

CHAPTER II

**REVIEW OF RELATED LITERATURE AND THEORETICAL
FRAMEWORK**

The Hero's Journey theory serves as the foundation for the study in this chapter. Regarding the main focus within the story's plot, (Campbell, 2017) it appears to be an appropriate one. A reader might gain a deeper understanding of characters by analyzing the starting point or departure, initiation, and return of the story. Joseph Campbell goes into great detail exploring this topic in his 1949 book *The Hero with a Thousand Faces*.

2.1. Archetypal Approach

Some of the literary approaches that can be implemented to the analysis of literary works included: structural approach, feminist approach, sociological approach, psychological approach, moral philosophical approach, historical biographical approach, formalist approach and also archetypal approach (Campbell, 2017). The research is being performed using an archetypal approach. Several theories emerge about the archetypal approach. A researcher adopts Joseph Campbell's hero's journey theory. Joseph Campbell extended Jung (1980) theories to mythology from around the world. He introduced the idea of the hero and the hero's journey in his book *A Hero with a Thousand Faces*. The fundamental concept of Joseph Campbell's hero's journey can be demonstrated by several concepts, themes, and so forth that emerge frequently throughout narrative across boundaries of culture.

The archetypal approach is used to examine an adventure, myth, and symbol from the literary works. According to (Jung, 1980), a well-known authority on this approach, stated that archetypes are the things that occur within the collective unconscious. The components of this collective unconscious of archetypal images are dreams and myths. Stories and dreams have been a part of human history for a very long time. The myths and dreams were considered by the ancients to the meaning of the existence of Gods and Goddesses.

Through the next hundred pages, researchers will unearth a hundred different variations of these profoundly meaningful motifs the dangers, setbacks, and good fortunes encountered along the journey. Campbell is saying that dreams are the foundation of mythology, and that the hero's journey is the greatest method to understand mythology. In a hero's journey, the protagonist must overcome numerous obstacles while on the adventure. This quest is comparable to the path taken by those who aspire to achieve success in the real world.

2.1.1. Hero Monomyth

A hero's monomyth is a story of development and transition. The three primary steps of the hero's journey notion are departure, initiation, and return. It describes the journey of the figure referred to as the hero. Where the protagonist embarks on an adventure, endures a trial, and returns home victorious. According to Campbell (2017), the hero's journey notion starts with the protagonist embarking on an adventure, facing a crucial crisis, emerging victorious, and then coming home altered or changed.

Campbell describes the seventeenth stage of the monomyth, also known as the hero's journey, noting that not all monomyths include all seventeenth phases and that some myths only concentrate on one stage while others address the stages in a different sequence. Every primary figure in this philosophy is a hero. The researcher should examine the element that follows in order to have an instantaneous comprehension of Joseph Campbell's step and element of the hero archetype. The stages of hero journey are stated below.

2.1.1.1. Departure

The term "departure" or "separation" refers to the moment a hero moves into a community for the first time, leaves behind their usual environment, and then accepts a call that comes from outside the community's gates. There will be three stages to this section, and they are:

a. Call to Adventure

The initial phase of a hero's journey is when they discover their calling to adventure. The motivation for the hero may come from within or from outside sources. The "call to adventure" indicates the beginning of the legendary of the journey, where the hero is called by fate to relocate his spiritual center of gravity from within the boundaries of his civilization to an unknown area. This dangerous area of wealth and peril can be portrayed in a variety of ways, such as a far-off land, a forest, an underground kingdom, beneath the seas, above the sky, a secret island, a lofty mountaintop, or a profound dream state; however, it is always a place of oddly flexible

and multifaceted creatures, unspeakable suffering, superhuman actions, and impossible joy (Campbell, 2017). The call forces the hero to recognize that, should they answer it, they will leave the known world and enter the unknown. The location that the hero must go is portrayed as being concealed, hazardous, painful, and seemingly unconquerable. The journey's prize will tempt the hero to continue on, encouraging them to do so.

b. Refusal to the Call

The sub-stage called Refusal of the Call occurs when the hero, overcome with uncertainty, inadequacy, ignorance, or fear, rejects, ignores, or refuses the „call.“ Because the hero cannot give up anything for the voyage, the „call“ might go unanswered. Similar to the description of this stage, the hero tries to withstand adventure out of fear; he is apprehensive, nervous, and terrified of the circumstances he finds himself in (Campbell, 2017).

c. Supernatural Aid

The protagonist encounters a figure after deciding not to reject the call. This persona will serve as the hero's mentor or advisor. This character aids the hero in completing the journey as well. In the event that the hero's journey is accepted, the adventurer initially meets a protecting figure typically a small, elderly crone or man who gives him amulets to ward against the forces of the dragon he is about to face (Campbell, 2017). Due to the explanation above, the person appears to be elderly, however this is not always the case in the stories. This supernatural persona is typically

a very wise advisor to the hero. This figure's primary responsibility is to keep the hero safe as they travel.

d. The Crossing of the First Threshold

This is the moment when the individual genuinely starts their journey. The protagonist departs from his or her well-known area and everyday existence to venture into uncharted territory where laws are murky. The hero continues on his quest until he encounters the "threshold guardian" at the threshold of the zone of amplified power, with the personifications of his destiny providing him with guidance and assistance.

These guardians represented the boundaries of the hero's current domain or life horizon by bounding the world in all four directions, including up and below. Beyond them lie darkness, the unknown, and danger; just as the child faces danger beyond the parental watch and the tribe member faces danger beyond the shelter of his community. The average person is quite happy, indeed, proud to stay inside the lines drawn, and conventional wisdom gives him every reason to be terrified of taking even the first step into the unknown (Campbell, 2017). According to the justification given above, the hero will find the assistance required to complete the journey. The voyage is continued by the hero until they come upon something or someone that blocks their path. When the hero decided to embark on this adventure, he or she was also afraid to continue.

e. The Belly of the Whale

This stage represents the hero's departure from home in search of adventure. During this phase, the protagonist embarked upon a new journey, the hero traveled to

the realm of rebirth, and became globally symbolic and the sign of the whale's womb. Here, a brief examination will provide the hero with an opportunity to learn about the circumstances in his new environment and the challenges he will confront going forward (Campbell, 2017). This stage symbolizes the hero's ultimate detachment from the everyday world during his voyage. Following that, the hero will take a test to learn more about the circumstances in the new world and the challenges he will face going forward. At this pivotal moment in the hero's journey, the protagonist is consumed by larger-than-life monsters or evil spirits and emerges with a renewed sense of identity.

2.1.1.2. Initiation

This section describes how the protagonist must demonstrate his character through a battery of tests. The story begins with the hero entering a strange or unique environment and going on missions either by himself or with the assistance of others. In the end, the hero encounters hardship and triumphs over his primary barrier or foe to reach the pivotal moment of his journey. The hero experiences an apotheosis and receives an elixir, treasure, or other recompense at the conclusion of this phase. The hero has five stages to overcome in this stage.

a. The Road of Trials

The journey to becoming a hero involves a number of trials, challenges, or trials that one must go through. After passing beyond the threshold, the protagonist enters a strangely fluid, ambiguous dream world where he must overcome a series of obstacles. My favorite part of the myth journey is this section. It has spawned a global

literature of miraculous trials and tribulations. Through the counsel, amulets, and covert operatives of the supernatural assistant he met prior to entering this area, the hero receives covert assistance. It's also possible that he learns here, for the first time, that he has a benevolent force guiding him on his superhuman journey everywhere (Campbell, 2017). After the explanation above, the hero now finds himself at the unknown location. The hero will go through numerous tests and challenges here. This is the pivotal point in the hero's transformation. The hero overcomes the challenges with the aid of his sidekick.

b. Meeting with Goddess

Meetings with women who supported them on their exploits are referred to as "meetings with the goddess." In this scene, a hero meets a girl or someone he loves, which has an impact on the plot. It implies that the heroine encounters a woman who stands for unconditional love. According to (Campbell, 2017), the goddess gets confused with the Earth Mother. In this stage, the "Queen of the World Goddess" and the bride marry mystically while also serving as the mistress, mother, and sister.

c. Women as the Temptress

A force that seeks to thwart the hero's quest is encountered by the protagonist. The temptress is frequently dispatched by the villainous forces opposing the hero in an effort to foil him. The hero's complete command of life is symbolized by his mystical marriage to the world's queen goddess, as the woman is life and the hero is its ruler. Furthermore, the hero's trials, which preceded his last experience and action,

represented the epiphanies that enabled his consciousness to become more amplified and resilient enough to withstand the full possession of the mother-destroyer, his unavoidable bride. With that knowledge, he understands that he is the father's incarnation and that he is in his position (Campbell, 2017). According to the aforementioned remark, women are frequently used as metaphors for the material and pleasant temptations that we face in life. Typically, the hero gives up on his spiritual journey or is misled by lust.

d. Atonement with the Father

The person must confront the thing that has the most power over them in this step. This is where the voyage starts and ends. Every step that came before it moved into this location, and every step that came after it will leave it. The challenge for the hero facing his father is to transcend fear to the point where he is ready to see how the horrifying and irrational catastrophes of this huge and cruel universe are fully justified in the magnificence of existence. The hero soars beyond life and its distinctive blind spot, briefly gaining a glimpse of the source. He sees the father's face, comprehends, and the two become one (Campbell, 2017).

Father is often represented by a masculine force, or by someone or something extremely powerful. Here, the ultimate power alludes to the ability to control life and death, which the hero will need to exercise midway through their mission. This ultimate power, which is necessary for survival, is derived from all previous hero encounters. This point will determine whether the hero will succumb to temptation or die. The

hero's metamorphosis will be finished if they pass it. The core point is reached by all previous roads, and the next steps in the plan emerge from it, as the passage above suggests.

e. Apotheosis

After facing and surviving the great power in his or her life, the hero may have an experience of the oneness and beauty of the universe. It is a period of rest and reflection before the return journey is made. "Those who understand that not only do they contain the Everlasting, but that everything is in fact the Everlasting, live in the groves of wish-fulfilling trees, sip the concoction of immortality, and hear the unheard song of endless concord everywhere they go. According to the description given by Campbell (2017), researchers learn that this stage is a time of fulfillment, rest, and tranquility for the hero before they start their journey back.

f. The Ultimate Boon

The blessing is reaching the quest's objective. It is what the traveler set out to accomplish. In this instance, learning about Kratos, the God of War, is the journey's reward. The gods and goddesses are not the Ultimate in its original form; rather, they are to be interpreted as manifestations and guardians of the elixir of Imperishable Being. Therefore, via his interactions with others, the hero ultimately seeks their grace—that is, the strength of their sustaining substance—rather than themselves. The imperishable is this miracle energy-substance; the names and forms of the deities who incorporate, dispense, and represent it everywhere change with time.

This is the thunderbolts of Zeus, Jesus, and the Supreme Buddha; the fertility of the rain of Viracocha; the virtue announced by the ringing of the bell during the Mass at the consecration; the light of the saint and sage's ultimate illumination. Only the duly proven are permitted to be released by its guardians (Campbell, 2017). Every stage sets the hero up for success by purifying and preparing him for the quest's end. In myths, obtaining a transcendent such as the Holy Grail, the elixir of life, or a plant that grants immortality is typically the goal.

2.1.1.3. Return

Once more, the hero must pass through the portal between the realms. In this section, the hero returns with the fruits of his mission to assist his people. The hero is changed by the adventure, gaining knowledge or spiritual strength over two realms.

a. Refusal of the Return

On rare occasions, after a truly amazing or fulfilling journey, the hero refuses to return to the everyday world. The hero may also choose not to come back if they fear their message won't be understood. Even after completing the hero's quest whether by breaking through to the source or with the help of a personification whether human or animal, male or female the explorer still needs to come back with his trophy that can change death.

The hero must now start the labor of returning the sleeping princess, the Golden Fleece, or the runes of wisdom to the kingdom of humanity in order to fulfill the full circle, the norm of the monomyth, where the blessing may result in the renewal of the

ten thousand worlds, the nation, the community, or the planet (Campbell, 2017).

b. The Magic Flight

At times, the hero has to pilfer the boon and then risk all to flee fearlessly. The journey's return might be just as exciting and risky as the trip's initial part. All the powers of his supernatural sponsor support the hero's final stage of adventure if, after his success, he receives the blessing of the goddess of the deity and is specifically tasked with returning to the world with an elixir for the restoration of civilization.

However, the final phase of the mythical round turns into a vibrant, frequently humorous chase if the trophy has been won despite the guardian's resistance or if the gods or demons are angry at the hero's desire to return to Earth. Marvels of magical avoidance and hindrance could make this flight more difficult ((Campbell, 2017). The identical issue the hero faced at the beginning of the adventure now confronted him. The hero will take a risky detour to escape the unfamiliar world. Something or someone will obstruct their path.

c. Rescue from Without

The hero was rescued from an odd realm full of supernatural travel by another person. This also holds true for heroes who require their friends' assistance in reminding them when it's time to go back to their previous lives (Campbell, 2017). As mentioned above, the hero may require assistance on his journey back to humanity, just as he does during his adventures. This is particularly true if the hero has become enchanted and needs the community to visit him to remind him of everyday duties.

d. The Crossing of the Return Threshold

The journey ends when the hero passes through a threshold and returns to the beginning. At this stage, the hero's job is to retain the lessons learnt from the journey and apply them to improve both his or her own and other people's lives. Countless mistakes confirm the challenges associated with this life-affirming threshold. After experiencing the soul-satisfying vision of completion, the returning hero's first challenge is to accept as true the fleeting joys and sorrows, banalities, and loud obscenities of reality. As previously explained, the hero returns from his or her trip with wisdom that they must learn to apply to daily life and impart to the rest of humanity.

e. Master of the Two Worlds

The hero has mastered the art of blending in both the world of adventure and the commonplace at this point in the quest. The hero is at ease both with the outside world and with themselves. He or she feels equally at ease in both settings and could be prepared to serve as a mentor to someone else. The message of any religious practice is quite plain and unambiguous. Through extensive psychological training, the person finally becomes ready for the great atonement because they have completely given up any attachment to their own limitations, quirks, hopes, and fears. They also no longer struggle against the self-annihilation necessary for rebirth in the realization of truth. With all of his own goals dashed, he gives up on life and resigns himself to whatever fate has in store for him, thereby becoming anonymous. With his unqualified

permission, the Law resides inside him (Campbell, 2017).

Considering the justification provided, demonstrate that is frequently depicted by a transcendental figure. It represents striking a balance between the material and spiritual realms for a human hero. Now, the hero is competent and self-assured in both the inner and outside worlds.

f. Freedom to Live

Those who have overcome immense adversity and come to terms with who they are often overcome with dread of dying. Because he is, the hero is the champion of things becoming rather than of things becoming. "Before Abraham was, I AM." He is not afraid of the next instant or the "other thing" because he believes that change will destroy the permanent. Neither does he mistake apparent changelessness in time for the permanence of Being. As a result, the following instant is allowed to pass (Campbell, 2017). The hero has moved past looking back and looking forward. When the hero completes the journey, his fear of dying is removed, and he is free to live in the moment described above.

2.2. Previous Study

In analyzing "God of War" novel by applying the theory of hero journey in the scope of archetypal approach, the researcher has collected nine previous research as the reference for helping the researcher in writing this study. The first previous research is taken from (Boukemmouche & Al-Khawaldeh, 2022). The purpose of this study is to examine the narrative structures of two of Faulkner's screenplays from the 1930s and

determine the degree to which they adhere to Joseph Campbell's theory of the monomyth. This study follows the main character as he navigates the major obstacles he must overcome from the beginning of his quest to the conclusion of his adventure. The study illustrates the psychological development of the main protagonists through the various stages of the monomyth and presents their final transformation and full growth as a result of the tests they have undergone throughout the journey by utilizing Campbell's theory of the mythological hero's journey and making references to Carl Jung's theories on the process of individuation.

The second previous research is taken from (Prastiyo, 2017). This study aims to characterize Jennifer's journey stage and show how it aligns with the stages of the hero's journey in "I Spit on Your Grave". This study employed both film theory and Joseph Campbell's hero's journey theory. The three stages of the hero's journey are Departure, Initiation, and Return, according to theory. Jennifer only goes through the journey until Initiation, according to the analysis. The investigation's findings indicate that while Jennifer's Journey aligns with Joseph Campbell's hero's journey theory, the final stage is missing. It also demonstrates the existence of the heroine.

The third previous research is taken from (Noor, 2020). The researcher examined a character from the Assassin's Creed Renaissance book. In this study, the hero's journey theory by Joseph Campbell and the hero's struggle theory by George R. Goethals and Scott T. Allison were used to analyze the data. The study concluded that Ezio had gone through all three of the challenges listed by Goethals and Allison: suffering and adversity, weakness and vulnerability, and encounter with evil.

Additionally, eleven of Joseph Campbell's seventeen stages of the hero's journey matched. In conclusion, the evidence presented above supports the notion that Assassin's Creed Renaissance's Ezio Auditore is a heroic tale.

The fourth previous research is taken from (Satria & Julius, 2022). This study delineates the phases of the hero's journey that the protagonist, the protagonist of Jack London's book "The Call of the Wild," goes through. As the plot progresses, "The Call of the Wild" is a book with heroic elements. The study's findings indicate that Buck, the book's protagonist, has experienced all three of the hero's journey's eight stages: the departure stage, which consists of four steps out of five, the initiation stage, which consists of three steps out of six, and the return stage, which consists of one step out of six. This brings us to the conclusion that the hero's journey frequently follows the same pattern as suggested and theorized in Joseph Campbell's theory.

The fifth previous research is taken from (Noormansyah & Arifianto, 2023). Vengeance Is Mine, All Others Pay Cash was examined by researchers. This theory presents twelve heroic journeys from the protagonist to become more unique than ever using Christopher Vogler's hero's journey theory. The hero's journey stages in this movie don't happen in order; instead, they only happen during Ajo's mentor meetings, which take place when he is between the stages of the ordeal and the resurrection. There were multiple meetings with the mentor, specifically during the meetings with Ki Jempes and Jelita. The protagonist changes; while Ajo is incarcerated, he loses some of his strength and becomes Iteung, who will exact revenge on Ajo.

The sixth previous research is taken from (Amalia, 2020). The study aims to

elucidate the phases of Jason's hero's journey in *Beyanders: A World Without Heroes*, as well as how he overcame the challenges he faced. In this instance, the researchers applied Joseph Campbell's hero's journey theory. According to the study's findings, Jason was a very resilient hero who successfully completed all 17 stages of the hero's journey theory. However, only one of the stages the Rescue from Without stage appeared earlier in his journey than the Refusal of the Return. Jason also exhibited courage, patience, and optimism when faced with challenges.

The seventh previous research is taken from (Wicaksono, 2020). The analysis of Wade Watts' valiant journey in Cline's book is the aim of this study. Campbell's 'Hero with the Thousand Faces Commemorative Edition' (2004) serves as the basis for the monomyth concept used by the researcher to examine the idea of the hero's journey in Cline's *Ready Player One*. When conducting this study, the researcher employs a qualitative method with a descriptive approach. Based on the research's final findings, the author concludes that the "Ready Player One" novel applies the monomyth concept and that the main character is indeed portrayed as a hero.

The eighth previous research is taken from (Zebua & Tangkas, 2023). This study aims to identify the hero's journey stages in Anthony Horowitz's novel *Alex Rider (Stormbreaker)* as well as character archetypes and how they support or obstruct the hero in completing the stages. The *Stormbreaker* novel by Alex Rider served as the source of data for this study. The findings of this investigation demonstrated that the novel contains all seventeen (17) of Joseph Campbell's stages. Additionally, this analysis demonstrated that the novel contains elements of the seven (7) distinct

archetypes developed by Christopher Vogler. This leads to the conclusion that the stages of the hero's journey and the character archetype formulas, which Joseph Campbell initially gathered from oral tradition stories, are found to be applicable to contemporary novels.

The ninth previous research is taken from (Rizaq & Nurcahyani, 2022). The study looked at how Neil Gaiman parodies the state in *The American Gods* by bringing mythical creatures, religion, and mythology back into contemporary settings. However, the majority of research simply simplify these things as an intertextual reference. As a matter of fact, the new framework is designed with the practical intention of ridiculing American modernity and pushing modern man toward a spiritual crisis. Thus, the purpose of this descriptive-analytical study is to investigate how the novel parodically portrays the spiritual journey of modern humanity by understanding these references through both intertextual analysis and usage pragmatic analysis.

These mythological figures are repositioned to represent marginalized communities, such as ex-convicts, fugitives, homeless people, thugs, immigrants, homeless people, laborers, prostitutes, and relocation, as a result of the intertextual study using a parody interpretation of Linda Hutcheon. Pragmatic analysis reveals that the hero archetype has been reimagined as a caricature of modern man's spiritual journey in reconciling conscious desire with unconscious competence, which results in mental disturbances in him. This is in contrast to Jung's interpretation of the relationship between mythological archetypes and psychological nature. The wise character fortifies the hero's unconscious through a spiritual journey, whereas the

dishonest figure manipulates the hero's consciousness with the secular world. These are the aspects that affect the hero's mental stability.

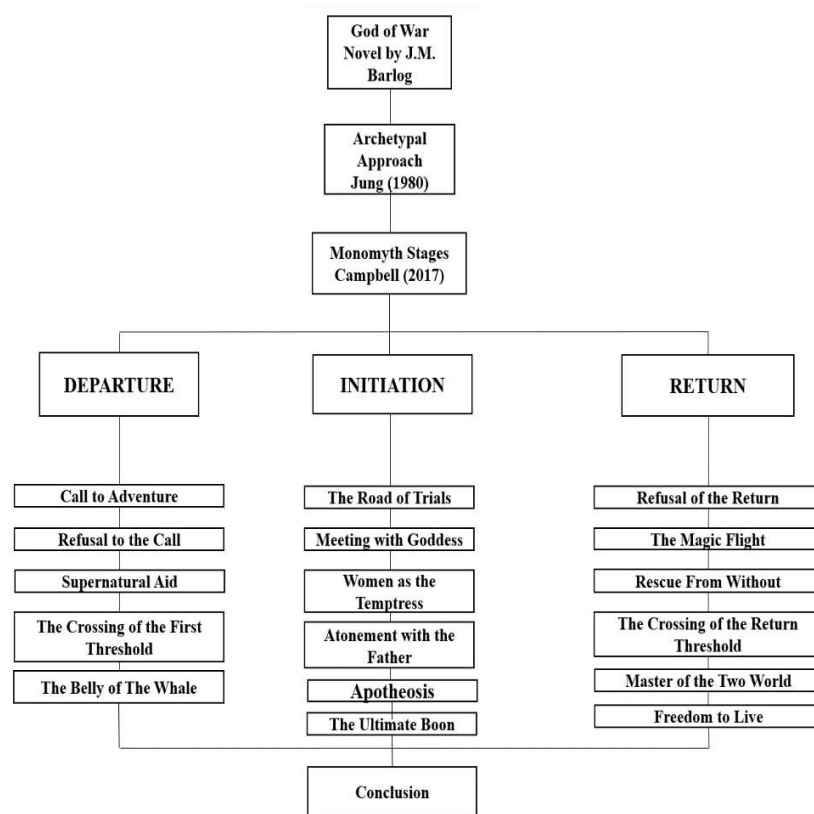


Figure 2.3 Theoretical Framework