limitation of the Problem

Based on the identifications of the research above, the writer chooses several points in this research to be limited as follow:

1. The departure of the main character in "The Wonderful Wizard of Oz" by L. Frank Baum.

2. The initiation of the main character in "The Wonderful Wizard of Oz" by L. Frank Baum.

3. The return of the main character in "The Wonderful Wizard of Oz" by L. Frank Baum.

1.4 Formulation of the Problem

Based on the limitation of problem above, the problem is formulated as follow:

1. What are departures of the main character in The Wonderful Wizard of Oz by L. Frank Baum?

2. What are the initiations of the main character in The Wonderful Wizard of Oz by L. Frank Baum?

3. What are the returns of the main character in The Wonderful Wizard of Oz by L. Frank Baum?

1.5 Objective of the Research

After researcher arranged the formulation, here the objectives of research that researcher wants to achieve are listed in below;

1. To find out the departure of the main character in The Wonderful Wizard of Oz by L. Frank Baum.

2. To find out the initiation of the main character in The Wonderful Wizard of Oz by L. Frank Baum.

3. To find out the return of the main character in The Wonderful Wizard of Oz by L. Frank Baum.

1.6 Significance of the Research

In this section, researcher states the significant of this research. Hope this results of the research is expected to be useful for the researcher, other researcher who has same theory, and also for the reader of this research. There are several points and the topic of the research which are addressed to be useful as;

1.6.1 Theoretically

This research is addressed to help other as a reference for their research.

1.6.2 Practically

This research is a term to get degree, and this research can be as motivation to get success by following steps of hero's journey.

1.7 Definition of Key Terms

In order to avoid any misunderstanding about the terms in this research, the researcher makes the definition of the usual and unusual terms which relate to the title of the research:

1. **Hero Journey** : A hero who ventures the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man.

2. **Archetypal** : A collectively inherited unconscious idea, pattern of thought, image, etc., universally present in individual psyches.

3. **Departure** : The action of leaving, especially to start a journey.

4. **Initiation** : A decisive incident that initiates a character into a higher state of awareness, whether for better or for worse.

5. **Return** : The act of coming or going back from the adventure or journey.

CHAPTER II
REVIEW ON THE RELATED LITERATURE AND THEORETICALLY OF THE RESEARCH

In this chapter, the researcher applies the Hero's Journey theory as the basic of the analysis. It seems to be the appropriate one relating to its focusing point into the plot of the story. Examining the departure, initiation and return, can lead a reader to a deeper understanding of characters. The theory is explored completely by Joseph Campbell on his book entitle *The Hero with a Thousand Faces* that is firstly released on 1949.

2.1 Approach Used

There are some literary approaches that can be used for analyzing literary works, such as: structural approach, feminist approach, sociological approach, psychological approach, moral philosophical approach, historical biographical approach, formalist approach and also archetypal approach. This research is conduct with archetypal approach. There are some theories for archetypal approach. Researcher chooses hero's journey theory by Joseph Campbell. Joseph Campbell took Jung's ideas and applied them to world mythologies. In his book *A Hero with a Thousand Faces*, he refined the concept of hero and the hero's journey. The general idea of Campbell's hero's journey can be showed on a few concepts, themes, and so forth that occur again and again in storytelling worldwide across cultures.

2.1.1 Archetypal Approach

Archetypal approach uses to analyze about myth, symbol, and adventure from the literary works. Initially used by Plato to refer to words like "ideas" or "forms", the word archetype is derived from the Greek word arche which means 'original' and typos which means 'form'. One of famous experts of this approach, Psychologist Carl Jung mentioned that archetypes are the contents of the collective unconscious. Dreams and myths are the parts of this collective unconscious of archetypal images. Dream and myths are happen to human beings since many times ago. The ancient called those myths and dream as the significance of the presence of Gods and Goddesses.

Frye stated that "We begin our study of archetypes, then, with a world of myth, an abstract or purely literary world of fictional and thematic design, unaffected by canons of plausible adaptation to familiar experience." (2000, p. 136). From the quotation researcher understand that archetypal is about myth. Myth is the imitation of action near limits of desire. Different form Jung, Campbell thinks archetypal is about monomyth or hero's journey. Campbell (2004) stated that "It is remarkable that in this dream the basic outline of the universal mythological formula of the adventure of the hero is reproduced, to the detail." (p. 20).

These deeply significant motifs of the perils, obstacles, and good fortunes of the way, we shall find inflected through the following pages in a hundred forms. In here Campbell means is basic of myth is made by dream and the best way to interpreted is using the adventure of hero. In the hero's adventure; hero do the

adventure and must faces many obstacle. This adventure can be described same as journey of person that want to get success in real life.

2.1.2 Hero's journey

The hero's journey is about growth and passage. Hero's journey theory is a pattern that consist three main steps which are departure, initiation, and return. It uses to describe the adventure of character known as the hero. Where the hero does the adventure, faces the trial and return home with the reward.

Campbell stated that in hero's journey theory it begins with the hero setting off on an adventure and then facing a pivotal crisis before winning a victory and returning to his home transformed or changed. (2004, pp. 33-35). Campbell outlines seventeenth stage of the monomyth or hero's journey, pointing out that not every monomyth contains all seventeenth stages and that some myths focus on just one of the stages, while others deal with the stages in a different order.In this theory every main character is a hero. To know briefly about the step and the element of hero archetype by Joseph Campbell, the researcher should analyze this following element.

2.1.2.1 Departure

The departure or separation means when the first time hero live in community and hero separates from familiar surrounding and then response to the calling beyond the walls of the wall of the community. This part will be divided into three stages and they are:

2.1.2.1.1Call to Adventure

Call to adventure is the first stage where hero has finds his or her reason to do a journey. Hero will get this reason can be from his or her own wants and can be formed other people.

This first stage of the mythological journey—which we have designated the "call to adventure" —signifies that destiny has summoned the hero and transferred his spiritual centre of gravity from within the pale of his society to a zone unknown. This fateful region of both treasure and danger may be variously represented: as a distant land, a forest, a kingdom underground, beneath the waves, or above the sky, a secret island, lofty mountaintop, or profound dream state; but it is always a place of strangely fluid and polymorphous beings, unimaginable torments, superhuman deeds, and impossible delight (Campbell, 2004, p. 53).

This call makes hero realizes that he or she will separate from the known world and go to the unknown world if hero accepts the call. The place where hero must go is described as a place that hidden, dangerous, full of pain, and seem too impossible to conquer. Hero will get a temptation in shape of reward from the journey so he or she will do the journey.

2.1.2.1.2   *Supernatural Aid*

After hero chooses not to refuse the call, hero meets a figure. This figure will become mentor or guide for the hero. This figure also help hero to finish the journey together.

For those who have not refused the call, the first encounter of the hero-journey is with a protective figure (often a little old crone or old man) who

provides the adventurer with amulets against the dragon forces he is about to pass (Campbell, 2004, p. 63).

Based on the explanation above the figure has an appearance as an old man, but not all stories have this figure as an old man. In general this supernatural figure is a person who has great wisdom for the hero. The main task of this figure is to protect the hero from harm in their journey.

2.1.2.1.3 *The Crossing of the First Threshold*

This is the point when the person actually begins his or her adventure. The hero leaves his or her familiar neighborhood and normal life and goes into unknown and dangerous places where the rules are not known.

With the personifications of his destiny to guide and aid him, the hero goes forward in his adventure until he comes to the "threshold guardian" at the entrance to the zone of magnified power. Such custodians bound the world in the four directions — also up and down—standing for the limits c the hero's present sphere, or life horizon. Beyond them is dark less, the unknown, and danger; just as beyond the parental watch is danger to the infant and beyond the protection of his society danger to the member of the tribe. The usual person is more than content, he is even proud, to remain within the indicated bounds, and popular belief gives him every reason to fear so much as the first step into the unexplored (Campbell, 2004, p. 71).

Based on explanation above, after hero finds the aid that hero needs to finish the journey. Hero continues the journey until find something or someone that

become barricade of his or her journey. Hero also fear to continue this journey just same when hero decide to do this journey.

2.1.2.2 Initiation

In this part tell about where the hero is subjected to a series of tests in which he must prove his character. It starts with the hero crossing into an unknown or special world where he is subjected to quests, alone or aided by helpers. Ultimately the hero reaches the central crisis of his adventure, facing adversity and overcoming his main obstacle or enemy. At the end of this stage, the hero undergoes an apotheosis and gains an elixir, treasure, or other reward. In this stage hero must face five stages.

2.1.2.2.1 *The Road of Trials*

The hero endures a series of tests, tasks, or ordeals that a person must undergo as part of becoming a hero.

Once having traversed the threshold, the hero moves in a dream landscape of curiously fluid, ambiguous forms, where he must survive a succession of trials. This is a favorite phase of the myth adventure. It has produced a world literature of miraculous tests and ordeals. The hero is covertly aided by the advice, amulets, and secret agents of the supernatural helper whom he met before his entrance into this region. Or it may be that he here discovers for the first time that there is a benign power everywhere supporting him in his superhuman passage (Campbell, 2004, p. 89).

Based on the explanation above, hero now arrives at the unknown place. In this place hero will face many test and trials. This is the crucial stage of hero to transform. By help of his aid and companion, hero faces the trials.

2.1.2.2.2 *Woman as the Temptress*

The hero meets a presence that attempts to destroy the hero's mission. Often the temptress is sent by the evil forces working against the hero in order to try to stop the hero.

The mystical marriage with the queen goddess of the world represents the hero's total mastery of life; for the woman is life, the hero its master. And the testings of the hero, which were preliminary to his ultimate experience and deed, were symbolical of those crises of realization by means of which his consciousness came to be amplified and made capable of enduring the full possession of the mother-destroyer, his inevitable bride. With that he knows that he and the father are one: he is in the father's place (Campbell, 2004, p. 111).

From the quotation above woman is often a metaphor for life's physical and material temptations, usually pleasurable and physical in nature. The hero is lead astray or abandons his spiritual journey, commonly tempted by lust.

2.1.2.2.3 *Atonement with the Father*

In this step the person must face whatever holds the ultimate power in his or her life. This is the centre point of the journey. All the previous steps have been moving in to this place, all that follow will move out from it.

The problem of the hero going to meet the father is to open his soul beyond terror to such a degree that he will be ripe to understand how the sickening and insane tragedies of this vast and ruthless cosmos are completely validated in the majesty of being. The hero transcends life with its peculiar blind spot and for a moment rises to a glimpse of the source. He beholds the face of the father, understands — and the two are atoned (Campbell, 2004, p. 135).

Father is frequently symbolized by a male entity or someone or something with incredible power. The ultimate power here is a metaphor for the power to wield life or death over the hero will face in the middle point of his or her quest. This ultimate power comes from all hero experiences from past in order to survive. This stage will decide, it is hero will die or able to pass the temptation. If hero can pass it, hero transformation will complete. All roads prior, lead up to this central point and the remaining steps in the plot lead out from it that can be conclude from quotation above.

2.1.2.2.4 *Apotheosis*

After facing and surviving the great power in his or her life, the hero may have an experience of the oneness and beauty of the universe. It is a period of rest and reflection before the return journey is made.

"Those who know, not only that the Everlasting lies in them, but that what they, and all things, really are is the Everlasting, dwell in the groves of the wish-fulfilling trees, drink the brew of immortality, and listen everywhere to the unheard music of eternal concord. These are the immortals (Campbell, 2004, p. 154).

Based onthe explanation above researcher get information about this stage is a period of rest, peace, and fulfillment for the hero before he or she begins the return.

2.1.2.2.5 *The Ultimate Boon*

The boon is the achievement of the goal of the quest. It is what the person went on the journey to get. In this case the reward of the journey is knowledge about the wizard of oz.

The gods and goddesses . . . are to be understood as embodiments and custodians of the elixir of Imperishable Being but not themselves the Ultimate in its primary state. What the hero seeks through his intercourse with them is therefore not finally themselves, but their grace, i.e., the power of their sustaining substance. This miraculous energysubstance and this alone is the Imperishable; the names and forms of the deities who everywhere embody, dispense, and represent it come and go. This is the miraculous energy of the thunderbolts of Zeus, Yahweh, and the Supreme Buddha, the fertility of the rain of Viracocha, the virtue announced by the bell rung in the Mass at the consecration, and the light of the ultimate illumination of the saint and sage. Its guardians dare release it only to the duly proven (Campbell, 2004, p. 168).

All steps lead up to prepare and purify the hero for achieving the goal of the quest. In myths, it is most often attaining a transcendent like the elixir of life, a plant offering immortality, or the Holy Grail.

2.1.2.3 **Return**

The hero must cross the threshold between the worlds again. In this part, the hero brings the boon of his quest back for the benefit of his people. The adventure transforms the hero, imparting wisdom or spiritual power over both worlds.

2.1.2.3.1 ***Refusal of the Return***

Sometimes, when the adventure has been a glorious or very satisfying one, the hero refuses to come back to normal life. If the hero is concerned that his or her message will not be heard, he or she may also refuse to return.

When the hero-quest has been accomplished, through penetration to the source, or through the grace of some male or female, human or animal, personification, the adventurer still must return with his life-transmuting trophy. The full round, the norm of the monomyth, requires that the hero shall now begin the labor of bringing the runes of wisdom, the Golden Fleece, or his sleeping princess, back into the kingdom of humanity, where the boon may redound to the renewing of the community, the nation, the planet or the ten thousand worlds (Campbell, 2004, p. 179).

Now hero has choice between go back into his or her ordinary world, or continue the journey with the boon. If hero refuses so the refusal of the return is complete but if hero wants to continue the journey there are will be trials that barricade hero to the journey and back to past stages. Sometimes hero feels confident with his new world. That confident can be the reason hero refuse to return to his or her known world.

2.1.2.3.2 **The Magic Flight**

Sometimes the hero must steal the boon and then make a daring escape. It can be just as adventurous and dangerous returning from the journey as it was to begin it.

If the hero in his triumph wins the blessing of the goddess of the god and is then explicitly commissioned to return to the world with some elixir for the restoration of society, the final stage of his adventure is supported by all the powers of his supernatural patron. On the other hand, if the trophy has been attained against the opposition of its guardian, or if the hero's wish to return to the world has been resented by the gods or demons, then the last stage of the mythological round becomes a lively, often comical, pursuit. This flight may be complicated by marvels of magical obstruction and evasion (Campbell, 2004, p. 182).

Hero now faces a problem same as when hero starts the journey. Hero will escape from unknown world in dangerous way. There will be something or someone that block their way.

2.1.2.3.3 **The Crossing of the Return Threshold**

The hero crosses a threshold to return just as when the adventure began. The hero's task at this point is to remember what was learned during the quest, and to use it to make life better for him or her and others.

Many failures attest to the difficulties of this life-affirmative threshold. The first problem of the returning hero is to accept as real, after an experience of the

soul-satisfying vision of fulfillment, the passing joys and sorrows, banalities and noisy obscenities of life. Why re-enter such a world? Why attempt to make plausible, or even interesting, to men and women consumed with passion, the experience of transcendental bliss? . . . The easy thing is to commit the whole community to the devil and retire again into the heavenly rock dwelling, close the door, and make it fast (Campbell, 2004, p. 202).

Based on explanation above, the hero returns with wisdom gained on his/her journey and must figure out how to apply it to everyday life and share it with the rest of humanity.

2.1.2.3.4   *Master of the Two Worlds*

At this point in the journey, the hero has learned how to be comfortable with the everyday world and the world of adventure. The hero is comfortable with him or herself and with the rest of the world, too. He or she is equally comfortable in both places, and may be ready to be a guide for someone else.

The meaning is very clear; it is the meaning of all religious practice.; The individual, through prolonged psychological disciplines, gives up completely all attachment to his personal limitations, idiosyncrasies, hopes and fears, no longer resists the self annihilation that is prerequisite to rebirth in the realization of truth, and so becomes ripe, at last, for the great at-one-ment. His personal ambitions being totally dissolved, he no longer tries to live but willingly relaxes to whatever may come to pass in him; he becomes, that is to say, an anonymity. The Law lives in him with his unreserved consent (Campbell, 2004, p. 202).

Based on the explanation above, show that often represented by a transcendental figure. For a human hero it symbolizes achieving a balance between material and spiritual worlds. In both inner and outer worlds, the hero is now confident and competent.

2.1.2.3.5   Freedom to Live

When a person has survived a great adventure, and has learned to accept him or herself, they often become free from the fear of death.

The hero is the champion of things becoming, not of things become, because he is. "Before Abraham was, I AM." He does not mistake apparent changelessness in time for the permanence of Being, nor is he fearful of the next moment (or of the "other thing"), as destroying the permanent with its change. . . . Thus the next moment is permitted to come to pass (Campbell, 2004, p. 225).

The hero no longer regrets the past or anticipates the future. Mastery over the quest frees the hero from the fear of death and allows him to live in the moment that can get from the explanation above.

2.2   Intrinsic Elements

In creating a literary work the author or the researcher should know about how to create a good literary work. They should know about how to develop a theme into a good arrangement of story. There are five elements as intrinsic elements in novel such as plot, character, setting, theme, and point of view. All of them are included in intrinsic elements of literature. Intrinsic elements are the things that build a story. In the other hand, intrinsic elements of literature can help

the reader in understanding more about the literature works itself. Unconsciously when they read one of the literary works, reader will try to gain what is going to say by the author.

2.2.1 Plot

Plot reveals events to the reader, not only their temporal, but also in their casual relationships. Klarer (2005) discovered that plot is the logical interaction of the various thematic elements of a text "which lead to a change of the original situation as presented at the outset of the narrative" (p. 28). From the statement plot is sequences of event. It makes the reader aware of events not merely as elements in a temporal series but also as intricate pattern of cause and effect. There are five elements in plot such as exposition, rising action, conflict, falling action, and resolution.

2.2.2 Character

A character is a person depicted in a narrative or drama. Klarer (2004) stated that the term to "generally speaking, characters in a text can be rendered either as types or as individuals" (2005, p. 30). It is mean that character can be developed by the author. In literary work a character can be developed by actions, speech, appearances, other character comment, and etc. Characters may be flat, minor characters or round and major, protagonist, and antagonist.

2.2.3 Setting

Setting is all information, instructions, reference in respect of time, space, atmosphere, and the situation of the events in the story. Klarer (2005) mentioned

that "setting is another aspect traditionally included in analyses of prose fiction, and it is relevant to discussions of other genres, too" (p. 38). Setting can provide the historical and cultural context and also can be symbol of character emotions. Setting can be divided into three main elements: Setting places, referring to the location of the events recounted in a work of fiction. Setting of time, dealing with the problem of when the occurrence of the events in the story. Social setting, refer to matters relating to social behavior in a place that is told in the work.

2.2.4 Theme

Journey and home form an important theme in this novel. The journey to her home allows the characters to develop their inner strengths even if these characters can't see these developments for themselves. The desire for home is a theme that runs strongly throughout the novel.

2.2.5 Point of View

Klarer stated that "the term point of view, or narrative perspective, characterizes the way in which a text presents persons, events, and settings" (2005, p. 33). Point of view can be divided into three basic types; omniscient point of view, first-person narration, figural narrative situation. In this novel, L. Frank Baum uses the third person point of view. Third person point of view is in use when character narrates the story with he, she, it, they in the speech.

2.3   Previous Research

To support this research, researcher adds some previous study. First is from Taheri, M., and Jalay. R. (2013) made an international of language learning and

applied linguistic world. Their journal title is "*The Archetype of Hero's Journey in Odyssey*". They use one of the most popular classic epic poems in the field of socio-cultural development as the data for his research, this poem written by Jonathan Swift and they use archetype approach and hero's journey to analyze the novel. The result of his research is based on the objective of the research to define Odysseus as hero through his journey. This journey reveal how struggle, loss, heartache, pain, growth and triumph of Odysseus. It's all comprised many steps that Odysseus has to overcome andbattle through in order to achieve his final goal of reaching his home and his loved ones from first stage the call of adventure until final stage the freedom of live.

Second is from O 'shea (2014). They took title the hero's journey: Stories of women returning to education. This international journalist is for higher educational program. With serial number ISSN: 1838-2959, volume 5, issue 1, pp. 79-91 in March 2014. This paper draws upon the metaphor of the "hero's journey" to further analyze seven stories of women returning to education. None of the women featured in this article have a parent who went to university and all have a number of competing demands in their lives including families, partners and employment. This paper aims to both frame the richly descriptive nature of these stories within a heroic metaphor and also to indicate how these stories, whilst unique, share common thematic elements and turning points. The paper foregrounds these commonalities capturing a universal narrative and also explores how this mythical framework could be used by both educators and students to conceptualize movements within this environment.

Third is from Rahman (2014) with her title of thesis is "*The Archetypes of Hero and Hero's Journey in Five Grimm's Fairy Tales*". There are three objectives in her thesis there are; to reveal the archetypes of hero, to reveal the archetypes of hero's journey, and also to reveal the literary methods used to reveal those archetypes. The data of this research is collected from five fairy tales compiled in *The Complete Grimm's Fairy Tales* written by The Grimm's Brother. Jung's archetype is the basis of analysis used in this research. This analysis is a qualitative descriptive research. There are three results of this research, there are; there are four archetypes of hero in this research found, there are mainly eleven stages among the twelve stages of the archetypes of hero's journey found in this research, and the last one is the archetypes of hero are mainly by character revelation.

Next previous research that researcher takes is from Levin (2015). He is college student from akademin for utbildningochekonomi that graduates in 2015. His journal title is "*The Hero's Journey in J.R.R. Tolkien's The Hobbit, or, There and Back Again*".He uses The Hobbit or There and Back Again novel. This book is written by researcher name J.R.R Tolkien. He uses archetype as approach for his thesis. The result from his thesis that he focuses on the narrative structure proposed by Campbell, but also the heroic character's development—in this instance, Bilbo Baggins' development and finds that Tolkien's The Hobbit, or, There and Back Again appears to conform well to Campbell's proposed narrative structure and that the development of Bilbo's heroic character, or his character arc, is in concurrence with this as well.
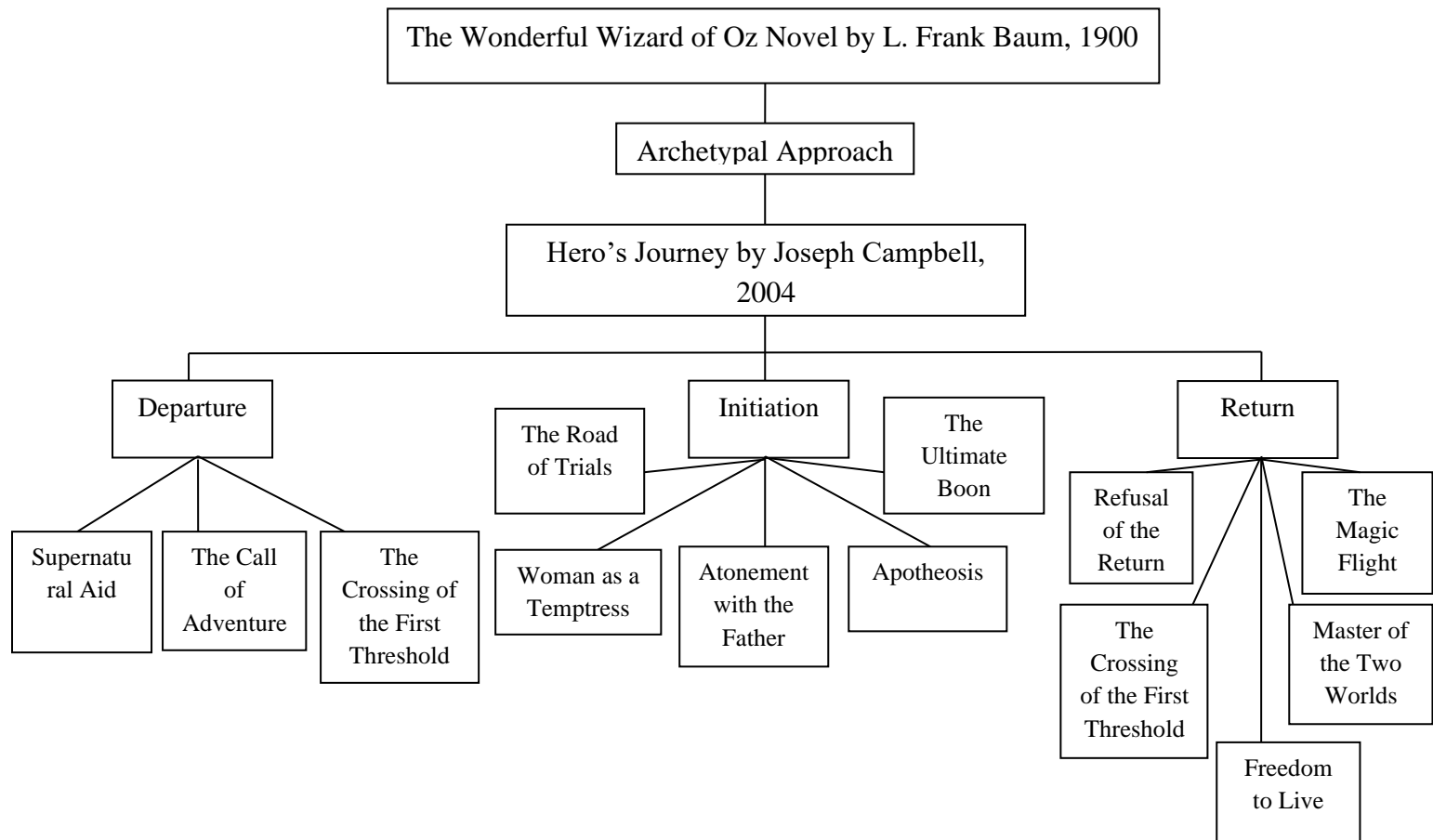
Blair (2016) he is an associate professor school of social work in New Mexico State University. His international journal title is A Hero's Journey: Simba's Assent to the Throne. This is an international journal of humanities and social science, volume 6 numbers 2, made in 2016. The hero's journey is a developmental pattern of human experience identified by Joseph Campbell (1972). It consists of various stages. This paper addresses nine of the stages of the hero's journey as they pertain to Simba's journey in the movie "The Lion King." Themes of the hero's journey and how they can serve as a guide to living are also discussed.

After reading the previous research, researcher understands that to become hero a character must face the three important phases which are departure, initiation, and return. Researcher agrees with all the research result above and decide to have own literary work research by using the hero journey theory by Joseph Campbell. For the object researcher uses novel The Wonderful Wizard of Oz by L. Frank Baum.

2.4 Theoretical Framework

Here theoretical framework is about the structure to support the research and makes the reader more easy to understand about this research. It shows the researcher choose a novel "The Wonderful Wizard of Oz" by L. Frank Baum that publish in 1900, also apply the archetypal approach and use hero's journey by Joseph Campbell for the theory. Thus explanation can see from figure below:

Diagram 2.4.1 Theoretical Framework

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┌──────────────────────────────────────────────────────────┐
│   The Wonderful Wizard of Oz Novel by L. Frank Baum, 1900  │
└──────────────────────────────────────────────────────────┘
                            │
              ┌──────────────────────────┐
              │    Archetypal Approach    │
              └──────────────────────────┘
                            │
          ┌──────────────────────────────────┐
          │  Hero's Journey by Joseph Campbell, │
          │              2004                   │
          └──────────────────────────────────┘
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Departure	Initiation	Return
Supernatural Aid	The Road of Trials	Refusal of the Return
The Call of Adventure	Woman as a Temptress	The Crossing of the First Threshold
The Crossing of the First Threshold	Atonement with the Father	Freedom to Live
	Apotheosis	Master of the Two Worlds
	The Ultimate Boon	The Magic Flight

CHAPTER III
RESEARCH METHODOLOGY

3.1   Research Design

Research design is a strategy or blueprint of the procedures used to finish this research. This research use qualitative research design because the data are words, phrases, sentences, expression that consists in the novel. According to Creswell, research designs are types of inquiry within qualitative, quantitative, and mixed methods approaches that provide specific direction for procedures in a research design (2013, p. 41). Researcher is able to finishes this research by collecting, classifying, analyzing, and interpreting data. The researcher only describes the phenomena found in the objects of study without manipulating the data. The data are used to identify hero's journey in "The Wonderful Wizard of Oz" novel.

3.2   Object of the Research

The object of this research is the novel. In Chittenango, New York, 1900, Baum wrote one of the most famous works in novel "*The Wonderful Wizard of Oz*" The main character of this novel is Dorothy. She will do the journey to find the way back home. Researcher analyzes the main character adventure using hero's journey by Joseph Campbell. This research shows the adventure and how can the main character face the challenges during the journey.

3.3   Method of Collecting Data

In completing this research, the researcher needs some data to support it. Sugiyono (2013) stated that "The document is a record of past events" (p. 11). The researcher used documentation method to collect the data. The reason is that documentation can be written and picture by someone that can be used to obtain information.The data of this research are collected used documentation method based on a sentence of the conversations in the novel entitled "The Wonderful Wizard of Oz" by L. Frank Baum". To obtain the data, several steps are done as follows:

1. The researcher looked for the novel

2. The researcher read the text

3. The researcher looked for the conversation of the novel entitled "The Wonderful Wizard of Oz" of L. Frank Baum" and took screenshots.

4. The researcher underlined the contents of the book

5. The researcher identified the sentence of conversation based on 3 stages of hero journey related with Campbell's theory.

6. The researcher collected the data

7. The researcher typed the data

3.4 Method of Analyzing

Creswell stated that "it is easy to support and embrace the perspectives of participants in a study" (2003, p. 138). In qualitative studies, this means "taking sides" and only discussing the results that place the participants in a favorable light." From the statement can be said that researcher only analyze the data which are has connection with the purpose of this thesis.

Researcher shows how the procedure of analyzing the data. First is read the book several times. After researcher reads the book, researcher underlines the contents of the book which is use as a data for the research. Next researcher collects it. Then researcher types the data. Finally researcher is using theory of hero's journey to analyze the data by researcher own words.

3.5 Presenting Result

After the data has been analyzed, the next thing to do is presenting the result of the research, researcher uses qualitative descriptive method. Creswell (2003) stated that "In the interpretation of data, researchers need to provide an accurate account of the information. It may include, in qualitative research, using one or more of the strategies to check the accuracy of the data with participants or across different data sources, through strategies of validation" (p. 139). In this research, the researcher will present it qualitatively. This means that the way of presenting result analysis in this research will be presented only in the form of texts.