

**AN ANALYSIS OF PROFESSOR A RONNAX'S  
JOURNEY IN "TWENTY THOUSAND LEAGUES  
UNDER THE SEA" BY JULES VERNE;  
AN ARCHETYPAL APPROACH**

**THESIS**



**By:  
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**ENGLISH DEPARTMENT  
PUTERA BATAM UNIVERSITY  
2017**

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



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2017**

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Here with –declare that the thesis entitled:

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131210004

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**This thesis has been approved to be examined  
on the date as indicated below**

**Batam, 10 February 2017**

**Alpino Susanto, S.Pd., M.M.**

## ABSTRAK

Penelitian ini memiliki dua tujuan. Tujuan pertama adalah untuk menjelaskan arketipe dari *hero's journey* yang ada dalam novel *Twenty Thousand Leagues under the Sea* and yang kedua adalah untuk menjelaskan cara arketipe dari *hero's journey* ditampilkan dalam novel *Twenty Thousand Leagues under the Sea*. Pendekatan arketipe adalah pendekatan sastra yang digunakan untuk menganalisa subjek dari penelitian ini. Penelitian ini adalah sebuah penelitian kualitatif deskriptif. Subjek dari diperoleh, ini adalah novel *Twenty Thousand Leagues under the Sea* yang ditulis oleh Jules Verne. Data yang ada di dalam penelitian ini berbentuk dalam kalimat-kalimat dan pernyataan yang diambil dari novel *Twenty Thousand Leagues under the Sea*. Data yang diambil berhubungan dalam menunjukkan arketipe dari *hero's journey*. Ada dua hasil dalam penelitian ini. Hasil pertama adalah ada sebelas dari tujuh belas tahap dalam arketipe dari *hero's journey* ditemukan di dalam novel *Twenty Thousand Leagues under the Sea* oleh Jules Verne. Kesebelas tahap itu adalah *The Call to the Adventure*, *The Crossing of the First Threshold*, *The Belly of the Whale*, *The Road of Trials*, *Woman as the Temptress*, *Atonement with the Father*, *Apotheosis*, *The Ultimate Boon*, *The Magic Flight*, *The Crossing of the Return Threshold*, dan yang terakhir adalah *Master of the Two Worlds*. Sedangkan tahap yang tidak terjadi dalam novel ini adalah *Refusal of the Call*, *Supernatural Aid*, *The Meeting with the Goddess*, *Refusal of the Return*, *Rescue from Without* dan *Freedom to Live*. Hasil yang kedua adalah metode yang digunakan dalam novel *Twenty Thousand Leagues under the Sea* oleh Jules Verne adalah melalui *sequentially plot* dan juga latar dalam novel tersebut.

**Kata kunci : Pendekatan Arketipe, *Hero's Journey*, Joseph Campbell**

## **ABSTRACT**

*This research has two objectives. The first is to describe the archetypes of hero's journey presented in the novel *Twenty Thousand Leagues under the Sea* and the second is to explain the way of the archetype of the hero's journey presented in the novel *Twenty Thousand Leagues under the Sea*. Archetypal approach is the literary approach used in order to analyze the subject of this research. The theory of hero's journey by Joseph Campbell is used as the basis theory to the analysis employed in this research. This research is a qualitative descriptive research. The subject of this research is the novel *Twenty Thousand Leagues under the Sea* written by Jules Verne. The data in this research are some sentences and utterances taken from the novel *Twenty Thousand Leagues under the Sea*. The data taken is related in showing the archetypes of hero's journey. There are two results in this research. The first is there are eleven out of seventeen stages of the archetypes of the hero's journey found in the novel of *Twenty Thousand Leagues under the Sea* by Jules Verne. The eleven stages are *The Call to the Adventure*, *The Crossing of the First Threshold*, *The Belly of the Whale*, *The Road of Trials*, *Woman as the Temptress*, *Atonement with the Father*, *Apotheosis*, *The Ultimate Boon*, *The Magic Flight*, *The Crossing of the Return Threshold*, and the last one is *Master of the Two Worlds*. While the stage which is not happening in this novel are *Refusal of the Call*, *Supernatural Aid*, *The Meeting with the Goddess*, *Refusal of the Return*, *Rescue from Without* and *Freedom to Live*. The second is the method used in the novel of *Twenty Thousand Leagues under the Sea* by Jules Verne is through the sequentially plot and also setting of the novel.*

**Keywords:** *Archetypal Approach, Hero's Journey, Joseph Campbell*

## **MOTTO AND DEDICATION**

### **MOTTO**

**EDUCATION IS NOT PREPARATION FOR LIFE;**

**EDUCATION IS LIFE ITSELF**

### **DEDICATION**

This thesis proudly dedicated to beloved family and friends



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Batam, 10 February 2017

(Ricky Sibarani)  
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# CHAPTER I

## INTRODUCTION

### 1.1 Background of the Research

Literature has been always in the society of human race itself. That is how important literature to human. Literature conveys the history, communication from generations to generation of human kind. Literature has also been a very popular and important field among students in choosing a subject to analyze about. Those simple facts about literature before help the researcher to decide on conducting research in the area.

Literature comes from Latin word '*littera*' which means letter in English. The term of 'literature' is mainly focused to the term for almost imaginatively works, which the story itself comes up from the imaginative way of thinking from the author of the story. Literature is divided into three general genres; they are drama, poetry, and prose. Drama is a kind of literature mostly represented in the mode of performance, while poetry is a form of literature which uses rhythmical language. Last but not least is the prose which is the ordinary form of written language. Prose can be classified into two, fictional prose and non-fictional prose. Fictional prose originally means anything made up or shaped, which stories based on the author's imagination. On the other hand, non-fictional prose is literary works which describes or interprets facts, present judgments, and opinions. In this opportunity, the researcher choose novel as the object of this research. The reason

for choosing novel as an object of this research is because of how society consumes that unloving things in the human life.

Being tired from daily routines makes some human try to living up their life. One of the ways to live it up is in the form of doing hobby. Hobby can come from many forms, one of them is reading, which is one of the popular hobbies. By reading, the reader can get knowledge and also being entertained by those words and paragraph. Human get an entertainment by reading, mainly from those fictional prose, which one of them is novel. Nowadays, novel is identified as a long prose narrative set out in writing. The novel itself has so many genres to choose; one of them is adventure genre which would be the object of this research. Reason for choosing this genre because how related this genre into the human life itself.

Adventure genre novel is not just easy and fun to read, but it also shows the transformation of its hero from the innocence to the hero by having his quest and trials here and there till he gets his boon. Just like how the human life itself, being born as an innocence baby then growing and passing so many quest and trials of this life in order to fulfill the life of him or her. This genre is also unique since it might looks different from one story to other but actually all are showing the same pattern. This pattern can be identified in the most stories since long time ago. Campbell (2004) stated that all forms of narratives involving quest heroes acquire universal structural pattern “the standard path of the mythological adventure of the hero is magnification of the formula represented in the rites of passage: separation – initiation – return; which might be named the nuclear unit of the *monomyth*. A hero ventures forth from the world of common day into a region of supernatural

wonder: fabulous forces are there encountered and decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons of his fellowman. As mentioned above, the pattern shows the transformation of the hero which is called the *monomyth* or widely known as the hero's journey. The usual heroes are presented as someone simple but special, who is separated from their ordinary life in order to accomplish certain tests to achieve the initiation and then return as the new person. and non-fictional prose. Fictional human is special in their own way, and dealing quests most days in their life. Those quests that have been accomplished by someone mean that the person is ready enough to continue his journey, his life.

Talking about adventure genre novel, of course it is suitable to choose an author to focus on. In this research, the researcher chooses a very famous French author named Jules Verne. Born in February 8<sup>th</sup>, 1828 in Nantes, France, Jules Verne is best known for his adventure genre novels and his influence on the literary genre of science fiction. Among so many works written by Verne, in this opportunity the researcher would use the novel entitled as *Twenty Thousand Leagues under the Sea* as the subject of this research. First published in 1870, this novel is also regarded as one of Verne's greatest works and also gets recognition for its adventure in the story. This novel has also its unique, one of them is that the Literature has only few characters in it, and all are men. Based on that explanation, Jules Verne's novel would make a great subject to analyze in this literature research especially by using archetypal approach.

Archetypal approach would be suitable tool in order to analyze the sequence of hero's journey in the novel mentioned before. The archetypal approach will be



applied on this thesis based on the theory of Hero's Journey by Joseph Campbell in his book *The Hero with a Thousand Faces* (2004). The data taken from the novel would be categorized into the stages of hero's journey. In this thesis, the researcher would try to find does all the stages by Campbell happen to the novel and does it written in a sequentially order or in jumbled stages. The researcher hopes that the reader of this thesis would find this thesis useful in order to make a new literary works in the future, especially in the adventure genre novel. Based on those background above that is why the researcher in this thesis choose the title of this thesis as **“An Analysis of Professor Aronnax's Journey in “Twenty Thousand Leagues under the Sea” by Jules Verne; an Archetypal Approach”**.

## 1.2 Identification of the Problem

Based on the explanation of the background of this thesis, the researcher has found some problems which need some analysis worth to be studied. The problems that can be found in the novel *Twenty Thousand Leagues under the Sea* by Jules Verne are:

1. The archetype of hero found in the novel *Twenty Thousand Leagues under the Sea*.
2. The way of the archetype of the hero presented in the novel *Twenty Thousand Leagues under the Sea*.
3. The stages of hero's journey found in the novel *Twenty Thousand Leagues under the Sea*.

4. The way of the stages of hero's journey presented in the novel *Twenty Thousand Leagues under the Sea*.

### 1.3 Limitation of the Problem

By the problems mentioned above, the researcher limits all of these problems and specifically analyzes on several problems only, they are:

1. The stages of hero's journey found in the novel *Twenty Thousand Leagues under the Sea*.
2. The way of the stages of hero's journey presented in the novel *Twenty Thousand Leagues under the Sea*.

### 1.4 Formulation of the Problem

The goal of this research is to inform the reader about the archetypes of hero's journey in the novel *Twenty Thousand Leagues under the Sea* and also how the hero's journey in the novel *Twenty Thousand Leagues under the Sea* presented by Joseph Campbell theory. Therefore the researcher analyzes the following questions:

1. What are the stages of hero's journey found in the novel *Twenty Thousand Leagues under the Sea*?
2. How is the way of the stages of hero's journey presented in the novel *Twenty Thousand Leagues under the Sea*?

## 1.5 Objective of the Study

Considering the research questions mentioned above, in this research the researcher focuses on some points. Those points are still taken from the novel entitled *Twenty Thousand Leagues under the Sea* by Jules Verne. The points will be the intention that will be the objective of this research. The intention of the research are:

1. To reveal out the stages of hero's journey found in the novel of *Twenty Thousand Leagues under the Sea*.
2. To find out the way of the stages of hero's journey presented in the novel *Twenty Thousand Leagues under the Sea*.

## 1.6 Significance of the Research

The significance of this study can be viewed from both theoretical and practical aspects. In this research, the writer expects that the study will be beneficial for the following reasons as describe below:

1. Theoretically, This research can be used as an additional source for literature study, especially in analysing the form of literary works using archetypal approach.
2. Practically, This research can be useful for students as an additional reference in conducting related research. After reading this research hopefully have more interest in studying literary works by using Verne's novel would make archetypal approach and have the interest to in the future.

## 1.7 Definition of Key Terms

In order to make some key term clearly to avoid some misunderstanding of the readers, it is important to interpret and define the meaning of some key theory dealing with this 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 (Campbell, 2004: 28)
2. Archetype : Recurrent narrative designs, patterns of action, character types, themes, and images which are identifiable in a wide variety of works as literature, as well as in myths, dreams, even social rituals (M.H. Abrams, 1999: 12)

## 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 is 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 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 archetypal approach. The sequence conducted by Professor Arronax as the main character of this novel. By his journey in the story, the author analyses the journey described in the novel, and classifies 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 and Joseph Campbell. 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 brain-structure transcendental and unable to recognize. They are inherited with the – indeed, they are its psychic aspect. To Head of English Department of Putera 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 author analyse 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.

*monomyth*. As can be seen 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 *the Beanstalk*, Hourihan (2005) mentioned, "whether it is *The Ulysses*, *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 its unique, one 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 novel. Based on 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 novel, they must be 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 monomyth.

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 <sup>Call</sup> 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 back 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. have the interest to

This stage may happen because of 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. For its adventure in the story, 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. hero's journey

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 distinct phases, 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 for 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 the Call of Journey 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 stage where the hero. 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 literary approach used in this thesis is to awaken his true power in him while doing the quests. The tests helps to awake the power and the story agrees that the refusal is mainly the refusal to

#### 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 following terms: 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 bringing his reward which can be 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. or unconscious, the guide 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 that he must challenge The hero needs to realize the temptation and the flaw of dragged to be tempted himself. its unique, one 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 <sup>last</sup> 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 traditionally is for finding The hero achieves his reward in a new state as a better and stronger person. The reward here may come in a various form returning to his home, but whatever the treasure is it will help him in

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 *Leagues under the Sea* and also the human life 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 dragon forces he his ordinary life. The hero may not want to go back because of the situation where he needs to have the interest 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*, explanation of a 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 hopes that 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 novel, they must be 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 helper aids, now he

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 novel. Most of the 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 might happen for the 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 author analyse 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 is mainly done by the main character of the story. The main character will have the greatest deal 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 sky, a secret island,

### 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 go back to the society on the story which is 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 help 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 dalam novel tersebut. *Nautilus*. The journey of the hero in this novel is started because of the phenomenon mentioned in the challenges and fears need to 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, and 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.

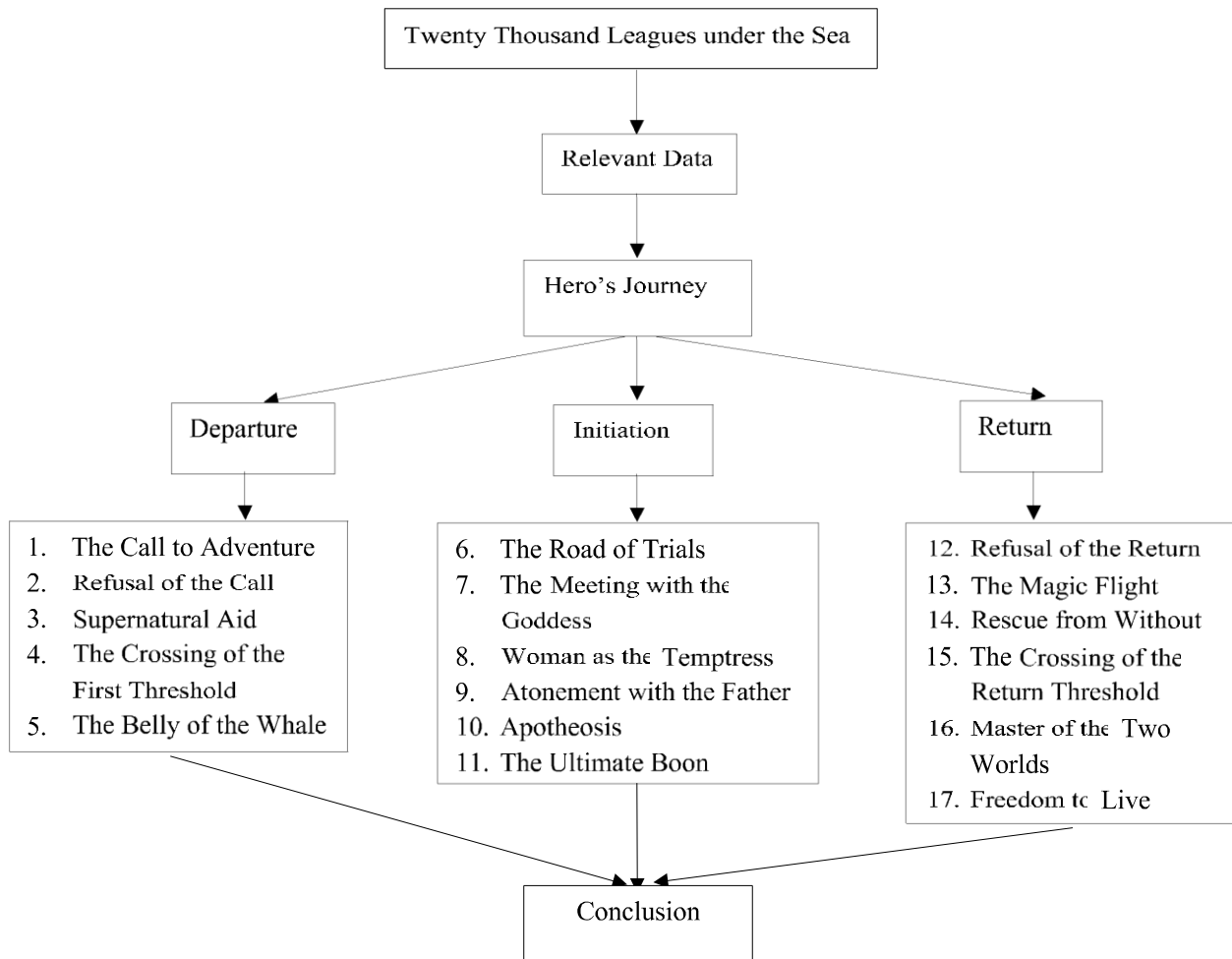
The second analysis comes from researcher named Christoffer Levin (2015). The title of the essay is "The Hero's Journey in J. R. R. Tolkien's *The Hobbit, or, There and Back Again*". The objective of the research is to investigate the applicability of Joseph Campbell's notion of the Hero's Journey from 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 ordinary life to be 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 and local historical 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. in a peculiar situation 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 own's hero's journey.

## **2.4 Theoretical Framework**

This research used archetypal approaches to reveal the back in the ordinary 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)**

## CHAPTER III RESEARCH METHODOLOGY

### 3.1 Research Design

Research design consists of how is the data collecting of this research, how the data analyzing of this research, and how to present the result of this research. This research is a qualitative research. According to Vanderstoep and Johnston (2009:7), qualitative research produces a narrative or textual description of the phenomena under study. The main data of this research is mainly comes from the novel *Twenty Thousand Leagues under the Sea* by Jules Verne. The data are presented in the forms of sentences and also utterances which are taken from the novel *Twenty Thousand Leagues under the Sea* by Jules Verne.

The data collected in this research will be in the form of words, phrases, sentences, clauses, discourses and expressions taken from the novel *Twenty Thousand Leagues under the Sea* by Jules Verne. After the data taken, the data will be analyzed by some steps including collecting, classifying, analyzing, and taking the conclusion. The analysis of this research follows the theory used in the research, the theory of hero's journey by Joseph Campbell. The findings of this research would not be in the form of statistic as in quantitative research, but in the form of explanation and description. After the data analyzed, the result of this research would be presented in a way of qualitative descriptive method which is in supernatural patrons



### 3.2 Object of the Research

The object of this research is novel *Twenty Thousand Leagues under the Sea* by Jules Verne. First published in 1870, this classic science fiction novel is one of the greatest novels written by Jules Verne. This adventure novel is regarded as one of the greatest works by Jules Verne, along with *Around the World in Eighty Days* and *Journey to the Center of the Earth*. It has been adapted into movie. As the first science fiction movie shot in Cinema Scope, the movie was personally produced by Walt Disney.

From novel *Twenty Thousand Leagues under the Sea* by Jules Verne, the researcher gets the data for this research. The data of this research is taken by doing thorough reading to the novel. The data of this research is in the form of words, phrases, sentences, and also paragraph related to the topic the archetype of hero's journey. The main theory used in this research is the theory of hero's journey by Joseph Campbell. The information about the theory of hero's journey and the novel as the subject of this research is also taken from other books, articles and websites from the internet.

### 3.3 Method of Collecting Data

From the object of this research which is novel *Twenty Thousand Leagues under the Sea* the data for this research is collected. The method for collecting data in this research is library research. This method consists

of steps in order to obtain the information from the data and other information. The steps start by the researcher used the thorough reading in order to get the data relevant to this research. After reading the novel carefully, the researcher making notes for the data related to the research. These notes help the researcher in order to make the description to the data and also help in categorizing the data into the categories of stages in the ready enough to continue

Siswantoro (2010:70) states that data source is divided into primary and secondary source. The primary data is the original essay written by a person to see, experience, or work on their own such as a diary (autobiography), theses, dissertations, research reports, and interviews. The primary data in this research is novel entitled *Twenty Thousand League Under the Sea* written by Jules Verne. The primary data are collected from the novel mentioned. The secondary data is the data which has already been collected by others and has been passed from one to another. Archetypal approach takes the role as support material to solve the problem discussed in this research. The theory and others information which is relevant to the research is considered as the secondary data of this research. The secondary data is collected from supporting media like websites from internet, books, and articles which is related to the topic of this research.

### **3.4 Method of Collecting Data**

The data obtained in the way of documentation method, must be processed in order to get a better analysis result. The method of analysis used in this research is in a qualitative descriptive analysis method. This method used to describe the problems that become the topic of this research.

Descriptive qualitative method aims to answer all of the problems which mentioned in the formulation of this research, which are: 1) the stages of hero's journey found in the novel chosen and 2) the way of the author to present the stage of hero's journey in the novel chosen. Those data have been collected and analyzed so that the problem can be resolved by the analysis results. The steps of this research works as follows.

1. Conduct a readings heuristics, namely caution, sharp reliable, interpret appropriate social context.
2. Hermeneutic reading, meaning that researchers are trying to interpret constantly, according to the language of social symbols, associated with the context and historical influence.
3. Read repeatedly the entire text of the novel.
4. Identify the stages of hero's journey in the novel chosen.
5. Identify the way of the author presenting the stages of hero's journey in the novel chosen.
6. Analyze the survey data in accordance with the formulation of the problem.
7. Making conclusions on the outcome Practically,

There are two elements used in order to analyze the data, they are; intrinsic and extrinsic elements. The intrinsic element is from the novel *Twenty Thousand Leagues under the Sea* by Jules Verne, while the extrinsic elements will be used in order to analyze the novel *Twenty Thousand Leagues under the Sea* by Jules Verne. The intrinsic element is the element of fiction taken from the subject of the research. The elements of fiction consist of plot, character, set, theme and point of view. These elements used to help the analyzing the Experts and scholar has proposed study. While the extrinsic element used to analyze the data is the approach used and the expert support. The approach used in this research is archetypal approach and the theory used is the theory of hero's journey by Joseph Campbell.

### **3.5 Method of Presenting Result Analysis**

After the data being analyzed, the next step to do is presenting the result of the result of the data analysis. The result of the data analysis can be presented formally and informally. The formal presentation is the presentation in the form of formulas charts or diagrams, tables and images. While the informal presentation is the presentation is the form of words and paragraph. Since this research is the qualitative descriptive research, the informal presentation which uses words and paragraph is used for presenting the result analysis.

