

CHAPTER II

REVIEW OF RELATED LITERATURE & THEORETICAL FRAMEWORK

2.1 Theoretical Background

Theoretical background deals with the theories used to criticize the literary works. In analyzing *Kidnapped*, the researcher uses the Hero Journey theory which proposed by Joseph Campbell.

Joseph John Campbell was an American mythologist, writer and lecturer, best known for his work in comparative mythology and comparative religion. One of his books titled *The Hero with a Thousand Faces* (2004) where Campbell proposed his hero journey theory.

Campbell's hero journey, refers to a basic pattern found in many narratives from all around the world and it is described in his book. Campbell held that numerous myths from disparate times and regions shared fundamental structures and stages, which he summarized as follow

A hero ventures forth from 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.
(Campbell, 2004: 28)

2.1.1 Departure (Separation)

Departure/Separation is the first stage of the hero journey, this stage describes when a character leave his/her homeland and travels to an unknown place in order to complete his/her quest or fulfill his/her goal. This stage is divided into several steps that are:

2.1.1.1 The Call of Adventure

The first stage of the mythological journey which we have designated the “call of adventure” signifies that destiny has summoned the hero and transferred his spiritual center 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 background, 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. The adventure may begin as a mere blunder, as did that of the princess of the fairy tale; or still again, one may be only casually strolling, when some passing phenomenon catches the wandering eye and lures one away from the frequented paths of man (Campbell, 2004: 53, 54).

In this stage R.L. Stevenson explained the reason why he hero begins its journey. The hero start of in a mundane situation of normality from which some information is received that acts as a clarion call to down tools, take up sword

(literally or figuratively) and head off into unknown. The information may be a problem, a challenge or request.

2.1.1.2 Refusal of the Call

Often in actual life, and not infrequently in the myths and popular tales, we encounter the dull case of the call unanswered; for it is always possible to turn the ear to other interest. Refusal of the summons converts the adventure into its negative. Walled in boredom, hard work, or “culture”, the subject loses the power of significant affirmative action and becomes a victim to be saved (Campbell, 2004: 54)

The myths and folk tales of the whole world make clear that the refusal is essentially a refusal to give up what one takes to be one’s own interest. The future is regarded not in terms of an unremitting series of deaths and births, but as though one’s present system of ideals, virtues, goals, and advantages were to be fixed and made secure (Campbell, 2004: 55).

The hero, hearing the call of adventure or the call means of inadequacy or any reason that hold him to start the adventure, initially may hesitate, reluctant to leave the comfort and tasks of their everyday existence. Perhaps they are afraid of what might happen to them. Perhaps they do not see the call as important, being more engrossed in their current activity. Perhaps they have responsibilities and do not want to leave their family. The refusal may well be prompted by an individual.

2.1.1.3 Supernatural Aid

For those who have not refused the call, the first encounter of the hero-journey is with a protective figure who provides the adventurer with amulets against the dragon forces he is about to pass (Campbell, 2004: 63).

The hero to whom such a helper appears is typically one who has responded to the call. The call, in fact, was the first announcement of the approach of this initiatory priest. But even to those who apparently have hardened their hearts the supernatural guardian may appear; for as we have seen: “Well able is Allah to save.” (Campbell, 2004: 67)

Supernatural Aid means when the hero has committed to the journey conscious or unconscious, he/she got the magical helper. Some helps are given to the hero, sufficient to make him/her wiser, stronger and hopefully better able to face the challenges of the adventure. The aid given may include maps, information, weapon, or some kind or perhaps an entire party, who will provide help along the way but cannot do what the hero must do.

2.1.1.4 The Crossing of the First Threshold

With the personification 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 custodian bound the world in the four directions also up and down standing for the limit the hero’s present sphere, or life horizon. Beyond them in dark less, the unknown, and danger; just as

beyond the protection of his society danger to the infant and beyond the protection of his society danger to the member of the tribe (Campbell, 2004: 71).

This separation when the hero crossed the few of adventure living is limit adventuring to unknown and dangerous area. The crossing of the first threshold is the point of no return as the hero sets out in the journey. The hero crosses the barrier separating the ordinary from fantastic, a symbolic commitment to the face of unknown. In this stage, the hero settles on to take the journey where he will not be able to come back.

2.1.1.5 Belly of the Whale

The idea that the passage of the magical threshold is a transit into a sphere of rebirth is symbolized in the worldwide womb image of the belly of the whale. The hero, instead of conquering or conciliating the power of threshold, is swallowed into the unknown, and would appear to have died (Campbell, 2004: 83).

The belly of the whale is the final step of the departure/separation stage. Usually it is described as the lowest point of the hero but actually this is the transition period from the hero to be potential. In the beginning, this experience is often symbolizes by stamping dark unknown & frightening by entering this stage, the hero start to undergo a metamorphosis. The hero enters the zone of danger. This may start immediately after the first threshold or may require some travel. It is likely that in order to precede the journey, a hero must leave this world totally and die into himself in order to be reborn again.

2.1.2 Initiation (Transformation)

The initiation (transformation) means a hero may fight a dragon, conquer an enemy in some other way prove his courage, wisdom and maturity and when encounters many obstacles and danger. Later the hero transforms into a new man. The list of adventure and experienced that undergo by the hero. This stage is divided in several steps that are:

2.1.2.1 The Road of Trials

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 in this region. Or it may be that he here discovers for the first time that there is a begin power everywhere supporting him in his superhuman passage (Campbell, 2004: 89).

The road of trial is the series of task and test that a hero must follow to begin the transformation, often the hero fails one or more. It is commonly occurred in three, namely: having left home, the pathway to and through the adventure now lies ahead for the hero.

The dice is cast and the future lies in wait. The road may be long, but it is not dull for long as the hero faces many adventures along the way. Each trial may be more difficult than the last as the hero may well find moments of respite along

the way as well as gathering information, weapons and useful allies and party members, particularly as reward for overcoming each trial.

2.1.2.2 The Meeting with the Goddess

The meeting with the goddess (who is incarnate in every woman) is the final test of the talent of the hero to win the boon of love (charity: amor fati), which is life itself enjoyed as the encasement of eternity. And when the adventurer in this context, is not a youth but a maid, she is the one who, by her qualities, her beauty, or her yearning, is fit to become the consort of an immortal (Campbell, 2004: 109).

The meeting with the goddess represents the point in the adventure when the person experiences a love that has a power and significances of the all his powerful, and all encompassing, unconditional love that a fortune infant may experience with his/her mother. The hero gets from inside of his or her body and arouses powerful feeling.

On the journey the hero may meet a powerful female figure with whom he finds unity and bonding of some kind. The goddess may be a mystical or supernatural being or she may be an ordinary woman with whom the hero gains support and synergy.

2.1.2.3 Woman as a Temptress

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 knower and master. And the testing of the her, which were preliminary to his ultimate experience and

deed, were symbolical of those cries 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 (Campbell, 2004: 111).

At this level the temptation may live the hero to abandon the task of a hero. In this step, Joseph Campbell explains about the hero revulsion toward woman. This is about a temptation that may lead the hero to abandon or stray from his or her quest, which does not necessarily have to be represented by a woman.

Woman is a metaphor for the physical or material temptations of life, since the hero-knight was often tempted by lust from his spiritual journey. A long the way, the hero may meet temptation, often in female form. This offers the short-term relief or gratification but giving in to this urge would cause the mission to fail and prove the hero unworthy.

2.1.2.4 Atonement with the Father

It is in this ordeal that the hero may derive hope and assurance from the helpful female figure, by whose magic (Pollen-charms or power of intercession) he is protected through all the frightening experiences of the father's ego-shattering initiation. For if it is impossible to trust the terrifying father-face then one's faith must be centered elsewhere (Spider woman, Blessed Mother); and with that reliance for support, one endures the crisis only to find, in the end, that the father and mother reflect each other, and are in essence the same (Campbell, 2004: 120).

This point is the center of the journey. When the hero must transform by whatever that holds of his journey. It is usually symbolized by a male entity with incredible power. In this step the person must confront and be initiated by whatever holds the ultimate power in his or her life.

In many myths and stories this is the father, or father figure who has life and death power. All the previous steps have been moving in to this place, all that follow will move out from it. Although this step is most frequently symbolized by an encounter with a male entity, it does not have to be a male; just someone or thing with incredible power.

2.1.2.5 Apotheosis

This is a supreme statement of the great paradox by which the wall of the pairs of opposites is shattered and the candidate admitted to the vision of the God, who when he created man in his own image created him male and female. In this male's right hand is held a thunderbolt that is the counterpart of himself, while in his left he holds a bell, symbolizing the goddess. The thunderbolt is both the method and eternity whereas the bell is "illumined mind"; its note is the beautiful sound of eternity that is heard by the pure mind throughout creation, and therefore within itself (Campbell, 2004: 158).

After trials such as resisting woman as temptress and reconciliation of atonement with the father, the hero transcends, achieving a higher place. This is a point of realization in which a greater understanding is achieved. Armed with this new knowledge and perception, the hero is resolved and ready for the more

difficult part of the adventure. This transition may be symbolized with the change in appearance of the hero.

2.1.2.6 The Ultimate Boon

The ease with which the adventure is here accomplished signifies that the hero is a superior man, a born king, such ease distinguishes numerous fairy tales and old legends of the deeds of incarnate gods. Where the usual hero would face a test, the elect encounters no delaying obstacle and makes no mistake (Campbell, 2004: 159, 160).

It is obvious that the infantile fantasies which we all cherish still in the unconscious play continually into myth, fairy tale, and the teachings of the church, as symbols of indestructible being. This is helpful, for the mind feels at home with the images and seems to be remembering something already known (Campbell, 2004: 164).

The ultimate boon is the achievement of the goal of the quest. It is what the person went on the journey to get. All the previous steps serve to prepare and purify the person to this step, since in many myths the boon is something transcendent like the elixir of life itself, or a plant that supplies immortality, or the Holy Grail. Having reconciled with the father and achieved personal enlightenment, the hero's psychological forces are again balanced. His new-found knowledge, or boon, also has the potential to benefit society.

2.1.3 Return

After the initiation (transformation) the hero can be cleansed and return in triumph to deserved recognition, although this in itself may not be without its trials and tribulations. So, the return means the hero must return to society to use and encourage the wisdom gained in the initiatory phase. Often the initiation involves a journey to the underworld and the return phase is regarded as a kind of rebirth. This stage is divided into several steps, they are:

2.1.3.1 The Refusal of the Return

After finding the bliss and enlargement in the other world, the hero may not return to his / her own world. According to Campbell, when the hero's quest has been accomplished / completed, through penetration of the source, or through the grace of someone male or female, human or animal, personification of the adventurer still must return with his life-transmuting trophy (Campbell, 2004: 179).

Having gained the ultimate boon, the hero wants to stay in the place where they have found bliss and enlightenment. In comparison, the dull monotony of "normal life" seems unacceptable, making the hero want to re-live the excitement in some way.

2.1.3.2 The Magic Flight

If the hero in his triumph wins the blessing of the goddess or 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 became a lively, often comical, pursuit. This flight may be complicated by marvels of magical obstruction and evasion (Campbell, 2004: 182).

The magic flight is the return of the hero to his / her world with the treasure or the things obtained through the journey. This is the final stage of the hero's adventure that is supported by all the power of his supernatural patron. The hero hurries home with the treasure that has been gained in the ultimate boon. This may be a mad dash, perhaps away from the remaining enemy forces, perhaps in fear of bandits or loss of the treasure along the way, and maybe to meet some time constraint by which the treasure must be returned to some place.

2.1.3.3 Rescue from Without

The hero may have to be brought back from his supernatural adventure by assistance from without. That is to say, the world may have to come and get him. For the bliss of the deep abode is not lightly abandoned in favor of the self-scattering of the wakened state. But on the other hand, if the summoned one is only delayed – sealed in by the beatitude of the state of perfect being which resembles death, an apparent rescue is effected, and the adventurer returns (Campbell, 2004: 192).

Rescue from without means when the hero needs guide assistant to save on the quest to bring him back to everyday life especially when the hero has been wounded and weakened by the battle. The hero is rescued from a final fight from an unexpected source. The rescuer may be someone who had previously abandoned the hero or even someone the hero does not know. In mythic stories, this intervention may come from a god.

2.1.3.4 The Crossing of the Return Threshold

This stages of the adventure the continued operation of the supernatural assisting force that has been attending the elect through the whole course of the ordeal. The two worlds, the divine and the human, can be pictured only as distinct from each other – different as life and death, as day and night. The hero adventures out of the land we know into darkness; there he accomplishes his adventure, or again is simply lost to us, imprisoned, or in danger; and his return is described as a coming back out of that yonder zone. The realm of the gods is a forgotten dimension of the world we know. And the exploration of that dimension, either willingly or unwillingly, is the whole sense of the deed of the hero (Campbell, 2004: 201-202).

The trick in returning is to retain the wisdom gained on the quest, to integrate that wisdom into a human life, and then maybe figure out how to share the wisdom with the rest of the world. The returning hero, to complete his / her adventure, must survive the impact of the world.

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.

2.1.3.5 Master of Two Worlds

Freedom to pass back and forth across the world division, from the perspective of the apparitions of time to that of the causal deep and back – not contaminating the principles of the one with those of the other, yet permitting the mind to know the one by virtue of the other is the talent of the master (Campbell, 2004: 212-213).

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 atonement (Campbell, 2004: 220).

This step is usually represented by a transcendental of hero. For a hero, he may achieve a balance between the material and spiritual. The person has become comfortable and competent in both the inside and outside worlds. Having completed the journey out and back in, the hero is now a master of both the domestic and alien worlds and can pass over the threshold between the two without further trial.

2.1.3.6 Freedom to Live

The battlefield is symbolic of the field of life, where every creature lives on the death of another. The goal of the myth is to dispel the need for such life ignorance by effecting a reconciliation of the individual consciousness with the universal will. And this is affected through a realization of the true relationship of the passing phenomena of time to the imperishable life that lives and dies in all (Campbell, 2004: 221).

Freedom to live is the freedom from fear and death reaches the turn to be free in life anticipating the future and no regret about the past. At last, having conquered the demons without and within, the hero has earned the right to live life as they choose. The life of the hero may hence take many paths, often one of wisdom. They may become rulers, teachers or advisers. They may get married and settled down or perhaps go adventuring again.

2.2 Intrinsic Aspect (Element of Fictions)

Fiction has specific elements that exist from work to work and help us to break down a literary text into its components, i.e. to analyze (Schirova, 2006:10). In this research, the writer studies the elements into characters, plot, setting, point of view, tone, and theme. Details explanation are displayed as below:

2.2.1 Character

Character are the persons represented in a dramatic or narrative work, who are interpreted by the reader as being endowed with particular moral, intellectual, and emotional qualities by inferences from what the persons say and their

distinctive ways of saying it the dialogue and from what they do the action (Abrams, 1999: 32-33).

2.2.2 Plot

Plot is a literary term used to describe the events that make up a story or the main part of a story. These events relate to each other in a pattern or a sequence. The structure of a novel depends on the organization of events in the plot of the story. Plot is the pattern of events and situations in a narrative or dramatic work, as selected and arranged both to emphasize relationships usually of cause and effect between incidents and to elicit a particular kind of interest in the reader or audience, such as surprise or suspense (Baldick, 2001:195).

2.2.3 Setting

Setting is the overall setting of a narrative or dramatic work is the general locale, historical time, and social circumstances in which its action occurs; the setting of a single episode or scene within such a work is the particular physical location in which it takes place (Abrams, 1999:284).

Setting is the total environment for the action of a fictional work. It includes place (physical, sensuous world), time in which the action takes place – "the where and when of the story", social environment (moral values that govern the characters' society, manners, customs etc.) and atmosphere (Schirova, 2006:34).

2.2.4 Theme

Theme is a salient abstract idea that emerges from a literary work's treatment of its subject-matter; or a topic recurring in a number of literary works. Meanwhile, according to M. H. Abrams (1999:170) Theme is sometimes used interchangeably with "motif," but the term is more usefully applied to a general concept or doctrine, whether implicit or asserted, which an imaginative work is designed to incorporate and make persuasive to the reader (Baldick, 2001:258).

2.2.5 Point of View

Point of View signifies the way a story gets told the mode (or modes) established by an author by means of which the reader is presented with the characters, dialogue, actions, setting, and events which constitute the *narrative* in a work of fiction (Abrams, 1999:231).

A story may be told from inside or the outside. When we speak of a story told from the inside, we mean a story told by one of the participants or characters in the story. Stories told from the inside are spoken of as examples of first-person narration, since the narrator naturally uses the first personal pronoun "I" in referring to himself. Stories told from the outside, by a usually nameless narrator who may be more or less closely identified with the author, are spoken of as examples of third-person narration, since the narrator will rarely refer to himself at all (exceptions are found mainly in novels of the eighteenth and nineteenth centuries) and refers to the characters of the story in the third person (Kenney, 1975:48).

2.2.6 Tone

Tone may suggest sympathy for the characters. In some stories it is judgmental; in others it is neutral, but, on the whole, it provides a great variety of attitudes: playful, friendly, detached, pompous, officious, intimate, bantering, optimistic, pessimistic etc (Schirova, 2006:17).

Tone is a very vague critical term usually designating the mood or atmosphere of a work, although in some more restricted uses it refers to the author's attitude to the reader (e.g. formal, intimate, pompous) or to the subject-matter (Baldick, 2001:259).

2.3 Review of Previous Study

In conducting this research, the researcher takes some references from previous research; first is the thesis by Rika Fitria, a student of English Department of Andalas University Padang 2009 with the title “Archetypal Images in C.S Lewis’ *The Chronicles of The Lion, The Witch, and The Wardrobe*”. In the research, the researcher used this approach to describe and explain the images and symbolic meaning about *The Chronicles of The Lion, The Witch, and The Wardrobe* such as the Narnia as a land of dream and actually represented his experiences in his faith. Narnia is full of bad and good creatures that always struggle.

The second is the thesis by Franciscus, a student of English Department of Putera Batam University 2011 with the title “An Analysis of Social Classes and Racism as Found and Reflected in Mark Twains’ *The Adventures of Huckleberry*”.

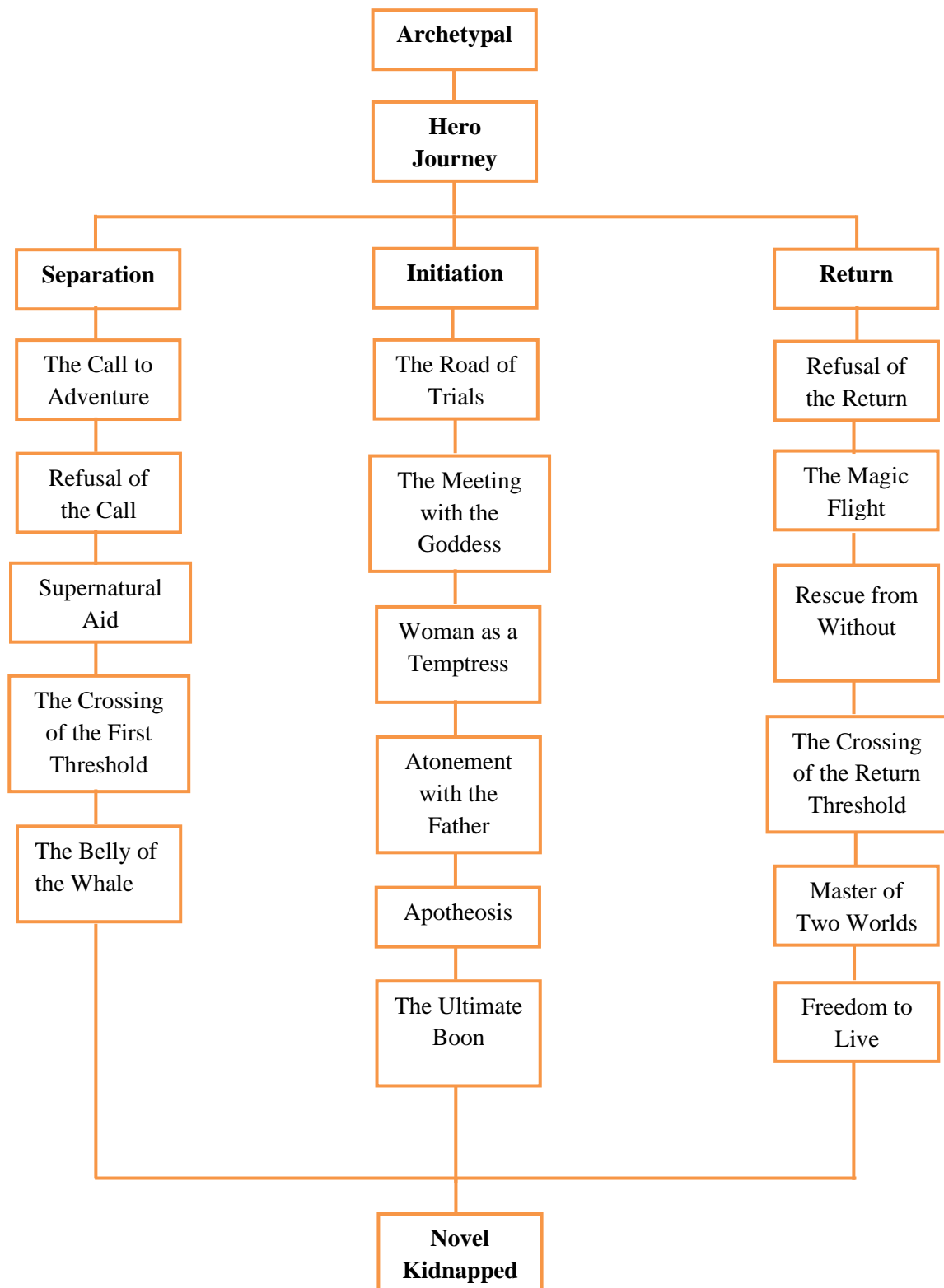
Finn”. In his research the researcher curious to analyze the social classes and racism as found in the novel *The Adventures of Huckleberry Finn* and find the characteristic of the relationship between Huckleberry Finn and Jim, and how their relationship gives significance of their life.

The last is the thesis by Rolima Situmorang, a student of English Department of Putera Batam University 2012 with the tittle “Hero Archetypes of Santiago in *The Old Man and The Sea* by Ernest Hemingway: Joseph Campbell Theory”. In the research, the researcher used symbolism as a way to show what is going in their mind and explain the novel of *The Old Man and The Sea* that’s contain symbolic meaning such as the Marlin (the fish), the sea, the shark, the skeleton, the lion, and the bird.

In these previous studies, the difference is on the primary source about novel and the aspect that being analyzed. The similarity is using the same approach that is the hero journey theory.

2.4 Theoretical Framework

This research contains of the framework which gives a brief summary to help the researcher to reach the goal during analyze data and to make the readers easier to understand this research by presenting it in main point diagram as below.



Picture 2.1 Theoretical Framework