

# CHAPTER I

## INTRODUCTION

This chapter consists of the background of the study, identification of the problem, the scope of the study, research questions, the objective of the study, the significance of the study, and the sequence of writing.

### 1.1. Background of The Study

There are many issues and conflicts today, including conflicts between nations, individuals, and natural conflicts. Thus, a hero as a saviour is always in need in this universe. A hero is a figure who performs remarkable deeds that contribute to societal improvement and positive transformation. But the heroes that people nowadays are different from the heroes in history or mythology.

A lot of heroic figures come from mythology or history. The typical image of a hero is a strong, muscular guy who shows extraordinary strength and power and is skillful with a sword or axe, similar to Saladdin and Hercules. Heroes may also be skilled hand-to-hand fighters, like Captain America. However, a hero in many other stories is just a regular person, like Frodo Baggins, who accomplishes good deeds for people or even the community in which he lives, without the need for exceptional abilities.

As stated by Becker and Eagly (2004), heroism is defined as acts of dedication to help others, even if doing so puts the helper in danger of harm or death. is the highest form of humanity; only those with genuinely heroic qualities,



understanding, and a sense of responsibility are capable of empathizing with the suffering of others and sacrificing their life to save them (Kolesnicova T., 2022). So therefore, heroism describes the qualities of a hero, such as bravery, selflessness, dependability, compassion on willingly to do amazing acts on helping other people.

Heroism theme is mostly found in contemporary literary works particularly novels such as Divergent series, The Maze Runner series, The 5<sup>th</sup> Wave series, The Hunger Games, etc. These novels emphasize heroism and adapted to motion pictures. Even now, literary works featuring heroism themes continue to have a special place in the hearts of readers. An example of a well-known literary work in novel form is The Hunger Games Trilogy.

The Hunger Games, is a popular novel trilogy that is written by Suzanne Collins. Scholastic Press initially published The Trilogy on September 14, 2008. Within the category of Young Adult Fiction (YAF), The audience embraces *The Hunger Games* trilogy right away, and thanks to its growing fan base in Young Adult Fiction, it was named one of the "Best Books of the Year" in 2008 by the California Young Reader Medal.

Collins said the Greek myth of Theseus inspired her to write the character of Katniss Everdeen in The Hunger Games. Collin calls Katniss Everdeen a futuristic version of Theseus and creates a story framework inspired by Roman gladiators. Apart from that, the story about Katniss, who lost her father, was also influenced by Collins' experience of losing his father during the Vietnam War.



miss Everdeen is the main character of Collin's The Hunger Games series, girl who lives in the poorest section, District 12 of Panem. Primrose, her

12-year-old sister, is selected as the girl tribute to compete in the Hunger Games to represent their District. Katniss offers herself as the girl's tribute in replacement of her Prim out of pure love and worry for her survival. It indicates that Katniss is a tough young woman who adores her sister, Prim, beyond everything else. A collective known as the "Gamemakers" is responsible for planning and executing the Hunger Games. To keep the audience entertained, these game makers are free to make the games dangerous for the tributes. The tributes need to fight each other to death.

Everyone in all of the districts, even Katniss, is terrified by the concept of the game. The game's tributes must survive; they cannot die at the hands of the game or other tributes. Twenty-four tributes will be placed inside a dome-shaped stadium in the Capitol, with cameras installed throughout the construction for the enjoyment and pleasure of game viewers. Katniss is unaware that her life will be changed by participating in The Hunger Games as a tribute. This will be a crucial phase on her journey to becoming a remarkably revolutionary hero of Panem (Desimasari, BA., 2017).

Katniss Everdeen represents many heroic moments in this novel. It starts with why she became the tribute in the first novel of The Hunger Games trilogy. On the day of the tribute selection, Katniss's sister, Primrose, was chosen as the girl tribute who represented District 12. To save her sister from the terrifying game, Katniss shows her bravery by volunteering to replace her sister. Even though Katniss is

death, she shows that her love for her sister is enough for her to step up to the game.



Another moment is when Katniss decides to ally with a young girl named Rue, a tribute from District 11 who reminds her a lot of her little sister. Although the real mission of the game is for the tribute to survive by killing each other, they work together to collect food and destroy the Career Participants' supplies. While doing the teamwork separated, Katniss heard Rue screaming for her name. In fear of losing Rue, Katniss searches for Rue in the forest. Katniss finally arrives and sees Rue trapped by a net. After releasing Rue, Katniss hugs Rue in relief. Without realizing it, another tribute aims his spear at Katniss from behind. When Katniss realizes it, she immediately shoots an arrow straight at her opponent. But it turns out that the spear hit Rue, which made her unable to be helped.

The heroic moment of Katniss continues to the second book of The Hunger Games series namely The Catching Fire. In this novel, Katniss is aware that she is the only female tribute qualified to compete for District 12 when it is revealed that the 75th Hunger Games will include tributes selected from the present group of winners. Nevertheless, Haymitch and Peeta make up the male pool. Although it takes her some time to gather her thoughts, she eventually begs Haymitch to spare Peeta's life by either volunteering or by providing him with support during the Hunger Games.

Katniss' heroic moment also occurred in the third book of The Hunger Games; Mockingjay. In this book, District 13 is planning to fight the Capitol back. And by that, Katniss is persuaded by the president of District 13 to be the symbol

r which is *Mockingjay*. At first, Katniss rejects the offer, but then finally become the *Mockingjay* with 2 conditions; The District needs to save



Peeta and to allow Katniss' sister to keep her cat. On the other hand, another touching heroic moment of Katniss happened when she visited District 8 to interact with and encourage the victims of Capitol's genocide.

The Hunger Games trilogy has exciting aspects on why it's interesting and important for people to learn about. It shows the process of poverty, oppression, rebellion, and finally resistance. Those aspects support the evolving process of Katniss becoming a symbol of the revolutionary heroine figure of Panem.

The fact that a hero's figure frequently appears in many of the stories indicates that the term "hero" and myth cannot be separated. The researcher elaborates the relationship between myth and hero to that of a branch and a trunk, with myth working as the large trunk and hero as the branch. The topic of heroism is a classic topic in literary works. It is expected that this research provides academic benefits for readers. Readers can understand more about heroism by looking at several aspects. Moreover, The Hunger Games series gives rise to heroes from poor, ordinary people without special supernatural powers, as in most existing hero stories. In this novel, we are presented with the fact that it is precisely a figure who should be in the most vulnerable position and instead becomes a hero. Therefore, the researcher explores the heroic journey of Katniss Everdeen by applying monomyth theory by Joseph Campbell. In addition, these novels are considered significant works to study. This can be seen from how this novel often receives so many awards and at the same time that this novel has been distributed all over the

and even the three books have been adapted to the wider market. But the most fundamental reason that cannot be separated from how uniquely this



story was written. To summarize this background, the researcher intends to study this research under the title: The Heroism of Katniss Everdeen in The Hunger Games Trilogy Novel.

## **1.2. Identification of The Study**

After reading the novel, the researcher classified the problem into several points, there are:

1. The power abuse that caused the people in the districts to suffer
2. The narrative elements that shapes the character of Katniss
3. The social injustice between the people in the districts and Capitol
4. The extreme poverty of each district
5. People in the districts are being treated with violence and cruelty
6. The burdensome journey that Katniss have been through to become a hero
7. The sacrifices that Katniss has done to help the people
8. The role of other characters on helping Katniss to become a hero

## **1.3. Scope of The Study**

After identifying the issues in The Hunger Games trilogy novel, the researcher has decided to examines the construction of heroism in Suzanne Collins' The Hunger Games trilogy through a structuralism approach and the influence of other characters to Katniss in her journey that make her a heroine.



#### **1.4. Research Question**

Based on the description of the background, the researcher purposes the formulation of this research question as follows:

1. What is Katniss' journey that have been through by her that make her a heroine?
2. How the other characters influence Katniss in her journey that make her a heroine in Collins' "The Hunger Games" series?

#### **1.5. Objectives of the Research**

Based on the formulation of the study, here is the objective of the research:

1. To discover Katniss' journey that have been through by her that make her a heroine.
2. To elaborate the influence of the other characters toward Katniss in her journey that make her a heroine.

#### **1.6. The sequence of the chapter**

In this study, there are five chapters. Namely:

Chapter One includes the background of the study, the research question, the objective of the study, the significance of the study, and the sequence of writing.

This chapter explicates the basis of the study, which becomes the background and the reason of choosing the novel as a subject of the study, and examines some point

is of the problem under this study.



Chapter Two provides the literature review, which reveals some previous studies and supporting theories used in this study. The writer uses a theory of Joseph Campbell, which is the Monomyth Cycle.

Chapter Three contains the methodology used in this study. This chapter involves the method of collecting data, analysis of the data, and the procedures of analyses for this study. This part is focusing more on how and what steps the researcher would take in executing this research. Then Chapter Four contains the results of the research and discussion. And the last Chapter Five is the closing, which includes conclusions and suggestions.



## CHAPTER II

### LITERATURE REVIEW

This chapter consists of three parts. The first part presents the theoretical basis as a benchmark for the researcher's scientific theory in this study. The second part presents the previous relevant research used as a basis for current theory development. The last section presents the theoretical framework used as a big picture and the main steps in this research.

#### 2.1. Previous Studies

The researcher tries to support his research by searching for related research about The Heroism of Katniss Everdeen in The Hunger Games Trilogy Novel to compare the previous research with the writer's research. Based on the previous research, the writer found several similarities and differences. Below are the previous studies that have been mentioned:

Hidayatun Nikmah writes the first study with the title "The Representation of Heroine's Myth by "Katniss" in Hunger Games Movie". According to Campbell, the result shows Katniss follows the stages of a hero's adventure. She follows the stage from the Departure, Initiation, and Return adventure. It explains that Katniss can be fitted as the heroine's myth since she follows the stages of hero's adventure.

It also explains that Katniss showed the symbol of a heroine through her physical



ce. This study focuses on how Katniss represents the heroine's myth by Campbell. The difference between this research and the writer's research is

instead of only focusing on Katniss' journey, the writer will also focus on how the characters influence Katniss to become a hero.

The second study is titled “The Heroine Characters of Katniss Everdeen In Suzanne Collins' Hunger Games Novel using Monomyth Cycle Theory by Joseph Campbell” by Ester Cornelia Harefa. It reveals that there are three main stages of the monomyth cycle that are used to explain Katniss's Journey. In The Hunger Games' first season, the cycle is nearly complete. At the start of the Departure stage, Katniss offers her services as a District 12 tribute. She plays the hero role, giving her life to keep Prim safe. When Katniss tries to survive in the Arena, the Initiation stage begins. Numerous challenges she encounters cause her identity to shift subtly. After this period, she gains the courage and wisdom to choose. The Return stage is initiated when Katniss succeeds in ending the Games and returns home. Katniss goes home but does not get her freedom to live because President Snow monitors her every move. She should organize a Victor Tour to express her sorrow to the other families in every District. The analysis concluded that Katniss's life is introduced in her first journey, which she embarks on to start her heroic journey by competing in and winning the 74th Hunger Games. This study aims to reveal the Heroes' Journey of Katniss Everdeen within The Hunger Games 1st series. The difference between this research and the writer's is similar with the previous one; the writer will also focus on elaborating the influence of other characters on helping Katniss' journey.



the last study is “Heroism of Minority People in Victoria Aveyard's Red Queen” by Devy Febrianti Ramadhania Suma. This research talks about heroism in

Red Queen novel. This research aimed to describe and to find out the heroism in the main character. This research used the descriptive qualitative method and used Farley's theory. This research talks about the heroism in Red Queen Novel. However, the difference is the main object of the research; the writer choose to analyze The Hunger Games Trilogy novel.

Based on the thesis above, it can be included that the previous studies have similarities with the writer's research. This research also uses Monomyth Cycle Theory by Joseph Campbell and also using the descriptive qualitative method. The difference from the previous thesis is this research will mostly focus on the uniqueness of Katniss as a hero and the other characters' help in helping Katniss build her hero character.

## **2.2. Theoretical Framework**

### **2.1.1. Structuralism**

Structuralism was first invented by Ferdinand de Saussure. The linguistic sign, or word, was defined by Saussure as the relationship between a "sound image" (a spoken or written word), which he termed a "signifier," and the concept itself, which he called the "signified." This method of studying language was refined. Structuralism is used in philosophy, history, anthropology, and literary theory. In literary theory, structuralism questioned the idea that a piece of literature represented a particular reality; rather, a text

; made up of rules and put with other texts. Structuralism looks at the work a whole, distancing itself from both the creator and the reader



(Mulawarman et al., 2021). By definition, structuralism means understanding the elements, the relationship with other elements; to understand a literary work, in structuralism, focusing on the elements. The focus of structuralist criticism continually evolves from analyzing specific literary works to understanding the wider structures that contain them (Mambrol, 2016). The goal of structuralist criticism was to demonstrate how basic features, like characterization or plot, were universal and could be utilized to draw generalizations about specific works as well as the systems from which they originated. Structuralism has been used in literature to analyze plays, novels, and poems, among other literary works.

Philip Rice and Patricia Waugh (1996) state that structuralism involves not just discussing the outcome of a work but also thoroughly understanding and explaining the process. The process itself matters more than the result. Understanding a thing's structures might be more significant and helpful than merely understanding its result. When implemented to a literary approach, structuralism analyzes the intrinsic elements of literature. This shows that structuralism ignores the external elements of literature and concentrates entirely on its internal content. Since structuralism analyzes literary works as separate texts, it is more objective than other theories. According to Wellek and Warren (1990), structuralism is an examination of the intrinsic elements of literature. The goal of this intrinsic analysis is to identify the elements that

into creating a literary work. Based on that, it can be concluded that



structuralism is a viewpoint that is made by relations between the intrinsic elements which are plot, characterization, theme, and settings.

### 1. Plot

In a story, it would be meaningless without a plot. Plot is a structure of events that form a story's chronological movement. In literary works, plot is used, especially in novels, short stories, and plays. Plot is a tool used by novelists to arrange the sequence of events. These things usually happen as a result of the main character's conflict. According to Foster (1980:87), "A plot is a narrative of events the emphasis falling on causality. The king died and the queen died of grief is not plot, the time sequence is preserved, but the sense of causality overshadows it. The plot includes five elements: exposition, rising action, climax, falling action, and resolution.

#### a. Exposition

In this part, the reader will be introduced to the characters, the background of the story, and other elements. In this part, the reader is given the information that they need to know to understand and jump to the story's world.

#### b. Rising Action

The rising action is where the cause of choices that are made by the main characters are shown, this is where it leads up to climax. There will be several conflicting events as the plot grows, which increase the tension and lead to the climax. It can be



pictured as a roller coaster where a person climbs up to the peak, you can face a downfall anytime. This part can be the longest section of the story because this is where the readers would hold their breath waiting to see what happens next.

c. Climax

If rising action is where the tension of the story increases, the climax is where the peak of the tension is. In this part, the main character usually meets victories or defeats. This is where the main character is forced to make a life-changing decision. This part is also where it gets exciting and thrilling because the readers are unsure and curious about where the story is going next.

d. Falling Action

In this part, the main character has given a chance to deal with the aftermath of the climax. This is where the characters start to resolve the conflict that happened in the previous part. It gets to the satisfying conclusion where it's time to begin wrapping the story up.

e. Resolution

Resolution is the last part where you end your story. It's the part where you show the ending of the story of the characters, whether it's a happy or tragic ending. Or if you're going to write



another chapter of your story, you can introduce a little of a new conflict or to make your readers curious.

## 2. Character and Characterization

One of the most important aspects of a novel is the character of the story. Characters refer to people and their unique characteristics in a work of fiction. In literary works, characters appear to give the piece an authentic feeling. Since the novel tells the story of the character—especially the main character—character is an essential part of the piece of writing. There are numerous ways to classify characters, including major, minor, antagonist, and others.

The character's name may also be important depending on the literary work. For example, the name Katniss Everdeen also has a meaning. The plant known as arrowhead, or Katniss in the Lenape language, is the source of Katniss' first name. As demonstrated by Katniss in the novel, it is possible to consume the plant's root. According to her father "As long as you can find yourself, you'll never starve." Thomas Hardy's novel *Far from the Madding Crowd*, published in 1874, has Bathsheba Everdene as its main female character. Collins states that although the two are extremely different, they both have difficulty knowing their own hearts. Based on Jordan-Hanley (1998:136), characters can be categorized as follows:



a. Major Characters and Minor Characters

Major characters are the one that have a larger screen time and a more significant role in the plot. The story typically uses the main character's point of view and follows their journey. The story is greatly influenced by major characters as well. They can still impact the plot even when they don't do much. Meanwhile, the minor characters get less screen time and play a smaller part in the narrative. They may not be in every scene in the book, but even if their influence is not as great as that of the major characters, it can still affect the other characters.

b. Protagonists and Antagonists

The protagonist's role is one of positivity and should reflect the necessities of the story. The audience may feel the greatest pain and sorrow for this character. Typically, the protagonist is the main character who drives the plot of the scenes in action. On the other hand, the antagonist's role is the opposite of the protagonist's. This character should embody the bad aspects of the story's requirements. The protagonists in this role most likely suffer the most. This persona is a villain who will incite animosity in the audience.

3. Theme

Theme is a central idea of a story that represents what the whole story is about. This part is important for the readers to know what to



expect from the story, it delivers the topic and the message of the story. If the topic is about love, the theme may be about two people who fall in love or about a person loving themselves.

Theme can be stated directly by the writer, but often expressed indirectly. If it's stated indirectly, the readers will gain curiosity to guess what the story is about. Theme can be defined as the backbone that ties all the elements in a story. Without a theme, a story will be difficult to figure out. So it can be concluded that a writer needs a theme as a major concept to explore in the narrative.

#### 4. Setting

A story without a theme is confusing for readers to understand, but even if a story has a theme, it wouldn't be alive without a setting. Abraham (1969: 75) stated that the setting of a narrative or dramatic work is the general locate, historical time, and social circumstances in which its action occurs, the setting of an episode or scene within a work is the particular physical location in which it takes place. It can be concluded that the setting is an element that helps the story to become more specific and real where it includes the details of a place, time, and environment of the story.

##### a. Time

The story's portrayal of time is known as the setting of time. The minute, hour, day, week, month, year, century, historical period, and other points in time are all considered when the story



takes place. Time setting includes everything that has to do with time.

b. Place

The place is the location where the story takes place. The setting of the location, whether a genuine place or only the author's imagination, is where the story takes place.

c. Situation

The depiction of the real circumstances and standards that are followed in the tale is known as the setting of the scenario. It is what the story's real norms are. It also has to do with the customs or social mores that were present in literary works.

### 2.1.2. The Hero's Journey

The Hero's Journey or Monomyth is a theory that was invented by Joseph Campbell. This theory was described in his book namely *The Hero with a Thousand Faces* (1949). Throughout his long career, Campbell found several common patterns in myths and tales about a hero from all around the world. Campbell (2004:28) stated that the hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man.

npbell also stated that a hero is someone who has given his or her life to ething bigger than oneself. To conclude, a hero is a figure who passed



through several stages to become a hero, to help other people by sacrificing many things including themselves.

Every hero must through several stages in order to become a hero. In this case, Joseph Campbell went through years of research, then finally discovered several basic stages that almost every hero-quest goes through, which he called The Monomyth or The Hero's Journey. Based on that, the researcher will use theory invented by Joseph Campbell: the Monomyth Cycle.

#### 1. Monomyth Cycle

As stated by Joseph Campbell, there are three phases of Hero's Journey; departure, initiation, and return (Campbell, 2004: 45-221). Campbell outlines seventeen stages in this process. Only a few myths include all seventeen stages; some include several, while others only have a few; some may concentrate on a single step, while others may address the stages differently. Each phase involves derived phases and a more in-depth explanation of the three main stages.

##### a) The Departure

The Departure includes five stages: The Call to Adventure, Refusal of the Call, Supernatural Aid, The Crossing of the First Threshold and The Belly of The Whale (Campbell, 2004).

“Whether dream or myth, in these adventures, there is an atmosphere of irresistible fascination about the figure that appears suddenly as a guide, marking a new period, a new stage, in the biography” (Campbell, 2004:46).



The first stage is The Call to Adventure. For heroes to begin their journeys, they must be called away from the ordinary world (Hamby Z, 2020). In this phase, the hero is drawn to the new terrifying path from his normal world.

In this journey, the hero usually discovers an unusual and dangerous event, some of which comes as an accident (2004:46). The hero even needs to do such as leaving their home, family, and friends behind to continue their journey.

The second stage is Refusal of the Call. In this stage, the hero is given a task they can only complete. The hero is faced with two challenging choices; to accept or to deny. If the hero doesn't accept the challenge, his world is going to be in disaster. This may happen because, at first, the hero can have fear, insecurity or the heaviness of the duty.

The next stage is Supernatural Aid. When the hero finally accepts the quest, they will encounter a figure who has a role as their guide or a magical helper that will give them a quest and to help their journey (2004:56). The helper's role is to provide the hero with the resources they need to complete the quest, not to complete it for them.

After the last stage, the next stage is the Crossing of the First Threshold. After accepting the quest and meeting the guide, in



this phase, the hero transits from their normal world to the new, unordinary world (2004:62).

“The hero goes forward in his adventure until he comes to the ‘threshold guardian’ at the entrance to the zone of magnified power...The folk mythologies populate with deceitful and dangerous presences every desert place outside the normal traffic of the village” (Campbell, 2004:64).

At this point, the hero truly enters the realm of adventure, stepping outside the clear limits of their world and into a dangerous unknown environment with unclear laws and limits.

The last stage of the Departure is Belly of The Whale. This is the phase where the hero enters the real world, where the hero finally realizes the journey they are through is going to be hard and finally accepts the duty to get out of the problems they faced (2004:70).

#### b) The Initiation

There are six stages in The Initiation phase: The Road of Trials, The Meeting With the Goddess, Woman as Temptress, Atonement with the Father, Apotheosis and Ultimate Bloon (Campbell, 2004).

The first stage is The Road of Trials. Following the hero’s successful completion of their first major test, the hero faces a number of obstacles that together make up the majority of their journey. The hero must go through a number of tests, assignments, or hardships along the "road of trials" before the



transformation can start. The person frequently fails one or more of these tests, which frequently happen in sets of three.

The second stage is The Meeting With the Goddess. This is the phase where the hero manages to experience love that is equal to or more powerful than the inclusive unconditional, and all-powerful love. This is an important phase in the process, which is typically represented by the individual discovering the person they truly love who may provide them with the knowledge, power, or even tools they need for the journey ahead.

“The meeting with the goddess (who is incarnate in every woman) is the final test of the talent of the hero to win the boon of love (charity: amor fati), which is life itself enjoyed as the encasement of eternity.” (Campbell, 2004:109).

The next stage is Woman as Temptress. In this phase, a woman is a symbol for life's material or physical temptations. The hero faces temptations that could push them from their chosen path. These temptations tend to be of a pleasure or physical nature which a woman or man can represent. According to Campbell, this is a test to see if the hero wants to continue on with his journey (2004:94).

The next stage is Atonement with the Father. In this phase, the individual has to confront and send to whatever is the ultimate authority in their lives. This is the father, or a father figure with the ability to both create and destroy life, in numerous myths and



tales. This is where the journey's center and where it would get easier. Even though a male entity is most commonly used to represent this stage, it doesn't have to be a male; it can just be anything or anybody with remarkable power.

After confronting the father, the next phase begins, which is Apotheosis. The hero grows in strength or gains some important knowledge. At this moment of enlightenment, an individual can grasp things more completely. Equipped with this new knowledge and understanding, the hero is determined and prepared for the harder part of the journey.

The last stage is The Ultimate Boon. Reaching the quest's objective is the ultimate benefit. It's what the hero set out to accomplish. According to Campbell, this section directly answers The Call to Adventure and represents the final, typically higher, help that develops the journey's goal. The hero may complete the mission with this boon (2004:131).

c) The Return

In the last main stage of the Monomyth, the hero needs to return to the normal world. In this stage, there are six stages: Refusal of the Return, The Magic Flight, Rescue from Without, The Crossing of the Return Threshold, Master of Two Worlds and Freedom to Live.



The first stage is The Refusal of the return. After achieving their goal, the hero might refuse to return their home. The hero's work is not done even when they achieve their goal. Campbell believes that this stage requires the hero to return to their normal everyday life with whatever goods they brought with them from the journey (2004:145).

The second stage that the hero experiences is The Magic Flight. After completing the task, a new villain goes after the hero. This can be the result of the minor enemies' or the great enemy's curse.

“If the hero in his triumph wins the blessing of the goddess or the god and is then explicitly commissioned to return to the world with some elixir for the restoration of society, the final stage of his adventure is supported by all the powers of his supernatural patron...This flight may be complicated by marvels of magical obstruction and evasion” (Campbell, 2004:170).

After The Magic Flight, the phase the hero needs to experience is Rescue from Without. In the same way that the hero would require mentors and helpers to set out on the adventure, strong mentors and rescues are frequently needed to help him or her return to normalcy, particularly if the event has left them injured or weak. In this phase, instead of the hero saving the world, it's time for the world to save the hero.

In the next stage, it's The Crossing of the Return Threshold. In this stage, the hero needs to return from the ordinary world to



the normal world. The challenge in coming back is to hold onto the knowledge gained during the journey, apply it into individual every-day life, and then perhaps work out a way to share it to the rest of the world.

The next is Master of Two World. To be called as the Master of Two World, the hero needs to overcome the difficulties in one world while also earning the respect of those in his normal world (2004:172). The hero must learn to exist in both the ordinary and heroic worlds. The hero additionally passes on wisdom or gifts to the others.

The last stage of the third main stage is Freedom to live. After going through every phase, the hero finally has the choice to live freely. In this case, the hero can choose to stay as the hero, living the life that they live before, or to choose their next journey.

Based on the statement above, it can be concluded that the reason this hero's journey called as Monomyth Cycle is because the hero would always feel called to adventure once more, and the cycle would repeat itself on other occasions.

## 2. Types of Heroes

In chapter III of his book, Joseph Campbell named five different kinds of heroes: Hero as a Warrior, Hero as a Lover, Hero as an Emperor or Tyrant, Hero as World Redeemer, and Hero as a Saint. Here are a few of Campbell's descriptions of each kind of hero.



a. Hero as a Warrior

Joseph Campbell (2004: 311) states that the mythological hero is the champion not of things become but of things becoming. This means that a hero hopes to make a difference when they embark on their journey. On this quest, the villain is already in a position of power, whereas the hero begins as an unknown and rises to glory. The hero as a Warrior is also identical to the monster-slayer. He deals with a vast, dangerous creature threatening his world or city; in its more ancient creations, the monster resembles a giant snake, a massive flying monster, or a dragon.

b. Hero as a Lover

In this type of hero, the hero's purpose is saving a woman, his other half, from danger. Through the person, the hero complements both his strengths and weaknesses (Lowry A., 2018). They unite, and a new world is created. Even when the hero defeats the evil, there can be more hardships ahead before the world is fixed in order to save the lady.

c. Hero as an Emperor and as Tyrant

Hero, as an emperor and Tyrant, has a journey where, after defeating the villain and erasing the damage that the villain has caused, the hero takes on the role of protector and occasionally ruler of the new world. In another way, once in power, the hero



could lose his or her integrity and become a tyrant instead of a protector. The bright, worldly empire they have established will inevitably collapse around them if this happens.

d. Hero as World Redeemer

The hero in The Hero as World Redeemer is no longer merely a heavenly messenger; he is now one with divine intention. But it doesn't necessarily have to involve the religious or supernatural. For an utterly secular example, a hero who had conflicts with a mentor could eventually learn from the mentor's goals and assume the mentor's role upon their death. The central theme of this event is the symbolism of the hero sacrificing their desires for the good of the world; while dramatic and entertaining, divine aspects are not necessary.

e. Hero as a Saint

Campbell stated Hero as Saint as a man who gave up on the world and allowed his soul to merge with God (2004: 328). The Hero as Saint represents the hero's total dissolution of ego and union with the universe. They might carry on living as the titular saint or as a hermit.

