CHAPTER II

REVIEW OF RELATED LITERATURE & THEORETICAL

FRAMEWORK

In this chapter, as the basic of analysis the writer will use Hero's Journey theory from Joseph Campbell. It seems to be relevant and focus on the point of the plot of the novel. For a better understanding of the plot of the story, the writer will examine the departure and return stage for the reader. Hero's Journey theory is explored completely by Joseph Campbell on his book The Hero with a Thousand Faces that is released in 1949.

2.1   Approach Used

2.1.1 Archetypal Approach

For analyzing literary works there are some approaches that can be used, such as: structural approach, sociological approach, feminist approach, psychological approach, moral philosophical approach, historical biographical approach, formalist approach and also archetypal approach. The writer decides to apply the archetypal approach.

To analyze about myth, symbol, and adventure from the literary works archetypal approach is used often. And this approach used by Plato to refer to words like ideas or forms, the word archetype is derived from the Greek word arche which means original and typos which means form. A famous and well

known Psychologist, Carl Jung mentioned that archetypes are the contents of the collective unconscious. Dreams and myths are the parts of this collective unconscious of archetypal images. Dream and myths are happen to human beings since many times ago. The ancient called those myths and dream as the significance of the presence of Gods and Goddesses.

Frye (2000) stated that people begin the study of archetypes, continued with a world of myth, an abstract or purely literary world of fictional and thematic design, unaffected by canons of plausible adaptation to familiar experience. From the notion above, the writer understands that archetypal is about myth. Myth is the imitation of action near limits of desire. On the other side of Jung's theory, Campbell thinks archetypal is about monomyth or hero's journey. "It is remarkable that in this dream the basic outline of the universal mythological formula of the adventure of the hero is reproduced, to the detail." (Campbell, 2004, p.20) In here Joseph Campbell means is basic of myth is made by dream and the best way to interpreted is using the adventure of hero. In the hero's adventure story, a hero does the adventure and must face many obstacles. This adventure can be described same as journey of person that want to get success in real life.

There are some theories for archetypal approach. In analyzing Alice's Adventure in the Wonderland novel, the writer applies Joseph Campbell's theory of Hero' Journey. In his book called A Hero with a Thousand Faces, he accomplishes the concept of hero and the hero's journey. In general, the idea of Campbell's hero's journey can be showed on a few themes of a story so that it

will occur again and again in literature works in the worldwide with many cultures.

2.1.2 Hero's Journey

According to Campbell (2004), there are three steps for the theory of hero's journey; the first is departure, the second is transformation and the last is return. The hero that Campbell talks of can be either male or female. Campbell divides his theory into three sections or phases, which are departure, initiation, and return. It uses to describe the adventure of character known as the hero. The first section is departure of the hero. In this section the hero begins his adventure to new place that he never been before. Following in the second section is initiation. Initiation is when the hero faces many problem and trial in order to get what he has to come and claim. And the last section is return. In this stage, the hero starts his journey home bringing what he claim and find his goal. However in this study the writer focus on two stages, there are the separation stage and the return stage. For a better explanation, the step and element of hero archetype and the following element by Joseph Campbell should be briefly analyzed by the writer.

2.1.2.1 Separation

The separation means when the first time hero is living in a familiar community. Later the hero has an excuse or reason to separates from the familiar surroundings and then response to the call to the call of the adventure. The hero's community will left behind if the hero accept the call. However, there is still a

chance to stay in the community if the hero chooses to refuse the call. This separation stage will be divided into five stages and they are:

2.1.2.1.1 Call to Adventure

Call to adventure is the first stage of separation stage. In this stage the hero has finds the reason or excuse to start the journey. The cause or reason to start the adventure can be from their own self or can be formed by other people .The call to adventure makes hero realizes that hero will leaving the familiar place to the unknown place if the hero accepts the call. The place where hero usually goes is described as a place that may give you a shiver, hurts, risky and seem too impossible to done. However, the reward in the end of the adventure is the lure for the hero.

2.1.2.1.2 Refusal of the Call

Refusal of the call can be happen before the hero leave the familiar place. At the first the hero may decide to leave and start the adventure, but the hero may hesitate and cancel the departing. Hero might be frightened of what might occur in the adventure to them. The refusal may well formed by the hero's surrounding. Perhaps the hero has their own reason, responsibilities and does not want to leave their family and home.

2.1.2.1.3 Supernatural Aid

Here is the turning point where the hero may need a guidance or mentor. A mentor could be friend, old man, or a supernatural power. Mostly in a story the mentor appears as an old wise man. The mentor gives the hero something the hero

needs (mentally or physically training) and gives wise advices or knowledge which can help the hero in the future adventure.

2.1.2.1.4 The Crossing of the First Threshold

The rules of the unknown world are very different from known world. The hero has to understand them in order to survive and make a return. Here is where the adventure started. The crossing of the first threshold is the starting stage where the character depart and crosses into the field of adventure, leaving his or her familiar neighborhood, leaving the known limits of his or her world and take the risk by depart to an unknown and dangerous realm where the rules and limits are not know. The hero continues the adventure until find something or someone that become barricade of his journey. The hero also frightened to continue the journey just similar with when the hero decides to start the journey.

2.1.2.1.5 Belly of the Whale

The belly of the whale is the last stage of the separation stage. It is always described to be the lowest point of the hero. However this stage is the time when the hero transforms to be more potential. In the first time, the adventure is often symbolized by dark unknown and dangerous place to be in. The hero starts to develop his or her ability and metamorphosis to their better version. This stage often starts right after the hero passed the first threshold. Belly of the whale is the final separation for the hero. By entering belly of the whale stage, the hero shows the willingness to undergo or start the journey. Along with the journey, the hero will develop his or her ability and metamorphosis to a better version of him or her.

2.1.2.2 Return

To go back to the hero familiar or hometown, the hero must get through the threshold between the worlds. In this return part, the hero brings the boon of the quest back for the benefit to the hero own self or for other people. The adventure transforms the hero, grant the wisdom or spiritual power over both worlds.

2.1.2.2.1 Refusal of the Return

After owned the joy and bless, the hero may refuse to return to his or her home. By gained the ultimate boon as the reward from the adventure, the hero might be wants to stay in the place where they have found joy and bless. The boredom and monotony life at their hometown or real world makes the hero want to start new life at the new place. The confident by owned the joy and bless at the new place can be the reason for the hero refuse to return to his or her known world.

2.1.2.2.2 The Magic Flight

The magic flight is the stage of the hero return to his or her world with the rewards or the things obtained through the adventure. The return trip usually much faster than the trip to there. The power of his supernatural patron is used for the last time at this stage. With the reward that the hero gained from the ultimate boon the hero hurries home to share it with the community the hero left behind.

2.1.2.2.3 Rescue from Without

Rescue from without is the stage after the magic flight. This stage is when the hero may need guide or assistant to bring the hero back to the ordinary life

especially when the magic flight stage ends in disaster. The saver could be anyone or unexpected source. To save the hero, the saver must be powerful and strong to save the hero from terrible fate. In mythic stories, this powerful saver could be come from a God.

2.1.2.2.4 The Crossing of the Return Threshold

The next step is the crossing of the return threshold. This stage is just the same like when the adventure began. The hero needs to pass this stage to bring back what the hero gain in the adventure. The aim of returning home is to share the treasure, joy, knowledge or wisdom that the hero gains in the adventure with the community or even to with world. The first problem of the returning home is the hero must find a way to integrate the wisdom and perhaps decide how to share the wisdom to the rest of the world.

2.1.2.2.5 Master of Two Worlds

The next stage is master of two worlds. This stage can be done if the hero has completed the journey. Once the hero managed to back to the known or ordinary world safely with the treasure or ultimate boon from the unknown world means the hero has pass the return threshold. Moreover, by gained the ultimate boon, the hero might mastering both two worlds and achieved material and spiritual needs. By completed the journey out and back in, the hero is now competent and comfortable in both worlds. Now the hero can easily pass over the two worlds without further trials.

2.1.2.2.6 Freedom to Live

Freedom to live stage is the last stage for the return stage and the entire hero's journey stage. By mastering the two worlds may bring the hero for freedom from fear and dead and no regret about the past. At last, after struggle with the trials along the journey, the hero has earned the right to live life as they choose. The hero might choose to have another adventure or they just have a happy ending my making a family and settle down it by living happily ever after at the known or ordinary world. There is many ways the hero could life, but often the hero will choose a wise life as a teachers, rulers or adviser.

2.1.3   Characters

In general, fiction has some elements that support and become a part of the story. Some of the major intrinsic elements are theme, character, setting, plot, and point of view. In this research, the writer will tell the reader about the character from Alice's Adventure in Wonderland novel. According to Bennet and Royle (as citied in Tambunan, 2016) from the book entitled Introduction to Literature, Criticism and Theory character are the life of literature: they are the object of our curiosity and fascinating, affection and dislike; admiration and condemnation. In the novel Alice's Adventure in Wonderland, there are many characters in this novel. Different types of those characters could be identifying as below:

2.1.3.1 Minor Character

Character can be major and minor. Minor character can be indicated by the minims of appearance in the story. Minor character rarely shows up in the story.

The point of minor character is to complement the major character and help the plot of the story to move forward.

As the quote above, may conclude that minor character that usually play as the supporting role. There are the minor characters in the novel:

1.   Alice's sister – The wise older sister and appearing at the beginning.

2.   Mouse – It is greeting Alice in a pool of tears.

3.   Bill - The Lizard. It is a servant for the White Rabbit.

4.   The Pigeon – A bird that meet Alice after she eats part of the Caterpillar's mushroom and become tall.

5.   Duchess – A member of the royal in Wonderland.

6.   Cook – The Duchess' servant.

7.   Baby – The Duchess' baby. The baby turns into pig when the Duchess entrust it to Alice's care.

8.   March Hare – A friend of Mad Hatter. Guest of the tea party.

9.   The Dormouse – Another guest of the tea party. Always sleepy character.

10.   King of Hearts – Queen of Heart's husband. Sometimes he is covered by his loudmouthed wife. Terrible joker.

11.   Gryphon – Mythical animal, half eagle and half lion. Old friend of The Mock Turtle.

12.   The Mock Turtle – The always crying character. Friend of Gryphon.

13.   The Knave of Heart – He is the man on trial because accused from stealing the queen's tarts.

14.   Two, Five and Seven.

2.1.3.2 Major Characters

Major character is also known as a main character. Major character is a character who has important role in the story. The author often comments out the major character. As the main character, major character plays important part in the story's conflicts. To indicate the major character can be finds out by the dominantly of appearance, the value of the character, indication by the author and sometimes the author use the major character's name as the title of the story. There are few major characters in the novel as below:

1. Alice – The hero of the story. Her adventure begins when she jumped into rabbit hole. Her curiosity brings her into Wonderland and she had to accepts the challenges and frustrates of the Wonderland.

2. White Rabbit – Alice's adventures begins when she followings the white rabbit down to the rabbit hole. The white rabbit is dandified and has a close contact with the royal.

3. Caterpillar – The caterpillar is a wise character. It gives Alice advices about how to get by in Wonderland.

4. Mad Hatter – A madman who always has tea with him. He is blunt and out spoken. A good friend of March Hare.

5. Cheshire Cat – The Duchess' grinning cat. It is telling Alice about the gossip in Wonderland. It has power to vanish and appear whenever it likes.

6. Queen of Heart – a bad tempered queen. The people in Wonderland are terrified of her because she terrorizes Wonderland with constant threats of executions.

2.2   Previous Research

In this research, the writer got references from five previous researches. The references are very useful for the researcher by reason of they provide professional information with the related topic and the opportunity to locate the information can be accounted for.

The first research was done by Nouri (2017), the researcher did a study using the theory of hero's journey. The researcher journal titled On Damsels and Heroines: A Comparative Study of the Hero's Journey in Little Red Riding Hood and Freeway. The purpose of this previous research is to study compare the concept of Hero's Journey in the tale of Little Red Riding Hood and the movie Freeway. The result is Vanessa manages to survive meanwhile the little riding hood did not. The little red riding hood is not a changed person at the end of the tale. Vanessa is similar to the original oral tale heroines. She is resourceful and has a strong will. Vanessa brings it forth with all her power and by killing the wolf achieves the ultimate boon and completes her journey successfully, a journey which she was destined from start to win.

The second reference is from Johannessen (2011), he did a study based on Alice's identity which is entitled Alice in Wonderland: Development of Alice's Identity within Adaptations, from University of Tromso. With this study the researcher take three adaptations of Alice's story based from the book, there are: Tim Burton's movie, a video game based from Tim Burton's movie and American McGee's Alice. Discourse theory, established by Ernesto Laclau and Chantal

Mouffe, help the researcher to analyzed Alice's identity, in the Alice books and in the adaptations, can be established through the development of her discourses. To understand how crossing over to and from Wonderland the researcher used border theory. The researcher founds that the course of Alice's adventure in Wonderland affected the changes Alice's identity. Although Alice changes often, those changes help her to develop her identity. Her hard time in Wonderland can be showed from how often she changes her sizes. In Alice's Adventures in Wonderland, Alice's identity is not focused on independence from others, but rather on belonging.

Moreover, the adaptations of the novel show different result in the every stage of Alice's journey. The different are not affects the theme of the original story, which is the adventure in Wonderland. The thesis proves that the adaptations have to maintain the important elements of the story because the aim of the story might be change too. However, the adaptations, which the have analyzed, reveal that the power, which she attains over the course of her adventures, results in empowered independence from others. As the result, this thesis presents discourse and border theory as applicable tools, which can be used in order to analyze the development of identity in every adaptations.

The third research is of Jones (2014) entitled An Exploration of Personality Development through Mythic Narratives. In the journal, the researcher points out that narrative, particularly those with a mythic subtext, provide a milieu in which people can allegorically pursue the consequences of values and actions. Such stories can be useful for finding the way through lifes smaller trials, but

mythic narratives also speak to a larger and more meaningful lifetime quest: personal development. Libraries and galleries are chambers where it might be asked, with senses ever more attuned, if something resonates with what is held dear inside.

Based on the third research above, there are similarity and difference. The differences are Jones mainly examines the ways in which story development in mythic narratives overlaps with personal development. Hence, the objective for her research is not only one. Instead as she mentioned in abstract of the journal, she used examples from well-known stories to relates stages of the hero's journey to dynamisms and levels of development. Moreover, Jones used Dąbrowski's theory of positive disintegration and compared it with Joseph Campbell's myth structure. While, the similarity is that Jones proposed the theory of Joseph Campbell's monomyth purposely to discuss some ways that narratives can be resources for people pursuing personal development.

The fourth is from Rahman (2014) from Yogyakarta State University. Her study is entitled The Archetypes of Hero and Hero's Journey in Five Grimm's Fairy Tales. Her study is to analyze what archetypes of hero, what archetypes of hero's journey and how the archetypes of hero and hero's journey are presented in five Grimm's fairy tales. And in the conclusions, there are four kind archetypes of hero found in the novel, eleven out of twelve hero's journey stages and there are several methods used in five selected Grimm's fairy tales. As the result, the researcher found four archetypes of hero in five selected Grimm's fairy tales they are The Story of the Youth Who Went Forth to Learn What Fear Was, The Devil

with the Three Golden Hairs, The Golden Goose, The Water of Life, and The King's Son Who Feared Nothing. The archetypes that found in those stories are: Innocence, the special environment of birth, single-parented hero, noble-hearted hero.

The second result is there are eleven out of twelve stages of archetype of hero's journey found in five fairy tales. However only four of the stages that found in the five fairy tales, they are: ordinary world, call of adventure, the reward and return with the elixir stage. The last result is about how the archetypes of hero and hero's journey are presented in five Grimm's fairy tales. In five selected Grimm's fairy tales, there are several methods are used. To analyze the fairy tales, by using the characters is the most common method applied in the fairy tales. However, the methods used to declare the archetypes of the hero's journey are plot and setting. The story of the fairy tales continue forward as the hero of the story move from one stage to the next level. The context of the stories is given by the role of the setting in the story of the fairy tales.

The last previous study is by Zunianto (2016) from Sunan Kalijaga State Islamic University, Yogyakarta. This study is titled The Stages to be Hero: The Analysis of Hercules Journey in Hercules (2014) Movie. As the result, the researcher found two stage of hero's journey, there are separation and initiation. The first stage of hero's journey is started not from the beginning of the movie, because the Young Hercules' story has been stated in brief in the beginning of the movie. The narration by Iolaus in the movie can be said as the introduction of the movie. Moreover, the narration also becomes part of the story plot. However the

return stage cannot be found in the story because of the limitation of the story made by the script write of the movie. The story is end without the scene of the main character, Hercules returning to his common life.

The differences of these five previous researches and this research are the approach and the object of the research and theory. First research uses same approach, hero's journey. The aim of first research is to compare the concept of Hero's Journey in the tale of Little Red Riding Hood and the movie Freeway. Even there is same approach with this research, but the object and the aim of the research is different. Second research based on Alice's identity which is entitled Alice in Wonderland: Development of Alice's Identity within Adaptations, from University of Tromso. Even the object of the research is the same, the approach of the research is different. A similar thing goes to third research. Third research is use different object but same approach to done analyze the novel. The fourth and fifth previous researches have same approach, hero's journey. Therefore, the objects of the researches are different. Moreover, with the same approach with previous study, does not mean will have the same result in every object of the result. Thus, the writer would like to analyze the separation and return stage of hero's journey from the novel Alice's Adventure in Wonderland.

2.3   Theoretical Framework

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

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                            │   PLOT   │
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                    ┌─────────────────────────────┐
                    │   ARCHETYPAL ARPROACH        │
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                         │    HERO'S      │
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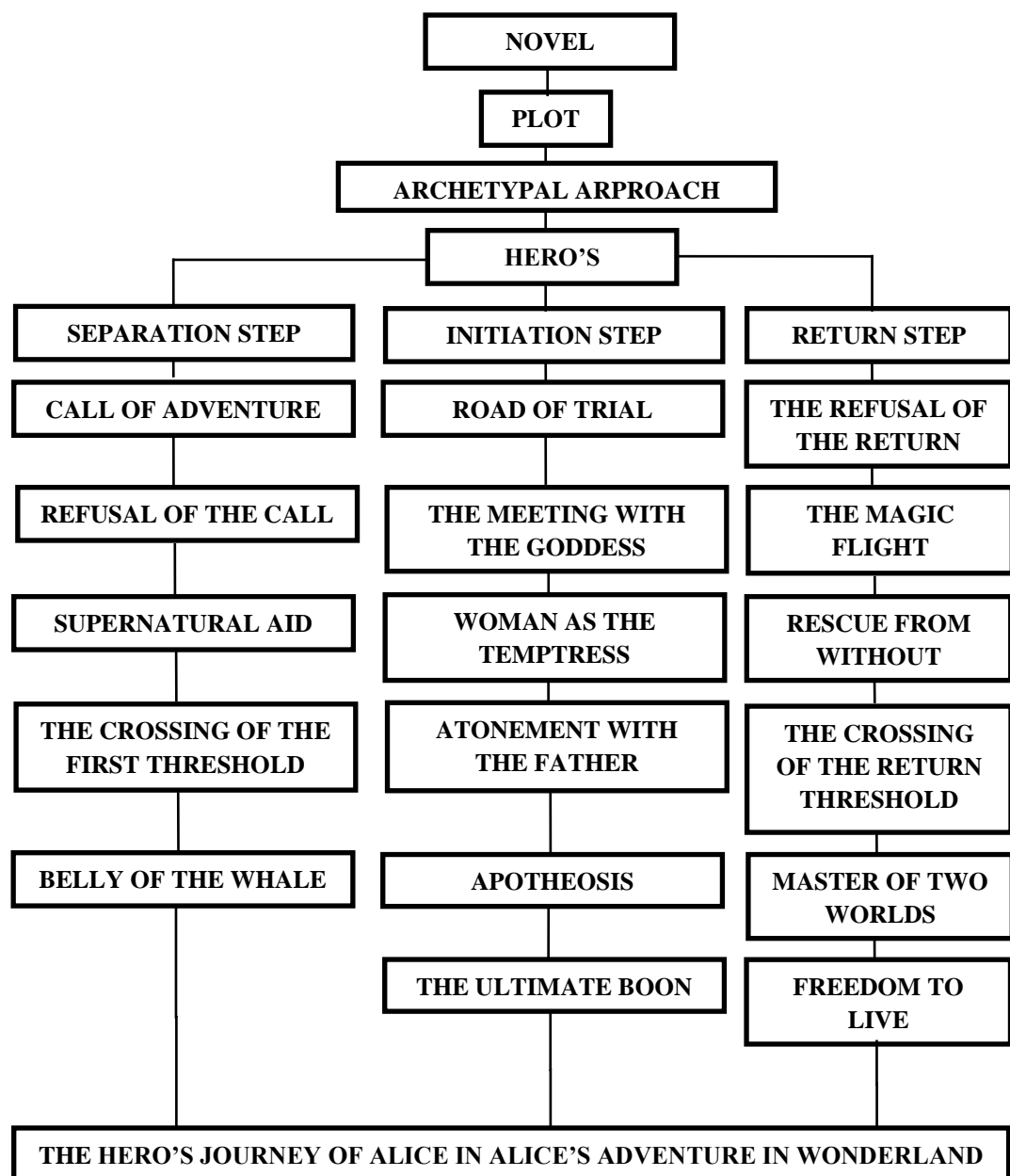| SEPARATION STEP	INITIATION STEP	RETURN STEP
CALL OF ADVENTURE	ROAD OF TRIAL	THE REFUSAL OF THE RETURN
REFUSAL OF THE CALL	THE MEETING WITH THE GODDESS	THE MAGIC FLIGHT
SUPERNATURAL AID	WOMAN AS THE TEMPTRESS	RESCUE FROM WITHOUT
THE CROSSING OF THE FIRST THRESHOLD	ATONEMENT WITH THE FATHER	THE CROSSING OF THE RETURN THRESHOLD
BELLY OF THE WHALE	APOTHEOSIS	MASTER OF TWO WORLDS
	THE ULTIMATE BOON	FREEDOM TO LIVE

THE HERO'S JOURNEY OF ALICE IN ALICE'S ADVENTURE IN WONDERLAND

Figure 2.1 Theoretical framework