

CHAPTER II

REVIEW OF RELATED LITERATURE AND THEORETICAL FRAMEWORK

This chapter aims to provide a comprehensive review of the key theories and frameworks that underpin the analysis of the literary works examined in this study. It begins with an exploration of the Archetypal Approach, a critical lens that draws upon the universal themes and recurring patterns found in myths, folklore, and narratives across cultures. By examining the archetypes that structure human stories, this framework helps to illuminate the psychological and cultural dimensions that shape characters and plots. Additionally, this chapter will present Joseph Campbell's Hero's Journey, a central element of the Archetypal Approach, which serves as the foundation for understanding the transformational arcs of protagonists in literature. Through these theoretical perspectives, this chapter establishes the basis for analyzing the narrative structures and character development within the selected works, particularly focusing on how these stories reflect universal human experiences and psychological growth.

2.1 Archetypal Approach

Archetypal theory and criticism are often referred to as Myth theory and criticism, they have distinct histories and practices. It is a primal image that appears repeatedly in different forms throughout human history and always pointing to the initial kind (Wolfreys et al., 2006). The importance of myth must then be examined in relation to archetypes and their patterns. The myths of every culture are shaped

by their cultural environments-that is, they can reflect an individual people's mythology, which may be reflected in legend, folklore, or ideology-but myth is in the general sense, universal. Additionally, themes and motifs that recur across various mythologies have a common meaning or do the same thing psychologically or culturally in contexts that may be widely separated in time and place. They are referred to as archetypes. A culture's archetype is a universal motif, or symbol, that represents an idea or concept (Guerin et al., 2005).

The term "archetype" in literary criticism refers to recurring narrative structures. Besides the narrative structure, the archetype also refers to the action, character, subject, and visual patterns that may be found in a wide range of literary works, as well as in myths, dreams, and even societal rituals (Abrams, 1999). Archetypes interpret literary works by emphasizing characters, symbols, images, and myths found in the narrative. Regardless of culture, religion or group belief, mythology is the collection of myths about one or more individuals, groups, cultures, or cultures. It might compare Shakespeare's Danish prince to other mythical children who exacted revenge on their fathers, such as Orestes from Greek myth or Sigmund from Norse legend, when discussing *Hamlet* (Kennedy & Gioia, 1995). Similarly, when discussing Iago in *Othello*, they might compare him to the devil in conventional Christian belief. Thus, Mythological critics almost always connect the specific text being discussed to a larger framework of works that share an underlying pattern by finding archetypal symbols and situations in literary works. On the other hand, the existence of the archetypal approach in a narrative can be applied by using the hero's journey archetype.

2.2 Joseph Campbell's Theory: Hero's Journey

In archetypal approach, the monomyth or hero's journey is a story paradigm in which a hero sets out on an adventure, learns a lesson, succeeds with his or her acquired knowledge, and returns home changed. All stories follow a similar plot structure known as the hero's journey, which may be found in myths, fairy tales, dreams, and films alike (Vogler, 2007). Joseph Campbell, inspired by Carl Jung's analytical psychology, pioneered the study of hero myth patterns. Campbell deconstructs and compares religions using monomyth. Thus, Campbell explained the hero's journey archetype in his best-selling work "The hero with a thousand faces" in 1984.

The hero's Journey provides a basic structure that should be filled out with the specifics and surprises of each narrative. The structure shouldn't draw too much attention to itself or be adhered to being too closely. The order of the phases described in the hero's journey is just one of many conceivable arrangements and the phases may be substantially changed, expanded, and removed without losing any of their effectiveness. Then, it is crucial to remember the lessons learned in the hero's journey. The images in the basic edition are only symbol for common human experiences, such as young heroes begging ancient wizards for magic swords, maidens taking a life-threatening risk to save a loved one, and knights galloping out to battle deadly dragons in dark caves (Vogler, 2007). Thus, by adopting current analogues for the symbolic elements, the hero's Journey may be simply adapted to modern dramas, comedies, romances, or action-adventures. Furthermore, classic archetypes can also be the aspects of the character archetype.

2.3 Hero's Stages of the Journey

Joseph Campbell pioneered the study of hero myth patterns which he was inspired by the analytical psychology of Carl Jung. Campbell deconstructs and compares religion using monomyth. The Hero's Journey has three stages: separation, initiation, and return (Campbell, 2004). Separation is the first stage. When the hero departs the community, this is known as separation. The initiation stage is the next step. The list of events that Hero went through during his trip is called transformation. Return is the final stage. The term "return" refers to the hero's return to his or her home or civilization. From these three main stages, there are detail stages that amounts to 17 stages in total.

2.2.1 Separation

Separation is when the hero leaves the house or society. Separation has five stages, according to Campbell (2004). The 5 stages of separation are explained in detail below.

2.2.1.1 The Call to Adventure

The protagonist begins in an ordinary circumstance until he receives information that serves as a summons to travel to an unknown location. Campbell (2004) stated that faraway lands, forests, kingdoms beneath the waves, above the sky, secret islands, high mountain peaks, or deep dream countries have all represented the call to adventure, but it has always been a place of fluid and polymorphic strange creatures, unimaginable torments, superhuman deeds, and impossible pleasures.

2.2.1.2 Refusal of the Call

Typically, when a summons is issued, the potential hero refuses to cooperate at first. This could be due to a sense of responsibility or obligation, fear, uncertainty, or inadequacy, or any of the other causes that have kept the person in their current position. Refusal the call turns the trip into a terrible experience. When a person is enslaved by boredom, toil, or “culture,” he or she loses the ability to act positively and becomes a victim who has to be liberated (Campbell, 2004).

2.2.1.3 Supernatural Aid

When the hero, intentionally or unknowingly, commits to the mission, his supernatural guides and assistance materialize or become known. This supernatural mentor will almost always bestow onto the hero one or more amulets or artifacts that will aid him later in his or her mission. As noted by Campbell (2004), such a figure signifies a beneficent, destiny-protecting entity. The fantasy is a promise that the peace of Paradise, which was first known within the mother’s womb, will not be lost; that it will support the present and stand in the future as well as the past and that, while omnipotence may appear to be threatened by threshold passages and life awakenings, protective power will always and ever-present within or just behind the unfamiliar features of the world. All that is required is faith and knowledge, and the timeless guards will appear. After responding to his own call and continuing to follow bravely as the repercussions develop, the hero finds all the forces of the unconscious at his side.

2.2.1.4 Crossing of the First Threshold

This is the point at when the hero truly enters the sphere of adventure, leaving the comforts of his home to enter an unknown and dangerous realm with unknown rules and limitations. Campbell (2004) stated that the hero advances on his quest, aided and guided by the personifications of his fate, until he approaches the “Threshold guardian” at the entrance to the zone of magnified power. Such custodians, who symbolized the limits of the hero’s current sphere, or life horizon, constrained the universe in four directions, as well as up and down. Beyond them lay darkness, the unknown, and danger, much as there is danger for a kid without parental supervision and risk for tribal members outside of their community’s protection. The normal person is content, if not proud, to stay inside the established parameters, and public opinion gives him every reason to be afraid of taking the first step into the unknown. The adventure is always and everywhere a journey beyond the familiar into the unknown; the powers that guard the border are dangerous; interacting with them is difficult yet, the danger diminishes for anybody with the capacity and bravery.

2.2.1.5 The Belly of Whale

The belly of whale represents full solitude from the world and the renowned hero self. The initiation into this stage indicates a person’s preparedness to undergo metamorphosis. When the hero initially enters the stage, he or she may face minor dangers or setbacks. The notion that crossing a mystical threshold is a voyage into the realm of rebirth. This stage portrayed in whale belly pictures all throughout the

world. Instead of defeating or reconciling the threshold's power, the hero is swallowed by the unknown and appears to have perished (Campbell, 2004).

2.2.2 Initiation

The list of experiences that the hero goes through during the voyage is called transformation. According to Campbell (2004), transformation occurs in six stages. The 6 stages of initiation are explained in detail below.

2.2.2.1 The Roads of Trials

The road of trials is a set of challenges that the hero must complete in order to begin the transformation. Heroes frequently fail one or more of these tests, and in some cases all three. The hero will eventually overcome this adversity and progress to the next level. After passing the threshold, the hero enters a mystical realm of indeterminate and fluid form, where he must overcome a series of trials, "This is the stage of the legendary experience that I enjoy the most" (Campbell, 2004). This stage has spawned a body of work on remarkable hardships and sufferings all over the world. The hero is discreetly supported by the supernatural helper's guidance, amulets, and secret operatives whom he met before entering this territory.

2.2.2.2 Meeting with Goddess

This is the stage where the hero obtains the tools that will help him in the future. After overcoming all obstacles and adversaries, Campbell (2004) suggested that the ultimate adventure is often depicted as a mystical union between the hero's soul and the Queen of the Goddess of the world. When the hero meets the goddess,

his ability to earn the gift of love is put to the ultimate test, a gift that manifests in every woman.

2.2.2.3 Women as Temptress

The hero faces temptations in this phase, which are frequently physical or enjoyable in nature and might lead him to abandon or deviate from his quest, which does not have to be portrayed by a lady. Because the hero-knight was often tempted by desire on his spiritual quest, a lady is a metaphor for the physical or material temptations of life. The crux of the strange dilemma is that our conscious beliefs about what life should be rarely match what life actually is (Campbell, 2004). We rarely realize the full depth of the pushing, self-protective, malodorous, carnivorous, lecherous fever that is the very character of the organic cell in ourselves or our acquaintances. Instead, people perfume, whitewash, and reinterpret, as if all the flies in the ointment, all the hairs in the soup, are the mistakes of someone else. Life, the deeds of life, the organs of life, and especially a woman as the great symbol of life, become intolerable to the pure, pure, pure spirit when it suddenly dawns on them or is forced upon them that everything people think or do is tainted with the stink of the flesh. The seeker of the life beyond life must overcome and push through the lady.

2.2.2.4 Atonement with the Father

The hero's journey often begins with an encounter with ultimate power, as noted by Campbell (2004), where the hero must meet and be initiated by whatever possesses ultimate power in his or her life at this time. This is the parent or father figure who possesses life and death power in many myths and stories. This is the

starting and ending place of the journey. All of hero's previous steps led you here, and all of hero's future steps will lead you away from it. Although meeting a malevolent creature is the most common indicator of this level, anyone or anything with immense strength could suffice. Atonement is nothing more than the surrender of that self-created double monster the dragon who thinks he is God, representing the superego and the dragon who thinks he is Sin, representing the repressed id (Campbell, 2004). But this necessitates letting go of one's allegiance to the ego, which is tough. Faith in the father's kindness is required, followed by reliance on that mercy. The center of belief is thus moved outside of the befuddling god's tight scaly ring, and the terrifying ogres vanish.

A helpful female figure, whose magic (pollen charm or the power of intercession) protects her through all of her father's dreadful initiation trials, can provide hope and reassurance to the hero during this suffering. If believing in a father's horrible visage is impossible, one's faith must be focused elsewhere (Spider Woman or Blessed Mother), and with that support, one overcomes the crisis only to discover. At the end that father and mother are in it.

2.2.2.5 Apotheosis

This is the point at which the hero realizes he has a greater understanding of things. Now that he has received new knowledge and perception, the hero is resolved and ready to move on to the most difficult part of the mission. Campbell (2004) revealed that those who recognize not only that the everlasting resides within them, but also that what they, and all things, truly are, live in the groves of the wish-fulfilling trees, drink the brew of immortality, and listen to the unheard song of

perpetual concord everywhere, live in the groves of the wish-fulfilling trees, drink the brew of immortality, and listen to the unheard song of perpetual concord everywhere.

2.2.2.6 The Ultimate Boon

The ultimate boon occurs when the hero achieves his or her aim, which is the reason the hero embarked on the quest in the first place (Campbell, 2004). Because the boon in many myths is something transcendent, such as the elixir of life, a plant that confers immortality, or the Holy Grail, the hero's preparation and purification for this phase is aided by the prior steps. The gods and goddesses are embodiments and keepers of the elixir of Imperishable Being, not the Ultimate in its primeval state.

The hero seeks the grace, the strength of their sustaining substance, through their interaction with them. The Imperishable is this miraculous energy-substance and nothing else; the names and forms of the gods who embody, disseminate, and represent it come and go. This is the supernatural energy of Zeus', Yahweh's, and the Supreme Buddha's thunderbolts, the fertility of Viracocha's rain, the virtue signaled by the bell rung in the Mass at the consecration, and the ultimate illumination of the saint and sage. As Campbell (2004) notes, its keepers will only release it to those who have proven themselves worthy.

2.2.3 Return

The term "return" refers to the hero's return to his or her home or civilization. Joseph Campbell (2004) observes that return has six stages. The 6 stages of return are explained in detail below.

2.3.3.1 Refusal of Return

After attaining happiness and enlightenment on another planet, as Campbell (2004) explains, the hero may not choose to return to the regular world to bestow advantages on his fellow men. After the journey for a hero has been completed, the explorer must keep returning with the prize that changed his life, either by penetration into the source or through the gift of the personification of man or woman, human or animal. The hero must now undertake the task of returning the wisdom rune, the Golden Feather, or the sleeping princess to the land of mankind, where blessings might be bestowed upon rejuvenation, as per the monomyth norm. This requirement, however, is routinely disregarded. Even Gautama Buddha doubted that the lesson of realization could be conveyed after his victory, and saints were reported to have died in wondrous ecstasy. Many heroes are said to have lived forever on the heavenly island of the immortal Goddess of Immortality.

2.3.3.2 The Magic Flight

In Campbell's (2004) view, if the blessing is something that the gods have been closely preserving, the hero may have to flee with it. Returning from a voyage can be just as exciting and hazardous as embarking on one. The hero's final stage of adventure is supported by all of his supernatural patron's powers if the hero obtains the goddess's or god's blessing in his triumph and is then explicitly commissioned to return to the world with some elixir for the restoration of society (Campbell, 2004). If, on the other hand, the treasure was won against the guardian's wishes, or if the hero's desire to return to the earth was despised by the gods or

demons, the mythological round's last stage becomes a lively, often comic pursuit. Miracles of magical obstacle and evasion may make this voyage more difficult.

2.3.3.3 Rescue from Without

This is the stage at which the hero is rescued by a stranger. It's possible that the hero will need outside help to return from his strange adventure (Campbell, 2004). To put it another way, the rest of the world may have to save him. Because the deep habitation's bliss is difficult to give up in favor of the awakened state's self-scattering. "Who would want to return to the world after casting it off?" asks the author. He'd simply show up." Life will continue to call as long as one is alive. Those who remain on the margins of society are envious of them and will knock on their door. The disturber, on the other hand, receives an unpleasant jolt if the summoned one is just delayed, sealed in by the beatitude of the state of a perfect being, which resembles death. If the called one is just delayed, sealed in by the beatitude of a perfect being's state, which mimics death, the adventurer is rescued and returns.

2.3.3.4 The Crossing of Return Threshold

In order to continue his adventure, the returning hero must be able to resist the world's influence. Returning is all about maintaining the knowledge gained during the quest, integrating it into daily life, and figuring out how to share it with the rest of the world, a process that Campbell (2004) highlights.

2.3.3.5 Master of Two Worlds

It could entail creating a balance between the material and the spiritual for a human hero. In both the inner and outer worlds, the person has become at ease

and competent. The master's skill is to travel back and forth over the world divide, from the perspective of the apparitions of time to the causal depths and back, without polluting one's principles with those of the other, allowing the mind to know one by virtue of the other.

2.3.3.6 Freedom to Live

In Campbell's (2004) view, this stage leads to mastery of freedom from the fear of death; it could be said that this stage leads to freedom to live. This is also known as living in the moment, as it involves not expecting the future or mourning the past. The hero is the champion of things that are becoming rather than things that are becoming because of him (Campbell, 2004). He does not conflate seeming changelessness in time with Being's constancy, nor does he fear the next moment or the "other thing" as destroying the permanent through its change. "Nothing retains its own form," Ovid writes in *Metamorphoses*, "But Nature, the greater renewer, constantly creates up forms from forms." You can rest convinced that nothing in the cosmos dies rather, everything changes and renews its form. As a result, the next event can take place.

2.4 Previous Research

Research on the hero's journey archetype has been widely carried out all over the world. There are several previous studies related to hero's journey archetype that the researcher uses as references as below.

The first research was conducted by Fakhruddin and Retnaningdyah (2019). The researchers looked at how the monomyth notion is introduced in "The Hunger Games: First Series" to gain information on Katniss Everdeen's journey. It applies

the mythological hero and quest notion developed by Campbell. The analysis discovered that the character, Katniss, gains two identities during the Journey. This research comes to the conclusion that the monomyth cycle in this series terminates in the midst of the Return stage. It suggests that Katniss' transformation into a heroine at the conclusion of her journey is triggered by this series and is the first step in that journey.

The second research came from Erliani et al. (2019). The journey of Rick Riordan's fictional hero Magnus Chase in "The Sword of Summer" is the subject of this research. This research aims to identify the Monomyth stages and the types of Mythoi in the novel. Campbell's monomyth theory and Frye's theory were both used by the researcher. The research has led to two findings. First, the character of Magnus Chase passes through fifteen of the seventeen stages that correspond to Campbell's Monomyth. Second, the novel "The Sword of Summer" belongs to the category of The Mythos of Summer: Romance. These stages include the hero's rise to prominence, the hero's innocent childhood, the ideal's fulfillment, the theme of upholding the hero's integrity, the hero's innocence, and the conclusion of the journey.

The third research was done by Nurdiana and Evyanto (2019). The purpose of the research was to use archetypal analysis to determine the stages of Alice's hero's journey in the novel "Alice's Adventures in the Wonderland". Then, the data for this descriptive qualitative study was obtained through library research. According to the result of this research, not all of the phases in Campbell's separation and return stages can be found in "Alice's Adventures in Wonderland".

The novel only contains three phases out of five separation stages and one stage out of six return stages. Therefore, the novel still fits within the category of a hero's journey narrative. Even if the hero's journey stage isn't finished, the novel still has a happy ending, and the reader can comprehend it well.

The fourth research was proposed by Ikhtiari and Gandana (2020). The purpose of the research was to define the stages of the hero's journey in "Demon Slayer: Kimetsu no Yaiba" and to identify how the adventure affects the protagonist's inner development. Then, Vogler (1992) and Weiland (2016) theories of the hero's journey and the hero's journey were employed in the research. The results show that "Demon Slayer: Kimetsu no Yaiba" partly complies with Vogler's stages of the hero's journey (1992). Furthermore, the examination from the character, Tanjiro's journey, also reveals the inner transformation which is the positive change in making the character as a willing hero.

The fifth research came from Bahari (2020). This research tried to explore the archetypes and heroic stages of his journey in "Demian" novel. This study's analysis is based on Campbell's archetypes and hero's journey theories. It is descriptive-qualitative research since it focuses on the textual material in the novel. According to the analysis's findings, Sinclair's trip was influenced by five archetypes. Sinclair is a role model for a hero, and the Mentor and Herald provide him encouragement and fortitude as he goes on his exploits. Sinclair found it difficult to come to grips with his existence and develop self-assurance while the others presented challenges. In accordance with the notion of the hero's journey, the study also discovered that Sinclair passed through three stages and twelve

phases. It can be inferred from the contributions of the archetypes and the earlier stages that Sinclair experienced that each archetype played a key part in Sinclair's trip to the conclusion of the tale and the discovery of his real identity.

The sixth research was analyzed by Damayanti and Munjid (2020). The research assessed Siddhartha's character growth in Herman Hesse's book "Siddhartha". Then, the research's goal is to discover how Siddhartha's personality changes as he pursues enlightenment. Campbell's notion of the hero's journey is used in the research. Therefore, it can be shown that twelve of Campbell's proposed seventeen stages for the hero's journey are followed by Siddhartha's journey. Apart from Belly of the Whale, which appears later, all the stages appear in the same order. Rather of serving as a prelude to a more difficult test, it serves as a turning point. Additionally, the research demonstrates that Siddhartha experiences two significant transformations: from an individualistic to a wise person, and from someone who is insatiably curious to someone who is adaptable.

The seventh research was identified by Wu and Wang (2022). The purpose of the research is to evaluate the stages of the hero's journey based on Campbell's monomyth and utilize the monomyth to analyze how Chihiro, a ten-year-old girl in "Spirited Away" movie, sets out on a journey to the magical realm. To examine the monomyth, the study used content analysis, a descriptive qualitative methodology. For the protagonist Chihiro to undergo metamorphoses and overcome obstacles as she transitions to complete autonomy, the monomyth investigates her progress and focuses on her self-individuation. To save her parents, Chihiro must embark on a trip that will see her descend into the unconscious and come face to face with her

inherent and basic nature. Thus, as a mythological heroine, Chihiro completes her monomyth cycle, achieves metamorphosis, and achieves regeneration through fighting against conflict or resistance.

The last research comes from Boukemmouche & Al-Khawaldeh (2022). This research aims to examine hero's journey and character development of main protagonists in two William Faulkner's screenplays: "The Last Slaver and Drums along the Mohawk". This research uses monomyth theory from Campbell and individuation theory from Carl Jung. The authors found that the main characters in two of Faulkner's works went through Campbell's stages of hero's journey. However, the main protagonist in "The Last Slaver" failed to complete the return stage. Despite so, the author noticed that the protagonists in both works ultimately have full growth at the end of their journey as they complete three processes of individuation.

This study shares several similarities with previous research on the hero's journey, particularly in its application of Campbell's Monomyth theory to analyze the protagonist's journey in "The Poppy War" novel by R.F. Kuang. Like earlier studies, this research examines the key stages of departure, initiation, and return as the protagonist navigates their transformative journey. However, it differs in its focus on a more complex, politically charged narrative set against the backdrop of war and cultural conflict, offering a unique perspective on the hero's journey in a historical context. While many studies have centered on the personal transformation of heroes in more fantastical or mythological settings, this research emphasizes the influence of socio-political forces on the protagonist's development, providing

fresh insights into how the hero's journey can be applied to narratives grounded in real-world issues.

2.5 Theoretical Framework

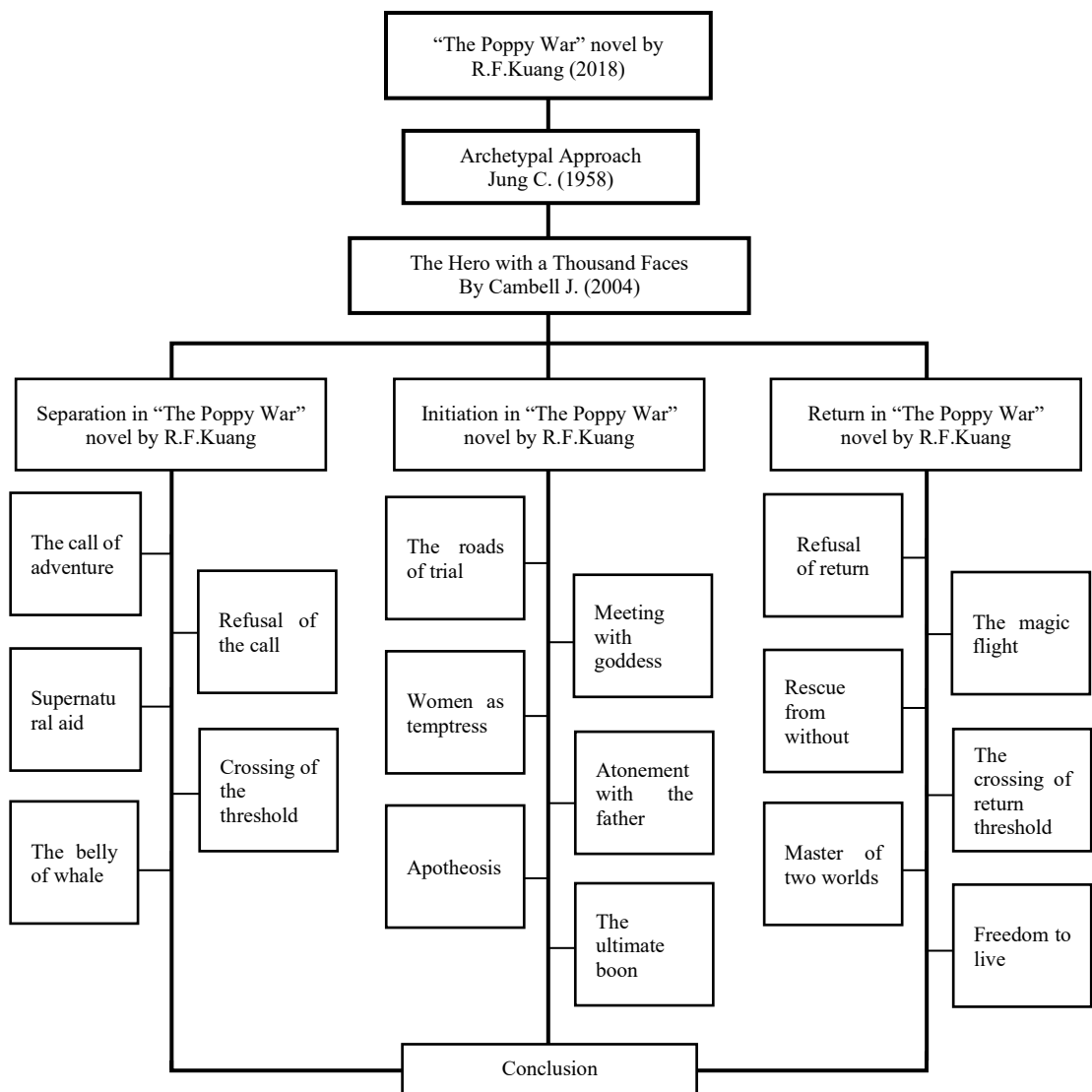


Figure 2.1 Theoretical Framework

As seen in the figure above, this research first explained about archetypal approach. Second, this research explained about hero's journey. For the last, this research explained about the 17 stages of hero's journey based on Campbell's

theory (2004). The main source of data for the study was R.F. Kuang's novel "The Poppy War", which was used for identifying the phases of the hero's journey pattern.