

CHAPTER I

INTRODUCTION

This chapter consists of background of the study, statement of research problems, objectives, significance, and scope and limitation.

1.1 Background

In reading a literary work, we often find some particular figures in the story. The figures can be a magician, thief, warrior or monster. The figures in the literary works have their own role. They can be the hero, wise man, or enemy. One role which often appears in literary works was the hero. The hero in literary works is often drawn as a figure that does the quest. Margery Hourihan, in his book *Deconstructing the Hero*, stated “the hero is white, and his story inscribes the dominance of white power and white culture” (1997, p.57). The hero is a kind of figure who does several quests in order to save his people or land. He is a figure who represents the power of light that can destroy the power of darkness.

In literary works, the hero figure often appears in fantasy genre novel. In fantasy genre, he often appears with godlike power, spiritual power, or magical power like usually there in fantasy story. M.O. Grenby, in his book *Children's Literature*, stated:

“Fantasy is an extensive, amorphous and ambiguous genre, resistant to attempts at quick definition. It can incorporate the serious and the comic, the scary and the whimsical, the moral and the anarchic. It can be ‘high’- taking place in alternative worlds – or ‘low’ – set in the world we know. Or it can combine the two. Besides texts set in other worlds, fantasy includes stories of magic, ghost, talking

animals and superhuman heroes, of time travel, hallucinations and dreams.”

(1988, p.144)

Fantasy is a story which consists of magic, myth, ghost and other supernatural things. Fantasy story often come with a story of a hero in its story. In fantasy genre, the hero is drawn as a figure with supernatural or magical things around him. Yet, the hero himself has godlike power in fantasy story. In fantasy story, there are some quests which need to be completed. The hero who does the quest in fantasy is often an ordinary man. He is drawn as an unknown man in the beginning of the story. The hero who receives a call for help then does some quests when in its process; he gets several supports or powers. After the hero gets the power and support, he comes back to his land to save his people. The hero in fantasy genre comes with similar pattern. The hero is ordinary/unknown man, gets call for help, does the journey, gets power, and then defeats the enemy.

One of the authors who uses fantasy genre is James A. Owen. One of James A. Owen's works which uses fantasy genre is *Here, There be Dragons* from Imaginarium Geographica series. *Here, There be Dragons* is one of the best-seller novels which used the genre of fantasy. The novel combines some fairytale from other great fantasy authors into its story. It creates a world of all fantasy figures and land which ever created by other authors like dragon, King Arthur, and talking animal in Alice in wonderland. Therefore, this novel is chosen as the source of the study because it contains many fairytale figures in its story.

Owen's *Here, there be Dragons* novel is also dominated by the hero's journey. In this novel, the main character, John, starts his journey as an ordinary man. In the beginning, he is forced to take an adventure because of an attack of the enemy, even without his own will. Then, he does an adventure with so many trials in order to find a way to defeat the enemy. After he finds what he is searching for, and gets an answer for himself to help people, he comes back to his land to defeat the enemy. The story of the novel shows that John is a hero, because he does some quests to get power and defeat the enemy. It also shows that the story is based on fantasy because the story uses many fairytale and legends figure. The story tells every stage done by John with many fairytale figures he faces, and psychological changes he gets during his journey. Therefore, John's Hero Journey in James A. Owen's *Here, There be Dragons* is chosen as the title of the study because it contains John's hero journey.

The novel is analyzed using Campbell's monomyth theory. The monomyth theory is a theory which analyzes hero's stage or hero's development on himself from the beginning of the story till the end of the story. The monomyth theory also analyzes the hero's mind where the hero gets the conflict of his own mind when he faces the call of the journey or faces the problems during his journey (Campbell, 1968, pp.6-7). Therefore, Campbell's monomyth theory is used as the theory to analyze the novel because it analyzes hero's journey in the fantasy story.

It is not the first time the Monomyth theory of Joseph Campbell is used to analyze novel. It has been found that there are studies that have analyzed novel using Campbell's monomyth theory. The first study is a thesis by Kai Zhang (2008) entitled

Archetype and Allegory in Journey to the West. This study uses Campbell's Monomyth about Hero's narrative structure. The second is a thesis by Wesley VanDenBos (2013) entitled *Subverting a Mythology Examining Joseph Campbell's Monomyth in the Fiction of H. P. Lovecraft*. This study uses Campbell's Monomyth theory. The studies use the monomyth theory with another archetypal approach as the support to find some pattern from the journey and check the suitability of the monomyth with the main character's journey.

Different with those studies, in this study, the monomyth theory is the only theory which is used to analyze the novel. This study uses monomyth theory to analyze John's journey as the main character of the novel. This study analyzes every stage in Monomyth theory with John's stage or development in his journey. Therefore, the study uses *John's Hero Journey* as the title and used Monomyth theory to analyze the novel.

1.2 Statement of Research Problem

Based on the previous elaboration, this study will analyze the Monomyth in *Here, There Be Dragons*. The problems are formulated as the following questions:

1. How are the stages of John's hero journey depicted in the novel?
2. What are the psychological changes of John during his journey?

1.3 The Objectives

In line with the statement of the research problems, the objective of the study is intended to:

1. Explain the stages of John's hero journey in the story based on Campbell's monomyth theory.
2. Explain the psychological changes of John during his journey.

1.4 The Significances

This study is expected to be able to provide the theoretical and practical benefits. Theoretically, the result of the study can strengthen and enrich the theory of literature, particularly Campbell's Monomyth theory by giving more explanation and description about the theory and give better understanding about Campbell's Monomyth theory. Practically, this study is hoped to give contribution for further study to analyze a literary work using Campbell's monomyth theory.

1.5 The Scope and Limitation

The scope of this study is the monomyth theory. This study is limited on the characters' utterances and author's narration referring to the John's changes or stages during his journey in *Here, There be Dragons* novel by James A. Owen.

CHAPTER II

REVIEW AND RELATED LITERATURE

In this chapter, there are five subchapters which are going to be discussed. They are Monomyth, Departure, Initiations, Return, and Previous Studies.

2.1 Monomyth

Monomyth is a theory which analyzes hero's journey. It means the theory analyzes every stage which is taken by the hero whether he starts his journey, gets power or support, or kills the enemy and brings peace to his land. This theory also analyzes the hero's mind or his psychological changes in his decision of his heroic journey. Monomyth theory analyzes hero's development, stage, action, or event which is happened during his journey. In Campbell's monomyth theory, there are three main stages; Departure, Initiations, and Return (Campbell, 1968, pp.32-34). Those stages will be described in the following sub-chapters.

2.1.1 Departure

Departure is the first stage of hero's journey where the hero gets a call for help and starts a journey. In departure, a hero often comes from nothing. The hero does not know about himself or his own potentiality. In this departure stage, the journey of the hero can be happened by force by another character or event, accident, or by the hero's will.

2.1.1.1 Call to Adventure

Campbell explains that call to adventure is a kind of unfortunate fate which creates an opening into a destiny. The hero, who does not know anything, is forced to do an adventure because of a misfortune which is happened to him. The hero can be trapped in someplace or condition where he then receives and ask for help by someone and in the process, he is forced to do an adventure to complete the request. Call of the adventure is where the journey of the hero began. The hero receives a message of help that makes the hero go to the journey to save the land or someone, or a princess (Campbell, 1968, pp.45-47).

2.1.1.2 Refusal of the Call

In refusal of the call, the hero must face his own ego or conflicts in his own mind whether he accepts the call or refuses the call. The hero often refuses the call because he does not know about his own power, fears the dangerous adventure or because it does not from his own will. In this stage, the hero, even if he does not want to do the quest, he is forced to do the adventure and complete the quest (Campbell, 1968, p.54).

2.1.1.3 Supernatural Aid

After the hero is forced to do the adventure by the enemy, the hero is saved by a helper with some power, fight the enemy, and rescue the hero. In the fantasy story, the hero who is in a danger in the beginning of the story is saved by someone who has great power or great knowledge. The helper can be a wizard, a master of knight, or

any other powerful figure or someone who has great support that helps the hero during his journey (Campbell, 1968, pp.66-67).

2.1.1.4 Crossing of the First Threshold

In this stage, the hero crosses another world. After fight the enemy, the hero and his comrade crosses another world and leave his past as an ordinary man and starting a journey (Campbell, 1968, pp.71-72).

2.1.1.5 The Belly of the Whale

In the Belly of whale, the hero who tries to escape from the enemy, arrives in the other world or another place, trapped and still fight the enemy, appears dead or defeated by the enemy but then resurrected later after the fight. The hero is now in an unknown place where the adventure takes place (Campbell, 1968, pp.83-84).

2.1.2 Initiations

In initiations, the hero is starting his journey in the new adventure where he then takes minor adventures or trials, fight the subordinate of the enemy, and then gets a new power

2.1.2.1 The Road of Trials

The road of trials is a series of tests and tasks that the hero must complete to achieve his goal. In this stage, the hero who passes his own place and arrives to an unknown place goes to the minor adventure to face the trials. In this stage, the hero must face other different enemies who are sending by the boss of the enemy (Campbell, 1968, p.89).

2.1.2.2 The Meeting with the Goddess

The meeting with the goddess is where the hero meets a woman who represents love to the hero. The hero who does the adventure, and gets many helper or comrade, then finds a woman or princess figure who then became hero's love (Campbell, 1968, pp.100-106).

2.1.2.3 Woman as the Temptress

In this stage, the hero must face the temptation that will divert what the hero is searching for or fighting for. In this stage, the temptation is not literally a woman, but it can be another cause. In this stage, the hero feels a defeat. The hero, who is in his journey gets a hope, suddenly feels defeated because of his own mistake or temptation from his own desire that makes him lose his hope (Campbell, 1968, p.113).

2.1.2.4 Atonement with the Father

In atonement with the father, the hero must face the father figure and end the fight in his inner mind. This stage can be where the hero meets his father figure where he faces him to find an answer for himself or to make hero believes in himself. For the hero, father figure is someone who gives him a hope after a sudden defeat. Someone who gives him an answer about himself/his own power, a reason to fight, or give an answer to his quest (Campbell, 1968, pp.119-120).

2.1.2.5 Apotheosis

In apotheosis, the hero wins the fight in his own mind and gets the answer or confidence he needs to continue the journey. All of the hero's doubts about himself who has no power or fears about the journey are disappear in this stage and then he can believe in his own power and bravely faces the enemy (Campbell, 1968, pp.138-139).

2.1.2.6 The Ultimate Boon

In the ultimate boon stage, the hero gets what he has been searching for. This can be the power or support from the others to defeat the enemy. In this stage, the hero who is searching his way or answer to defeat the enemy arrives to the place where the answer is. This can be a magical weapon, knowledge, the weakness of the enemy, or a powerful army (Campbell, 1968, pp.159-160).

2.1.3 Return

In this stage, the hero fights the last enemy with his new power, defeats the enemy, and brings peace to the world.

2.1.3.1 Refusal of the Return

After the hero wins the quest and gets what he needs to defeat the enemy, he has to return to place where the enemy conquers his land. But the hero is often reluctant to come back to his land and would stay for a while in the place where he gets his power. May be the hero is reluctant to come back because he wants to avenge the death of his helper who becomes a sacrifice in order to get his power (Campbell, 1968, p.179).

2.1.3.2 The Magic Flight

After the hero gets what he needs to defeat the enemy, the hero tries to escape the enemy. The hero, who is trying to escape the enemy in order to defend the power that he gets, uses magical power which can make them escape safely from the danger and comes back to his land where the leader of the enemy is. The hero may use teleportation magic, a smoke, or something that can trick the enemy and make the hero escape safely (Campbell, 1968, pp.182-186).

2.1.3.3 Rescue From Without

In this stage, the hero who needs to come back to his land gets another support or another help in order to escape from the enemy and return home. The hero, after tricking the enemy, tries to come back to his land. Often the hero does not know how he comes back to his land, but suddenly another helper comes and helps him to go away from the enemy and returns home (Campbell, 1968, p.192).

2.1.3.4 The Crossing of the Return Threshold

In the crossing of the return threshold, the hero escapes from the danger caused by the enemy and tries to head towards his homeland. The hero tracks back his route as soon as possible and escapes the land that is full of danger and mystery to the land where the main battle is happened. Campbell pictures the land of adventure as the land of darkness and the homeland of the hero as the light land (Campbell, 1968, p.201).

2.1.3.5 Master of the Two Worlds

In this stage, the hero gets all he needs to defeat the enemy. The hero becomes more powerful in physical and spiritual. In this stage, by the quality he has now, the hero defeats the last enemy (Campbell, 1968, p.218).

2.1.3.6 Freedom to Live

In freedom to live, the hero who wins the quests and defeats the last enemy, can finally feel free and feel the peace in his own land. Now he can enjoy his freedom with all of the people in his land. The hero who is in the beginning of the journey feels afraid and doubts about himself, becomes believe in himself. All of the hero's mistakes who are made by him during his journey are accepted by him and now he become really free from his entire burden (Campbell, 1968, p.221).

2.2 Previous Studies

There are studies that have analyzed novel by using Campbell's archetypal Monomyth theory. One of the studies is Kai Zhang's study (2008) entitled *Archetype and Allegory in Journey to the West*, this study uses Campbell's Monomyth theory to support Propp's approaches to reveal the elemental building blocks that form the basis of the narrative structure of the Journey. This study applies modern myth analysis, Jungian psychology, and narrative morphology in order to arrive at an analysis and an interpretation of this literary classic. This study proves that the *Journey to the West* story uses basic patterns of Campbell's hero journey where there are separation/departure, initiations, and return.

The other study is by Wesley VanDenBos (2013) entitled *Subverting a Mythology Examining Joseph Campbell's Monomyth in the Fiction of H. P. Lovecraft*, this study uses Campbell's Monomyth theory where the study analyzes the suitability of Lovecraft's protagonist with Campbell's Hero's journey. In this study, Lovecraft refuses Campbell's "supreme boon," or eternal life. This study refuses Campbell's theory about supreme boon and says that Campbell misunderstood about main point of the salvation in the bible.

Different with those studies, where Kai Zhang in his study analyzes his source by using Campbell's theory with other approaches from Propp's theory and Jung's theory in his studies, and where Wesley VanDenBos refuses one of the Campbell's sub-stages in hero's journey, this study, tries to analyze every stage in Campbell's Hero journey more specific and deep in every sub-stage. This study is aiming to analyze the suitability of the pattern in Campbell's theory with the patterns in *Here there be Dragons* hero journey.

CHAPTER III

RESEARCH METHODOLOGY

In this chapter, the research methodology will be explained. It includes research design, data and source of data, research instrument, technique of collecting data, and technique of analyzing data.

3.1 Research Design

Based on the statement of the problem, qualitative method was applied in this study. Qualitative research is descriptive, and argumentative. It is because the data are collected in the form of words rather than in number (Bogdan & Biklen, 1982, pp.28-9). The analysis used the natural setting. It means the data are analyzed in its original form and cannot be manipulated. The data that had collected were analyzed descriptively in the form of words.

3.2 Data and Source of Data

The source of data of this study was a novel by James A. Owen's *Here, There be Dragons*. The data that were taken from the source were the characters' utterances and narrator's utterances that happened in the story which could support the analysis and the argumentations about John's hero journey.

3.3 Research Instrument

The key instrument of this study is the writer himself, it means that the writer is the key to analyze the data. The writer has to have deep understanding about the characters' utterances or events in the story in order to have better analysis in this

study. The writer has to read the data over and over to get better knowledge or understanding about the data (Bogdan & Biklen, 1982, pp.27-28).

3.4 Technique of Collecting Data

The data of this research were collected by reading. First, the novel was read by the researcher. Then, the data which were events and characters utterances were collected into different categories based on the theory. The last, the code was given into the data. The code was given to the data to make it easier to be organized. The example of coding could be seen below:

Code	Utterance/ Narration
PCh.J.1.P57	Nervously, John wrapped up the Geographica and tucked it under his arm (Owen, 2007, p.57).
Ca.J. P20	“it is the world, my boy,” He said. “all the world, in ink and blood, vellum and parchmen, leather and hide. It is the world, and it is yours to save or lose” (Owen, 2007, p.20).

The code could be understood as:

PCh.J.1.P57

PCh= Psychological Changes

J= John

1= first change

P57= page 57

And Ca.J.P20 = Call to Adventure, John, page 20

3.5 Technique of Analyzing Data

In analyzing the data, the data were analyzed into three process, they were; data reduction, data display, and conclusion. First, in data reduction, the data were

collected carefully. The data reduction was done by collecting the character's or narrator's utterances which showed the hero's stage/stage. The data which did not show hero's stage/stage was reduced. Second, in data display, the data were displayed in the form of narrative text. The data are arranged systematically based on the theory to answer and explain about the problems of the study. Then, the data were analyzed based on monomyth theory. The last, in conclusion, the data and the analysis were checked by the advisor to make sure that the data and the analysis were valid or correct.