CHAPTER II

REVIEW OF RELATED LITERATURES AND THEORETICAL

FRAMEWORK

2.1. Archetypal Approach

Jung (1991) used the term archetype from the Greek word *archetypon*, meaning beginning pattern (as cited in Shatila, 2015). An archetype is a recurring pattern of character, symbol, or situation found in the mythology, religion, and stories of all cultures. Taheri & Jalaly (2013) mentioned "Carl Jung formed the concept of archetype and collective unconscious to explain the commonality of dream images and situations found in all people." They also explained that Joseph Campbell built on Carl Jung's concept of the collective unconscious to encompass all the world's mythologies. Campbell studied the world's religions, art, and stories and discovered common threads throughout all, including the hero. It means that Carl Jung and Campbell are two experts in archetypal which explore the human and social behavior in literary work.

Guerin, Labor, Morgan, Reesman, & Willingham (2005) said that archetypal consists of three motifs or patterns; creation, immortality and hero journey. The three aspects of archetypal are summarized by the writer in the following summaries.

1. **Creation**

   It is basically fundamental in all archetypal patterns which every mythology accounts of how humankind, cosmos and nature are related to supernatural.

2. **Immortality**

   It is another archetype which has two basic narrative forms, escape from time and mystical submersion into cyclical time.

3. **Hero archetype or hero journey**

   It is about transformation and redemption. Guerin, et al stated there are three parts of hero archetypes:

   a. The quest, the hero undertakes some long journey during which he must perform impossible task, battle with monster, solve answerable riddles, and overcome obstacle to save the kingdom.

   b. Initiation, the hero undergoes a series of excruciating ordeals in passing series ordeal of ignorance and immaturity to social and spiritual hood. The initiation commonly consists of three phases are separation, transformation, and return. Like the quest, this is the phase of death and rebirth of archetype.

   c. The sacrificial scapegoat, the hero is well being of tribe or nation is identified, he must die to atone for people's sins and restore the land be fruitfulness.

Deziel (2008) stated the Campbell's theory related to hero journey as a journey that is outward, a journey that is literal, but at its essence, the hero journey

is a journey inward. It means that the hero journey describes the hero's experiences in an adventure as the outward and obtains the positive value or spiritual goodness as the inward such as skill, knowledge and soon.

Gillespie (2010) stated the conviction of archetypal literary critics which there is a realm of human experience expressed in many myths and fantasy stories that goes deeper than any rational or intellectual thinking. It means that archetypal literary critics describe the magical or amazing stories beyond human reasoning.

Based on the explanation above, the writer conclude that archetypal approach is used to identify the literary work which expresses the fantasy story and struggle of the main character to survive in a journey. In this theory, every main character who conducts the journey was called a hero.

2.2. Hero Journey

The Hero Journey is a pattern of narrative identified by the American mythological researcher, he is Joseph Campbell. Joseph Campbell wrote a famous book, the title is The Hero with A thousand Faces (Campbell, 2004). Joseph Campbell described the stages of hero journey into three parts: departure consists of five stages, initiation consists of six stages, and returns also consist of six stages.

2.2.1. Departure

The departure is the first part of hero journey which a hero leaves an ordinary world. It consist of five stages; the call to adventure, refusal of the call, supernatural aid, the crossing of the first threshold and the belly of the whale.

2.2.1.1 The Call to Adventure

Campbell (2004) said that the call of an adventure signifies the destiny has summoned the hero from his society to a zone unknown. It means that the call of adventure is the reasons for a hero start a journey. Those reasons can be a task, visiting a place and others. So, to begin the journey, the hero must be called away from the ordinary world. The hero must be removed from his/her typical environment.

2.2.1.2 Refusal of the Call

Campbell (2004) said that often in actual life, and not infrequently in the myths and popular tales, we encounter the dull case of the call unanswered; for it is always possible to turn the ear to other interests. Refusal of the summons converts the adventure into its negative. It means that a hero is possible to refuse the call or the adventure. The hero feels it is better to stay in ordinary world, than go to the adventure to unknown world with full of uncertainty.

2.2.1.3 Supernatural Aid

Campbell (2004) described that the supernatural helper is masculine in form with the great figure of the guide, the teacher, the ferryman, the conductor of souls to the afterworld. It means that supernatural aid tells about the protective figure that gives the advice to achieve the purpose of the journey. The advice gives to the hero to make him wiser, stronger, and hopefully better able to face the challenges of the adventure. Besides that, the supernatural helper may give the aids to the hero in order to accelerate his journey, the aids may be including information, books, weapons, or special talisman.

2.2.1.4 The Crossing of the First Threshold

This is the part where a hero leaves its ordinary world and crosses into the field of adventure. Campbell (2004) described that the zone as the darkness, the unknown and danger. It means that the hero deal to leave the ordinary world and entering a new region or condition with unfamiliar rules and values.

2.2.1.5 The Belly of the Whale

The belly of the whale is the last stages of departure part may start immediately after the first threshold or may require some travel. Campbell (2004) explained that the passage of the magical threshold is a transit into a sphere of rebirth and symbolized in the worldwide womb image of the belly of the whale. It means that a hero has the different thoughts as different personalities when start to face the obstacles in the journey.

2.2.2. Initiation

Initiation is a series of events faced by a hero during the journey. It is about the battle undertaken by a hero during the journey. In the initiation, the hero struggles to survive in the new word to complete the mission. This part has six stages; the road of trials, the meeting with the goddess, woman as the temptress, atonement with the father, apotheosis and the ultimate boon.

2.2.2.1 The Road of Trial

Campbell (2004) said that once having traversed the threshold; the hero must survive a succession of trials. He is also described that there is a benign power everywhere supporting him in his superhuman passage. It means that the road of trials is a series of obstacle that the hero must undergo to begin the

transformation. The obstacle are caused by his weakness, another character, environment and soon.

2.2.2.2 The Meeting with the Goddess

Campbell (2004) argued that the stage of the meeting with the goddess occurred when all the barriers and ogres have been overcome. It is represented as a mystical marriage of the triumphant hero-soul with the queen goddess of the world. It means that a hero meet a powerful female figure with whom he finds unity and bonding of some kind. The goddess represents the female side of the hero which, if he can join, will make him whole. Joining with the goddess may indicate unconditional and perfect love. The meeting with the goddess can be a test or the aim of the hero's journey.

2.2.2.3 Woman as the Temptress

Campbell (2004) explained that the mystical marriage with the goddess of the world represents the hero's total mastery of life. This step may also represent the revulsion that the usually male hero may feel about his own fleshy/earthy nature, and the subsequent attachment or projection of that revulsion to women. Woman is a metaphor for the physical or material temptations of life, since the hero-knight was often tempted by lust from his spiritual journey.

2.2.2.4 Atonement with the Father

Campbell (2004) stated that the hero must face his deepest fears, must embrace the very annihilation of body and ego, to complete the ultimate transformation. Atonement consists in no more than the abandonment of that self-generated double monster the dragon thought to be God. And the dragon thought

to be Sin. But this requires an abandonment of the attachment to ego itself. Campbell (2004) also described that the hero beholds the face of the father, understands and the two are atoned. Based on the Campbell's explanation, the writer assumed that atonement with father occurred when the hero meet with a male figure for his transformation. The father also represents power and particularly ultimate power over the hero.

2.2.2.5 Apotheosis

Apotheosis means achieving a higher place. It was a point of realization in which a greater understanding was achieved. Campbell (2004) described this stage as achieving perfection, reaching enlightenment and nirvana, transcending to another level. Based on the Campbell's statement, the writer argued that apotheosis describe the spiritual goodness which the hero achieves something in the journey; it can be power, wisdom, weapon or something useful to the hero.

2.2.2.6 The Ultimate Boon

The ultimate boon is the final achievement during the journey. The stage is the point of the journey. It is when the main tension is resolved and a hero is done with his mission. Campbell (2004) stated that the boon is simply a symbol of life energy stepped down to requirements of a certain specific case. It means that a hero has achieved his purpose in the journey. All the obstacles are resolved and will continue to return home.

2.2.3. Return

The return means a hero comes back home from a long journey. After finishing his mission, he has rights to return to the ordinary world where a hero

used to live. This stage is divided into six stages as well; refusal of the return, the magic flight, rescue from without, the crossing of the return threshold, master of the two worlds and freedom to live.

2.2.3.1 Refusal of the Return

Campbell (2004) stated that when the hero-quest has been accomplished, through penetration to the source, or through the grace of some male or female, human or animal, personification, the adventure still must return with his life-transmuting trophy. It means that having gained the ultimate boon the hero wanted to stay in the place where they have found happiness and enlightenment. The hero was tempted to stay where he or she is and not return to the world of he or she left behind. Alternatively, the hero may be prevented doing so and already felt at home there.

2.2.3.2 The Magical Flight

Campbell (2004) explained if the hero in his triumph wins the blessing of the goddess or the god and is the explicitly commissioned to return to the world with some elixir for the restoration of society, the final stage of his adventure is all supported by all the powers of his supernatural patron. This stage can be conclude that if the hero wanted to return to his ordinary world, he has been returned by the gods or demons.

2.2.3.3 Rescue from Without

Rescue from without means that the hero was prevented from returning his or her home from the region of adventure, the hero must be rescued by the others. In mythic stories, this intervention may come from a god. Campbell (2004) stated

the hero may have to be brought back from his supernatural adventure by assistance from without. It means someone from unexpected resource will help the hero to return home.

2.2.3.4 The Crossing of the Return Threshold

When the hero crosses the first threshold, it means that the hero starts a new life. With an unknown environment, the hero may be dying in the journey. The hero adventures into a dangerous place with full of uncertainties. The Crossing of the return threshold is the opposite of the first threshold. The hero returns home and starts anew life (kind of reborn) because he has accomplished his adventure. Campbell (2004) stated that the hero adventures out of the land we know into darkness; there he accomplishes his adventure, or gain is simply lost to us, imprisoned, or in danger, and his return is described as a coming back out that yonder zone.

2.2.3.5 Master of the Two Worlds

Campbell (2004) explained 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. Based on the Campbell's statement, this stage told about the hero having completed his journey out and back in, he is now a master of the world inside them as well as the external world. On the other words, the hero was acceptable in two worlds, his ordinary world and the unknown world has he gone on his journey.

2.2.3.6 Freedom to Live

Campbell (2004) explained 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. The freedom here means freedom from fear, hope, anxiety, and other emotions. In this stage, the hero lives peacefully as before after returning from his journey.

2.3   Elements of Fiction in Treasure Island Novel

Novel has two elements, intrinsic and extrinsic element. Intrinsic elements are plot, character, setting, point of view, style and tone, and theme. On the other hand, extrinsic elements are history, biography, psychology, ideas and arts. In novel, intrinsic element is important aspect because it carries the author's message for the readers.

2.3.1. Plot

Plot is literary term defined as the events that make up a story, particularly they relate to one another in a pattern, in a sequence through cause and effect, or by coincidence. Graham (as cited in Farikin, 2010) refers plot to the telling of events in sequence-what happened and what happened next. In line with this, plot means not simply the events recounted in the story but the author's arrangement of those events according to their causal relationship (Kenney as cited in Farikin, 2010). Plot makes people aware of events not merely as elements in a temporal series but also as an intricate pattern of cause and effect. According to Freytag's modified pyramid (as cited in Harun, Mohamed Razeef Abd Razak, & Ali, 2013) there are five types of plot; exposition, rising action, climax, falling action, and

resolution. The first is exposition; it is the start of the story, the situation before the action starts. The second is rising action; it is the series of conflicts and crisis in the story that lead to the climax. The third is climax; it is the turning point, the most intense moment-either mentally or in action. The fourth is falling action; it is all of the action which follows the climax. The last, resolution; it is the conclusion, the tying together of all of the threads**.**

2.3.2. Character

Characters hold an important function to a story. Character in literature is defined as animal, thing, or natural forces presented as persons in short stories, novel, plays, or narrative poem. Abram (as cited in Mudayana, 2017) said that characters are the person represented in a dramatic or narrative work, who are interpreted by the reader as being endowed with particular moral, intellectual, and emotional qualities. There are several types of character in the story, two of them is major and minor character. Major characters are the ones who face and overcome a number of serious problems in a story. Minor characters are faces few obstacles and often none at all.

2.3.3. Setting

The novel not only needs story, plot, and character, but also setting. Setting usually directs to the definition of place, connection of time and social environment where the event happens. Kenney (as cited in Hasani, 2016) said that "the elements of setting are the actual geographic location, the occupation and modes of the day to day existence of the character, and the time in which the action takes place, and the religious, moral, intellectual, social, and emotional

environment of the characters". Setting gives the basic of story correctly and clear. The setting is important to give realistic impression to the readers, created a certain situation at a glanced is really happened. So, the readers feel easier to create their imagination and participation to criticize the story.

2.3.4. Point of View

Point of view is a way and or views of the author used as a means for presenting the characters, action, background and events that make up the story in a work of fiction to the reader. It means that point of view refers to who tells a story and how the story is told. According to Dietrich and Sundell, point of view divides into categories: first and the third person (as cited in Farikin, 2010). In the first - person point of view, the narrator is sometimes related to participant in the action, sometimes he become protagonist, and sometimes he become a reporter of the central action. Third person narration subdivides into a greater number of categories: range of knowledge, readiness, to past judgment, and focus on character.

2.3.5. Style and Tone

Style is the author's way of using language. In short, it is everything the author does with words, including his way of arranging words into such larger units as sentences. On the other hand, tone is the expression of attitudes. In spoken language, it is primarily the intonation of the voice that reveals the tone and thereby suggests the attitude in written language including the language fiction, tone is that quality primarily a quality of style that reveals the attitudes of the author toward his audience.

2.3.6. Theme

According to Koesnosoebroto, theme is what a story about, but that is not enough. A story may be about a family happiness, about an abstraction, about love, death, and all of these say only a little about theme (as cited in Hanna, 2016) In other word, theme is the main idea, moral, or massage of an essay, paragraph, movie, or a book. The message may be about life, society, or human nature.

2.4. Review of Previous Research

As references to this research, the writer takes some information from previous researcher related to the title of this research. First, Taheri & Jalaly (2013) analyzed Odysseus' journey in their research entitled "The Archetype of the Hero's Journey in Odyssey." The Odyssey is a classic representation of an epic in literature. With that understood, it is no surprise that the main character of the story helps to define an epic hero. A character must express certain virtues to be considered such. Strength, courage, and nobility are almost prerequisites. Cleverness is an added bonus. Odysseus possesses many characteristics and virtues that make him a true representation of an epic hero. The Hero's Journey is never an easy one. This particular journey, as detailed in Homer's The Odyssey, is one of struggle, loss, heartache, pain, growth and triumph. It is comprised of many steps that Odysseus has to overcome and battle through in order to achieve his final goal of reaching his home and his loved ones, from the Call to Adventure to the Freedom or Gift of living. In the research, they use Joseph Campbell theory to analyze it. As the conclusion, they say that The 'Odyssey' itself is a form of

archetype, an epic journey with various conventions, the crossing of water, obstacles and super natural elements.

Second, Thomson & Downe (2013) analyzed about a new understanding of women's experience of child birth. The title of their research is "A Hero's Tale of Childbirth." The objectives of this research are to present a secondary analysis of the findings from an interpretive phenomenological study of women who had experienced a self-defined traumatic and subsequent positive birth experience. They take 12 women recruited from a large maternity trust in North-West England. They use conceptual lens of the hero narrative framework who developed by Campbell. They found the findings by drawing upon Campbell's analysis of myth and folklore, contextualised by the women's narratives, they illuminate the adversity and dysphoria of a distressing birth, and how through taking courage, drawing on inner strength and accessing targeted support, all of the participants went onto achieve a joyful, healing birth experience. This analysis reveals the power, courage and determination of the child bearing women in this study, and tore-envision their journey as a 'hero's tale". As the conclusion of this research, they said that this paper uncover show myth can illuminate existential accounts of a phenomenon as well as raise important practice based implications. Creating services based on these principles has the potential to translate the theoretical insights from this study into new maternity care praxis.

Third, Blair (2016) analyzed Simba's journey in their research entitled "A Hero's Journey: Simba's Assent to the Throne". The hero's journey is a developmental pattern of human experience identified by Joseph Campbell. It

consists of various stages. He said that this paper addresses nine of the stages of the hero's journey as they pertain to Simba's journey in the movie "The Lion King." Blair discussed the hero's journey and how they can serve as a guide to living in real life. As the conclusion of this research, Blair said that Simba has done the journey based on nine stages by Joseph Campbell. The hero's story line reinforces our mutual dependence and need for each other to flourish both individually and collectively; it suggests that not only can one man or woman make a difference, but that we are all called to be hero's and all expected to make a difference. As we unite and work together, anything is possible: we really can change the world. Because of our uniqueness, each of us has important gifts to share with the community and the world; but before sharing our gifts, we need self-awareness to awaken to some of our potentials; discipline to develop these potentials; and self-less service to share these potentials as gifts. Guides will often appear on our journey to assist us in pressing forward.

Fourth, Suwarno (2015) analyzed about the conflicts in Life of Pi which focused on the hero archetypal pattern. The title of this research is "An Analysis of Piscine Molitor Patel's Conflicts in Yann Martel's Novel *Life of Pi*: Archetypal Approach." This research uses Joseph Campbell theory and qualitative descriptive research method in analyzing data. Based on the data, he concluded that Pi is able to solve the conflicts and described as rebirth with the better personality.

Fifth, (Wahyuni, 2018) in her research entitle Joseph Campbell's Monomyth in Agatha Christie's Novel *Murder on the Orient Express* is discussed the theory of monomyth and to analyze whether this theory which is usually used in myths

and legends can be applied to a mystery fiction novel so that the main character in the novel can be depicted as a hero. The researcher uses Joseph Campbell theory. The standard path of the mythological adventure of the hero is a magnification of the formula represented in the rites of passage: separation—initiation—return: which might be named the nuclear unit of the monomyth. The reseracher uses qualitative method with a descriptive approach. As the conclusion of this research is the researcher found that the monomyth theory is applied to the novel "Murder on the Orient Express" and the main character is depicted as a hero with some adjustments.

From all previous researchers above, the writer conclude that the theory of hero journey by Joseph Campbell can apply in every novel which contains an adventure of the main character. On the other hand, the theory Joseph Campbell can also apply in mystery fiction novel, such in fifth researcher. The researcher tries to analyze the mystery fiction novel and use the monomyth theory by Joseph Campbell. As the result, the researcher finds seventeen stages of the theory in the novel. However, the theory by Joseph Campbell not only can apply in novel, but also can apply in phenomenon in this world. Such us the second researcher, they apply the theory of hero journey to analyzed a new understanding of women's experience of child birth. The researchers use three parts of the theory, but in each part they only apply four stages, such in initiation part, there are six stages but the researcher only apply the road of trials, the meeting with the goddess, apotheosis and the ultimate boon. As the result, the researchers hope that the mythological interpretations they offer will resonate with childbearing women and their

caregivers, and that they will form the basis for positive changes in maternity services for 'woman as hero' to be the norm.

In five researchers above, there are some of the research is not consisting of all 17 stages of hero journey. Such us the first researcher, the researcher use 12 stages to analyze Hero's Journey in Odyssey and the other in the third researcher, the researcher applies 9 stages to analyze Simba's journey.

2.5. Theoretical Framework

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│      Treasure Island        │
│ Robert Louis Stevenson (1883)│
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              ▼
┌─────────────────────────────┐
│        Archetypal           │
│     Carl Jung (1991)        │
└─────────────────────────────┘
              │
              ▼
┌─────────────────────────────┐
│       Hero Journey          │
│  Joseph Campbell (2004)     │
└─────────────────────────────┘
       │        │        │
       ▼        ▼        ▼
┌──────────┐┌──────────┐┌──────────┐
│ Departure││Initiation││  Return  │
│  Joseph  ││  Joseph  ││  Joseph  │
│ Campbell ││ Campbell ││ Campbell │
│  (2004)  ││  (2004)  ││  (2004)  │
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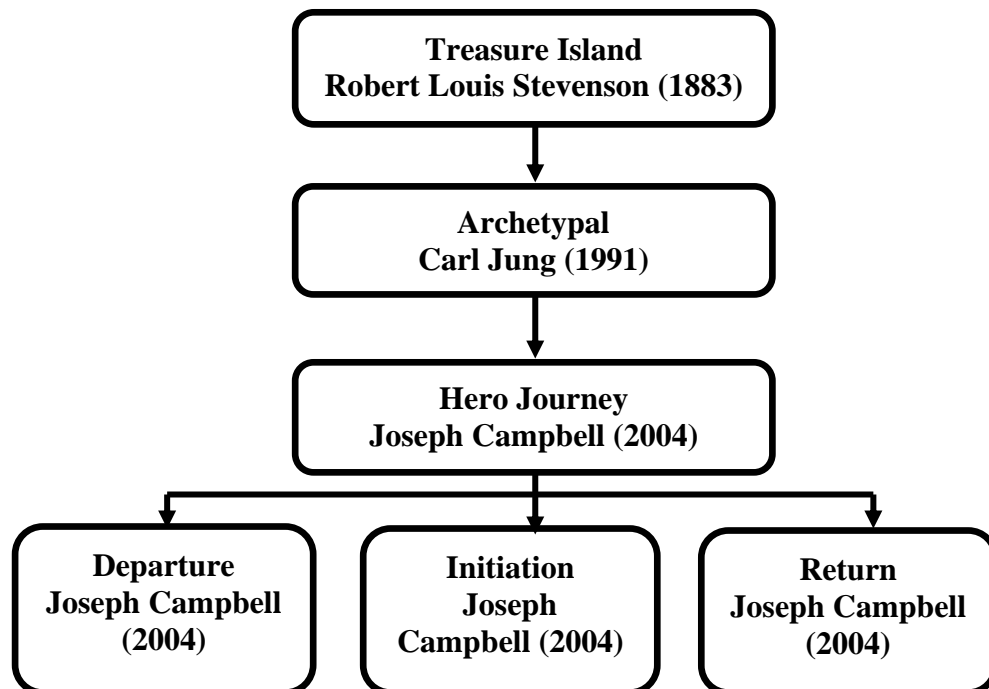
Figure 2.1 Theoretical Framework

From the structure above, the writer chooses the novel from Robert Louis Stevenson, entitled Treasure Island, it is published in 1883. The writer uses Archetypal approach by Curl Jung in 1991 and hero journey by Joseph Campbell in 2004. The theory has three stages; they are departure, initiation and return. So, the writer focuses on the hero journey of the main character (Jim Hawkins) in Treasure Island.