

CHAPTER II

REVIEW OF RELATED LITERATURE AND THEORETICAL FRAMEWORK

2.1 Approach Used

In this part of this research, the researcher explains the literary approach which relevant to the literary work as the subject of this research. There are some literary approaches that can be used for analysing the literary works, such as: psychological approach, moral – philosophical approach, historical – biographical approach, feminist approach, sociological approach, structural approach formalist approach and also archetypal approach. The literary approach used in this thesis is archetypal approach. There are some theories in archetypal approach. The theory used in this research is the hero's journey theory or the *monomyth* by Joseph Campbell in his book *The Hero with a Thousand Faces* (2004).

There is a similarity between each adventure novel from one to each other. For some people who have the hobby of reading an adventure novel, they must be able to show the similarity. The similarity mentioned above is the sequence of the protagonist journey in the novel. Most of the adventure novel has mostly the same sequence to present its story. So does the novel used in this research, *Twenty Thousand Leagues under the Sea* by Jules Verne (1992). This novel shows the same sequence as the other adventure novel, but not for all, since this novel has also its own unique. The sequence conducted by Professor Arronax as the main character of this novel. By his journey in the story, the author analyse the journey described in the novel, and classified each parts of the story to the theory of hero's

journey by Joseph Campbell.

2.1.1 Archetypal Approach

One way to conduct a literature research is by using literary approach to analyze a literary works. In this research, the researcher analyzes one of the literary works which is a novel entitled *Twenty Thousand Leagues under the Sea*. In analyzing the novel, the researcher uses literary approach which is archetypal approach. Archetypal approach itself is a literary approach used to analyze the recurring myths and archetypes in a literary works. Derived from Greek's word "*arche*" which means beginning and "*typos*" which means imprint, archetypal word is found. Begin in 1934 when Maud Bodkin published her book *Archetypal Patterns in Poetry*. Archetypal has reaches its most popular in the 1940s and 1950s. Archetypal may have no more major developments nowadays, but it still used in conducting literary studies till now. There are two major experts in archetypal approach; they are Carl G. Jung and Joseph Campbell. Each has its own deal to archetypal approach.

The first expert is Carl G. Jung who was a psychiatrist and a founder of analytical psychology. Jung is also someone who has mentioned archetypal as a collective unconscious from mankind. Adam Adamski in his essay *Archetypes and the Collective Unconscious of Carl G. Jung in the light of Quantum Psychology* (2011) mentioned that according to Jung, archetypes ultimate nature is transcendental and unable to recognize. They are inherited with the brain-structure – indeed, they are its psychic aspect. To explain this, example would be perfect. Human passes its fear to their next generations. Human is generally afraid of ghost, dark, or even animal like shark or snake. These human do not need real

experiences to realize that they are feared to those things. The conclusion is the experience are in the human brain and also universal. Even though this psyche is in the human itself, it is not easy to see the structure of it directly since it express through archetypes.

Archetypes have many forms for every aspects and situation in human life (Maemunah, 2008). There are self archetypes for the ultimate unity of the personality, and there also father archetype which represents the traditional forces of law and order. Not the last archetypes, but this archetype would be the main core of the theory for this research, the initiation archetype.

The initiation archetype is where character undergoes several quests in order to pass the comfort zone and its immaturity to the whole new of life in adulthood. Initiation archetype most commonly consists of three distinct phases, and these phases are what called as hero journey.

- a. Separation. This phase is the separation between a hero with his ordinary life and his journey.
- b. Transformation. It is where the hero gets a taste for his own adventure. This is where the battle and the quests take place in order to form the hero. This stage is also called as the initiation stage.
- c. Return. This last phase is the time when the hero goes back to the society bringing his reward which can be victory or failure.

As explained above that there is a theory which called hero journey from the main theory of archetypal. Although Carl Jung is one of the main experts of this literary approach, this research will not use his theory. Instead, this research will mainly use the theory of hero's journey by another famous expert, Joseph

Campbell.

2.1.2 The Archetypes of Hero

According to Campbell (2004), a hero is a male or a female who 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. In here we can guess that the hero needs to leave their ordinary life to sets out a journey to a new world where challenges and fears need to be overcome to finish a quest, which is in the end will be shared to the hero's companion or community.

To have the special adventure to the new world, every hero needs special characteristics. A hero is always special, compared to the other character mentioned in the story. A hero is usually born to the world in a peculiar situation and destined to have a special journey, and back to his ordinary world with a reward in his hand. In Western culture, and in almost any culture, the hero stories have been the part of society and culture. The hero story has been told from long time ago, to show how to achieve a reward is not easy.

Nowadays we can see and read a lot of hero story, from the novel, movie or even just by the story told from mouth to mouth. It is a surprising fact that the presentation of hero only changed a little. According to Hourihan in his book *Deconstructing the Hero* (2005) lists the common characteristic of a hero in Western narratives which also happen in most of the narratives from anytime. Hourihan (2005) mentioned, "whether it is *The Odyssey*, *Jack and the Beanstalk*, *Treasure Island*, *Doctor Who*, *Star Wars*, the latest James Bond thriller, or *Where*

the Wild Things Are, the hero story takes the form of a journey and follows an invariable pattern”. In his book, Hourihan explain more about the hero story as having the following traits.

- a. The hero is white, male, British, American or European, and usually young. He may be accompanied by a single male companion or he may be the leader of a group of adventurers.
- b. The hero leaves the civilized order of home to venture into the wilderness in pursuit of his goal.
- c. The wilderness may be a forest, a fantasy land, another planet, Africa or some other non-European part of the world, the mean streets of London or New York, a tropical island, et cetera. It lacks the order and safety of home. Dangerous and magical things happen there.
- d. The hero encounters a series of difficulties and is threatened by dangerous opponents. These may include dragons or other fantastic creatures, wild animals, witches, giants, savages, pirates, criminals, spies, aliens.
- e. The hero overcomes these opponents because he is strong, brave, resourceful, rational and determined to succeed. He may receive assistance from wise and benevolent being who recognizes him for what he is.
- f. The hero achieves his goal which may be golden riches, a treasure with spiritual significance like the Holy Grail, the rescue of a virtuous (usually female) prisoner, or the destruction of the enemies which threaten the safety of home.

- g. The hero returns home, perhaps overcoming other threats on the way, and disgracefully welcomed.
- h. The hero is rewarded. Sometimes this reward is a virtuous and beautiful woman.

The characteristics of a hero can also be examined by their physical, emotional and social trait that is in the hero. Furthermore, Hourihan describes seven characteristics of the hero related to his race, class and mastery, gender, age, relationship, rationality, action violence. Although the most of those characteristics are more commonly found in hero story, they are also applied to the myths and fairy tales in some circumstances.

According to Campbell (2004), the hero is someone who has given his life over to someone or something bigger than himself. In *Twenty Thousand Leagues under the Sea*, a hero “is excellently intelligent, politely mannered and different to most people”. In the novel and movie, the hero is someone who has found or done something beyond the normal thing than most people can do. Campbell (2004) states, “The hero is the man or woman who has been able to battle past his personal and local historical limitations to the generally valid, normally human forms”.

As special individual, a hero must not possess personal intention; all things that he does must be for the others or the world it is. This is perhaps the ultimate essence of a true hero, that he doesn't have any ambition for a greatness to himself, that he has only wish to be true to himself and bring the achievement to the others.

Experts and scholar has proposed that there are a lot of characteristics of a

hero in mythology and literature. There are typical characteristics found in hero story. The inexperienced young man is one of the typical hero characteristic. According to Campbell, women typically represent creation and ultimate wisdom and therefore do not need to make a journey. If a woman sets out a journey, traditionally is for finding her true love. The hero is often told have a significant birth, he may secretly born with a special power or a high social status that he is unaware of. The hero's parents are often told dead or absent in the story. A hero is usually finding it is hard to set out a journey of the parents is still present. A hero is judged by everything he achieve in his activities and connection to the society, shown by his noble deeds and willingness to risk his own life for the benefits of others.

2.1.3 The Archetypes of Hero's Journey

Based on the explanation of a hero above, it is relevant to talk about the journey of a hero. The journey of a hero is special, not like the ordinary journey of a sailor or merchant, or any other explorer. The stereotype or characteristics is not only found in the archetype of hero itself, but the stage in journey also shows the archetype of the hero's journey. In his book, *The Hero of Thousand Faces*, Campbell points out that:

Whether the hero be ridiculous or sublime, Greek or barbarian, gentile or Jew, his journey varies little in essential plan. Popular tales represent the heroic action as physical; the higher religions show the deed to be moral; nevertheless, there will be found astonishingly little variation in the morphology of the adventure, the character roles involved, the victories gained. (Campbell, 30).

Campbell presents the stages for the hero need to pass through in his journey, all the stages presented in Campbell's book *Hero with Thousand Faces*.

He mentioned that the standard path for the mythological adventure of the hero is represented in a formula which is *separation – initiation – return*, which might be named the nuclear unit of the mono – myth.

The hero journey is about the growth and the passage of the hero. The journey requires the separation of the hero's ordinary world where is well known and comfortable for the hero, and an initiation for achieving a new level of awareness, skill, gift or responsibility, and then a return back to the hero's origin world. There is no U – turn for the hero after he decides to start his own journey. Campbell summarizes his view of the *monomyth* in the end of the first part *Hero with a Thousand Faces* at the following terms:

The mythological hero, setting forth from his common day hut or castle, is lured, carried away, or else voluntarily proceeds, to the threshold of adventure. There he encounters a shadow presence that guards the passage. The hero may defeat or conciliate this power and go alive into the kingdom of the dark (brother-battle, dragon-battle; offering charm), or be slain by the opponent and descend in death (dismemberment, crucifixion). Beyond the threshold, the hero journeys through a world of unfamiliar yet strangely intimate forces, some of which severely threaten him (tests), some of which give magical aid (helpers). When he arrives at the nadir of the mythological round, he undergoes a supreme ordeal and gains his reward. The triumph may be represented as the hero's sexual union with the goddess-mother of the world (sacred marriage), his recognition by the father-creator father atonement), his own divination (apotheosis), or again -- if the powers have remained unfriendly to him -his theft of the boon he came to gain (bride-theft, fire-theft); intrinsically it is an expansion of consciousness and therewith of being (illumination, transfiguration, freedom). The final work is that of return. If the powers have blessed the hero, he now sets forth under their protection (emissary); if not, he flees and is pursued (transformation flight, obstacle flight). At the return threshold the transcendental powers must remain behind; the hero re-emerges from the kingdom of dread (return, resurrection). The boon that he brings restores the world (elixir) (Campbell, 227-228).

Some author has been inspired to study more about this theory of Joseph Campbell. One of them is Christopher Vogler in his book *A Practical Guide to*

Joseph Campbell's The Hero with a Thousand Faces (1985). Vogler reformulates Campbell's concept of the hero's journey into twelve stages rather than the original Campbell's concept as seventeen stages. These twelve stages of Vogler are: the Ordinary World, the Call of Adventure, Refusal to the Call, Meeting with the Mentor, Crossing the Threshold, Test, Allies and Enemies, Approach to the Inmost Cave, The Ordeal, The Reward, The Road Back, the Resurrection, Return with Elixir. While the stages of Campbell's concept are The Call to Adventure, Refusal of the Call, Supernatural Aid, Crossing the Threshold, Belly of the Whale, The Road of Trials, The Meeting with the Goddess, Woman as Temptress, Atonement with the Father, Apotheosis, The Ultimate Boon, Refusal of the Return, The Magic Flight, Rescue from Without, The Crossing of the Return Threshold, Master of Two Worlds, Freedom to live. Following Campbell's concept of separation (departure) – initiation – return, Vogler summarizes his stages into Ordinary World – Special World – Ordinary World. The concept used in this thesis is Campbell's concept.

2.1.3.1 Departure

Starts with the departure stage, the journey begins. The departure stages consist of five stages. Those five stages are Call to Adventure, Refusal of the Call, Supernatural Aid, Crossing the Threshold, Belly of the Whale. The thoroughly explanation will be explained below.

1. The Call to Adventure

The Call to Adventure is the first stage in Campbell's concept. In this stage signifies that destiny has summoned the hero and transferred him from his ordinary life into the unknown ahead. Furthermore, this fateful region of

both treasure and danger may be variously represented: as a distant land a forest, a kingdom underground, the waves, or above the sky, a secret island, lofty mountain top, or profound dream state; but it is always a place of strangely fluid and polymorphous beings, unimaginable torments, super human deeds, and impossible delight (Campbell, 58). The motifs and cause of the hero answer the call and begin the adventure might vary as well as the hero begins the journey in various intentions as Campbell states:

The hero can go forth of his own volition to accomplish the adventure, as did Theseus when he arrived in his father's city, Athens, and heard the horrible history of the Minotaur; or he may be carried or sent abroad by some benign or malignant agent as was Odysseus, driven about the Mediterranean by the winds of the angered god, Poseidon. The adventure may begin as a mere blunder ... 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. Examples might be multiplied, and infinitum, from every corner of the world (Campbell, 2004: 58).

The Call to Adventure starts the story by interrupting the ordinary life of the hero, presenting the cause to the hero so that he must challenge a quest that must be defeated in order to return to his ordinary life with a reward with him. In other words, the Call to Adventure is the point of the whole changing of the hero's life.

2. Refusal of the Call

This stage may happen because the hero himself refuses to accept the call given. This may happen to the hero because of a sense of obligation, fear of something unknown, insecure feeling or any reasons for the hero not wanting the journey. The hero's rejection to the Call of Journey may result from his bad feeling that has been started when he got the call to

his adventure, his not willingness to start the journey might be because of the hero prefers to stay in his safe ordinary life.

The refusal of the Call has its consequences. By refusing the call to the journey, the journey itself gives the negative vibes to the hero. The simple example for this negative vibe is that the hero might lose his potential or secret special power as the future hero. The hero might lose his opportunity to become someone extraordinary, and instead he will live the rest of his life as an ordinary part of society. Rather than taking a journey, he prefers the convenience of his ordinary life. The call seems as a frightening act to conduct for the hero. Campbell explains how the Refusal to the Call may affect the hero and the course of the mission:

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. His flowering world becomes a wasteland of dry stones and his life feels meaningless - even though, like King Minos, he may through titanic effort succeed in building an empire or renown. Whatever house he builds, it will be a house of death: a labyrinth of cyclopean walls to hide from him his Minotaur. All he can do is create new problems for himself and await the gradual approach of his disintegration. (Campbell, 59)

Most of the hero story agrees that the refusal is mainly the refusal to give up on one's own interest.

3. Supernatural Aid

After the hero commits to accept his journey whether in his conscious or unconscious, the guide of the hero or supernatural helper will be known to the story. The guide will present the hero with one or more helpful things which will help the hero later in his journey. This helpful thing can be

presented as a hard material or magical power and so on. Campbell (2004) stated, “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” These protective figures appear to the hero who responds to the call, whether the hero accepted the journey or not.

Not infrequently, the supernatural helper is masculine in form. In fairy lore it may be some little fellow of the wood, some wizard, hermit, shepherd, or smith, who appears, to supply the amulets and advice that the hero will require. The higher mythologies develop the role in the great figure of the guide, the teacher, the ferryman, the conductor of souls to the after world. (Campbell, 66)

The supernatural aid given by the guide later will help the hero to be able in facing the challenge on his journey later. Magical helper in this stage known as the hero guides.

4. The Crossing of the First Threshold

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 of the hero's present sphere, or life horizon. (Campbell, 71)

This is the stage where the hero took a first step to cross into the new world of his adventure, leaving his ordinary and comfortable life in order to venture into an unknown and dangerous world where the rules and situation are unknown. Crossing the threshold signifies that the Hero has finally committed in setting out his journey. The hero is prepared himself already to cross the gateway between his ordinary life to the whole unknown world ahead. The world of unknown as Campbell (2004) puts it, "The regions of

the unknown (desert, jungle, deep sea, alien land, etc.) are free fields for the projection of unconscious content." By these unknown lands mention, there is a figure of guardian who prevents the hero from entering the unknown world. The guardians of this unknown world are powerful and dangerous that only a hero with competence and courage can handle it. This can also be called as the first test for the hero, to show his competence and figure as a hero who can compete with the task ahead his journey.

5. Belly of the Whale

Continuing from crossing the threshold that is guarded by the guardian, the hero itself is not free from the first task at all. The hero still needs to face the belly of the whale stage. The belly of the whale stage is the stage that turns the hero from an ordinary world to the hero of unknown world.

This popular motif gives emphasis to the lesson that the passage of the threshold is a form of self-annihilation. Its resemblance to the adventure of the Symplegades is obvious. But here, instead of passing outward, beyond the confines of the visible world, the hero goes inward, to be born again. The disappearance corresponds to the passing of a worshiper into a temple where he is to be quickened by the recollection of who and what he is, namely dust and ashes unless immortal. The temple interior, the belly of the whale, and the heavenly land beyond, above, and below the confines of the world, are one and the same. (Campbell, 88)

The crossing may require more than challenging the hero's own fear, or a confusing map, or the aid given by the supernatural guides. The hero must confront an event that really tests his commitment for his journey to enter the unknown world without turning point. By the commitment he just made and the help from the helper aids, now he changes himself as a special

figure, put his head up above the people in his ordinary life.

2.1.3.2 Initiation

6. The Road of Trials

This is the sixth stages of Campbell's concept and also the first stage of the initiation step. In this stage the hero faces the series of tests that he must go through for the new transformation of himself. In those test the hero may succeed or fail in doing it, and he needs to do it over and over for getting the achievement that he should have. Campbell (2004) mentioned that this is the favourite stage of all stages in the myth adventure. This stage is the longest part of the adventure. In this stage, the hero deals with series of quests. The quest is needed by the hero in order to awaken his true power in him while doing the quests. The tests helps to awake the power and the power itself will help him in continuing his journey.

7. The Meeting with the Goddess

Mentioned in his book *Hero of Thousand Face*, Campbell (2004) reveals that the ultimate adventure, when all the barriers and ogres have been overcome, is commonly represented as a mystical marriage of the triumphant hero soul with the Queen Goddess of the world. The meeting with the goddess is the stages where the hero finds love. This is the point where he will experiences the desire of having his own love and realize that the power of love itself is really powerful in his journey. This is a very important stage and often represented as the hero finding the other he loves the most.

8. Woman as Temptress

In this step the hero faces the temptations to abandon his journey. The temptation is often presented as a physical thing or special condition for the hero. The temptation does not need to be a woman, it just as a metaphor for the physical temptations of life, since the hero might be fallen into the lust offered by the woman. Campbell (2004) defines that woman as the temptress is the the hero is no longer in innocence with the goddess of the flesh, for she is become the queen of sin. The hero here is no longer innocent as how he showed kindness to the goddess before, the hero here might fall into the temptation of the lust to the woman. The aim of this temptation is to reveals if the hero would be able to overcome the temptation and continue the journey or not. The hero is worthy enough to continue his journey if he rejects the temptation. The rejection means that the moral values of the hero win his greed to the temptation by himself.

9. Atonement with the Father

In this step the person must faces to whatever holds the ultimate power in his life. The father here does not really need to be a man, it just the most frequently symbolizing. It needs to be someone or thing with an incredible power. This is the centre point of the hero's journey. All of the tests the hero has been passed through will be examined in this point. The hero needs to realize the temptation and the flaw of dragged to be tempted himself. After realizing the temptation, the hero needs to overcome it and get his head straight. Campbell (2004) says that the hero must face his deepest feats, must embrace the very annihilation of body and ego, to

complete the ultimate transformation. The aim will be definitely for the greater of the hero himself.

10. Apotheosis

Campbell (2014) mentioned that achieving perfection, reaching enlightenment and nirvana, transcending to another level. This stage often shows that the hero confronts his physical death or dies in his spirit. He will move to the state of divine knowledge of his own world. This is the step where the hero finds peace for a moment and rest before the fulfilment of his return. The divine knowledge leads him into the reason why he sets out the journey in the first time. In the end the hero will become ease from the fear and be better for completing the journey.

This stage is also may present in the form of the hero realizes that he need to overcome the flaws, the action from the stage before, the atonement with the father. The hero is somehow has become someone new and have the power to overcome the temptation. With his newly awaken powers; the hero is able to win the fight with his temptation. This is somehow makes him divine or a godlike.

11. The Ultimate Boon

This is the last stage of the initiation step before starting the return step. After eliminating the best villain in the atonement of the father, surviving the apotheosis, and finally overcoming his own greatest challenge, the hero is finally gets his reward. The hero achieves his reward in a new state as a better and stronger person. The reward here may come in a various forms, but whatever the treasure is it will help him in returning to his

ordinary life. Often mentioned celebration after the final fight, but the hero needs to rush preparing for his return.

Campbell (2004) mentioned the ultimate boon is the miraculous energy of the thunder bolts 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. The Reward is the achievement of the goal of the quest. Campbell calls this reward the ultimate boon. In a sequence, all the previous steps serve to prepare and purify the person for 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.

2.1.3.4 Return

12. Refusal of the Return

Achieving the reward and greatness in the new world makes the hero refuse to have a journey back to his ordinary life. The hero may not want to go back because of the situation where he needs to share his reward to the fellow man of his ordinary life. The returning of the hero to his ordinary life has some function. It might be to share the reward to his ordinary life, so that would help for his ordinary life getting better. Concerning this stage Campbell (2004) states, “The full round, the norm of the *monomyth*, requires that the hero shall now begin the labour 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”. However, as

it is found in many hero stories, many heroes refuse to return to his ordinary life as what Campbell states:

But the responsibility has been frequently refused. Even the Buddha, after his triumph, doubted whether the message of realization could be communicated, and saints are reported to have passed away while in the supernal ecstasy. Numerous indeed are the heroes fabled to have taken up residence forever in the blessed isle of the un-aging Goddess of Immortal Being (192).

Sometimes the hero wants to remain and enjoy the life and his reward after defeating the main enemy. The hero himself enjoy the reward by himself and may be forgotten about the boon itself has to be shared to his ordinary world.

13. The Magic Flight

Having the reward in the hero's hand does not really give the hero the safe haven to himself. There might be some character or situation jealous to the hero for having the reward. This is also might happen for the antagonists is not completely defeated yet, and still trying to finish the hero's life. If the case happens, the hero needs to make an excellent escape with his reward. This escape might be just as adventurous and dangerous as the main journey itself.

Campbell (2004) says that if the hero in his triumph 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 patrons or helpers. So the hero needs to return to his ordinary life in full safety. Full safety means not having any difficulties anymore, in order to bring back his ultimate boon to

ordinary world.

14. Rescue from Without

Rescue from without means the hero have to find rescuer to return home or his or her daily life. Campbell (2004) also states that the hero may have to be brought back from his supernatural adventure by assistance from without. The hero need rescuer in order hero back to return home. He or she needs help in returning, sometimes a blow to hero's ego where the hero will see the big picture and great done. By blowing the hero's ego, the hero will get back to his straight mind and end the journey.

15. The Crossing of the Return Threshold

In this stage the hero found a new difficulty, as often shows by the hero thinks that his ordinary life has changed and does not need his present anymore. It is also simply portrayed as the repetition of the crossing of the first threshold, but instead going from his ordinary world in this threshold crossing the hero goes back to his ordinary world.

For this stage Campbell (2004) says that 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. In order to safely pass this stage, the heroes need to be wise and has a thought that he will be this hero for the entire life. In the end the hero will figure out how to share his reward to his ordinary life. He will not hesitates at all to be ready in order to share his ultimate boon to his ordinary world.

16. Master of Two Worlds

This step is usually represented by a divine hero like Jesus or Gautama Buddha. For a human hero, it may mean achieving a balance between the material and spiritual. The person has become comfortable and competent in both the inner and outer worlds. In this stage the hero reaches the wisdom between the spiritual and physical world of himself.

The hero has those two worlds; the ordinary world and the unknown world in his hand. It is not for everyone for having knowledge from both worlds. The hero gains spiritual knowledge and wisdom from the unknown world and he also knows how to use it to the ordinary world. Therefore, Campbell (2004) states that freedom to pass back and forth across the world division and not contaminating the principles of the one with those of the other is the talent of the master. This stage shows that the hero has become the master of the two worlds already and enjoy his life back in the ordinary life.

17. Freedom to live

Mastery leads to freedom from the fear of death which tells the freedom to live in the same time. In this stage the hero lives his moment, neither anticipating the future nor regretting the past. Campbell (2004) mentioned that freedom to live is a characteristic of great people that they can just be, in the current moment, without worrying about the future or the past. This is the last stage of the return stage and also the last stage of the hero's journey theory by Joseph Campbell.

2.2 Theoretical Concept (Intrinsic Concept)

Theory is not the only important part to support this analysis. Another important part to support this research is the intrinsic element of our novel itself. The intrinsic element of novel is consisted of plot, character, theme, setting and also point of view. Without these elements mentioned, any novel would not make any sense in order to convey its ideas or messages.

2.2.1 Plot

Plot is the first thing to be created by an author of a novel. The author should be able to place his story in the correct order for making best plot to tell the whole story. As Klarer (2004), states 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. Plot has its traditional plot line which follows these four sequential levels; exposition, complication, climax or turning point, and resolution. Exposition is the presentation for the initial situation which would be disturbed by complication which produces conflict, tension and action among its characters which build up the reader's interests.

These complications will eventually leads to climax or turning point then followed by the resolution that basically the end of the story. In this research, the researcher analyzed the hero journey based on the plot of the novel entitled as *Twenty Thousand Leagues under the Sea*. In the novel, the researcher follows the plot as described by the main character of this novel which is Prof. Arronax. As mentioned above, the researcher follows the plot line. The exposition can be found happen in the ordinary world while the other three found in unknown

world. Based on the plot line of the novel, the hero's journey stages can be classified as happening or not to the hero of this novel.

2.2.2 Character

Character plays important roles in the novel. According to Lukens (1999), character is used to mean a person, or in children's literature, sometimes a personified animal or object. Many stories present multiple characters of its story. Each character has a role for the story, but the biggest influence mainly done by the main character of the story. The main character will have a greatest role to the story in the novel, so does in novel *Twenty Thousand Leagues under the Sea*. The characters found in this novel are only 4 major characters. They are Captain Nemo, Conseil, Ned Land, and Prof. Arronax. Prof. Arronax is the main character and also the hero of the novel used as the subject of this research.

2.2.3 Theme

According to Kenney (1975), theme is the meaning contained in the story. Themes help a good story become a complete one. Theme also makes the reader able to relate to the characters. The author gives out the theme throughout the story. Theme impacts the reader to understand the purpose of the story which conveyed by the author of the novel. The novel of *Twenty Thousand Leagues under the Sea* mainly talked about the adventure which happens to the three men in the submarine under the ocean. This adventure mentioned indicates that the hero's journey does happen to this novel.

2.2.4 Setting

The explanation about the situation, time and place where the plot told is also considered as the important part of novel. This explanation is called as setting. According to Lukens (1999), setting is time and place where the story is assumed to happen. The term setting includes the location or place, the historical period or time and social surroundings or situation in which the plot of a novel develops. Setting is important to give the feeling of the action told in the story to the reader through the explanation and description in a text. The setting of place, time and situation which will helps to the analysis of the research are found from the novel *Twenty Thousand Leagues under the Sea*. The ocean is the setting of place in this novel, since the adventure is mainly done in the submarine named the *Nautilus*. The journey of the hero in this novel is started because of the phenomenon mentioned in the early pages of the novel. The phenomenon starts in the year 1866, which can be the setting of time in this novel. The adventure done by the three men in the submarine is the setting of situation in this novel.

2.2.5 Point of view

Point of view plays important role in order to make the reader hear or see what takes place in the story through the narration. Klarer (2004) mentioned that the term point of view, or narrative perspective, characterizes the way in which a text presents persons, events, and settings. Point of view can divided into three basic types; omniscient point of view, first-person narration, figural narrative situation. In omniscient point of view, the story told through external narrator who refers to protagonist as the third person, while first-person narration uses the

protagonist or minor character to tell the story, and the last is figural narrative situation which tells the story by using figures acting in the text. The point of view in the novel of *Twenty Thousand Leagues under the Sea* is presented in the first – person narration. The whole story is based on the opinion of Prof. Arronax. As the hero of this novel, Prof. Arronax gives the most opinion about what happening in the novel.

2.3 Review of Previous Research

The type of hero's journey has been a popular issue in conducting the literature research. The theory used in this research has been used by some other researchers but of course in different topic and subject of the research. In this part of the research, the researcher would like to present some of the previous research which has similar approach to this research. The previous research is presented by reviewing the topic, theory and method used by the other researcher and also the result of their researches.

The first research is an analysis done by Gatricya 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 they 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.

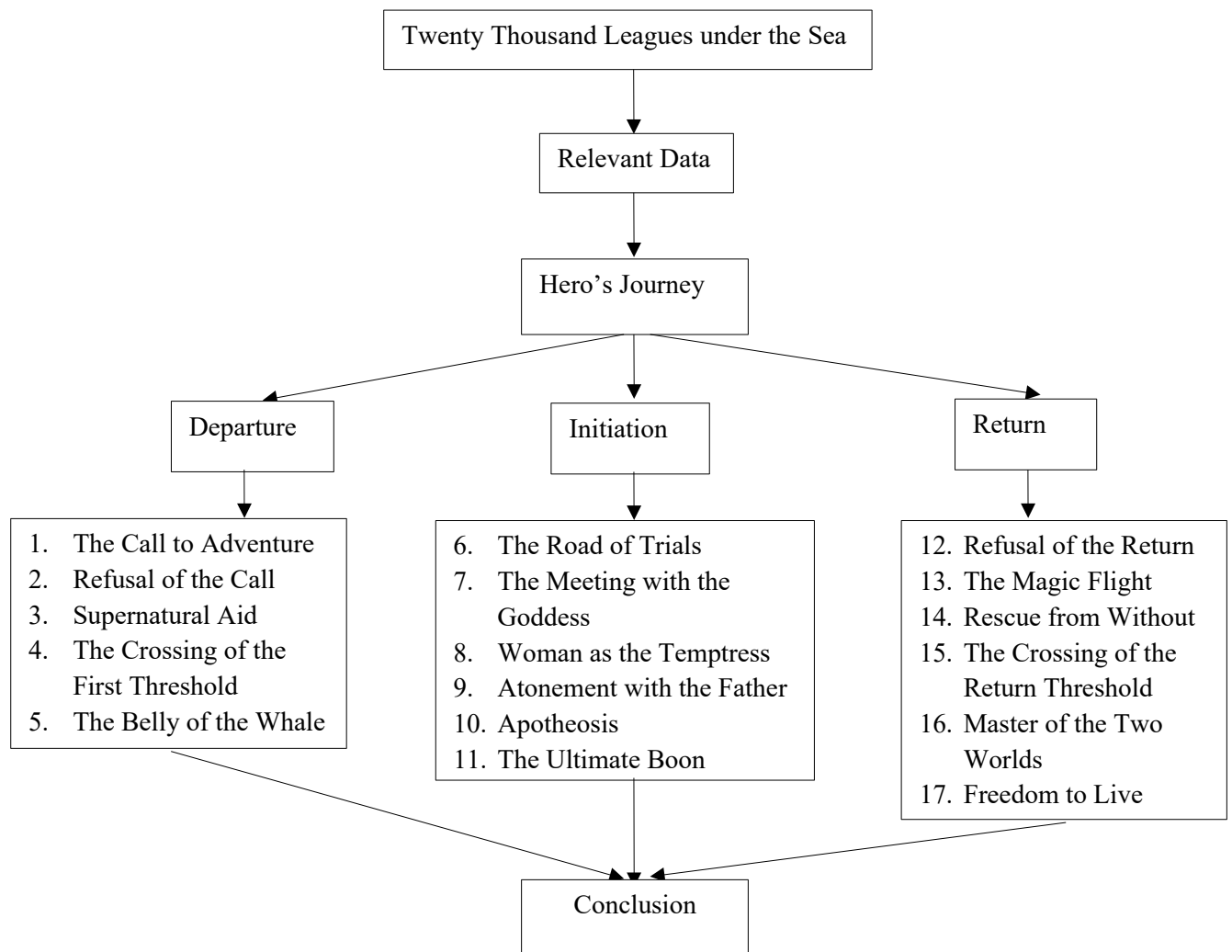
The second analysis comes from researcher named Christoffer Levin (2015). The title of the essay is "The Hero's Journey in J. R. R. Tolkien's *The Hobbit, or, There and Back Again*". The objective of the research is to investigate the applicability of Joseph Campbell's notion of the Hero's Journey from the theoretical work *The Hero with a Thousand Faces* on J. R. R. Tolkien's *The Hobbit, or, There and Back Again*. The data for this research is taken from the novel *The Hobbit, or, There and Back Again* written by J. R. R. Tolkien. Campbell's theory is used in order to outline essential aspect and Freudian psychoanalysis is used for a presentation of Bilbo Baggins' character and dual nature before the adventure. This analysis is a qualitative descriptive research. The result of the analysis shows that the progression through stages proposed by Campbell stands out the most in Tolkien's *The Hobbit*.

The last one is from the researcher named Tutta Kesti (2007). The title of the research is *Heroes of Middle-Earth: J. Campbell's Monomyth in J.R.R. Tolkien's The Lord of the Rings (1954-1955)*. The objectives of the research is to find out the applicability of Joseph Campbell's theory of hero's journey to the other characters else than the main character presented in the novel of *The Lord of the Rings*. The data in this research is taken from the novel *The Lord of the Rings* written by J. R. R. Tolkien. Based on Campbell's theory, the research analyzes and also categorizes the stages of the hero journey to the other side characters.

This research is classified as a qualitative descriptive research, based on the analysis of the researcher. The result of the research is most of the side characters analyzed do have it owns hero's journey.

2.4 Theoretical Framework

This research used archetypal approaches to reveal the archetypes of hero's journey presented in *Twenty Thousand Leagues under the Sea* by Jules Verne. The theories on the archetypes of hero's journey are mainly from Joseph Campbell's book *Hero with Thousand Faces*. Here in this section shows how the theory used to analyze the novel in a framework.



**Figure 2.1 Theoretical Framework
(Joseph Campbell, 2004)**