

CHAPTER II

REVIEW OF RELATED LITERATURE AND THEORETICAL FRAMEWORK

A review of the related literature, previous research, and a theoretical framework are included in this chapter. The definition and style of approach followed in this research are described in the literature review. There are a variety of methods for analyzing literary works. The archetypal method is one of them. An explanation of the archetypal approach that was utilized to examine this research is given in this section. then the subsequent strategy is to put the theory into practice using phases from the hero pattern.

2.1 Archetypal Approach

Carl Jung, a Swiss psychiatrist, pioneered the use of archetypes in personality studies early in the 20th century. He is the one who first introduced the archetypal method in his book, where he defined an archetype as something that is limitless as it has the capacity to grow throughout time. A corpus of knowledge known as the archetypal method instructs on cultural symbols, pictures, and emotions that arise in a community and are generally acknowledged as real. Humans possess an inbuilt culture linked to myth and the natural world called archetypal culture (Jung, 1968). Using archetypal characters in fiction is beneficial since many

readers may be able to recognize the archetype immediately and understand the motivations behind the character's actions. The inherent, universal templates for ideas known as archetypes are used by Jung's psychological framework to interpret observations. A complex is a group of stories and interpretations associated with an archetype; an example of a complex would be a mother complex associated with the mother archetype. Jung saw the archetype as psychological organs, similar to physical organs, as both are morphological entities that have evolved over time. The myth critic examines the renowned literary "wooden falcon" in a metaphorical manner. A so-called archetypal pattern that the author draws along the taut structural wires of his masterpiece, vibrating so much that the reader sheds tears. Mythology critic Joseph Campbell seeks to uncover the mystical elements underlying certain literary works that evoke dramatic and universal human responses with an almost inexplicable force. Campbell found flaws in Jung's approach he then proposed another archetype other than the one defined by Carl Jung. In his book entitled *The Hero of a Thousand Faces* (1949), in addition to specific plot structures, the journey introduces recurring characters known as character archetypes. Archetypes do not specify a character's age, race, or gender. In fact, the best way to avoid stereotypes is to distance yourself from the demographics people associate with stereotypes.

2.2 Joseph Campbell's Theory: Hero's Patterns

The primary hypothesis of this research is the hero patterns. This notion describes the path a person must travel in order to become a hero. One of the most influential intellectuals in the world at the time, Joseph Campbell, is credited with popularizing this thesis. He teaches American literature at Sarah Lawrence College and focuses on the study of comparative religion and mythology. Campbell is best known for his 1949 book *The Hero with a Thousand Faces*, which was reissued in 2004. This study aims to establish a connection between modern psychoanalysis and the spiritual and psychological insights found in the prototype of global mythology. Many modern authors and artists have embraced Campbell's thesis since the publication of his work. Stories and tales across all genres often follow a similar pattern known as the hero's journey, in which the hero sets out on a quest to achieve triumph and subsequently returns to his homeland with a transformed or altered body. This hypothesis can be traced back to the evolution of Carl Jung's theory of mythology. The patterns of the hero, or "The Monomyth" Campbell discovered in his study that the most traits are shared by all mythical, folkloric, legend, and religious heroes. resolute and saw the series of incidents that culminated in the same valiant journey. According to Campbell, legendary heroes include people like Odysseus, Jesus, and the Buddha. The term "monomyth" was first used by Joseph Campbell in his 1949 book *The Hero with a Thousand Faces*.

Travel has a close bond with heroes. Typically, the hero must travel to accomplish his mission. A hero's journey does not begin at birth. It takes great work to be a hero. Campbell mentions in his book *The Hero with a Thousand Faces* that common heroes explore paranormal and fantastical worlds. There, he faces formidable opponents and triumphs handily. Heroes from this magical journey return stronger than before. Bless everyone in his vicinity (Campbell, 2004).

According to Campbell's hero pattern theory, a person's journey to become a hero must pass through 17 stages. Campbell coined the term "monomyth" to describe the universal pattern at the core of all heroic tales. Three crucial steps make up these seventeen stages of the hero's journey. The journey procedure categorizes the hero's journey pattern as follows: Separation-Initiation-Return. Separation has five stages such as: 1. The Call to Adventure, 2. Refusal of the Call, 3. Supernatural Aid, 4. The Crossing of the First Threshold, 5. The Belly of the Whale. Then the trial stage is initiated such as: 6. The Road of Trials, 7. The Meeting of the Goddess, 8. Woman as Temptress, 9. Atonement with the Father, 10. Apotheosis, 11. The Ultimate Boon. The last part is Return such as: 12. The Refusal of the Return, 13. The Magic Flight, 14. Rescue from Without, 15. The Crossing of the Return of Threshold, 16. Master of Two Worlds, 17. Freedom to Live.

2.3 The Conception of Hero

It's critical to first clarify what Campbell views as a hero, as his theory focuses on the patterns of the hero. Campbell claims in *The Hero of a Thousand Faces* that the hero represents the divine image of creation and redemption that is present in every one of us and is only waiting to be recognized and brought back to life (Campbell, 2004). Furthermore, practically all heroes have had adventures; the basic unit, "Rite of Passage: Start of Separation, Initiation, Return" describes the typical Heroic Mythology adventure course. It is a formula that has been inflated. Another subsection covers the monomyth's central theme. For a character to be considered a hero, they must fulfill the hero requirements. A unique childhood cycle is the first prerequisite for a hero, according to Campbell. Typically, the hero is born into a virgin mother, and a seer or soothsayer foretells his or her birth as an orphan and banishment.

The world's core, or navel, is the hero's birthplace, or the far exile from which men return to commit adult acts. Cosmic forms spread out in rings from their sources, just as waves do from their underwater sources (Campbell, 2004). The hero is frequently the offspring of an orphan or a virgin, he eventually searches for his father. The hero's next request is as follows. The term "father" is figurative and might allude to the real father of a hero, villain, obscure figure, or someone who has been banished or orphaned.

Another prerequisite for heroes, according to Campbell, is that they have extraordinary abilities that are frequently cherished, scorned, or rejected by

society (Campbell, 2004). The hero uses his unique gifts to his advantage as he battles the enemy. Finally, one or more conditional traits may be possessed by the monomythic hero. He may be the world's savior, a lover, a saint, a warrior, a tyrant or emperor (Campbell, 2004). A character is deemed a hero when they accomplish their endeavors. The hero's successful journey has the impact of releasing and unlocking life's flow into the world (Campbell, 2004).

2.4 The Stages of Hero's Patterns

The hero's patterns start when they are living in a common world, moving to a unique world, going on a protracted adventure, and then returning to their starting point with a new life. Heroes must overcome numerous obstacles in order to become stronger during the 17 stages of the hero's pattern. To accomplish his objectives, the hero will come across significant people, allies, and formidable foes within himself. Heroism requires a strong sense of motivation to get through every challenge on the hero's journey. Every stage of the hero's journey is cut and sliced by the hero's adventure's separation, initiation, and return. The illustration of the hero's patterns is explained in the image below:

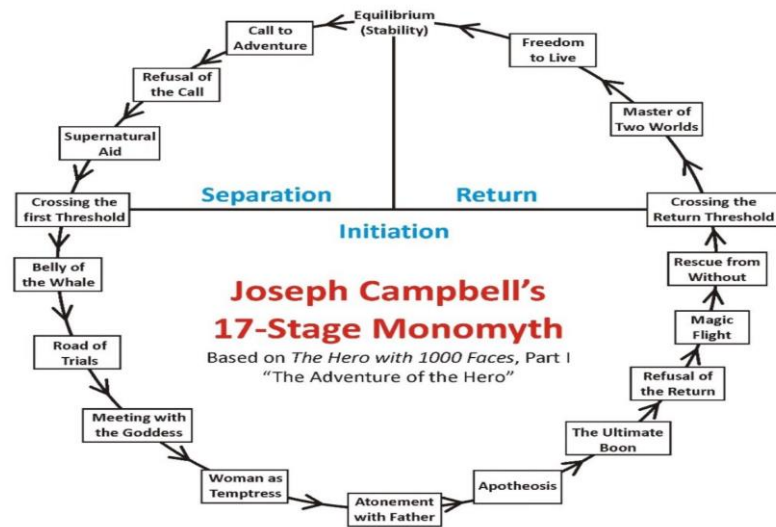


Figure 1. Joseph Campbell's 17-Stage Hero's Patterns or monomyth

2.4.1 Separation

The pattern hero's journey from the known world to the unknown world is introduced in this first segment. Separation can also represent a child who is terrified of his mother since he is separated from her. This will describe the hero's background, including his upbringing and any difficulties he may have had in the past. A mistake in the past and issues with the hero's family or environment are frequently the causes of a hero's demise. The beginning of the advantage results from a mistake (Campbell, 2004).

2.4.1.1 The Call to Adventure

The initial call to participate in the journey, where an event occurs that forces the hero to act to solve the problem. This is the first call or invitation to join the adventures that the heroes will have to carry out later in order to solve the

problem. This is also the early stages of a mythological journey called Call to Adventure, which depicts heroes being summoned from everyday life and pale society into something strange and dangerous (Campbell, 2004).

2.4.1.2 The Refusal of the Call

The refusal of the call due to the hero's uncertainty, worry, and concern over the circumstances he finds himself in. At this point, the hero's inaction makes the reader feel badly about the story. At this point, the hero is filled with doubts, anxieties, and worry about the circumstance they are going to encounter. Rejecting the phone is a bad thing, and the reader feels bad since the main character rejected it. Refusing to answer their phone also indicates that the hero has to take a moment to reflect and make a decision. This isn't just driven by anxiety; the experiences the hero embarks on are novel and drastically dissimilar from his regular existence. The reason for this call denial is that the hero also comes across many obstacles (Campbell, 2004).

2.4.1.3 Supernatural Aid

The hero meeting with a magically endowed guardian figure. A wise man or mentor appears once the hero has overcome all of the bad emotions that have taken possession of him, giving him newfound strength or knowledge to confront his foe. This is the first adventure the hero takes after answering the call and making the decision to let go of all the bad feelings that consume him. He comes across guardians, usually small elderly women or men who can impart valuable

knowledge on how to deal with adversaries. Later in the journey, heroes also encounter miraculous miracles during this period (Campbell, 2004)

2.4.1.4 The Crossing of the First Threshold

Willingness to travel. The hero leaves his homeland for an adventure to restore peace to his homeland. He prepares to face a new world with completely different rules from the one where he came from. The hero gets ready to leave normal life behind and journey into an unfamiliar and perilous world of adventure. From the known frontier to the unknown frontier, the hero travels. The protagonist keeps moving forward in his quest until he encounters the "Threshold Guardian" at the entrance to the area of greater power. In this instance, descriptions of alien lands deserts, jungles, foreign nations, etc. Indicate unconscious content projections. The goal of the hero is to keep people safe (Campbell, 2004).

2.4.1.5 The Belly of the Whale

The hero leaves his hometown and embarks on an adventure. At this stage, The hero sets out on an adventure after leaving his homeland. At this point, the protagonist sets foot in a brand-new environment. Here, the hero's straightforward task is to become knowledgeable about the new environment they live in and the challenges they will encounter in the future. At this point, the known hero and the outside world have finally parted ways. The hero has a willingness to change. In

this scene, the hero must overcome numerous challenges in order to make sense of the new world and the challenges he will encounter (Campbell, 2004).

2.4.2 Initiation

The central part in the hero's journey through his quest is his initiation. Initiation A hero faces obstacles and challenges throughout this second stage of the hero's journey. To complete his task, the hero will journey into the weird realm with his sidekick companion. At this point, a hero's skills are put to the test by challenges that will force them to grow and learn to bring triumph. Hero is actually in a foreign environment. He faces numerous challenges and tribulations. Whether by himself or with his companion, he would go through all of that. The major or central crisis of the adventure is finally reached by the hero. To get his reward, he must defeat the major challenge or foe (Campbell, 2004).

2.4.2.1 The Road of Trials

Overcome obstacles roadblocks. is a set of trials designed to shape the hero into a more formidable opponent. You may observe the hero's character growth here. On his trip, the main character encounters challenges. The true thrill is seeing the main character struggle to complete his purpose in spite of obstacles. The purpose of these tests is to assist the hero develop his character so that he can battle his adversaries. The hero has to pass numerous tests before he can start to morph (Campbell, 2004).

2.4.2.2 The Meeting of the Goddess

An encounter with a woman who provided assistance, on his journey. This stage the hero must meet a girl, or someone, he loves which can affect the storyline (Campbell, 2004).

2.4.2.3 Woman as Temptress

The hero or heroine encounters villains who are not necessarily female in appearance. Because of this character, the hero loses the motivation to defeat the enemy and instead turns to other things and becomes self-satisfied. This is best summed up by Joseph Campbell's portrayal of a woman whose temptations frequently put heroes to sleep. In this scene, the protagonist faces challenges that cause him to lose sight of his primary goal. Joseph Campbell personifies this disease in women in this instance. The antagonist, who doesn't usually look like a lady, is encountered by the hero. This figure may sap the hero's will to vanquish adversaries and carry out the mission. (Campbell, 2004).

2.4.2.4 Atonement with Father

The other side of the character with powers that surpass that of the main character. Joseph Campbell uses a father-like figure as the ruler of a person's life and has power over his children, because in ancient mythology the father holds supreme power, The hero needs to eliminate this extremely powerful character in order to finish his goal. This level is crucial and represents the pinnacle of the stage before it. Throughout ancient mythology, the father figure has always

possessed greater power than his son's gods; in this instance, the father is the hero. Now that he is in a position of authority, the main character must confront someone. That's what Campbell wrote in his book, and whether he realizes it or not, the father is the initiated priest who communicates sons to the outside world, regardless of his social standing. To finish his quest, his heroes must vanquish his father because of his powerful presence. This phase is very central and important. This stage is the culmination of the previous stage. (Campbell, 2004).

2.4.2.5 Apotheosis

Apotheosis denotes a hero who has advanced to a greater status. This phase is a period of calm, contentment, and relaxation before the hero starts the next part of their mission. This occurred when heroes died and rose from the dead in ancient mythology; it is comparable to reincarnation in Buddhism. The hero will also receive insight to carry out their goal. Heroes gain experience points. This was the case with the death and resurrection of heroes in ancient mythology. In order to proceed to the following phase, the hero must become enlightened during this one (Campbell, 2004).

2.4.2.6 The Ultimate Boon

Utilizing the outcome of the last hero battle to accomplish the goal. This could be a reward or accomplishment attained following heroic deeds for the benefit of the community. This is Hero Quest's pinnacle. He discovered what he was seeking. After overcoming numerous obstacles, perils, and challenges, the hero

eventually arrives at his quest's destination. This is a present that the hero receives after a voyage that people find enjoyable (Campbell, 2004).

2.4.3 Return

When a hero returns from his trip to his previous life, this is known as the return phase the hero will return with victory over his mission (Campbell, 2004). The hero will also be unique, perhaps wiser, more charismatic, or responsible. The hero's adventure comes to an end with this. This section describes the hero's trip back to the familiar world after his adventure in the foreign one. Hero returns to his world with an acquired elixir or valuables. A transformation in the hero had occurred as a result of his travels. The Hero would advance in knowledge and strength in both the known and unknown worlds.

2.4.3.1 The Refusal of the Return

It refuses because the hero is content with the title of hero he has earned in the new world and is at ease and accustomed to it, it refuses to return to its old location. The hero now declines to go back to their native country. A hero might not wish to return to the mundane world after finding enlightened happiness in another realm. The hero is rescued from the world of a supernatural adventure by someone or something, but it takes some time for him to return due to a number of factors (Campbell, 2004).

2.4.3.2 The Magic Flight

Magical return journey. The stage where the hero experiences a magical transfer from the owner to the hands of the hero. This is the final step in the hero's journey and all his supernatural powers. The magical journey is also a stage where the main character goes somewhere and appears miraculously. It's like returning to the original world from a traveled world. This provides the hero with an interesting experience. (Campbell, 2004).

2.4.3.3 Rescue from Without

The hero in question is someone else's rescuer from a strange new world full with paranormal adventures. This also holds true for heroes who depend on their companions to help them remember because they don't know when they'll be able to go back to their previous lives (Campbell, 2004).

2.4.3.4 The Crossing of the Return Threshold

The hero's journey to return to his original life. Heroes use the wisdom and knowledge they gain through their travels to share with the wider community. This task is usually very difficult to complete. At the beginning of this phase, heroes perform the most difficult tasks. The main character experiences a journey to his true homeland. In famous works, heroes also share their experiences with people. Here the hero uses his expertise, wisdom, and knowledge to cope with his journey to accomplish missions in the other world (Campbell, 2004).

2.4.3.5 Master of the Two Worlds

His world is changed by his attainment of both physical and mental power as well as the riches he brings back from the journey. Because of his abilities, the hero should be well regarded in society. There's a hero in his universe. In this instance, the hero discovers that in addition to the wealth of his travels, he also obtains the strength of his body and soul by completing his mission, which would ultimately change the world. Heroes should hold prominent roles in society. At this point, heroes have complete authority over both realms (Campbell, 2004).

2.4.3.6 Freedom to Live

This is the final stage of the Hero's Journey. Get rid of the fear of death and live a life without regrets. This is what the hero gets because he was able to master mental and physical strength. Now the hero does not worry about his future fate and lives without regrets about the past. Here the hero achieves his greatest happiness - marriage, succession to the throne, return to adventure. The hero triumphed on his journey and successfully completed all stages. He already has what he's been looking for. The hero takes full responsibility for his actions thereafter. After completing the perilous journey of Hero's Journey, he is free to choose what to do (Campbell, 2004).

2.5 Previous Research

Various previous research on the hero patterns research have been done in different ways, with different research questions, and of course, on different

times. In mythology, especially the hero's journey, Joseph Campbell focused on revealing the hero's journey, and many researchers have studied this theory. The first is the latest research from journal analysis N, (2023) entitled "An Archetypal Analysis of Paulo Coelho's Select Novels as a Heroic Journey" the researcher mentions in his paper by selected novels; *Zahir* and *Piedra the River I Sit and Weep* by Paulo Coelho. "The second is to show the transformation of the heroes of respected novels through their heroic journeys. The archetypal analysis is based on the monomyth of Joseph Campbell's heroic journey as described in his book *The Hero with a Thousand Faces*. The entire narrative of *The Zahir* and *By the River Piedra I sat Down and Wept* helps the reader understand the archetypes of the hero's journey and vice versa. What quests the heroes complete is revealed through the archetypal stages of the hero's journey. This paper also examines how the archetypes of the hero's journey have relevance to the lives of everyone who seeks a fully realized existence at this time because the main characters in the selected novels undergo an extraordinary transformation, and that is from ignorance to wisdom and from inspiration for spiritual awakening. In this research, qualitative research methods have been used because it does not require calculations. The archetype of the heroic journey described by Campbell resonates with the journey of the heroes in this research.

The second previous research from the researchers Fitriyah et al., (2023) examining the classification of "hero's journey" by Campbell's theory, entitled "The Archetypal Symbols and The Hero's Journey of Alice in Wonderland Film"

A narrative in Woolverton's *Alice in Wonderland* provided the data for this study. The results of the investigation indicated that the movie had a close association with a myth. In this study, the qualitative approach was adopted.

The Third, a study by Wu & Wang, (2022) entitled "Using Mythic Structure of Campbell's Monomyth to Analyze *Spirited Away: A Heroine's Journey*" examines how a ten-year-old girl named Chihiro embarks on a journey to the supernatural world in *Spirited Away* using Campbell's mythical structure to determine the stages of the hero's journey. This study examines the seventeen-stage departure-initiation-return trip, or monomyth, using content analysis, a descriptive qualitative method.

The fourth from the research journal Altabaa & Nor Ainun Barieah Binti Zahari, (2022) this research in order to properly understand the relevance of the archetypes used in the Grimm collection which may be the cause for the collection's overall success as well as the popularity of this particular story this research examines how *Hansel and Gretel* is used to illustrate these archetypes. Joseph Campbell's archetype of stages of journey or hero quest serves as the foundation for the study approach.

The fifth researchers from Hajrah et al., (2022) This research focuses on the character of monsters as heroes in the novel *Frankenstein: or Modern Prometheus* by Mary Shelley. The purpose of this research is to present the extent to which the plot relates to Monster's journey and identify how Monster can be described as a hero according to Joseph Campbell's theory. The method used in this research is

qualitative method. The data source for this research is the novel *Frankenstein or Modern Prometheus* by Mary Shelley. The data is in the form of words, sentences, paragraphs, narrations and dialogues that contain descriptions of the plot and the hero journey, from this research, First, it is found that the plot pattern in this novel is related to the theory of the hero's journey. Second, it shows that the Monster character goes through all eleven stages that go hand in hand with Campbell's Monomyth.

The sixth is from Wicaksono, (2020) The analysis of Wade Watts' valiant journey in Klein's book is the goal of this study. Using the *Thousand Faces Commemorative, Edition of Campbell's Hero*, the researcher applied the monomyth idea (2004). The researcher in this article employs the seventeen monomythic stages of Joseph Campbell's monomyth concept. Researchers used qualitative methodologies with a descriptive approach. The researcher finds that the novel "Ready Player One" applies the notion of the monomyth, and the main character is indeed described as a hero based on the final results of the research

The seventh is from the researcher Noor, (2020) discusses finding the struggles of heroes and the journey of the hero appearing in the heroic journey, and the theory of the hero's journey by Joseph Campbell, as other theories. The data is generated from the actions, dialogues and statements of other characters and Ezio's struggles through his journey to become a hero. In conclusion, this research reveals that Ezio's experience also fits into eleven of the seventeen stages of the hero's journey by Joseph Campbell. This research uses a qualitative

method, with data words Qualitative data consists of words and observations, not numbers. Like all data, analysis and interpretation are necessary to order and understand.

The eighth from the research by Syahputra & Kasprabowo, (2020) aims to determine the main character's travel pattern and the basic character pattern that occurs in the film Kick-Ass. The data from this research is from watching and analyzing the movie. This research uses Hero's Journey from Joseph Campbell to find patterns of archetypal characters. In this research, the researchers found 9 stages. This article uses a qualitative approach. Researchers use the film script as a source of data. In collecting data, researchers watch films, read scripts, understand the entire film to find out details to obtain information and use it as research material to analyze and identify the journey of the main characters and archetypes.

The ninth which is the last from the researcher (Illana, 2021). This paper aims to examine Segundo Matias' Moymoy Lulumboy: Ang Batang Aswang, a modern piece. According to this study, there is a type of heroic deviant that appears when a character hero is revived from Aswang lore in modern urban legend. The normative structure of Joseph Campbell's hero's journey, which models the portrayal of different character heroes and their established heroic archetypes, serves as the inspiration for this study. Moreover, this article claims that the revival of the archetypal pattern and the marginal portrayal of the hero and his

journey transform Aswang's image from one of being "rigidly static" to one of a semi-heroic ascent.

After reviewing the previous research, the researcher finds similarities between the present research and other previous research, including that both use the Archetypal approach from Carl Jung and theoretical approaches to apply analysis of Joseph Campbell's hero patterns and data from literary works with a similar background. Apart from that, this previous research is quite different from the previous research mentioned above. This research focuses on the stages of the hero patterns of heroism carried out by the main character, namely Rudolf Rassendyll as the main character in the novel "The Prisoner of Zenda" written by Anthony Hope as the data source. It shows the different struggles of the main character in achieving his goals and interesting story about the hero patterns.

2.6 Theoretical Framework

In conducting this research, the researcher uses the hero patterns theory or stages of the hero's journey whose stages are separate from Separation, Initiation, and Return by Joseph Campbell, in which he defines the hero patterns as a single of "consciously controlled patterns" that are often appears in myths, religious fables and folk tales. The focus of the research carried out was to look for the stages of the hero patterns in the novel "The Prisoner of Zenda" by Anthony Hope as a data source.

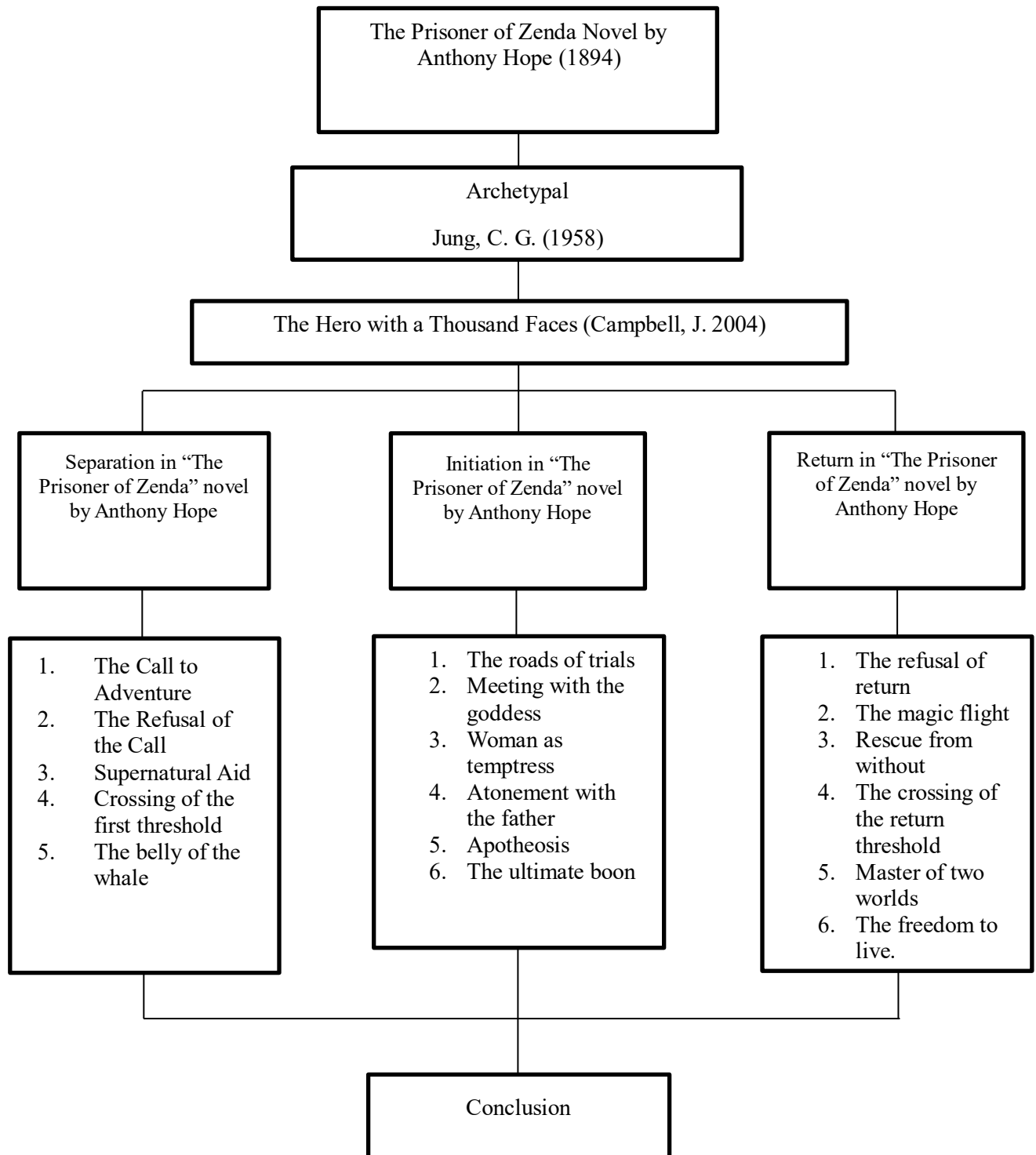


Figure 2. Theoretical Framework