

**MONOMYTH STAGES OF THE MAIN CHARACTERS
IN “THE RED PYRAMID”: ARCHETYPAL
APPROACH**

THESIS



**KELVIN
191210086**

**ENGLISH LITERATURE
FACULTY OF SOCIAL SCIENCES AND HUMANITIES
PUTERA BATAM UNIVERSITY**

2023

**MONOMYTH STAGES OF THE MAIN CHARACTERS
IN “THE RED PYRAMID”: ARCHETYPAL
APPROACH**

THESIS

Submitted in partial fulfillment of the requirement for English Sarjana

Sastra



KELVIN

191210086

**ENGLISH LITERATURE
FACULTY OF SOCIAL SCIENCES AND HUMANITIES
PUTERA BATAM UNIVERSITY**

2023

SURAT PERNYATAAN ORISINALITAS

Yang bertanda tangan di bawah ini saya:

Nama : Kelvin
NPM : 191210086
Fakultas : Ilmu Sosial & Humaniora
Program Studi : Sastra Inggris

Menyatakan bahwa "Skripsi" yang saya buat dengan judul:

**Monomyth Stages of the Main Characters In "The Red Pyramid":
Archetypal Approach**

Adalah hasil karya saya sendiri dan bukan "duplikasi" dari karya orang lain.

Sepengetahuan saya, di dalam naskah Skripsi ini tidak terdapat karya ilmiah atau pendapat yang pernah ditulis atau diterbitkan orang lain, kecuali yang secara tertulis dikutip di dalam naskah ini dan disebutkan dalam sumber kutipan dan daftar pustaka.

Apabila ternyata di dalam naskah Skripsi ini dapat dibuktikan terdapat unsur – unsur PLAGIASI saya bersedia naskah Skripsi ini digugurkan dan gelar akademik yang saya peroleh dibatalkan, serta diproses sesuai dengan peraturan perundang – undangan yang berlaku.

Demikian pernyataan ini saya buat dengan sebenarnya tanpa ada paksaan dari siapapun

Batam, 26 Juli 2023
Yang membuat pernyataan,



Kelvin

191210086

MOTTO AND DEDICATION

MOTTO

“Success is no accident. It is hard work, perseverance, learning, studying, sacrifice and most of all, love of what you are doing or learning to do.”

Pelé,

DEDICATION

I dedicated this thesis to:

My beloved parents

My beloved family

And all my friends and colleagues.

**MONOMYTH STAGES OF THE MAIN CHARACTERS
IN "THE RED PYRAMID": ARCHETYPAL
APPROACH**

THESIS

**Submitted in partial fulfillment of the requirement for English Sarjana
Sastra**


By:

KELVIN

191210086

**This thesis has been approved and submitted
on the date as indicated below**

Batam, July 26th 2023



Drs. Gaguk Rudianto, M.Pd.
SUPERVISOR

ABSTRAK

Monomit adalah pola tunggal yang "dikendalikan secara sadar" yang muncul paling sering dalam mitos, dongeng agama, dan cerita rakyat dari seluruh dunia. Penelitian ini bertujuan untuk menganalisis 17 tahapan Perjalanan Sang Pahlawan dalam buku "The Red Pyramid" karya Rick Riordan. Selain itu, penelitian ini juga berfungsi sebagai contoh bagaimana kisah-kisah pahlawan yang terlihat dalam novel sesuai dengan teori perjalanan sang pahlawan. Tahapan perjalanan sang pahlawan akan dianalisis menggunakan teori tahapan monomit Campbell. Penelitian ini mencakup 3 batasan: tahapan pemisahan, tahapan inisiasi, dan tahapan kembali dalam cerita. Tahapan monomit terdiri dari 3 tahapan utama dan beberapa tahapan sub. Tahapan utama ini terbagi menjadi pemisahan, inisiasi, dan kembali. Dalam tahapan pemisahan, terdapat 5 tahapan sub, yaitu panggilan petualangan, penolakan panggilan, bantuan supernatural, penyeberangan ambang batas pertama, dan perut ikan paus. Dan pada tahapan inisiasi, terdapat 6 tahapan sub, yaitu jalan percobaan, pertemuan dengan dewi, perempuan sebagai godaan, pendamaian dengan ayah, apotheosis, dan hadiah utama. Tahapan utama terakhir adalah kembali. Dalam tahapan ini, terdapat 6 tahapan sub, yaitu penolakan kembali, penerbangan ajaib, penyelamatan dari luar, penyeberangan ambang batas kembali, penguasaan atas dua dunia, dan kebebasan untuk hidup. Para peneliti memilih novel "The Red Pyramid" karena menyediakan kerangka kerja untuk penelitian ini. Pendekatan arketipal akan digunakan untuk penelitian ini. Penelitian ini akan menggunakan metode deskriptif kualitatif dan data akan dikumpulkan dalam bentuk kutipan. Data akan diklasifikasikan dan dikategorikan ke dalam 17 tahapan pahlawan oleh Joseph Campbell. Hasil penelitian ini menunjukkan bahwa terdapat 15 tahapan pahlawan yang ditemukan dalam novel tersebut.

Kata kunci: pahlawan, arketipal, monomit

ABSTRACT

Monomyth is defined as the singular, "consciously controlled" pattern that appears the most frequently in myths, religious fables, and folktales from over the world. This study aimed to analyze the 17 stages of Hero Journey in the book "The Red Pyramid" by Rick Riordan. Furthermore, this study also serves as an example of how the hero stories seen in novels adhere to the hero's journey theory. The hero journey's stages will be analyzed using the theory of Campbell's monomyth stages. This study includes 3 limitations: there are the separation stages, initiation stages, and the return stages of the story. The monomyth stages consist of 3 main stages and several sub-stages. The main stages are divided into separation, initiation, and return. In the separation stages, 5 substages were included, namely the call to adventure, the refusal of the call, supernatural aid, the crossing of the first threshold, and the belly of the whale. And on the initiation stages, there are 6 substages, which are the road of trials, the meeting with the goddess, woman as a temptress, atonement with the father, apotheosis, and the ultimate boon. The last main stage is the return. In this stage, there are 6 substages, which are the refusal of the return, the magic flight, rescue from without, the crossing of the return threshold, the master of the two worlds, and freedom to live. The researchers chose "The Red Pyramid" novel because it provides a framework for this research. An archetypal approach will be used for this research. This research will use qualitative descriptive method and the data will be collected in the form of quotations. The data will be classified and categorized into the 17 hero stages by Joseph Campbell. The findings of this research showed that there are 15 hero stages found in the novel.

Keywords: Hero, archetypes, monomyth

ACKNOWLEDGEMENT

I would to praise and show gratitude toward God for the grace and guidance given, so that the thesis discussed titled "Monomyth Stages of the Main Characters In "The Red Pyramid": Archetypal Approach.

This thesis is submitted in partial fulfillment of the requirement for English Sarjana Sastra in Putera Batam University. To finish this thesis, author found obstacles and difficulties encountered but with assistance, encouragement and guidance from many parties, this task can be completed in time.

Author wants to give thanks to the following for every valuable time that was given to help author during the data gathering, processing and writing of this thesis.

1. Mrs. Dr. Nur Elfi Husda, S.Kom., M.SI as the rector of Putera Batam University
2. Dr. Michael Jibrael Rorong, S.T., M.I.Kom. as dean of Social Sciences and Humanities Faculty of Putera Batam University.
3. Mrs. Nurma Dhona Handayani, S.Pd., M.Pd as the head of English Literature Program Study.
4. Drs. Gaguk Rudianto, M.Pd. as thesis supervisor.
5. To all lecturers and staff in Putera Batam University.
6. Author's parents and family who always give some suggestions, help and support the author.
7. My friends who always help in improving this thesis.
8. To everyone who cannot be mentioned one by one.

May God bless and always.

Batam, July 26th, 2023



Kelvin

TABLE OF CONTENTS

THESIS	i
THESIS	ii
SURAT PERNYATAAN ORISINALITAS	iii
MOTTO AND DEDICATION	iv
ABSTRAK	vi
ABSTRACT	vii
ACKNOWLEDGEMENT	viii
TABLE OF CONTENTS	ix
CHAPTER I	1
1.1 Background of the Research	1
1.2 Identification of the Problem	6
1.3 Limitation of the Problem	6
1.4 Formulation of the Problem	7
1.5 Objective of the Research	7
1.6 Significance of the Research.....	7
1.6.1 Theoretical Significance.....	8
1.6.2 Practical Significance.....	8
1.7 Definition of the Key Terms	8
CHAPTER II	10
2.1 Myth criticism	10
2.2 Archetypal Approach	10
2.3 Monomyth stages	11
2.4 Nuclear Unit of Monomyth.....	12
2.4.1 Separation or Departure	12
2.4.2 Initiation	14
2.4.3 Return.....	18
2.5 Previous Study	21
2.6 Theoretical Framework	24
CHAPTER III	27
3.1 Research Design.....	27
3.2 Object of the Research	28
3.3 Method of Collecting Data.....	28

3.4	Method of Analysing Data	29
3.5	Method of Presenting the Analysis Result	30
CHAPTER IV		31
4.1	Preliminary Analysis	31
4.1.1	Character	31
4.1.2	Plot	32
4.1.3	Setting	34
4.1.4	Point of view	35
4.1.5	Theme.....	35
4.2	Findings.....	36
4.2.1	Departure or Separation Stages.....	36
4.2.2	Initiation Stages.....	40
4.2.3	Return Stages	46
CHAPTER V.....		55
5.1	Conclusion.....	55
5.2	Recommendations	56
APPENDIXES		58
APPENDIX 1		58
APPENDIX 2		62
APPENDIX 3		63
APPENDIX 4		64

LIST OF FIGURES

Figure 2.1 Theoretical Framework.....	23
--	----

CHAPTER I

INTRODUCTION

1.1 Background of the Research

Throughout history, heroes have played a crucial role in people's lives, and their impact is still felt today. A hero, as defined by Zimbardo in (Franco et al., 2011), "Transforms personal kindness into civil good." They give it their all to help people. Another definition of a hero is a person or group of individuals who take action to assist others in need. Yet, due to overuse, the idea of a hero has been diluted or watered down. In her research, (Kinsella et al., 2015) notes that defining a hero is frequently a subjective and individualized process. The word "hero" refers to a person who can assist or protect others from perilous situations like opponents, fire, meteor falls, infections, or even monsters. But all that the average person thinks of heroes is their beauty. A hero, however, can be described in more detail than only as someone who has a remarkable ability to save others (Mahendra, 2021). Certain heroes may be revered by most of society, while others may only be admired by a small number of people. Joseph Campbell, a professor of literature at Sarah Lawrence College, explains his hypothesis that all mythological narratives have the same fundamental structure in his book. He describes this framework as the "monomyth," also known as the hero's journey.

The researcher chose the title specifically because it involves the story of siblings that went through an adventure. An adventure usually involves 3 main stages, the beginning, the body, and the resolution. The main 3 stages can be found in Monomyth stages by Joseph Campbell. A common narrative archetype,

or story template, known as the hero's journey, features a hero who embarks on an adventure, learns a lesson, triumphs with that knowledge, and then comes home changed (Rahman, 2014). Story that consists of lost and lonely hero searching for himself and then at sudden, unplanned voyage that promises danger and adventure. Followed by a trial of character, fortitude, and ability with decisive conflict that puts the hero's resolve to the test. And last, triumphant homecoming.

The importance of the journey is tied to the notion that a hero must complete specific objectives. It addresses the objectives that the story's protagonist must attain. Also, the mission offers the heroes or heroines a path for psychological growth. The journey causes the hero to change from an innocent to an aware or knowledgeable state, and so from childhood to adulthood. It offers the protagonist or heroine a transitional stage to move from social and spiritual immaturity to maturity, or to become a full-fledged member of his or her social group (Guerin, 2005). The hero's journey is divided into a total of 17 stages, according to Campbell. Although not all monomyths, or all stages, necessarily appear in the order Campbell outlined.

There are numerous different methods for critiquing a literary work. The archetypal method is one of them. One type of archetypal approach philosophy is the hero's journey suggested by expert Joseph Campbell in (Campbell, 2004). He explains how a hero develops from a regular guy through a journey and becomes a "hero". Carl Gustav Jung initially used the term "archetype" in reference to literature. Joseph Campbell used Jung's theories to analyze various mythologies from throughout the world. He develops the idea of the hero and the hero's

journey, among other things, in the book *A Hero with a Thousand Faces*. The writing or study of books regarded as works of art can be categorized into three types, such as prose fiction, poetry, and drama (Wellek & Warren, 1963).

The idea of hero's journey by Joseph Campbell was boiled down into 3 stages: separation or departure, initiation, and return. These 3 stages could be elaborated into several sub-stages, mainly as follows: The separation starts with the call for adventure, refusal of the call, followed by supernatural aid, crossing of the first threshold and the belly of the whale. The second stages, which is initiation, are arranged as follows: It starts with the roads of trials, meeting with the goddess, woman as temptress, atonement with the father, apotheosis, and the ultimate boon. The last stage, which is the return, consists of the refusal of return, the magic flight, rescue from without, the crossing of the return threshold, master of two worlds, and the freedom to live. As suggested by Joseph Campbell, not all these stages necessarily appear in the literature works.

One of the famous fictional novels which portrays a hero's journey is *The Kane Chronicles: The Red Pyramid* which is written by Rick Riordan. The novel talks about a pair of siblings who must cooperate to end the world's misery. Sadie and Carter Kane battle gods and demons in a quest to save their family and the world after witnessing their father vanish after performing a magic trick. The Kane siblings struggle to embrace the truth of Egyptian mythology. *The Red Pyramid* is a compelling and enjoyable book that highlights the fidelity and perseverance of this sibling team. The researcher focused on the two main characters, Carter and Sadie Kane on their journey to save the world from Set.

The researcher specifically chose the novel *The Red Pyramid* after reading the whole novel because the researcher, keep by the reader. It contains the adventure of a young siblings that ventures through a journey together. It is important to analyze the stages to help the reader understand the novel. On this study, the researchers used the theory of Monomyth stages by Joseph Campbell. The reason for choosing Joseph Campbell theory was because it involves all stages which happens in the novel. The main stages consist of separation, initiation, and return of both characters Carter and Sadie Kane. First, the separation parts of the story starts when both Carter and Sadie were touring the museum with their father, Julius Kane. It was there Julius when their father casts a ritual to free the Rosetta Stone's prisoner Osiris, the Egyptian god. He also frees the other four trapped gods, including Set, the master of chaos, by doing this. Once liberated, Set intends to kill Osiris to establish himself as the ruler of the gods. Set imprisons Carter and Sadie's father because Osiris has taken up residence in him, sending them on a quest against ancient Egyptian forces to free the only parent they still have.

Second, the initiation parts of the story starts when Carter and Sadie rapidly discover that they are magicians descended from Egyptian pharaohs. Carter and Sadie became hosts for Horus and Isis, respectively, after the gods were freed, allowing the children access to abilities they would not typically have. With only a few days left before Set causes havoc on the planet, Carter and Sadie race across the country while being chased by magicians from the House of Life, the international association of magicians that wants to kill them for violating

magician law and side with the gods. From Egyptian mythology, gods, demons, and chaos-creating entities battle Carter and Sadie. They discover the meaning of family, become closer to one another, and learn how to wield their power along the road. They travel to Set's domain in the Arizona desert, where he constructs a pyramid that will increase his powers of chaos and enable him to rule the entire world, with the aid of Bast (the Egyptian goddess of cats and their protector) and Zia (a magician from the House of Life who thinks Carter and Sadie are the world's only hope). The children must utilize Set's secret name, which Zia somehow knows, to vanquish him. Sadie explains that Apophis, an ancient chaos serpent more potent than the gods, has escaped confinement and has been behind Set's schemes as she sends Set to the land of the dead. Apophis is easily vanquished because he is still weak, but the serpent swears to come back when it is stronger. Set is interrupted, and Zia is discovered to be a dummy for the real Zia, who is hiding away for her own safety and is also harboring a god.

Third, Carter and Sadie were unable to save their dad in exchange for rescuing the earth. They move in with their uncle at a safe house for magicians in New York after becoming orphans. One night, they receive a summons to the afterlife, where they discover that their father has changed into Osiris, king of the underworld. The book ends with Carter and Sadie preparing to prepare a defense in anticipation of Apophis's return and the approaching struggle of order versus chaos. Their father has warned them about the difficulties that lie ahead.

In conclusion, the 17 stages of Monomyth were examined by the researcher using Joseph Campbell's notion of the hero's journey through Carter and Sadie Kane, the protagonists of The Red Pyramid.

1.2 Identification of the Problem

In the background of the problem above, the following problems can be identified:

1. The Separation stages experienced by the main characters in novel The Red Pyramid.
2. The Initiation stages experienced by the main characters in novel The Red Pyramid.
3. The Return stages experienced by the main characters in novel The Red Pyramid.
4. The archetypal pattern experienced by the main characters in novel The Red Pyramid.

1.3 Limitation of the Problem

The analysis became the focus of the limitation because of the research identification. Limitations were required to keep the analysis focused. The limitation included three primary topics, as below:

1. The Separation stages experienced by Carter and Sadie Kane in the novel The Red Pyramid.
2. The Initiation stages experienced by Carter and Sadie Kane in the novel The Red Pyramid.

3. The Return stages experienced by Carter and Sadie Kane in the novel The Red Pyramid.

1.4 Formulation of the Problem

As mentioned in the following research question, the researcher formulated the following main problems to be discussed:

1. What are the Separation stages experienced by Carter and Sadie Kane in novel The Red Pyramid?
2. What are the Initiation stages experienced by Carter and Sadie Kane in novel The Red Pyramid?
3. What are the Return stages experienced by Carter and Sadie Kane in novel The Red Pyramid?

1.5 Objective of the Research

This research was made to solve the problem of the research. Based on the formulation of the problem above, the research objective is as follow:

1. To analyse and classify the Separation stages experienced by Carter and Sadie Kane in novel The Red Pyramid.
2. To analyse and classify the Initiation stages experienced by Carter and Sadie Kane in novel The Red Pyramid.
3. To analyse and classify the Return stages experienced by Carter and Sadie Kane in novel The Red Pyramid.

1.6 Significance of the Research

The result of this study is expected to be useful theoretically and practically which will be explained below.

1.6.1 Theoretical Significance

This research is supposed to benefit the readers based on the research objectives, which are:

- a. The researcher hopes that the reader's knowledge will be enriched because of the theory used in this study.
- b. The researcher also gives ideas for understanding hero's journey stages in literature works.

1.6.2 Practical Significance

This research has a practical benefit, which is to contribute, especially to someone who is interested in the same subject. This research could provide useful information in the form of references to their works.

1.7 Definition of the Key Terms

This subchapter is provided to specify some terms which frequently used in this study. It is also to ease finding the main topic discussed.

Hero: Male or female, with enormous power, they embark on an adventure outside of their normal surroundings to accomplish a certain task and return victorious(Campbell, 2004). The "hero" archetype can be viewed as a depiction of the path to individuation, self-discovery, and transformation. A popular narrative motif that appears in myths, legends, and cultural narratives from various nations is the hero's journey. The protagonist in this archetype frequently sets out on a quest,

encounters numerous obstacles, and ultimately undergoes personal growth and transformation. (Jung, 1958).

Archetype: An unconscious content that is already altered by becoming conscious and perceived. Moreover, it takes the color from individual consciousness in which it happens to surface. In his analytical psychology theory, Carl Jung introduced the idea of archetypes as essential components of the collective unconscious. Regardless of country or personal experience, archetypes are universal, primal pictures, symbols, and patterns that dwell in the collective unconscious of all people. These hereditary archetypes influence how people see the world and react to it. (Jung, 1958).

Monomyth stages: The pattern used in the book to depict the protagonist's development into a hero is called the monomyth stages (Campbell, 2004). He defines a monomyth as a single, "consciously controlled" pattern that regularly manifests in myths, religious fables, and folktales from over the world.

CHAPTER II

REVIEW OF RELATED LITERATURE AND THEORITICAL FRAMEWORK

2.1 Myth criticism

The way Carl Jung views myth critique is intimately related to his more general ideas about analytical psychology. He held that myths, folktales, and cultural narratives are replete with profound psychological and archetypal implications that can shed light on the nature of the human mind and the collective unconscious. By examining the archetypal components that each story has, Jungian myth critique aims to reveal the myths' psychological and symbolic meaning (Jung, 1958).

2.2 Archetypal Approach

Early in the 20th century, Swiss psychiatrist Carl Jung advanced the use of archetypes to study personality. He was the one to proposed about Archetypal approach in his book, in which he defined archetype as something unlimited due to it could increase by time. The archetypal approach is a body of knowledge that teaches about cultural symbols, images, and feelings that emerge in a community and are widely accepted as being true. Humans have an innate culture known as archetypal, which is connected to legend and nature (Jung, 1958). Because many people may intuitively recognize the archetype and can therefore comprehend the motivations underlying the character's conduct, employing archetypal characters in fiction has value. Archetypes are internal, universal prototypes for thoughts that can be utilized to explain observations in Jung's psychological framework. A complex is a collection of narratives and interpretations connected to an

archetype; for instance, a mother complex connected to the mother archetype. In that both are morphological creations that emerged through evolution, Jung considered the archetype as psychological organs, analogous to physical ones.

Speaking metaphorically, the myth critic studies in-depth the "wooden hawks" of great literature; the so-called archetypes or archetypal patterns that writer has drawn forward along the tense structural wires of his or her masterpiece and that vibrate in such a way that a reader is moved to tears. Joseph Campbell, the myth critic, is concerned to seek out those mysterious elements that inform certain literary works and that elicit, with almost uncanny force, dramatic and universal human reactions(Senthilkumar, 2022). In 1949, Campbell found flaws in Jung's approach, he then proposed another archetypal other than the one defined by Carl Jung. In his book entitled *The Hero of a Thousand Faces* (1949),

2.3 Monomyth stages

According to (Campbell, 2004) Monomyth is defined as the singular, "consciously controlled" pattern that appears the most frequently in myths, religious fables, and folktales from over the world. It alludes to the idea Campbell put forth in his work. Through his investigation, he discovered the universal pattern of the heroic quest, in which all heroes shared certain characteristics and underwent a sequence of experiences from myth, folklore, legend, and religion.

The phrase "Monomyth" was first used by Campbell, who later expanded on it in his 1949 book *The Hero with a Thousand Faces*. He took the phrase from *Finnegan's Wake* by James Joyce. Yet, Adolf Bastian created "The Physic Unity

of Mankind," the first version of the Monomyth, in the late 1800s. The hypothesis contends that all people share the same fundamental, transhistorical, and universal cognitive processes. The concept is known as a "archetype" in Jung's theory, which he said all comprehend subconsciously. It follows that every person has an innate understanding of what a hero or journey is. The concepts of archetype were employed by Campbell to discover "the common underlying structure underpinning all religion and myth.

Campbell had defined a hero in relation to the Monomyth or hero's journey hypothesis. A hero is commonly someone who accepts a call to adventure, passes through a threshold into an uncharted realm to face challenges, and typically returns with a gift that helps his brethren. A hero is also representative of the divine creative and redeeming image, which is concealed within every one of us and is just waiting to be discovered and brought to life, according to him. Campbell figured out the formula for how a hero enters a magical world after leaving the regular one. The hero's journey pattern was separated into three primary stages, each of which contains a sub-stage. It is a formula or what is referred to as the Monomyth's nuclear unit.

2.4 Nuclear Unit of Monomyth

2.4.1 Separation or Departure

Separation consists of 5 sub-stages:

a. The Call to Adventure

It is the initial request or invitation to join an adventure, after which a hero must take action to resolve the issue. The mythological trip known as Call to

Adventure, which reflects the hero's summons from everyday life or a dull society to something strange and perilous, also begins at this point. In his book, Campbell claims that situations like this, which are both valuable and dangerous, are typically described through a forest, a kingdom below the earth, above the sky, below the waves, on a secret island, on the summit of a lofty mountain, or in a deep dream state; however, it is always a place of strangely fluid and polymorphous beings, etc. The adventure could begin with a simple mishap or error (Campbell, 2004).

b. Refusal of the Call

A hero is uncertain, concerned, and terrified of the scenario he will face at this point. Rejection of the call is a negative element, reader sentiment changes because of the hero's rejection. Refusing the call also suggests that the hero requires an action to think and decide. This is founded on more than just terror because the adventure the hero would have been brand-new to him and highly dissimilar from his regular existence. The hero will also encounter other challenges, thus this apparent refusal to answer the call (Campbell, 2004).

c. Supernatural Aid

The hero embarks on this journey for the first time after deciding to heed the call and drive out any unfavourable emotions that may have entered him. He will come upon a protector (typically a small, elderly crone or old man) who will instruct him on how to deal with his adversaries. A hero will also encounter a supernatural marvel in his next travels at this time (Campbell, 2004).

d. Crossing of the First Threshold

The hero starts to get ready to leave his normal life and join the area of his adventure, entering a very weird and perilous realm. The hero crosses boundaries between known and unknowable. The protagonist keeps moving forward with his journey until he encounters the "threshold guardian" at the threshold of the zone of magnified strength. The description of the unknown location in this instance includes terms like desert, jungle, foreign land, etc., which denotes the projection of unconscious material. The role of the hero is to defend his people from harm (Campbell, 2004).

e. Belly of the Whale

The known hero exhibits his desire to go through a metamorphosis during this stage, which is also his final separation from the outside world and his true personality. Here, the hero will confront numerous challenges as a learning opportunity about the conditions in the new planet and the challenges he would face (Campbell, 2004).

2.4.2 Initiation

Initiation consists of 6 sub-stages:

a. The Road of Trials

A hero may face challenging difficulties in this first stage of initiation, where the journey starts. Once the hero has crossed the threshold, a murky scene arises in which the challenges the hero must face and endure. Campbell claimed that it creates miraculous trials and tribulations. Unknowingly, the hero receives assistance from the wisdom, amulets, and covert agents he acquired before setting

out on his trip. This help is a gift from the paranormal force he previously encountered.

b. The Meeting with the Goddess

This section serves as a symbol of the hero's encounter with the Queen of Goddess and their subsequent mystical union (Campbell, 2004). It serves as an example of the profound crisis that Campbell perceived to exist somewhere deep inside the universe or in the darkest part of the human heart. Its enchanted phenomenon depicts a mother figure to shelter or feed him. The woman is a metaphor for both good and terrible, representing what is often described as either human nature or nature itself in discussions of equality.

Only geniuses capable of the fullest realization, according to (Campbell, 2004) can support the entire disclosure of this goddess' sublimity. Additionally, the hero who can accept her for who she is, with assurance and kindness, transforms into a monarch, the God-incarnate of her created universe. Moreover, the pattern's mastery of life initiates the hero to have a travel partner. While the hero is a knower and a master, a goddess is a sign of life that he goes through, such as kindness, thought, or death. Hence, to achieve common objectives, a hero must align his thinking with that of his companion by supporting one another and overcoming their egos.

c. Woman as the Temptress

A temptation that is associated with ladies or feminine attractiveness can pull a hero away from his path or objective at this point. A hero battles temptation to forget everything when he settles on a purpose for a better life. According to

Campbell in (Mahendra, 2021) demonstrates that a hero experiences dreams and hallucinations when the trip towards horror, disgust, or the dark begins because women become a metaphor for seduction or temptation. It makes it evident that a hero can decide whether to succeed or fail in his quest as temptation, allure, and seduction develop.

As a result, women are portrayed as the temptation as a metaphor for strong feminine power or as a temptation symbolic of lust or comfort.

d. Atonement with the father

The hero encounters a terrifying father God during this stage, whom the hero must either defeat or appease. At this point, the hero decides how he will deal with his hardships and tribulations. The experiments are becoming increasingly difficult, risky, and ongoing, which is an issue. (Campbell, 2004) referred to it as God's Fury, where the hero faces formidable challenges and gains ten times the strength to conquer them. In addition, a hero must portray an adultery viewpoint that calls for greater effort to continue living and regards God's mercy and grace as a promise of success. As things are, balancing his dual unconsciousness of superego and repression is difficult.

According to (Mahendra, 2021) a hero is compelled to decide either he accepts the trials and attempts to combat them, or he follows his ego and transforms into the person they want to be. To shield him from the terrifying experience of the father's ego-deflating initiation, a feminine figure here is represented by a mother. Hero then understands that the mother and father figures are practically the same when it comes to relying on help during a crisis. The hero

also wrestles with the decision of whether to choose the easier path to victory or to live safely in a comfortable circumstance.

The father represents a transition for the hero's journey from the comfortable atmosphere of the nursery into the realm of adult duties and manhood. People frequently encounter situations where children are sometimes full of miscommunication and hurt feelings because their fathers are less able to regulate their emotions, which causes a problem between them.

e. Apotheosis

As a hero grasps a deeper awareness of life, they take a step known as apotheosis. He equips himself with fresh insight and sensibility to take on the role of a hero's second child. He then overcomes all his fears and transforms into his most recent voyage (Mahendra, 2021).

According to (Campbell, 2004) a hero has died, which indicates that he has evolved beyond his former self. Afterwards, to raise the profile of the new hero once more, he learns a lot and transforms excessively. He experiences a new birth, a new life, and a fresh understanding of the God-given. This stage also demonstrates that a hero must pass away to be reborn as a stronger and better person because numerous spiritual travels and tribulations are left behind.

f. The Ultimate Boon

Indeed, the hero's achievement at this stage of the voyage is what he has been searching for the entire way. He becomes the superior one because of his travels and perseverance in the face of hardships. The idea of the ultimate blessing has its origins in infantile psychology, where it is believed that new-borns have a

hazy understanding of mythology and are aware of a blissful condition that exists apart from the distractions of everyday life. It is seen in the baby's emotions when she is ripped from her mother's breast or in her tantrums when she is denied her demands. One is trying to keep what one has safe from outside influences and other individuals. The hero will receive several blessings, including the freedom from the current body's injuries.

The greatest blessing is when the gods provide a hero access to their elixir of impenetrable existence and energy essence (Campbell, 2004). So, a hero's recompense might not be in line with what the hero desires as an ultimate blessing; all existence, whether heavenly, earthly, or infernal, might, at last, be perceived... as a simple child's dream of joy and terror. Therefore, bodily immortality is not a gift from the gods because it would bring chaos and evil (Campbell, 2004). According to the goodness of the request made, God's gift of the blessing of life is the greatest blessing.

2.4.3 Return

Return consists of 6 sub-stages:

a. Refusal of the Return

Refusal of the return is the first phase of the return process. This denotes a rejection of the hero returning to his own life's reality. He feels at ease and enjoys life in his fantastical worlds after receiving the boon's hero reward. (Campbell, 2004) asserted that a hero had a duty to use his life-transmuting trophies, such as the Golden Fleece and runes of wisdom, to help his community, country, or planet rejuvenate and recover, but he declined to do so. He uses refusal to return to life

as a model for his awakening. As a result, this stage represents the hero's test of selfishness in which he refuses to fulfil his obligation to return home in favour of teaching the world in the past about humanity.

b. The Magic Flight

This is a scene where a hero can experience a fantastical flight while keeping in mind that the goal of their quest is to return home. The full force of a supernatural benefactor has signed off on this flight (Campbell, 2004). When a hero steals an elixir from gods or demons, a chase ensues so that they can be caught and returned. The process of leaving the supernatural world can be either extremely simple or difficult, including yet another magical stumbling block and evasion. After a hero's destination has been established by the reader as his intended result, it becomes increasingly difficult to maintain. Making advancement by putting his talents and skills to use is a hero's duty. Ultimately a hero must battle to conquer the issue of the crisis of the threshold of the return to serve as the history's representation of the superhuman.

c. Rescue from Without

To define "without" from the phrase "rescue from the without" of Campbell's 14th stage, which denotes the symbolism of the hero's assistance in returning the threshold, is extremely difficult. (Campbell, 2004) claimed that for him to return to where he belongs, the world may have to come and get him. After learning about the enjoyment of the supernatural realm or the failure of a magical flight, she is brought back home with the assistance of a strong will and an unforeseen event.

d. The Crossing of the Return Threshold

Naturally, going home and sharing the windfall with his family is the hero's final step after he has been successful in obtaining it. Similar to this, a hero's initial threshold crossing into the transcendence world returns him to the ordinary world in which he currently resides. He may be having trouble adjusting to his new normal after living as a hero in a depressingly distant magical world. Campbell (2004) clarifies that this stage is accepting the transitory joys and sorrows, banalities, and loud obscenities of life as true after having experienced the soul-satisfying vision of completion. As a result, a hero must now adjust to his new existence and live in the real world. The truth is that sometimes the outside world is not so friendly. The simple solution is to dedicate one's life to their community, put the past behind them, and start a movement.

e. Master of the Two Worlds

A hero can freely cross the line separating the actual world and the magical world at this phase. He has the capacity to cross the barriers of space, time, and mentality. Thus, he is referred to as a master if he has control over a concept or thinking that can be beneficially transmitted to the individuals and communities in his immediate surroundings. (Campbell, 2004) identified the "cosmic man," whom society revered and glorified as gods, demigods, or whatever, as the master of the two realms. He also discusses the qualities that will give rise to a culture or civilisation. Because a hero is essentially God's destiny rather than an accomplishment.

f. Freedom to Live

The hero has reached the point in his adventure where he has triumphed after overcoming all challenges from the known and unknown worlds. When a story comes to an end, the hero must decide between life and death while pursuing human life. According to (Campbell, 2004), the battlefield is a representation of the field of life, where each animal depends on the death of another to survive because heroes believe in reincarnation after death. Throughout myths, romances, and folktales, there will be a wide variety of archetypes for every stage a hero has undergone.

2.5 Previous Study

There are several research conducted regarding Monomyth or hero's journey using archetypal approaches and theories. The first is a study by (Mahendra, 2021) The primary character of the novel *The Wonderful Wizard of Oz*, Dorothy, goes to locate someone and discover her way home, and this study seeks to evaluate her journey. This study also serves as an example of how the hero stories seen in children's literature adhere to the hero's journey hypothesis. To address the research topics, this study makes use of literary criticism and the hero's journey theory.

The words, phrases, and sentences used in the data were from the book *The Wonderful Wizard of Oz*. The goal of the research is to explain how Dorothy's hero's journey unfolds in *The Wonderful Wizard of Oz*, as well as how Dorothy's moral principles influence her growth throughout the narrative. In this instance, the researcher applies Joseph Campbell's theory of the hero's journey. The theory

of a hero's journey is divided into three primary sections: departure, initiation, and return. According to the study's findings, Dorothy, while still being a young girl, is an extremely brave hero. He successfully finished all 17 steps prescribed by the hero's journey doctrine. In addition, Dorothy possesses moral qualities including empathy for others, bravery, love and affection, steadfastness, and cooperation. The researcher gathers data by locating and categorizing pertinent novel quotes. By elaborating on or describing quotes that are based on Joseph Campbell's theory of the hero's journey, the researcher analyzes the data. This is demonstrated through Dorothy's growth during her voyage.

The second research is conducted by (Rahman, 2014) which has three goals for the study. The first is to outline the hero archetypes in *The Complete Grimm's Fairy Tales*, the second is to outline the hero's journey archetypes, and the third is to outline the literary techniques used to outline those archetypes. The foundation of the analysis used in this study is Jung's archetype. This study employed a qualitative methodology. The findings of this study are in three categories. The four hero archetypes—innocent, single-parented, unusual environment of birth, and noble hearted—are used in five fairy tales. Second, out of the twelve stages of the archetypes of the hero's journey, there are primarily eleven stages to be found. These are the following: Ordinary World, Call of Adventure, Meeting with the Mentor, Crossing the First Threshold, Test, Allies and Enemies, Approach to the Inmost Cave, The Ordeal, The Reward, The Road Back, The Resurrection, and Return with the Elixir. Third, although the archetypes of the hero's journey are mostly conveyed through plot and setting of time and place, the archetypes of the

hero are primarily disclosed through character revelation, primarily through acts and speeches.

(Nur & Nim, 2021) evaluates and examines a literary work utilizing Carl Jung's archetypal theory and Carol Pearson's hero archetype classifications, this study falls within the umbrella of literary criticism. To evaluate Wade Watts' character in Ernest Cline's *Ready Player One* novel, the researcher explicitly applies the hero archetype theory and situational archetype theory, two of Carl Jung's many archetypal theories. The results demonstrate that Wade Watts is a personification of the hero archetype, with several figures appearing on his trip. Innocents, orphans, caregivers, warriors, seekers, destroyers, lovers, creators, rulers, magicians, sages, and fools or jesters are among them. Wade Watts' journey also contained the situational archetypes of the quest, conflict between good and evil, death and rebirth, fall, initiation, journey, magic weapon, ritual, and task.

Next is a journal by (Evyanto & Nurdiana, 2019) with their goal of the study was to use archetypal analysis to determine the stages of Alice's hero's journey in the book *Alice's Adventure in Wonderland*. This study tries to identify the separation stage and return stage. Also, since this study is a descriptive qualitative study, library research was used to compile the data. The outcome will be delivered in an informal manner. According to the findings of this study, not all the stages in Joseph Campbell's separation and return stages can be found in *Alice in Wonderland*. Only three of the novel's five separation stages and one of its six return stages are present, respectively.

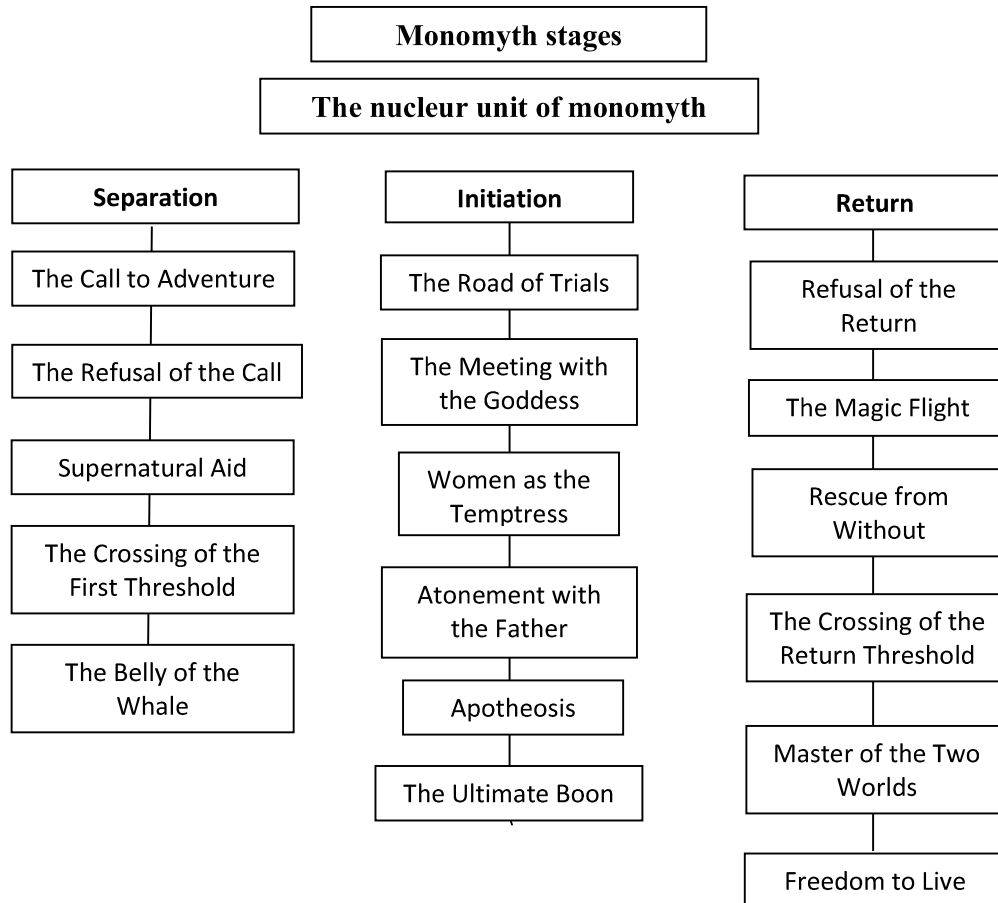
In the study done by (Sihombing, 2020), the archetypal method is discussed in detail with reference to archetypal pictures from the Dracula novel. The aim of his study was to describe the various archetypal images employed in the Dracula novel and the impact these images had on the fundamental parts of the work. The plot of the Dracula novel demonstrates the usage of archetypal images. Carl Jung's theory is the one that gets applied. Because the researcher employed words and sentences in this study, the descriptive qualitative methodology was applied. The documentation approach was employed by researchers to gather data. They read the Dracula novel, observed how archetypal images were used, and examined how employing these images had an impact on intrinsic aspects.

The study conducted by (Andriani, 2020) focuses on the investigation of archetypal images that can be found in Christopher Paolini's novel Eragon. The story in the book starts when Eragon discovers a dragon egg and ends when he must start living the life of a dragon rider. He defeats Durza, who has more experience than him, in this story, saving the Verden people. The subject of the study is an archetypal image from Christopher Paolini's book "Eragon" as seen through Carl Gustav Jung's theories. To study the archetypal picture in Paolini's book "Eragon," the researcher uses a qualitative descriptive method. Data are based on main and secondary sources that Creswell identified. guy, tree, desert, mountain, and garden.

2.6 Theoretical Framework

In conducting this research, the researcher used the theory of Monomyth or hero's journey stages by Joseph Campbell, where he defined Monomyth as the

singular, "consciously controlled" pattern that appears the most frequently in myths, religious fables, and folktales. The focus of the research conducted is to find the Monomyth stages in the novel *The Red Pyramid* by Rick Riordan.



Figures 2.1 Theoretical Framework

CHAPTER III

METHOD OF RESEARCH

3.1 Research Design

This research employs descriptive qualitative research method based on what can be inferred from the findings. (Creswell, 2014) proposed qualitative research as a method for studying the condition of natural objects that is based on post-positivist philosophy, where the researcher is a key instrument, data collection techniques are triangulated, data analysis is inductive or qualitative, and the findings of qualitative research place more emphasis on meaning than generalization. This thesis meets the criteria of descriptive qualitative method when the research aim is to identify characteristics, frequencies, trends, and categories of the main characters. Because the data in this study are words, phrases, sentences, and expressions found in the novel, a qualitative research approach was used.

According to (Creswell, 2014), research designs are types of inquiry within qualitative, quantitative, and mixed methodologies techniques that give a research design's procedures a clear line of authority. The writer can complete this study by gathering, organizing, classifying, and extrapolating facts. Without changing the data, the author just discusses the phenomena present in the study's objects. The research's data is examined using Joseph Campbell's theory of the hero's journey. The main characters of the book *The Red Pyramid*, Carter, and Sadie Kane, underwent a hero's journey that the researcher wants to explore. The application

of the hero's journey theory to the study's research object is the main emphasis of this investigation.

The hero's journey theory is used by the researcher to evaluate the book *The Red Pyramid*. *The Red Pyramid*'s central characters, Carter, and Sadie Kane are examined using the hero's journey as a technique.

3.2 Object of the Research

The object of the research is the Monomyth stages of the main characters Carter and Sadie Kane. The researchers use the book *The Red Pyramid* by Rick Riordan, and the theory of hero's journey by Joseph Campbell. He draws inspiration from Egyptian mythology. This book is the first of a series called *The Kane Chronicles*. Hyperion Books for Children, a division of Disney Publishing Worldwide, released the book for the first time on May 4, 2010, in the United States. It was released in hardcover, audiobook, e-book, and large-print editions, and it was translated from the original English into 19 other languages. This novel is going to be adapted into a Netflix series.

3.3 Method of Collecting Data

The researcher employed an observer as a participant or non-participant method to gather data for this study. According to (Creswell & Poth, 2018) the researcher's role as an observer has no direct bearing on the research's data.

While the technique of this research, conducted as follow.

1. Read the novel several times.
2. Browsing the theory about hero journey.
3. Highlighting the utterances related.

4. Collecting highlighted data.
5. Put in categories based on Campbell's theory.

Data collection process in this method involves multiple steps. To understand the plot and collect data, the researcher first read "The Red Pyramid" by Rick Riordan multiple times. While reading the book, the researcher simultaneously sifted and highlighted quotes, and narratives from it. Finally, the researcher made notes from the book about the problems pertaining to the research's subject.

3.4 Method of Analysing Data

Categorization and classification are often used interchangeably. Humans can easily arrange concepts, ideas, and objects in their environment through categorization, which also helps them grasp what is going on around them, merely the planet. The researcher takes efforts to categorize the data since, once it has been acquired, it is unclear to which category it belongs. As a result, the researcher utilizes a variety of approaches to categorize the data to study it. (Jacob, 2004)

At this stage, the information gathered from the characters in The Red Pyramid book was prepared for analysis using the following steps. Initially, using (Campbell, 2004) theory, the data is categorized according to the stages of the Monomyth. The chosen data is then provided along with the context to illuminate the significance of the data. The researcher then looks for a link between the information and the monomyth's stages. The purpose of the investigation is to

learn what steps the character took to become a hero. Finally, the results-based data analysis is finished.

3.5 Method of Presenting the Analysis Result

In this study, the researcher uses a qualitative descriptive method to offer the results analysis. The researcher summarized and organized all Monomyth stages found in Rick Riordan's book "The Red Pyramid" before presenting the results of the analysis. According to (Creswell, 2014), a qualitative descriptive approach is concerned with meaning when data is gathered verbally and presented in a descriptive manner. Finally, the researcher described and interpreted the findings using words and phrases from the book The Red Pyramid.