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

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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.
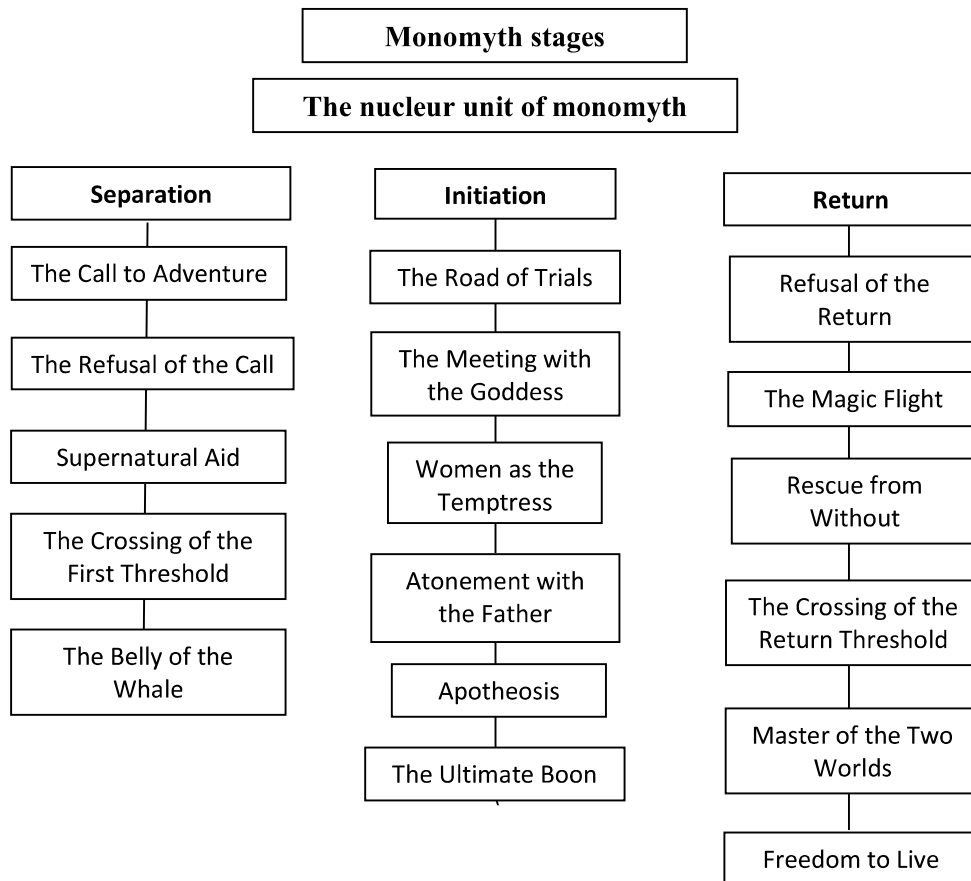
In the study done by (Sihombing, 2020), the archetypal method is discussed in detail with reference to archetypal pictures from the Dracula novel. The aim of his study was to describe the various archetypal images employed in the Dracula novel and the impact these images had on the fundamental parts 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.

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Separation	Initiation	Return
The Call to Adventure	The Road of Trials	Refusal of the Return
The Refusal of the Call	The Meeting with the Goddess	The Magic Flight
Supernatural Aid	Women as the Temptress	Rescue from Without
The Crossing of the First Threshold	Atonement with the Father	The Crossing of the Return Threshold
The Belly of the Whale	Apotheosis	Master of the Two Worlds
	The Ultimate Boon	Freedom to Live

Figures 2.1 Theoritical Framework