

**THE HERO'S JOURNEY IN BRYAN LEE O'MALLEY'S**

***SCOTT PILGRIM'S FINEST HOUR***



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## ABSTRAK

**FAJRI MULYADI**, 2011. *Perjalanan Pahlawan Dalam Novel Grafis Bryan Lee O'Malley Berjudul Scott Pilgrim's Finest Hour*. Skripsi, Jurusan Bahasa dan Sastra Inggris, Fakultas Bahasa dan Seni, Universitas Negeri Jakarta.

Skripsi ini disusun untuk mengkaji bagaimana struktur perjalanan pahlawan dalam novel grafis kontemporer *Scott Pilgrim's Finest Hour*, karya Bryan Lee O'Malley, digambarkan melalui kombinasi gambar dan teks yang berpusat pada karakter utama dalam karya tersebut, Scott Pilgrim. Perjalanan pahlawan merupakan teori yang dikemukakan oleh Joseph Campbell, seorang mitologis dari Amerika Serikat, yang menganggap bahwa setiap pahlawan dari setiap kebudayaan mengikuti satu pola perjalanan universal. *Scott Pilgrim's Finest Hour* adalah novel grafis kontemporer yang menceritakan perjuangan seorang pria dalam meraih tujuan hidupnya, yakni seorang wanita yang ia cintai. Skripsi ini menggunakan metode deskriptif analisis yang menggunakan pendekatan semiotika Roland Barthes dan kritik arketip karya sastra Northrop Frye untuk menunjukkan bagaimana perjalanan pahlawan ditampilkan dan diadaptasikan dalam *Scott Pilgrim's Finest Hour* melalui gambar dan teks yang terdapat dalam novel grafis tersebut. Dari kajian ini, didapatkan bahwa *Scott Pilgrim's Finest Hour* memiliki struktur perjalanan pahlawan yang dikemukakan oleh Joseph Campbell, dengan beberapa pengecualian dalam tahap *return*, dan berpusat pada dua tahap *initiation*, yakni *Atonement with the Father* dan *Apotheosis*. Dengan demikian, penulis berpendapat bahwa perjalanan struktur pahlawan dapat ditemukan pada karya sastra kontemporer. Diharapkan skripsi ini dapat memberikan pengetahuan kepada pembaca mengenai struktur perjalanan pahlawan dalam karya sastra kontemporer.

Kata kunci: perjalanan pahlawan, novel grafis, karya sastra kontemporer

## ABSTRACT

**FAJRI MULYADI**, 2011, *The Hero's Journey in Bryan Lee O'Malley's Scott Pilgrim's Finest Hour*. A thesis, English Department, Faculty of Language and Arts, State University of Jakarta.

This thesis is designed to uncover the hero's journey portrayed in a contemporary graphic novel written by Bryan Lee O'Malley, *Scott Pilgrim's Finest Hour*, through the images and texts which are centered on its main character, Scott Pilgrim. The hero's journey is a theory proposed by an American mythologist, Joseph Campbell, who deemed that every hero from every culture is following the very same universal pattern. *Scott Pilgrim's Finest Hour* is a contemporary graphic novel which tells about the main character's struggle in search of his purpose, a woman whom he loves. This thesis is using descriptive analytical method, which uses Roland Barthes' semiotic approach and Northrop Frye's archetypal literary criticism to uncover how the hero's journey portrayed and adapted in *Scott Pilgrim's Finest Hour* through the interplay of images and texts in the graphic novel. From this study, it can be concluded that *Scott Pilgrim's Finest Hour* has the hero's journey proposed by Joseph Campbell, with a few exceptions in the *return* stage, and focused on the *initiation* stage, mainly *Atonement with the Father* and *Apotheosis*. All in all, the writer concluded that the hero's journey is also found in a contemporary literary work. Hopefully, this thesis may give an understanding regarding the hero's journey in a contemporary literary work to the readers.

Keywords: the hero's journey, graphic novel, contemporary literary work

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Praise to the All-Seeing Almighty Benevolent God. Without any doubt, this thesis is insignificant or even nothing compared to any of God's creations. This thesis, no matter how insignificant it is, is dedicated to the people who contributed and supported the writer in the process, and the thesis would not have been here without their assistances and moral supports. The writer's foremost gratitude to the God for everything; be it blessings or trials. The writer also likes to express his gratitude to his thesis advisor, *Hasnini Hasra, M. Hum*, for her guidance, advices and time during the writing process of the thesis. Special thanks to the brilliant lecturers of the English Department of Universitas Negeri Jakarta who inspire the writer, especially *Ifan Iskandar, M. Hum* and *Dr. Nusa Putra*.

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Jakarta, July 2011

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# CHAPTER I

## INTRODUCTION

### **1.1. Background of the Study**

Culture is not an easy concept to describe, as it is complex and has different meanings to different people and in different contexts (Edgar, 2007: 82). Culture is multi-dimensionally unique, every groups or ethnics have their own sets and structures of cultures and are pertaining to their mindsets, ideologies, capacities, conditions and experiences. Culture has forms and functions, as it may be in form of an artifact, such as an arrowhead or money, it also has functions, as in an arrowhead to pierce through the skin of hunted animals and money as a currency of a particular culture. Culture may manifest in so many forms, it may become an artifact, a concept, a behavior or even a combination of those three.

Literary works are great examples of the manifestation of the culture. In literary works such as poems or novels sometimes contain the byproduct of the poet or the writer's state of mind, as they may contain symbols or values of a particular culture pertaining to the poet's or the writer's experience, or as Abrams put it, the mind of the writer is like a mirror which reflects things placed before it (Abrams, 1971: 32). Literary works may influence the consumers, either their behaviors or way of thinking and by influencing here means that literary works may broaden the consumers' minds to other cultures.

Graphic novel is a literary work, one kind of the cultural manifestation, in a form of illustrated narrative sequential art (McCloud, 1994: 5). Graphic novel is

just like novels, they tell readers stories, which are often raised from issues taking place in the society, depending on the authors, the genres and the themes. Graphic novel may contain certain messages, beliefs or ideologies, and it is a good medium to deliver them all to the readers because, unlike normal novels, graphic novel is able to convey clearer message through the interplay of images and texts (McCloud, 1994: 6). Graphic novel is also a popular medium among the youth, because of its visualizations and presentations.

In today's literary works such as novels and graphic novels, we also may find some myths, or even recurring myths. There are relations between myths and literary works, usually in form of genres. Myths are often described as pseudo-historical systems of metaphysical cognition to explain the origins, behaviors, and phenomena, which are believed by a certain group of culture to be true (Abrams, 1999: 170; Edgar, 2007: 217; Wolfreys, et al, 2006: 69). Myths are the products of cultures and they are structured, fundamental and universal (Storey, 2009: 115). Myths have their own themes, and sometimes these themes are used more than once in several cultures, and may be found in literary works. In most literary works, myths are usually found in form of plots and/or archetypes, as they are an underlying structure.

One of the most found myths in most cultures' heroic stories is *Hero's Journey*. The hero's journey was proposed by an American mythologist, Joseph Campbell. The hero's journey is a basic pattern in which the hero of a story must undergo a cycle of heroic journey, in order to fulfill his/her purposes. The basic pattern of the hero's journey consisted of three main parts; departure, initiation

and return. The basic pattern of hero's journey may be found in any heroic mythologies, ranging from the classical ones up to the contemporary ones, regardless of race, religion, and region. The hero's journey shows that regardless of the differences, the pattern is still there. Perseus' quest to slay Medusa is one example of classical mythology following the basic pattern of the hero's journey, while Luke Skywalker's journey in *Star Wars* trilogy is a contemporary example of the established pattern, thus making the hero's journey a well established theory through the ages.

The writer, in this case, intends to analyze the main character's heroic journey in a graphic novel, *Scott Pilgrim's Finest Hour*. *Scott Pilgrim* is a series of graphic novels, about a 23-year-old man in his journey to find his love-life written and drawn by Bryan Lee O'Malley since 2004 (Wikipedia, 2011). Scott Pilgrim, the main hero of the graphic novel, undergoes a journey in which he found obstacles, difficulties, and problems pertaining to his purpose, a girl namely, Ramona Flowers. *Scott Pilgrim* delivers a typical plot-style for heroic comics and/or graphic novels nowadays, with an introduction to who Scott Pilgrim is, and so on. In order to date Ramona, he has to defeat her seven evil exes, and in his journey to defeat them all, he had to overcome life-problems, meeting people who aid him, and figuring out the reasons why he has to defeat the seven evil exes. In *Scott Pilgrim's Finest Hour*, the sixth book of the series, Scott has to defeat the last evil ex and to find Ramona's whereabouts.

There are reasons why the writer chooses *Scott Pilgrim* for this study. First, among other graphic novels in the market, *Scott Pilgrim* is able to stand out

mainly because of the cartoony-looking, *manga*-inspired, and simple-drawing style. The graphic novel series also inspired by *slice of life* genre, which is a *manga* genre in Japan. The story delivered in *Scott Pilgrim* is simple, fresh, yet acceptable for the youth's mind, hence the fantasy elements, and video game references. Some people might consider *Scott Pilgrim* series as the graphic novels for gamers, geeks, and nerds hence the video-game-like evil-exes-fight sequences. On the back cover of *Scott Pilgrim Vs The World* (Volume 2 of *Scott Pilgrim* graphic novel series), *Publishers Weekly* praised *Scott Pilgrim's Precious Little Life* (Volume 1 of *Scott Pilgrim* graphic novel series) as an alt-lit, rock 'n' roll graphic novel with wonderful *manga*-influenced drawing and a comically mystical plot. Second, the creator of *Scott Pilgrim*, Bryan Lee O'Malley, is able to mix relatively real life and superhero power fantasies, which is an important element for this series to deepen the plot, to convince a believable setting and to offer more entertainment values for the readers. Third, *Scott Pilgrim* has strong and convincing dialogues, which convince the readers that the setting, the characters are real, regardless of the drawing style. Fourth, the sixth volume of this graphic novel series, *Scott Pilgrim's Finest Hour* is the latest volume, released in July 20<sup>th</sup>, 2010, in which the stories are beginning to become tense and going to be resolved once and for all.

The creator of *Scott Pilgrim* graphic novel series, Bryan Lee O'Malley, won the *Doug Wright Award for Best Emerging Talent*, for his first volume of *Scott Pilgrim* in 2005. In 2006, O'Malley was awarded *Outstanding Canadian Comic Book Cartoonist*, and won the *Harvey Award*. In 2007, he was awarded a

spot in *Entertainment Weekly's* 2007 *A-List*. And in 2010, he won his first Eisner Award in the *Best Humor Publication* category for *Scott Pilgrim Vs The Universe* (Wikipedia, 2011).

*Scott Pilgrim* also expanded the series into movie, *Scott Pilgrim Vs The Universe*, which was released on August 13, 2010; based on the *Scott Pilgrim* graphic novel series. Also, *Scott Pilgrim* expanded to video game, *Scott Pilgrim Vs The World: The Game*, released on August 25, 2010 by Ubisoft Montreal; influenced mainly by 8-bit and 16-bit video games. *Scott Pilgrim* also expanded its horizon to mobile comic and animation series (Wikipedia, 2011).

Based on the aforementioned reasons, the writer intends to analyze the hero's journey portrayals in *Scott Pilgrim's Finest Hour*. To uncover the portrayals of the hero's journey, the writer is using Barthes' semiotics, myth literary criticism and Joseph Campbell's Hero's Journey as the main approaches. The writer is going to analyze the images and the plot of the graphic novel series, focusing on the main hero, and his heroic journey in this study.

## **1.2. Identification of the Problem**

There are some questions emerged based on the background of the problem:

- a. How is Scott Pilgrim completing the stages of hero's journey in order to fulfill his goal, to get Ramona as his love-life?
- b. Is his heroic journey a structured cycle?
- c. How is the structure of The Hero's Journey portrayed in *Scott Pilgrim's Finest Hour*?



### **1.3. Research Question**

How is the structure of The Hero's Journey portrayed in *Scott Pilgrim's Finest Hour*?

### **1.4. Scope of the Study**

This study focuses on analyzing the stages of hero's journey portrayed in the *Scott Pilgrim's Finest Hour* through the plots, images, and dialogues or texts.

### **1.5. Purpose of the Study**

The purpose of this study is to show the portrayal of the stages of the hero's journey in the *Scott Pilgrim's Finest Hour*.

### **1.6. Significance of the Study**

This study is expected to broaden the writer's knowledge and understanding about myths, archetypes, archetypal literary criticism, the hero's journey, Barthes' semiotics and literary works, especially comic books and/or graphic novels in terms of terminology and style. It is hoped that the results of this study will be useful and valuable to the readers and to enrich studies in myths, archetypes, the hero's journey and comic books and/or graphic novels.

## **CHAPTER II**

### **LITERATURE REVIEW**

In this chapter, the writer will review the related theories and variables in this study. The writer is using several theories, mainly are pertaining to Roland Barthes' semiotics and archetypal literary criticism, which are pertaining to the topic, an analysis of the portrayal of the hero's journey in *Scott Pilgrim's Finest Hour*.

The variables in this study will also be explained in this chapter, they are graphic novels, graphic novels as a form of narrations, their genres and elements, like; plot, characters, setting, style, and visualization, and *Scott Pilgrim's Finest Hour*.

#### **2.1. Barthes' Semiotic**

Semiotic refers to the theory or the study of signs, which can explicate meanings and hidden messages through signs or objects (Edgar, 2007: 306). According to Ferdinand de Saussure, meaning is produced by the combination of signs (Barker, 2004: 181). In short, semiotic is a study to interpret the relation between signs and meanings.

Sign is anything; it may be a color, a line, a word, a gesture, a symbol that stands for something else (Danesi, 2004: 4). For an example, the word "white" does not represent the meaning behind the sound; rather it represents the meaning behind the word, constructed by the mentioned five alphabets. Sign is everywhere,

it can be found in books, outdoors, other people, and even in cultural customs. The combination of signs may produce a whole new meaning, for an example, the thought bubble pops up on the head of a character in cartoons signifies that the character is thinking or contemplating. If a light bulb is added into the thought bubble, the meaning may vary. Now, the thought bubble with a light bulb inside signifies a bright idea, which means that the said character is getting an idea of something after the process of thinking. How these two symbols create a whole new meaning? Marcel Danesi, in his book *Message, Signs, and Meanings*, points out that in order to know how these two symbols synergizes into a new meaning is dependent on the cultural roots of each components of the sign (Danesi, 2004: 5).

Modern semiotic approaches had a major contribution from Saussure's linguistics. Roland Barthes, used Saussure's method (signifier/signified = sign) and developed it further by adding a second level of signification (Storey, 2009: 118). Barthes' semiology is consisted of three aforementioned terms, *signified*, *signifier* and *sign* in two staggered semiological systems, constituted by two levels of signification. The first level of signification, or the *primary signification*, is happened on the level of denotation, in which the signifier as the *sound image* correlates with the signified as the *concept/idea*. The combination of the signifier and the signified on the level of denotation is the sign, and this sign becomes an expression or a signifier on the level of connotation or the *secondary signification*. This new signifier correlates with another signified and producing another sign, in which, the myth is produced on the connotative level. This myth is also regarded

as a meta-language or a second language (Habib, 2005: 639). The figure of the primary and secondary signification by Roland Barthes is as follows:

Primary signification	Signifier	Signified
Denotative level	Sign	
	<i>Signifier</i>	<i>Signified</i>
	<i>Sign</i>	

Figure 2.1. Primary and secondary signification.

Barthes pointed out an example of this signification method in one of his book; he was at a barber's and reading a *Paris Match* magazine that is offered to him, and saw a young Negro in a French uniform probably saluting to a French flag on the cover. The Negro saluting the French flag seen by Barthes is the signifier on the level of denotation. The signified is the concept of *French-ness* and *military-ness*. The combination of signifier and signified on this denotative level become the signifier on the connotative level. On the level of connotation, the signified is the concept of French imperialism, in an attempt to create a positive image towards the society. On the connotative level, myth is produced and consumed by the readers (Storey, 2009: 119-121); in this case, the myth is "France is a great empire that all of her citizens, regardless of race, faithfully serve the *tricolore*."

Roland Barthes deems that myth is an ideology which is used as a shield to defend the prevailing structures of power in a certain society (Storey, 2009: 119). In his book, Barthes regarded myth as a language (Barthes, 1991: 10), a type of speech (Barthes, 1991: 107), a semiological system (Barthes, 1991: 110), and a sensory reality (Barthes, 1991: 116). By language here, Barthes means that myth is a message or ideology which is buried under the signs and structures.

### **2.1.1. Myth**

Myth is a concept, often described as pseudo-historical systems of metaphysical cognition to explain the origins, behaviors, and phenomena, which are believed by a certain group of culture to be true (Abrams, 1999: 170; Edgar, 2007: 217; Wolfreys, et al, 2006: 69). Myths are the products of cultures and they are structured, fundamental and universal (Storey, 2009: 115).

The term 'myth' was first coined by the Greek; it is a story or a narrative that tells about the origins of things and phenomena, in which the characters were usually gods or demi-gods, either true or invented by collective thoughts (Abrams, 1999:170). Myth may also refer to the naturalization of the connotative level of meaning, in form of symbols and stories, which are seemingly natural or God-given (Barker, 2004: 129). Almost every culture has these kinds of myths or narratives, mostly describing their origins, customs, beliefs, and traditions. Myths may be found in all artworks, including music and film (Segal, 2004: 79).

Myth, according to Louis Althusser, is a representation or symbol of reality (Storey, 2009: 71). Each culture has their own way in creating symbols or

representations of reality. According to Carl Jung in his *Essays on a Science of a Mythology*, myth is not as simple as a mode of expression used to express ideas and/or thoughts. In order to convey meaning, myth has to be appropriate to be understood (Jung, 1949: 4). The symbols used in myths are usually spontaneous productions of psyche (Campbell, 2004: 3).

An anthropologist, Lévi-Strauss, believes that all myths are similar, and importantly, structured like cultures. Myths were used to unify and to control the society. Also, he believed that myths are able to make the world explicable and understandable by banishing contradictions (Storey, 2009: 115).

A mythologist, Joseph Campbell, believes that myth nowadays are divided into two, myth as a metaphorical of spiritual potentiality in the human being and myth as an ideology that have to do with certain societies (Campbell, 1988: 22). It means that myth may be found everywhere, in religious practices, in our daily activities, including literary works. He also believes that myth is a timeless shape-shifting concept, which means that all myths are essentially same, but in different varieties of costume (Campbell, 2004: 3).

## **2.2. Archetype**

The term archetype refers to the recurrent designs, patterns, types, images, themes that may be found in literary works (Abrams, 1999: 12). Jung considers the archetypes as the psyche residues of humans' collective consciousness which are expressed in form of myths (Abrams, 1999: 12-13). Guerin stated that archetypes are universal symbols, which may be found among various cultures

and mythologies (Guerin, 2005: 184). These repeated psychic residues are used repetitively in myths by humans, helping the myths to grow in their own cultural environment.

Archetypes are found in the form of images, motifs or patterns, and genres. The examples of images are water, which signifies life, purification, fertility, growth and unconscious; the color black, which signifies the unknown, mystery, death, evil, melancholy; circle, which signifies unity or wholeness; the number seven, which signifies a complete cycle or perfect order, and regarded as the most potent of all symbolic numbers; the wise man, which is a personification of wisdom and knowledge; and the desert, which signifies hopelessness, nihilism, and spiritual aridity (Guerin, 2005: 185-189). The examples of motifs are creation, which is the most fundamental motif; immortality, in significance with the cycle of life and death; and hero archetypes, like the hero, the quest and sacrifice (Guerin, 2005: 189-190). The examples of genres are the ones which are proposed by Northrop Frye, like the mythos of spring in its significance with comedy genre, summer with romance genre, fall with tragedy genre, and winter with irony genre (Guerin, 2005: 190-191).

### **2.2.1. Archetypal Literary Criticism**

Archetypal Literary Criticism or Myth Literary Criticism is a type of literary interpretation of literary works in an attempt to uncover the recurring archetypes or mythical patterns and structures behind the objects of the study.

This criticism also regards literary works as embodiments of the recurring mythic patterns, symbols, signs and structures or archetypes.

Northrop Frye, in his *Anatomy of Criticism*, regards recurring symbols used in literary works as archetype in mythical phase. He believes that the repetition of certain symbols or images in literary works cannot be called as a coincidence (Frye, 2000: 99). He deems that literary works are formed and structured systematically by certain objective laws, such as the various modes, archetypes, myths and genres (Eagleton, 1996: 79). In the same work, Frye also points out that literary works has a certain cyclic archetypal pattern, for example, the cycle of seasons (spring, summer, autumn, winter) which symbolizes the four archetypal narrative genres of literature (comedy, romance, tragedy, irony) (Frye, 2000: 158-162).

The myth critics believe that these recurring archetypes and myths are essential to all literary works, because they are the underlying structures created from psyche residue and inherited in humans' collective unconscious. Other basic examples are the themes of the stories, which are revolving around good versus evil, light versus dark, and the characters of the stories, which are heroes, mentors, sidekicks, and the examples of these archetypal themes in hero myths are found in the story of Joan of Arc, King Arthur, Heracles, and Moses. The recurrent themes or archetypes from the past such as the hero and the quest are commonly used throughout the world, thus signifying a common underlying structure hidden in various cultures (Mikics, 2007: 24).



### **2.2.2. The Hero**

The term 'hero' is derived from Greek, which means "to protect and serve" (Vogler, 2007: 29). The hero is usually defined as the main character or the protagonist in any narrative works (Baldick, 2001: 112). Joseph Campbell deems that the hero is a person who is able to battle past their limitations to achieve something for their own self or their people (Campbell, 2004: 18).

The hero is usually unrecognized at first, disdained and usually getting better and recognized. Typically, the hero of the fairy tale achieves a micro-cosmic or regional/cultural triumph, while the hero of the myth achieves a macro-cosmic or worldly/universal triumph (Campbell, 2004: 35). The example of a micro-cosmic hero is King Arthur, while the macro-cosmic hero is Buddha.

In literary works, the hero has dramatic functions. The hero serves as the window of the story, and through this window the audiences or the readers are invited into the story (Vogler, 2007: 30). In order to make the hero believable, the hero should have universal qualities that made them unique and seemingly real. A hero may be brave, but is a fool or mentally strong, but physically ill. This kind of characterization made the hero more realistic or rounded rather than flat.

In stories, the hero is also developing, learning or growing (Vogler, 2007: 31). They gain knowledge and wisdom in order to overcome obstacles in achieving their goals. The hero is learning or growing through his actions. Should the hero help a person in need or to ignore them, it's their choice which made them learn as a human being. Sometimes, through his decisive actions the story is developing.

The hero is like a human, they have traits and characteristics which made them the hero of the story. In heroic myths, usually the hero is described as a brave person, a giving person, a chivalrous person and any other good or positive descriptions which made them the hero (Vogler, 2007: 32). Even though, these good characteristics can be found in other archetypal characters, such as the mentor. In order to make the hero interesting, sometimes they have some flaws and one or some of which may be fatal. As an audience or the reader, we may find that the hero is sometimes in doubt, fear, and guilt which force them to take unreasonable actions. This imperfection makes the hero more appealing than the 'good' heroes (Vogler, 2007: 33).

Heroes, like genres of literary works, come in many varieties, starting from willing and unwilling heroes, group-oriented and loner heroes, antiheroes, tragic heroes and catalyst heroes. The hero is a flexible archetypal character, which means that the hero may have other archetypal characteristics in their own. Even though the word 'hero' itself has positive meanings, the hero may also have dark sides or negative sides of the ego (Vogler, 2007: 34).

### **2.2.3. The Hero's Journey**

Hero's Journey or *monomyth* (a term borrowed by Campbell from James Joyce's *Finnegans Wake*) is a standard path of mythological journey of a hero in narrations or stories (Campbell, 2004: 28). Campbell believes that every myth in every stories from all around the world share the same fundamental structures or stages regardless of races, regions, cultures and/or religions (Campbell, 2004: 33).

The stages of this hero's journey are divided into three main stages; Departure, Initiation and Return. The Departure stage is divided into five sub-stages; The Call to Adventure, Refusal of the Call, Supernatural Aid, The Crossing of the first Threshold and The Belly of the Whale. The Initiation stage is divided into six sub-stages; The Road of Trials, The Meeting with the Goddess, Woman as the Temptress, Atonement with the Father, Apotheosis and The Ultimate Boon. The Return stage is divided into six sub-stages; Refusal of The Return, The Magic Flight, Rescue from Without, The Crossing of the Return Threshold, Master of the Two Worlds and Freedom to Live (Campbell, 2004: 34-35).

1. Departure

- a. The Call of Adventure is the first sub-stage of Departure, in which the hero receives the 'call', summoned to the world of unknown, to begin his heroic journey. The call may be in form of premonitions, dreams, messages, blunders or even e-mails in some contemporary narrations (Campbell, 2004: 53). In this sub-stage, the hero may refuse the 'call' and going into the Refusal of Call sub-stage.
- b. Refusal of the Call is a sub-stage, in which the hero denies, reject, or ignoring the 'call' because of his insecurity, inadequacy, ignorance or fear. The 'call' may be unanswered because the hero is unable to give anything up for the journey (Campbell, 2004: 55).
- c. Supernatural Aid is a sub-stage for the hero who is willingly accept the call and begins his journey, he may encounter a person or a character

(usually in old-man figures, masters of something, advisors, or even his best-friends) who aids him in his journey (magically, most of times). This character is usually under the archetype of protecting figure, which protects and aids the hero in his journey. The aid given by the figure may be in form of an amulet, sword, or even a simple warning or advice (Campbell, 2004: 63).

- d. The Crossing of the first Threshold is a sub-stage, in which the hero, after receiving aids from supernatural being or alike, may begin his journey in order to fulfill his destiny and faces his first threshold guardian. In this sub-stage, the hero leaves his ordinary life and/or world into unknown (Campbell, 2004: 71).
- e. The Belly of the Whale is a sub-stage, in which the hero instead of overcoming the unknown is swallowed by the unknown (Campbell, 2004: 83).

## 2. Initiation

- a. The Road of Trials is the first sub-stage in the Initiation, in which the hero, after traversed the threshold, has to overcome a series of tasks, missions, or ordeals in order to make himself stronger both physically and mentally (Campbell, 2004: 89). In this sub-stage, the hero may be aided by his aides or aware that he is a benign power and supported by people in his trials. The ordeals faced by the hero are deepening the problems, and these ordeals are representing the long perilous path of initiatory journey to the illumination (Campbell, 2004: 100).

- b. The Meeting with the Goddess is a sub-stage, in which the hero meets a goddess figure who signifies love and this figure may be someone he loves like his mother, or his lover (Campbell, 2004: 102-104). This stage often considered as the final test for the hero to win the boon of love (Campbell, 2004: 109).
- c. Woman as the Temptress is a sub-stage, in which the hero is going to be tempted by worldly temptations in order for him to be astray from his journey (Campbell, 2004: 111-113). The image of woman as the temptress is a male-bias, like most of heroic stories.
- d. Atonement with the Father is a sub-stage, in which the hero is going to encounter a father-figure, usually has the characteristics and qualities of his father or even his real father (Campbell, 2004: 119-120). The meeting with this father-figure may be insightful or even eventful, usually by confronting him in a fight, like Luke Skywalker meeting Darth Vader in the original *Star Wars* trilogy.
- e. Apotheosis is a sub-stage, the period of rest before the hero starts to return. In this sub-stage, the hero is usually attains the state of enlightenment, he is able to understand the world, and traverse beyond his physical body (Campbell, 2004: 139).
- f. The Ultimate Boon is the last sub-stage of Initiation, in which the hero accomplishes his journey by achieving the boon. Usually, in most myths, the previous steps serve to purify the hero, and the boon is usually an elixir, or a godly item (Campbell, 2004: 159-160).

### 3. Return

- a. Refusal of The Return is the first sub-stage of Return, in which the hero refuses to go back to his daily mundane life because of the enlightenment or the boon he gets from his journey rendering him ecstatic (Campbell, 2004: 179).
- b. The Magic Flight is a sub-stage, in which the hero, in some stories, has to escape with the boon in his grasp to go back to his world while being pursued by his adversaries and avoiding obstruction (Campbell, 2004: 182).
- c. Rescue from Without is a sub-stage, in which the hero may need guidance from his guides or partners to be able to go back to his normal life, this is because the hero has been weakened or not able to continue (Campbell, 2004: 192).
- d. The Crossing of the Return Threshold is a sub-stage, in which the hero must be able to integrate any wisdom he gets from his journey to be able to go back to his world normally, and this phase is usually very difficult as the hero has been transformed into someone different, mentally or physically (Campbell, 2004: 201-204).
- e. Master of the Two Worlds is a sub-stage, in which the hero is able to access and master the two worlds freely, by achieving a total balance in both physical and mental dominance over self, causing him to be able to give any attachments up (Campbell, 2004: 212-213).

- f. Freedom to Live is the last sub-stage of the Return stage, in which the hero freed from the fear of death as a result of miraculous passage and return. He neither regretting the past nor anticipating the future and is able to live freely (Campbell, 2004: 221).

### **2.3. Graphic Novels**

The term “graphic novel” is often confused with “comic book”. As indeed, they are similar, but they are different in technical terms. One may be considered as a graphic novel when it has an end, like most written novels. While comic book may go on forever, serialized and each episodes have their own stories, or may be alternatively said that it has no end.

Graphic novel, like comic book, is a narrative work in form of illustrated sequential art (McCloud, 1994: 5). It is also regarded as a novel in form of comic (Oxford Advanced Learner’s Dictionary, 2005). Eisner believes that graphic novel is an experimental form of comic book (Eisner, 2001: 141). One of Will Eisner’s works, *A Contract With God* (1979) was considered as the first graphic novel, and coined the term ‘graphic novel’, even though it was just a compilation of short stories (Wolfreys, 2006: 209). Eisner did point out that graphic novel proved to be a turning point in comic studies, intended as a book not a comic, and aimed at a generally adult audience intended to break the label ‘comics are for children’ (Wolfreys, 2006: 209). Roger Sabin deems that the term graphic novel is just a marketing term, in order to disassociate graphic novels from comic books (Sabin, 2001: 165).

Graphic novel communicates to the readers through images and words that rely on a visual experience common to both author and readers (Eisner, 2001: 7). Like comic book, graphic novel is a part of popular culture and is a contemporary art. Unlike comic book, graphic novel tends to deliver more mature themes and storylines, deeper plot and strong characterizations, and while comic books are usually about superheroes or comical comedies. Graphic novel is a bounded narrative, unlike comic book which is seemingly has no end; it has a beginning, middle and end (Goldsmith, 2009: 4).

Graphic novel is like novels, it has characters, setting, plot, style and any other elements to deliver the message and the story to the readers. Graphic novel is a good way to ease readers into more advanced reading (Weiner, 2010: 9). The only thing differentiate graphic novel from normal novel is that graphic novel is a combination of text and art, in which the images are juxtaposed in a certain order to tells the story, and like comics, and unlike animations, the images juxtaposed in comics and graphic novels are put in different space (McCloud, 1994: 7). In short and essentially, graphic novel and comic book are the same; they are juxtaposed pictorial and other images in deliberate sequence, intended to convey messages and/or to create an aesthetic response to the readers (McCloud, 1994: 9).

In terms of form, graphic novel is often found as printed books, like novels, either in magazine size or digest size. Even though, it still may be found in comic book stands, or put in comic book shelves in bookstores. Recently, graphic novels are taken seriously as an established form of literary works by some contemporary academic libraries in the United States (Weiner, 2010: 5).



### 2.3.1. Genres of Graphic Novels

The term genre itself means kinds, types, or forms (Childs, 2006: 97), or it means a kind of literature (Mikics, 2007: 132). Like any other literary works, graphic novels are also divided into some genres. The most popular and used genres in graphic novels are action, adventure, fantasy, romance, and horror. *Scott Pilgrim* graphic novels are categorized in these genres: action, comedy and romance.

### 2.3.2. Graphic Novels as Visual Narratives

Narrative is a story, in which the characters, events and other elements collaborating to tell the story to the audience explicitly or implicitly (Abrams, 1999: 173). Graphic novels offer stories, varying from mundane dramas to intense actions. The stories are delivered in a much different way than normal novels. While in novels the stories are delivered in texts, graphic novels deliver the stories through the images and texts, which mainly are dialogues.

Scott McCloud in his *Making Comics: Storytelling Secret of Comics, Manga and Graphic Novels* deems that, in order for a story well delivered in graphic novels, the writers have to be able to create a balance of clarity and intensity in order to deliver the stories (McCloud, 2006: 51-53). In the same book, he believes that graphic novel is a medium of a fragmented story, consisted of cropped pictures and pieces of texts which are collaborating as a structured whole (McCloud, 2006: 129). Unlike prose, graphic novel is able to deliver stories even without words at all for as long as necessary (McCloud, 2006: 134).

### 2.3.3. Elements of Graphic Novels

Graphic novel has several elements which are similar to fictional non-graphic novel and comic book. The elements of graphic novels are constructing the graphic novel itself. The elements of graphic novel are plot, characters, setting, style, and visualization or images (McCloud, 2006).

#### 2.3.2.1. Plot

The term 'plot' in literary works, especially in narrative stories, refers to the story line. It is the sequence of events in an order that the author decides on (Mikics, 2007: 126). A French philosopher, Paul Ricoeur, via Mikics, defined the term 'plot' as "*the intelligible whole that governs the succession of events*" (Mikics, 2007:236). It is an important element of literary works, and a good plot produces conflicts in the works and ensures the readers being involved in the story with excitement, and enthusiasm. A well-constructed plot contributes substantially to readers' interest, acceptance and enjoyment of stories.

The conflicts produced by the good plot can arise from different sources, and usually is the one that occurs within the main character, called *person-against-self*. In this kind of story, the main character struggles against inner drives and personal tendencies to achieve some goals. Other kinds of conflicts are *person-against-person*, which is usually found in most literary works nowadays, the conflicts which are usually including rivalries and/or rebellions, *person-against-nature* and *person-against-society*. (Tomlinson and Lynch-Brown, 2002: 22)

According to Tomlinson and Lynch-Brown, plots can be constructed in many different ways, and the most usual ones found in narrative stories are *chronological plots*, which cover a particular period of time and linking the events in order within the particular time period. There are two kinds of *chronological plots*, they are: progressive plot and episodic plot. In the literary works with *progressive plot*, the first few chapters are the expository chapters, in which the characters, setting, and basic conflicts established. After the expository chapters, the story builds through rising action to a climax, and after the climax, a conclusion is reached and the story ends. Compared to *progressive plot*, *episodic plot* ties separate short stories or episodes together, each with its own conflict and resolution. The connections between these separate chapters are usually chronological, and connected by prepositional phrases like, “later that month,” or “five years later,” to inform the reader that the time has changed (Tomlinson and Lynch-Brown, 2002: 23).

In graphic novels, plots are delivered in a sequence of seamless integrated frames of images and texts. The flow of the story is dependent on five elements: moments, frame, image, words, and flow (McCloud, 2006: 10). Those elements are ensuring the clarity of the story delivered to the audience.

#### **2.3.3.2. Character**

The term ‘character’ refers to the fictional representation or an actor of the story in literary works (Childs, 2006: 23). Character is also an important element of literary works. A character may become almost anything to the readers. They

can be a friend, a foe, a representative, or even a teacher. Any characters have to fit well into the stories, and later on developed throughout the story lines.

There are several types of characters in literary works, they are: *main characters* (divided into *protagonists* and *antagonists*), and *minor characters*. *Main characters* usually fully described, complex, and possess both good and bad traits, like a real-life person. And such character is called *round character*. *Main characters* in fiction for children usually fully developed characters that undergo changes in response to life-altering events (Tomlinson and Lynch-Brown, 2002: 25). In fictions and fantasy stories, usually the *protagonists* are depicted as the good ones, having heroic attributes and so on. While the *antagonists* are usually depicted as the bad guys, the nemeses of the *protagonists*, and have contrasted attributes with the heroes.

Nowadays, writers have a tendency to make the boundaries between *protagonists* and *antagonists* blurred, usually through actions done by the main characters, chosen moral choices, and so on. This kind of characterization tendency is called *false protagonists*. The characters who are included in this category is usually a disposed *protagonists* (usually by death of these characters, or making them into lesser characters) or even the real *antagonists*. This type of characterization usually used in novels, graphic novels, comic books, films, or even in video games.

There are two aspects to consider in studying a character according to Tomlinson and Lynch-Brown, they are *characterization* and *character development*. *Characterization* is a way an author helps the readers to know a

character. Usually, the author describes the character's physical appearances and personality. There is also a more subtle and effective technique to know the character, that is by using other characters to portray the main character's emotional and moral traits. We may see the character through a combination of actions, dialogues, responses of other characters to the main character, and narrator's descriptions (Tomlinson and Lynch-Brown, 2002: 25).

The characters in graphic novels are seemingly real, as if the readers know them as well as their own friends or families (McCloud, 2006: 1). Graphic novels are able to add a realism touch to characters through the visualization of the characters' facial expressions, gestures and/or body languages and speech and/or thought bubbles.

The hero/protagonist concept in monomyth is usually a personage of exceptional gifts and usually is a male-bias character (Campbell, 2004: 35).

### **2.3.3.3. Setting**

The term 'setting' in literary works refers to the space and time of the story, or simply, 'when and where the story occurs'. Setting is also an important element in literary works, depending on the story. Setting also includes the general information regarding physical location, historical time and social circumstances in which the story takes place (Abrams, 1999: 284). According to Tomlinson and Lynch-Brown, setting sets the stage and the mood of the story (Tomlinson and Lynch-Brown, 2002: 26).

#### **2.3.3.4. Style**

The term 'style' in literary works refers to the how the writers say whatever it is that they say in their works (Abrams, 1999: 303). Style also affecting the way the works presented to the readers, starting from the words and visualization chosen to tell the story, the organization of the mediums, point of view and up to motives (Tomlinson and Lynch-Brown, 2002: 27-28).

The styles used in graphic novels are mainly dependent on the artists' preference in constructing the character, world, and how the stories are paced, framed and rendered into a whole new world (McCloud, 2006: 3-4). The styles of Japanese *manga* and American graphic novels are different, mainly because of the artists' background affecting their preference in creating their works.

#### **2.3.3.5. Visualization**

Visualization is an important element of any graphic novels and comic books. Without the visualization, there are no graphic novels and comic books. In those mediums, the visualization is usually in form of lines, shapes, textures, colors and composition (Tomlinson and Lynch-Brown, 2002: 28-29). Graphic novels and comic books are using a sequential juxtaposing method in order to create stories or plots. McCloud deems that lines in graphic novels or comic books are visual metaphorical symbols, and those symbols are the basis of language (McCloud, 1994: 128). Graphic novels offer a seamless experience of the story through the combination and the flow of images and texts that it doesn't feel like reading at all but like being in the world created by the artists (McCloud, 2006: 1).

Graphic novels are able to communicate to readers through subtle and intense visual aspects that bring the readers closer.

#### **2.4. Scott Pilgrim's Finest Hour**

*Scott Pilgrim* is a series of graphic novels written and drawn by a Canadian cartoonist, Bryan Lee O'Malley and published by Oni Press in six volumes of digest-size graphic novels. *Scott Pilgrim* was released by Oni Press for the first time on August 18, 2004, and the series ended on July 20, 2010. *Scott Pilgrim's* genres are comedy, action and romance. The graphic novels are titled: *Scott Pilgrim's Precious Little Life*, *Scott Pilgrim vs. The World*, *Scott Pilgrim & the Infinite Sadness*, *Scott Pilgrim Gets It Together*, *Scott Pilgrim vs. The Universe*, and the last one, *Scott Pilgrim's Finest Hour* (Wikipedia, 2011).

The series is focused on the main hero, Scott Pilgrim, a 23-year-old Canadian who lives in Toronto with his gay roommate, Wallace Wells, and plays bass guitar for the band *Sex Bob-Omb*. In the last installment of the series, *Scott Pilgrim's Finest Hour*, Scott Pilgrim has to overcome his grief over Ramona who is missing for four months, while being oppressed by the obligation to defeat the last evil ex. Scott still has to defeat the last evil ex while searching for Ramona whereabouts, and tying up loose ends of his past. Since then, Scott has been wasting his life by playing video games, refusing his ex-roommate Wallace Wells' advices and almost ignoring his former band member Stephen Still's request to come to his gig. In Stephen's gig, Scott learned that Knives Chau is going to leave for college soon, and at a party, he meets Envy Adams and talking

about how their breakup was in the past. During their conversation, Scott and Envy meet Gideon on the street, but Scott is running away from him. Wallace convinces Scott to do wilderness sabbatical in Kim's home in Great White North, to cleanse his mind. In his sabbatical, Scott is going astray from his path and tries to resume their relationship, but is rejected by Kim after pointing out the reasons why they broke up before, which was mainly because of Scott. Scott encounters his counterpart, *NegaScott*, and he believes if he is able to defeat *NegaScott*, he will be able to forget his past, including Ramona, and move on. In the fight, Scott realizes his mistakes and merges with *NegaScott*, and accepting it as a part of him. After the insightful event, Scott heads back to Toronto to fight for Ramona. In the Chaos Theatre, where Gideon is, Scott fights him and learned that Ramona is not with Gideon, and being killed by him. Scott then awakens in a desert, and encounters Ramona. Ramona apologizes to Scott for what she has done and explains the reasons why she left him. Scott, who then realizes that he has an extra life from volume 3, is being revived and fights Gideon once again with Ramona's help. After understands Gideon's motives and overcome Gideon's influences, they are able to defeat Gideon who then turned into bazillions of coins. After the last fight, Scott and Ramona meet up on a hill and trying to continue their relationship (Wikipedia, 2011).

The story in *Scott Pilgrim* graphic novel series is delivered to the readers very well through both the artworks and the texts. It offers the readers a typical story, about a man's journey to accomplish his goal, but in a simple, modern, and fresh ways. The settings, the characters, and the dialogues are cleverly convincing



and humorous, with a lot of video-game sub-culture references. One may think that *Scott Pilgrim* is an enjoyable good read for the youths, especially the geeks. This series is also enjoyable for those who enjoy superhero comics or Japanese's *manga*.

The storyline in *Scott Pilgrim* is rather simple for a heroic story, and the story isn't always focused on Scott Pilgrim's adventure. Bryan Lee O'Malley is able to apply *slice of life* element from *manga* into his graphic novel series, to strengthen Scott Pilgrim's character. In the graphic novels, the readers may be able to see Scott's daily activities, such as playing video games, hanging out with his friends, and much more.

## **2.5. Theoretical Framework**

This research is conducted in order to uncover the underlying narrative mythic system known as The Hero's Journey in a contemporary literary work by using three main theories; Joseph Campbell's Hero's Journey, Roland Barthes' Semiotics and Northrop Frye's Archetypal Literary Criticism. The object of this research is the *Scott Pilgrim* graphic novel series. The data of this research are extracted from the images and the texts, pertaining to the plot of the series, which are portraying The Hero's Journey. The data will be analyzed by the writer using Semiotics, and Myth Literary Criticism.

According to Joseph Campbell, The Hero's Journey is a basic pattern of any hero's mythological journey and this pattern is consisted of three phase; Departure, Initiation and Return.

According to John Storey, Barthesian semiotics is a modern semiotic approach, which had a major contribution from Saussure's linguistics. Roland Barthes used Saussure's method and developed it further by adding a second level of signification, and myth in the third level of signification.

According to Northrop Frye, archetypal literary criticism dwells in the recurring use of symbols and mythic pattern in literary works as archetype in mythical phase. The underlying mythic structures and/or patterns are created from psyche residue and inherited in humans' collective unconscious.

## **CHAPTER III**

### **RESEARCH METHODOLOGY**

In this chapter, the writer is going to explain the method and the design used in the study, the kinds of data collected, the process of collecting information or data regarding to the study, and the techniques used in analyzing the data and information.

#### **3.1. Research Method**

The writer is using the descriptive analytical study, which are pertaining to qualitative research, as the research design, while conducting this study. Qualitative research is a process of understanding the object of the research comprehensively by the writer in a natural setting, which emphasizes on the process of the research, based on inductive analysis and grounded theory. In this kind of research, the writer has to interpret meanings with the writer's perspective in order to gain understanding pertaining to said object of the research thoroughly (Woods, 1999: 2-3). Descriptive analytical study is a method in which the facts are described and analyzed in order to provide an adequate understanding pertaining to the topic of the research (Ratna, 2006: 53). In this study, the writer is going to describe the facts from the data source and analyze them to find the hero's journey portrayal in the object of the study.

### **3.2. Source of the Data**

The source of the data in this study is the *Scott Pilgrim's Finest Hour* graphic novel, roughly consisted of 250 pages divided into seven chapters. The data of this study are randomly selected 28 pages of images and texts (mostly dialogues) in the graphic novel which are pertaining to The Hero's Journey.

### **3.3. Data Collecting Procedures**

The writer collected the data of this study by following a set of procedures listed as follows:

1. Read the graphic novel thoroughly and comprehensively.
2. Find any images and texts in the graphic novel portraying the Hero's Journey.
3. Collect and identify the randomly chosen images and texts (four images and texts per chapter) portraying the stages and sub-stages of the Hero's Journey.

### **3.4. Data Analysis Techniques**

In order to answer the research question, the writer has to analyze the data by following a set of procedures and/or techniques listed as follows:

1. Identifying the hero from the cast of main characters in the graphic novel by the heroic quality and background.

2. Analyzing the randomly selected images and texts in the graphic novel which represented the Hero's Journey, using Barthes' semiotics analysis based on the related theories.
3. Interpreting the randomly selected images and texts in the graphic novel denotatively and connotatively, through the signs.
4. Finding the Hero's Journey stages and sub-stages in the myth level of the randomly selected images and texts in the graphic novel, based on association and/or convention of meaning.
5. Categorizing and analyzing the stages of the Hero's Journey from each chapter, through the images and the texts, based on the related theories.
6. Relating the analysis of the texts/dialogues with the analysis of the images, in order to verify the portrayal of the hero's journey.
7. Drawing the conclusion.

## CHAPTER IV

### DISCUSSION AND FINDINGS

#### 4.1. Data Description

The data of this study are the 28 pages of images, taken out of roughly 250 pages, of the sixth book of the Bryan Lee O'Malley's Scott Pilgrim graphic novel series, *Scott Pilgrim's Finest Hour*. The aforementioned pages of images are taken randomly in chronological order, four from each chapter. In this study, the data are going to be analyzed to find out how the stages of The Hero's Journey in *Scott Pilgrim's Finest Hour* portrayed by using Roland Barthes' semiotics, Joseph Campbell's Monomyth and Northrop Frye's Archetypal Literary Criticism.

#### 4.2. The Main Character as The Hero

In contemporary literary works, the word 'hero' sometimes lies on the gray line between the good hero and the bad hero (or also known as the antihero); this is done intentionally by the writers in order to consolidate the fact that the hero is actually an everyman. By everyman here, it means that everyone could be the hero of the story, and the hero is also a 'human' (or at least has the human characteristics). What differentiates the hero from other characters is the fact that the hero is the main character in any literary works, or in a heroic-cliché way; the one who is going to save us all. Campbell believes that the hero is a person who is able to past their own physical and mental limitations to achieve the boon for their own self or everyone (Campbell, 2004: 18).

Scott Pilgrim, the main character of *Scott Pilgrim's Finest Hour* and other five previous graphic novels, is the hero who undergone a journey in order to achieve his personal goal. Bryan Lee O'Malley distinctively described Scott Pilgrim characterization in a quirky way; through the characters cast page and an info box in his books.



Figure 4.1. *Scott Pilgrim as our hero (Book 6, Character Cast Page).*

As shown above, in the sixth book's characters cast page, he declared Scott Pilgrim as 'our hero'. This is done in order to avoid confusion, and also as an inside joke, because of Scott's characterization is somewhat not heroic and he is an unconvincing main character.

In a classic or mythological way, a hero should be powerful, chivalrous, kind-hearted, and honest (Vogler, 2007: 32). It is not surprising to see a weak, cowardly, inhumane and lying hero in contemporary works (Vogler, 2007: 34). Scott Pilgrim is one of that kinds, he is just like an everyman, a quirky hero,

which makes the readers find something similar between them and Scott. Scott is a cowardice-sort-of-a-hero; we can see it from his reluctance, refusal, and avoidance. He refuses to go to ‘the outside world’ and chooses to drown himself in video game, while interjects Wallace by saying, “*Alright, go away. I have a tiny world to save.*” (Book 6, Chapter 32, Page 13).

He is weak, or at least he looks weak, which makes him ‘human’ and realistic enough as a hero; portrayed when he is running away from his meeting with Gideon for the first time (Book 6, Chapter 33, Page 56) and being killed by the same adversary (Book 6, Chapter 35, Page 121). He is an ignorant, which makes him a counterpart from those enlightened heroes in various myths like Buddha, Joan of Arc, and Moses; portrayed when he said, “*I have no reason to fight him (Gideon).*” to Wallace (Book 6, Chapter 33, Page 57). Unlike any other classical heroes and modern superheroes, Scott is a selfish hero, who is facing various trials and obstacles in order to acquire his boon, namely Ramona, all for himself. This type of hero is usually attains a micro-cosmic triumph, as opposed to classical heroes’ and superheroes’ macro-cosmic triumph (Campbell, 2004: 35). In time, these negative traits slowly diminishing from Scott, in fact, he is evolving into a somewhat enlightened hero in a contemporary way. Through his journey, he is evolving into a better person and a better hero.

### **4.3. The Hero’s Journey**

Joseph Campbell’s Hero’s Journey or monomyth is a mythological and fundamental structure of the journey of a hero in literary works. This structure is



also known as the hero myths, which can be found in various literary works, regardless of cultures, religions, races, and regions (Campbell, 2004: 33). As Campbell put it, the structure is hidden behind the thousands of masks.

The Hero's Journey proposed by Joseph Campbell is consisted of 17 stages, which are divided into three main stages: Departure, Initiation, and Return. As mentioned in literature review, Departure stage is consisted of five sub-stages, Initiation is consisted of seven sub-stages and Return is consisted of five sub-stages. The sub-stages in Departure are: The Call to Adventure, Refusal of the Call, Supernatural Aid, The Crossing of the first Threshold and The Belly of the Whale; while in Initiation, the sub-stages are: The Road of Trials, The Meeting with the Goddess, Woman as the Temptress, Atonement with the Father, Apotheosis and The Ultimate Boon; and in Return, the sub-stages are: Refusal of The Return, The Magic Flight, Rescue from Without, The Crossing of the Return Threshold, Master of the Two Worlds and Freedom to Live.

Joseph Campbell also pointed out that not all of those stages are going to appear in all hero myths; some will focus on the several stages, thus rendering other stages being abandoned or omitted or distorted, while others will focus on the full cycle (Campbell, 2004: 228). For an example, the myth of Greek hero, Perseus, focuses on the stages associated with trials, while the myth of Indian spiritual hero, Buddha, focuses on the stages associated with the miraculous conception and enlightenment. These differences may be associated with the different cultures, religions, races and regions, but the fundamental structure is remained the same; the journey has a beginning and an end.

### **4.3.1. Departure**

Departure is the first stage of the Hero's Journey, in which the hero may receive a call to do or even continue his journey (Campbell, 2004). The hero departs from the mundane situation of the ordinary world into the unknown. In this stage, the hero may also refuse the call. If the hero refuses the call, sometimes something will happen and forcing the hero to accept the call willy-nilly. After the acceptance of the call, the hero may encounter a wise person, and this person will guide the hero and serves as the mentor or an aide. After being guided by the mentor, the hero has to be ready to face the first threshold, in which the hero usually has to face the threshold guardian. After defeating the guardian, the hero will descend into the world of unknown or the world of adventure.

#### **4.3.1.1. The Call to Adventure**

Every journey starts with a call, be it a literal call through phone calls, e-mails or text messages, or be it figurative call through dreams, premonitions, hunches or accidents (Campbell, 2004: 53). These calls may vary and may be occurred more than once throughout the journey. The focus of the call is to stimulate the hero to embark in a journey and this mainly occurs in the beginning of the story. The call may be agitating, annoying and confusing at first for the ignorant hero, but gradually becomes clear over time for the hero.

In *Scott Pilgrim's Finest Hour*, Scott Pilgrim receives the call of adventure through the series of images flashing in his mind. As shown in the chosen image (Book 6, Chapter 32, Page 7), the page is in black frame; Scott is trapped in the

darkness, his hands are trying to reach the light, and at the end of the light there is a man wearing glasses in suit who said, “*Scott... Buddy... I’m waiting.*”



Figure 4.2. Scott encounters Gideon in his dream (Book 6, Chapter 32, Page 7).

In denotative level, the black frame used in the page is indicating that the images within it take place neither in present nor reality. Darkness here refers to the state of being dark, without any light. Scott’s hands are the main character’s hands, which are trying to reach the light. The light is the energy either from sun, lamp or something else that makes it possible to see things. The man wearing glasses in suit is one of Ramona, Scott’s lover, evil-exes. The word ‘buddy’ used by that man is used to call a person one does not know, and ‘waiting’ is an activity of staying where one is or delaying something until something else happened.

Scott is the hero, who undergoes the journey in *Scott Pilgrim’s Finest Hour*. The black frame settings used in the page is indicating that the events take

place in either Scott's dream or in the past, but it is likely to happen in Scott's dream, hence the unusual events, shifting images, the darkness and the light. The darkness may signify Scott's state of uncertainty or the lowest point of his life. Meanwhile, the light may signify an enlightenment, which Scott really needs at the time. The action of reaching the light with his hands also strengthens Scott's need of the said enlightenment. Instead of reaching the light, Scott meets with the man in suit, whom must be faced sooner or later. The man in suit said that he is waiting for him, which may signify that he is telling or warning Scott that they may meet someday to settle things between them, possibly regarding Ramona.

The journey of a hero sometimes started with a mere dream. This dream may contain abstract signs or premonitions regarding the journey, with some of which may be absurd and confusing at first, and becomes clear as the journey of the hero progresses. In this case, Scott is dreaming about Ramona who is gone missing for months, but intervened by the sudden image of Gideon, the man in suit, to face him sooner or later. Scott has to face him because Gideon is the last evil-ex he has to defeat in order to obtain the love of Ramona, and his entire journey started in order to obtain it. Unexpectedly, Ramona is gone missing, leaving Scott behind without any trace and complicating things for Scott, who is going to face Gideon at the end of the line. Thus, this dream serves as the call for Scott to undergo the journey in search for the truth behind Ramona's mysterious disappearance, to obtain the love and understanding from Ramona and to defeat Gideon once and for all. This call also marks the beginning of another adventure for Scott in the sixth book.

#### 4.3.1.2. Refusal of the Call

There are times when the hero has to refuse or even ignore the call to adventure. This is usually done intentionally because of the hero's ignorance, insecurity, inability and lack of willingness (Campbell, 2004: 55). The refusal is sometimes rendering the journey more complicated than it already was, it may need another call to awaken the willingness in a hero to take on the journey.

In *Scott Pilgrim's Finest Hour* (Book 6, Chapter 32, Page 13), the refusing hero, Scott, lying back on his couch, playing video game on a portable gaming device with a serious look on his face and interjecting his gay and wise friend, Wallace, "Alright, go away. I have a tiny world to save."



Figure 4.3. Scott shooed Wallace (Book 6, Chapter 32, Page 13).

Lying back on one's couch is an activity when one feels tired or too lazy to do anything else. The portable gaming device is a device used for playing video games, it is portable, can be used anywhere and whenever. The serious look on Scott's face signifies that he is focusing on something, which is the game he is currently playing. 'Go away' is an interjection, it is used to order a person to leave someone or place. 'Tiny world' is referring to the world of the video game, where the tiny bit is referring to the portable gaming device and the world bit is referring to the video game.

By lying on a couch and playing video game all day, it means that Scott has nothing important to do, and playing video game to either having fun or filling his spare time. In a way, this activity signifies Scott's ignorance towards anything else happened around him in the reality, because he does not care about anything but the video game. The interjection 'go away' used by Scott to shoo Wallace away, this also means that Scott does not want to be bothered by his existence and advices. The 'tiny world' or the portable video game device also signifies one's ignorance to the reality.

Sometimes, the hero has to refuse the call to adventure, either by refusing the quest or ignoring the advices from his adviser. In *Scott Pilgrim's Finest Hour*, Scott is refusing the quest in search of Ramona and yet he is also refusing Wallace's advice to find another girl to fill the void after Ramona left him. Wallace, as his adviser and aide, is trying to give him an advice or two to start the possible quest. Instead of accepting the quest, Scott is ignoring Wallace's advices and asks him to go away and chooses to be drowned in the video game, regardless of Wallace's warning.

#### **4.3.1.3. Supernatural Aid**

After the hero receives the call to start his journey, he may encounter a person who will aid him in his journey, mentally or physically (Campbell, 2004: 63). Such person is usually found in wise old-man figures, but it is not surprising to see the mentor as young as the hero is. This person will aid the hero by giving guidance, advices, or even an item, depending on the context of the story.

Scott Pilgrim visited by his ex-roommate (Book 6, Chapter 32, Page 11), Wallace Wells, who is also his best friend. This visit is mainly to give Scott some kind of moral support after losing Ramona for months. In Scott's new apartment, he is looking for something to cook for Scott in Scott's cabinet, and with a serious look on his face, he advises Scott, *"You need to move on, Scott. Some hot douche guy stole your girlfriend. Forget her. Get over it. I'm over it."*



Figure 4.4. Wallace is advising Scott (Book 6, Chapter 32, Page 11).

By looking for something to cook for Scott, Wallace is doing a favor for him. Serious look on one's face may signify one's focus on something important. Wallace told Scott to move on, which means to start doing something new, and to forget, which means to the act of deliberately stop thinking about somebody or something. He also told Scott to get over it, which means to deal with it or to return to usual state.

Wallace is a wise person, in a quirky way, depicted on how he says that Scott has to move on, forget and get over about his loss of Ramona. He also gave

an emphasis on his face and his action by trying to cook something for Scott, who lives miserably in his new apartment. Wallace's action and words mean that instead of grieving over the loss, Scott has to look straight to the present and the future, and to accept the fact that Ramona is leaving him behind without a word or two. Wallace is giving these advices in order to help Scott to go back to his usual cheerful and happy-go-lucky self.

There are times when the hero is doubtful of his call, whether to answer it or not, and lurking between uncertainty and indecisiveness. If so, an aid will appear and help the said hero, usually by giving him an artifact or a magic-imbued item or even a mere advice or guidance. In *Scott Pilgrim's Finest Hour*, Wallace is trying to give some helpful advices to Scott, and a little help by doing a favor or two, in this case, by trying to prepare a meal for him. In contemporary narratives, sometimes, the supernatural aid is not supernatural at all, especially the ones which are set in reality. A normal person will appear instead of the archetypal wise old man, and this person is usually a member of the family or the closest friend. Wallace understands how Scott feels, being neglected by Ramona, and trying to help Scott back on his feet. Despite of the absent of the supernatural things, this stage is still exist within *Scott Pilgrim's Finest Hour*, as depicted in the said page.

#### **4.3.1.4. The Crossing of the First Threshold**

In this stage, the hero may begin his journey and faces his first threshold, after accepting the call and receiving the aids from the aide or the mentor. In this

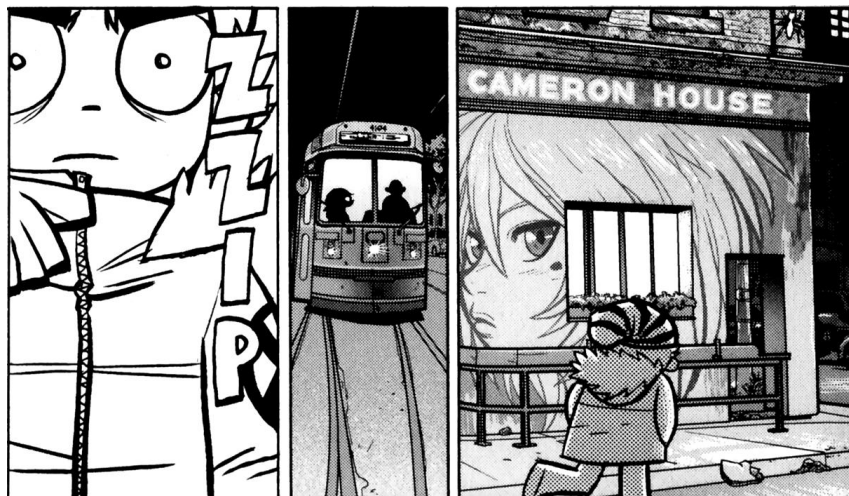


stage, the hero leaves the ordinary world and descends into the unknown (Campbell, 2004: 71). The descending is usually in a metaphorical way, and is a reference to the classical hero myths when the hero descends to the underworld or the world of adventure. Beyond the threshold, lies the unknown world full of dangerous trials and worldly temptations. When a hero succeeds to overcome the first threshold, he is ready to begin the transformation into a better hero.

Scott Pilgrim, our hero, woke up after he dreamt about himself being swallowed by the darkness (the feeling of guilt) of his past, they are his exes: Envy Adams, Knives Chau and Kimberly Pine, respectively. After he woke up, he goes to the Cameron House (Book 6, Chapter 32, Page 23), as Stephen Stills, his former band member, requested to him.



*Figure 4.5. Scott woke up (Book 6, Chapter 32, Page 23).*



*Figure 4.6. Scott goes to Cameron House (Book 6, Chapter 32, Page 23).*

Cameron House is the name of a venue where Stephen's band going to play a gig. The dream is a series of images or events and feelings that happen in one's mind while sleeping. In that dream, Scott is being swallowed by the darkness, the state when someone is completely covered and cannot be seen.

This dream of his signifies that he was overwhelmed by the limbo of his past mistakes and his feeling of guilty towards his exes. The dream is an abstract form of feelings and thoughts; it arises to give him a sign to go. His previous refusal is also based on his dream, fear, laziness and ignorance, as shown in Figure 4.3., 4.4., and 4.5.; this is because Scott does not want to repeat his past mistakes. Scott is supposed to go to see Stephen's gig in order to overcome his negative traits, which signifies the effort to break the threshold between the ordinary world and the world of unknown. By going to the Cameron House, Scott is successfully overcoming his fear, laziness, ignorance and unwillingness to start his journey, and by overcoming this obstacle, Scott has to be ready to face

whatever comes in his journey. In this case, Scott is able to overcome his past nightmares and is ready to leave his ordinary life and venturing into the unknown world or beyond the reality itself.

Few days later, after Scott met his ex, Envy Adams, they are encountering Gideon, Ramona's last evil-ex, on the street. Scott and Envy are standing on one side and Gideon on the other side, with a tumbleweed rolls between their stand.



Figure 4.7. Scott and Envy encounters Gideon (Book 6, Chapter 33, Page 55).

In the picture (Book 6, Chapter 33, Page 55), “*HWOOOOOOOO*” was written. The “*HWOOOOOOOO*” is the sound effect of the blowing wind. The rolling hay bale and the sound effect of the blowing wind emphasizing the awkward feeling of their meeting.

The scene is like in one of cowboy clichés, where the good guy meet the bad guy and make their stand in the middle of the road, with tumbleweed and the sound of the blowing wind to increase the suspense of their eventful meeting. In this scene, Scott is depicted as the good guy, while Gideon is depicted as the bad guy. The sound effect “*HWOOOOOOOO*” is commonly used to create suspense when something awkward or something eventful is going to happen in graphic novels, *manga*, *anime*, cartoons and animation films.

As depicted in the second example, when a hero is willingly enters the world of unknown, he will meet the threshold guardian, who will test him in order to strengthen or weaken him physically and/or mentally. This is also marks the point, in which Scott leaves his ordinary world behind and starts venturing into the unknown world. Will he not survive the ordeal or test given by Gideon, as the threshold guardian, Scott will be swallowed by the unknown instead of conquering it.

#### **4.3.1.5. The Belly of the Whale**

The Belly of the Whale represents the hero's final separation from the known world and marks the start of the adventure in the unknown world (Campbell, 2004: 83). Starting from this point and beyond, the hero is considered dead, which is a metaphorical form of descending into the underworld in Greek myths. The Belly of the Whale also represents the mother's womb, where the hero is going to be born into a better person. This stage also marks the beginning of the hero's transformation.

In *Scott Pilgrim's Finest Hour* (Book 6, Chapter 33, Page 56), this stage is depicted with the image of Scott who is running away, and sweating, from the last evil-ex, Gideon, who is drawn in a darker tone. The text in the image, "*and then Scott ran away to hide forever*" gives an emphasis of Scott's runaway. Run away means to leave somebody or a place suddenly. To hide means to put or keep somebody in a place where they cannot be seen or found by somebody else. The word forever denotatively means a particular situation or state will always exist.

The sweating Scott means that he is covered with his sweat. Gideon, who is drawn in darker tone, is Ramona's seventh evil ex-boyfriend. He is drawn in darker tone to give an emphasis that he is mysterious, unknown and sometimes evil.



*Figure 4.8. Scott ran away from Gideon (Book 6, Chapter 33, Page 56).*

By running away from Gideon, it means that Scott is cowering in fear of Gideon's presence. Gideon's role in this image serves as the threshold guardian, who guards the first gate to adventure. He is drawn in darker tone in order to strengthen his enigmatic appearance and prowess. Scott ran away from him to hide, which connotes that he is not brave or capable enough to stand up to Gideon and decided to hide from him. The word forever is used as an exaggerative time period.

When Scott thinks that he is ready to begin his journey, he must face the threshold guardian. Instead of winning against the guardian, Scott is running away from the guardian, Gideon. Scott is swallowed by his own cowardly, incapability

and fear. At this moment, he is swallowed by the unknown world, which is depicted by the enigmatic Gideon. He does not know what Gideon is capable of, and run away to safety. In order to continue his journey, Scott must undergo a metamorphosis. This moment also marks Scott's separation from the normal world.

#### **4.3.2. Initiation**

Initiation is the second stage of the Hero's Journey, in which the hero will face a series of tasks or trials, the goddess, worldly temptations, and atonement with the self and the father in order to purify the hero before reaching to the ultimate boon (Campbell, 2004). The series of tasks or trials are usually happened in any mythical numbers like three or seven, and these trials are there in order to strengthen the hero both physically and mentally. It is not surprising to see the hero failed in one or more of those tasks, because the failing often strengthen the hero more, as a proverb says, "the greater the fall, the greater the ascension." In one of the tasks, usually in between or after the tasks, the hero will encounter the goddess, which resembles the figure of the caring or all-powerful mother. This meeting with the goddess usually gives the hero guidance in his journey. Sometimes, in between the trials, the hero will give in to the worldly temptations, which led him astray from his quest. This is usually happened to the hero who is tired and longing for his normal world. After the series of tasks, usually the hero will meet the figure of the father or the self, in which the encounter usually leads to the fighting between the two. This father figure has the power over the life and

death of the hero, or in a way, he is the center point of the journey. After losing to the father or the self, the hero sometimes dies physically, in order to attain divine knowledge and enlightenment. This knowledge or enlightenment is usually the final requirement for the hero to get the ultimate boon, which is the goal of his journey.

#### 4.3.2.1. The Road of Trials

In The Road of Trials the hero has to overcome a series of tasks, missions, or ordeals in order to strengthen himself stronger both physically and mentally (Campbell, 2004: 89). While facing the series of tasks or trials, the hero may be aided by his aides or supported by people in his trials. The trials faced by the hero are deepening the problems, and these ordeals are representing the long perilous path of initiatory journey to achieve enlightenment.

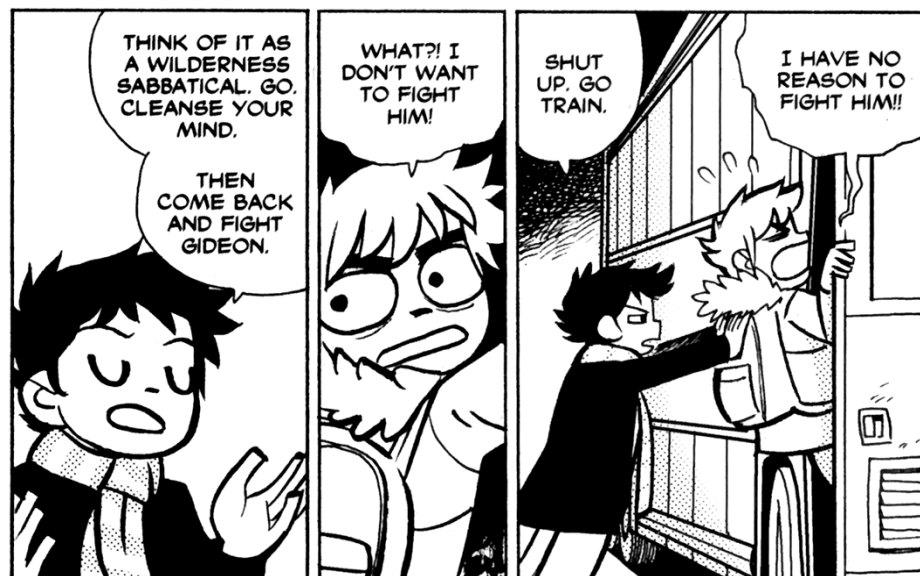


Figure 4.9. Scott and Wallace in Dundas Terminal (Book 6, Chapter 33, Page 57).

Scott Pilgrim, in the sixth book, has to overcome another series of tasks in order to make him stronger and gaining an understanding pertaining to the reason why he should face Gideon, why Ramona gone missing and why he has to move on. One of the randomly chosen images (Book 6, Chapter 33, Page 57) depicting this stage with the situation in Dundas Street Coach Terminal, where Wallace is accompanying Scott to. He pushes Scott into a coach, and advises him to train. Accompanying here means to go somewhere with somebody, while pushing means to use one's hands in order to make somebody or something move forward. Advising denotatively means to tell somebody what one think they should do in a particular situation. In the dialogue, Wallace advises Scott, "*Think of it as a wilderness sabbatical. Go cleanse your mind.*" Wilderness here refers to a large area of land that has never been developed or used by humans. Sabbatical means a period of time when somebody is allowed to stop their normal work in order to study or travel. Cleanse is an activity of cleaning one's skin or wounds, and mind is one's intelligence or the ability to think and to feel.

Connotatively, Wallace is giving Scott a push in order to encourage Scott to do the wilderness sabbatical. Wilderness sabbatical is an activity for one to escape from mundane daily activities, solely purposed to take the pressure and stress off. This sabbatical is done in wilderness, away from civilization, in order to be one with nature. This is done in order to ease the process of cleansing one's mind. To cleanse one's mind means that one has to forget anything regarding stressful experiences, to be calm and clear before setting off somewhere in one's life.



Scott, in order to begin the transformation into a better person or a better hero, had to undergo a series of trials, with or without his aides.

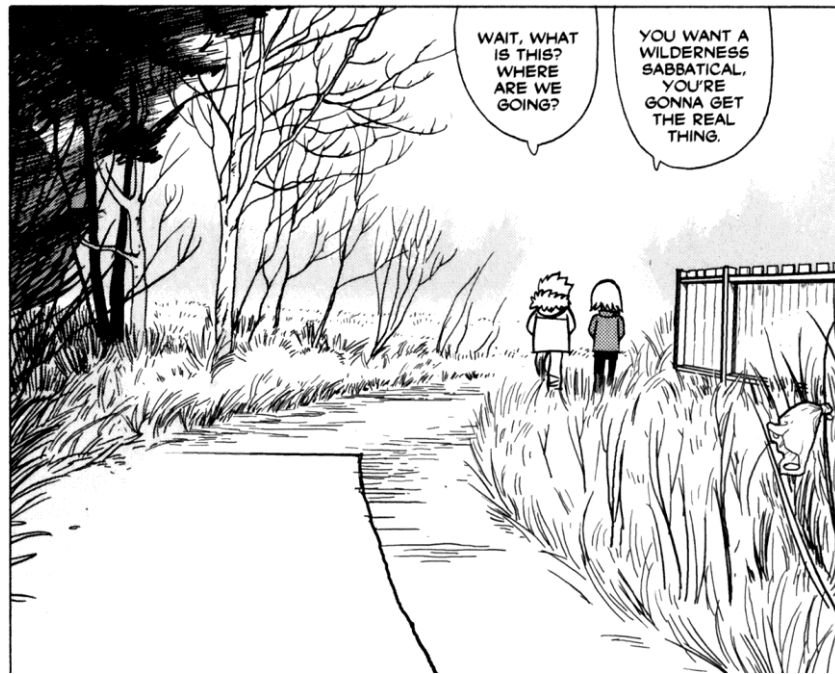


Figure 4.10. Scott and Kim walking into the wilderness (Book 6, Chapter 34, Page 61).

Scott is starting his first trial, to do the wilderness sabbatical in order to cleanse himself from whatever holds him back to continue his journey, be it his negative traits like ignorance, cowardice and unwillingness. After Scott arrived in the Great White North, Kim Pine, his friend, is taking him to the wilderness (Book 6, Chapter 34, Page 61). They are walking on a footpath with withered grasses and trees on the side of the said footpath. When Scott asks where they are going to, Kim answered, “*You want a wilderness sabbatical. You’re gonna get the real thing.*”

Denotatively, walking means to go somewhere by putting one foot in front of the other on the ground but without running. Footpath they are walking on is a

path made for people to walk along, commonly found in countryside areas. Withered grasses and trees are dried up common wild plant with narrow green leaves and stems and tall plant which have thick central wooden stem. Kim said that Scott has to get the real thing; get here means to receive something or to reach a particular state or condition, real is something that actually existing or it may be used to emphasize a state or quality, and thing means and object whose name one does not use because one does not need to, or it may be a fact, an event, a situation or an action.

The walking activity connotes the spiritual walk, an activity of walking the path trodden in order to achieve spiritual enlightenment. The footpath may also signify Scott's road of trials. The dying trees and grasses are signifying the changes that will happen to Scott, but it may also means that autumn is coming. Autumn is sometimes connected with tragedy, something sad, death and rebirth. By doing the real wilderness sabbatical, Scott is following Wallace's advice in order to cleanse his mind and become a better person. In this page, the road of trials stage is depicted by the footpath and the dying plants. It may be a reference to the Greek mythology, where a hero has to die in the process and reborn as a brand new person who is better than the old hero.

The road of trials are supposed to make the hero better, in this case, Scott Pilgrim undergone a wilderness sabbatical to be a better person. As depicted in two randomly chosen pages, Scott has to overcome obstacle from himself and the outside world in order to transform or reborn into a better person.

#### 4.3.2.2. The Meeting with the Goddess

In this stage, the hero will meet the person who has the qualities of the goddess, who will guide the hero throughout the journey or give the hero another task to do (Campbell, 2004: 102-104). The said goddess is commonly found after the hero accomplished a series of trials and tasks, but sometimes the goddess will appear before the trials and tasks even started. This goddess will also have the quality of someone who the hero loves, be it his mother or his lover.

In *Scott Pilgrim's Finest Hour*, this stage is depicted when Scott Pilgrim meets his ex, Envy Adams in a birthday party (Book 6, Chapter 33, Page 38). She is a red-haired woman in a sexy dress with a beautiful face, carrying a somewhat expensive handbag and the crowd at the birthday party looking at her. There are texts on the page said: *Envy Adams, The Perfect Woman. Bust 999, Waist 999, Hips 999.*

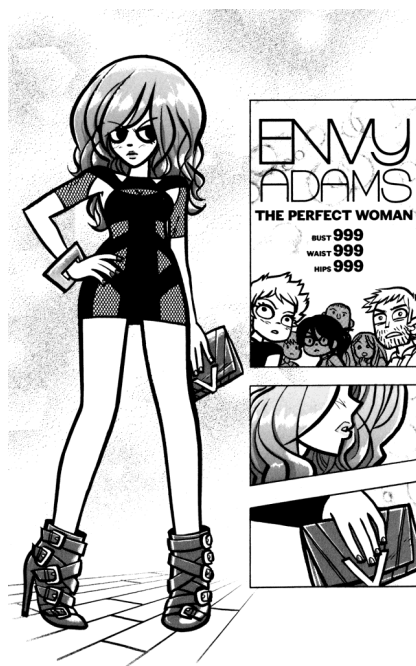


Figure 4.11. Envy Adams appears in a birthday party (Book 6, Chapter 33, Page 38).

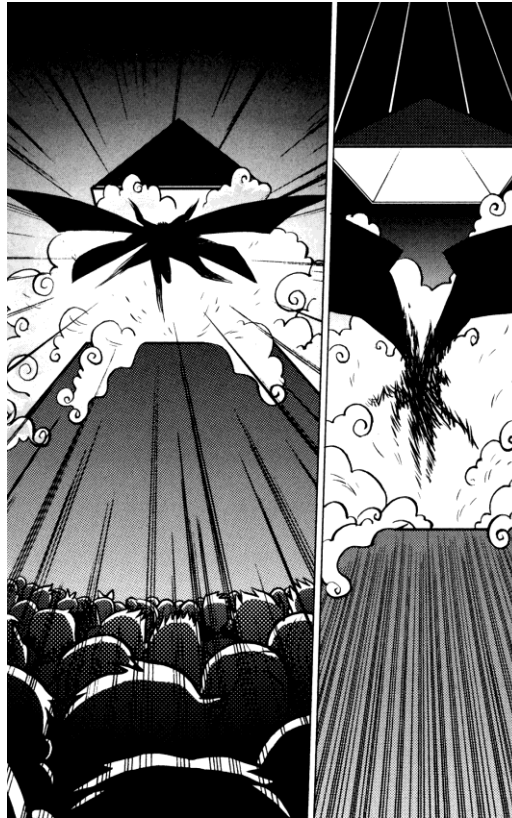
The red-haired woman is Envy Adams, while Envy Adams is a pseudonym for Natalie V. Adams, a character in the Scott Pilgrim series, who happens to be Scott's ex-girlfriend. The sexy dress she is wearing is a sexually attractive piece of women's clothing that is made in one piece and covers the body down to legs. The beautiful face denotes having the very pleasant look on one's face. The expensive handbag denotes to a small bag for money, keys, and any other peripherals which is costing a lot of money. The crowd is the large number of people gathered together in a public place, in this case, in a birthday party. The text "*The Perfect Woman*" refers to an adult female human who has no faults or weaknesses. The text "*Bust*" refers to the woman's breasts measurement, while "*Waist*" refers to the measurement of the area around the middle of the body between the ribs and the hips and the text "*Hips*" refers to the measurement of the area at either side of the body between the top of the leg and the waist. The number 999 is a natural number following nine hundred ninety-eight and preceding one thousand.

Red-haired women in various cultures has been both prized and feared, so does Envy Adams, who has such beauty and talent that made her into a famous newcomer artist. The sexy dress she wears attracts the others, especially male, sexually by uncovering some sexually suggestive body parts. The beautiful face of her may refer to having a face like a goddess. The handbag she carries may signify her affluences. The crowd or the people signifying the insignificant bunch of people compared to the Envy Adams. The text "*The Perfect Woman*" is referring to Envy Adams, who is considered perfect by both males and females.

Bust, Waist and Hips are the three sizes of measurement, usually used to measure one's size, especially for the females. The number 999 is the largest three digit whole number. The use of 999 may connote the exaggeration of something or someone perfect.

Scott's meeting with Envy Adams signifies the meeting with someone who has the goddess qualities, who is lovable, physically perfect and talented, in this case. Her appearance in a birthday party amazes a lot of people in the party, drawing a lot of attention to both her and Scott. Her appearance also made a significant contribution to Scott's journey later on. Scott was advised by Young Neil, his friend, to take the preemptive to approach her in the party, where the others are dazzled by her beauty. Such meeting sometimes signifies one's test and trials of his journey are already begun. Envy may serve as the messenger of the trials appears as a goddess, who shows compassion towards Scott, who is missing Ramona's existence.

This stage also occurs later on (Book 6, Chapter 35, Page 108) when Scott is going to confront Gideon in Chaos Theatre, a venue in Toronto, Canada.



*Figure 4.12. Envy Adams appears on a pyramid (Book 6, Chapter 35, Page 108).*

In the theatre, a silhouette of a person with wings landed on a pyramid-like structure, which is covered by mist. This silhouette is the dark outline or shape of a person or an object that one sees against a light background. Wings are the parts of the body of an avian or insect which are used for flying. Pyramid is a large structure with a square base and sloping sides that meet in a point at the top. Mist here refers to a cloud of very small drops of water in the air just above the ground that make it difficult to see.

The person in question is Envy in her stage costume, with butterfly wings on her back. She is shrouded by man-made mist to make her somewhat anonymous to conceal the surprise element for the gig. She landed on the

pyramid-like structure, signifying a goddess landed on a sacred place to bring a message to the people on Earth. The wings, silhouette and mist are three mythical elements of a goddess, while the pyramid signifies the sacred setting of their meeting.

Envy, as the goddess in Scott's journey, appeared once again in Chaos Theatre, Gideon's venue. She sings a song about a past, which contains a subliminal message for Scott. The goddesses in heroic stories often give the hero trials and also advices in order to purify and strengthen the hero before the hero ready to accept or receive the boon. This is done for one purpose: to make or to see if the hero is worthy enough for the boon.

#### **4.3.2.3. Woman as the Temptress**

In the middle of the series of trials, sometimes the hero will be tempted by the worldly temptations, which will lead him astray from his journey (Campbell, 2004: 111-113). This temptations are usually getting stronger by the time, the longer he has been out of his own ordinary world, the bigger the temptations are. The usage of woman as the temptress here may be a male-bias, while the temptations are not always pertaining to woman or lust. The temptations may be the riches, the throne, the power, or even the ability to go back to the ordinary world without finishing the quest at all.

This stage is depicted while Scott is doing his wilderness sabbatical in the Great White North (Book 6, Chapter 34, Page 64).



*Figure 4.13. Scott spontaneously kissed Kim (Book 6, Chapter 34, Page 64).*

In the wilderness, Scott is kissing Kim spontaneously, while Kim is surprised of what Scott did to him. The background is depicted with chaotic pattern and lightning. There is a text in the page, “KISS”, which refers to the activity of touching somebody with one’s lips as a sign of love, affection or sexual desire. Spontaneously is a way somebody doing something unplanned, but done because one suddenly wants to do it. The chaotic background with lightning in comic books and graphic novels signifies something confusing or uneventful is happening. Surprised look on Kim’s face is showing her feeling or showing how surprised she is.



The kiss done by Scott to Kim connotes a symbolic activity of either love or lust, and by kissing Kim, Scott is following his desire to do so. The surprised look on Kim's face signifies that she is not ready to accept the kiss. The spontaneous act is usually happened without anyone's consent and usually is unplanned, following one's desire or urge to do so. The chaotic background with lightning usually used to emphasize something confusing is happening, it may be a twist or a turning point in graphic novels or comic books.

When Scott, as the hero, doubts himself, usually he needs to get away from his quest for a moment in order to escape from the stressful routines or tasks. In this case, Scott is running away from Gideon to undergo a wilderness sabbatical in Great White North. After thinking how things are not meant to be, Scott is confused and going astray from his journey and tempted by Kim's existence and appearance. He kissed Kim and trying to forget any events related to Ramona and his pasts.

Scott is just like every man, may be tempted by his own lust and a woman nearby. This worldly temptation is supposedly to make Scott abandon his journey, but in later pages, he is able to overcome the temptation and gaining an understanding pertaining to his spiritual journey.

#### **4.3.2.4. Atonement with the Father**

In this stage, the hero is going to face the person who holds the ultimate power in his life (Campbell, 2004: 119-120). In many myths, this person is usually the hero's father, a figure of father, or even the hero's repressed id. This

person has the power of life and death, and is the center point of the hero's journey. Like the previous stage, Woman as the Temptress, this stage is a male-bias. The person who the hero should atone to not always has to be a male.

Among twenty eight randomly chosen pages from *Scott Pilgrim's Finest Hour*, there are seven pages depicting this stage, mainly are pertaining to the fight between Scott and Gideon and one page depicting the fight between Scott and his dark side. The fight between Scott and his dark side (Book 6, Chapter 34, Page 75) takes place in Scott's wilderness sabbatical.



Figure 4.14. Scott fights NegaScott (Book 6, Chapter 34, Page 75).

In the page, Scott is running towards *NegaScott*, who is also running towards him, and both of them are going to punch each others, while shouting to Kim, “*I just need to kill him... So I can forget her... and move on!*”

The word kill here refers to the activity to make somebody or something dies. The word “*him*” refers to the *NegaScott*, and *NegaScott* is a portmanteau of the word Negative and Scott. Running is moving one’s legs, going faster than walking, and punching is an activity of hitting someone of somebody hard with one’s fists.

In connotative level, *NegaScott* is a materialization of Scott’s negative features and emotions, or Scott’s alter ego, which represents Scott’s faults and flaws. Scott thinks that if he defeated his dark-self, he will be able to forget his past. The punch symbolizes Scott’s effort to battle with his past and negative attributes. Scott’s intent to kill him is also intended to erase his dark-self’s existence from him.

In some point of his journey, a hero must confront and be initiated by someone who holds him back, someone with power, and sometimes someone similar with him. In this case, Scott must confront *NegaScott* or his past and darkness in order to achieve the enlightenment and understanding pertaining to his own self.

In Chaos Theatre, Scott has to fight Gideon in order to find the truth about Ramona’s whereabouts and why did Gideon manipulate Ramona and her other evil-exes. This is depicted in a fighting and arguing manner (Book 6, Chapter 35, Page 121), where Scott as the hero and Gideon as the father figure, who holds the power of life and death.



Figure 4.15. Scott is being stabbed by Gideon (Book 6, Chapter 35, Page 121).

Gideon in darker tone is swinging his sword and thrusts it into Scott's chest, while Scott is rendered shocked and bloodied as the result of their battle. Just before thrusting his sword into Scott, Gideon said in a sarcastically friendly manner, "*Alright, holmes. No hard feelings.*" The word "*holmes*" is a gangster slang of what one would call a good friend or a stranger or even a mockery against an adversary. "*No hard feelings*" is a phrase used to tell somebody one has been arguing with and that someone would still like to be friendly with them. There is a sound effect "*Skssh*" added into the page, it is the sound effect of a sword stabbed into somebody. Gideon in darker tone is getting his sword ready to attack Scott and finally stabs him in the chest. The shocked expression on Scott's

face signifies that he is not ready or aware of the attack. The stabbing made him covered in his own blood.

The darker tone in Gideon's physical appearance may signify Gideon's role as a villain, a death-bringer, or an evil person. The friendly banter he said to Scott signifies that he has to do such awful thing in order to get things done, by killing him as depicted in the page. Scott, who is a fool, is not ready to receive the attack which made him dead. The act of killing also signifies one's superiority.

In the meeting with the father figure, sometimes the hero loses to the one who holds the greater power. Another example of this event is when Darth Vader cut Luke Skywalker's hand in *Star Wars Episode V: Empire Strikes Back* as the result of their duel. It also means that the hero sometimes not ready yet to face someone who holds the greater power. If the hero is not ready both physically and mentally, sometimes they will lose to the father. The losing condition may vary, could be injured, handicapped or even killed. In this case, Scott is killed by Gideon because of his foolishness and Gideon's superiority. If the hero succeeds in this stage, he is ready to receive the boon and may continue to the return stage. The rest of the analysis of this stage can be seen in the table of analysis in the appendixes.

#### **4.3.2.5. Apotheosis**

In this stage, when the hero dies physically or living as a spirit, he will attain the state of divine knowledge and understanding, usually pertaining to the quest, the adversary and ultimately the self and the boon (Campbell, 2004: 139).

In this stage, usually the hero makes peace with himself as the result of attaining the enlightenment. The enlightened hero may proceed to the ultimate boon, as the ultimate goal of his spiritual journey.

There are eight pages from the randomly selected twenty eight pages in *Scott Pilgrim's Finest Hour* which are depicting this stage. The first one (Book 6, Chapter 34, Page 85) is after Scott fighting with his dark-self in the wilderness, the *NegaScott* merges with Scott, and Scott is lying down with his palms on face and said, "I remember everything."



Figure 4.16. Scott merges with NegaScott (Book 6, Chapter 34, Page 85).

Merge is combining two things to form into a single thing. Palms on one's face is an activity to put one's palms to the face, usually signifies one's relieve. "I" is a pronoun used as the subject of a verb when one is referring to oneself.

Remember is an activity of bringing back a certain fact or piece of information to one self's mind. Connotatively, the merging between Scott and *NegaScott* signifies Scott is accepting his own past, mistakes, regrets and ultimately himself. This is also signified by the action done by Scott, putting his palms on his face, which signifies a sign of relieve after an insightful event. The phrase "*I remember everything*" means that Scott is trying to bring back every single thing about Ramona which has forgotten by him. He tried to forget her because of his guilt and inability to keep Ramona by his side.

When a hero faces oneself, he usually attains an understanding pertaining to either the facts regarding himself or the 'father' or the reality of the world. The understanding gained in this stage usually used in stories to strengthen the hero mentally. Scott understands himself and what he needs, so he can move on and try to get the boon.



Figure 4.17. Ramona came back to Scott in his 'death' (Book 6, Chapter 36, Page 135).

In the spiritual realm, Scott and Ramona received an understanding pertaining to their relationship, why Ramona left him, why Ramona behaves the way she is and why Ramona returns to Scott (Book 6, Chapter 36, Page 135). After both of them understand why things are the way they are, Scott is revived (Book 6, Chapter 36, Page 139) and Ramona appears in Chaos Theatre through Scott. Both of them are fighting Gideon, even though they are arguing about their loose ends. In the middle of the fighting (Book 6, Chapter 38, Page 195), Scott is bloodied and standing firmly, he understands how Gideon feels, “*Gideon... I think I understand you, man.*” The background used in this page is somewhat fiery.



Figure 4.18. Scott understands Gideon (Book 6, Chapter 38, Page 195).

Scott being bloodied in the battle means that he is covered in battle by his own blood from inflicted injuries. Standing firmly denotes the act of standing straight and looking tough. The fiery background means that the tension in the said frame is rising. By understanding Gideon, Scott knows his character, how he feels and why he behaves in the way he does.



Connotatively, one covered in a blood may signify one's might to fight. Standing toughly, even though he is injured may signify one's capability to withstand pain, regardless of what happens to him. To know how one feels and know why one behaves in the way one does is considered as a divine knowledge, in a certain way it is called empathy. The tension of the event is rising because Scott finally knows what he is fighting for and why.

After a perilous fight to love, a hero may understand what and who he is fighting for and why. Scott, after battling Gideon, finally understands why Gideon is behaving like the way he is. This understanding leads to the hero's final metamorphosis, which made him a better hero both physically and mentally. This understanding also purifies the hero and he is ready to accept or receive the boon. In this period of rest, the hero does not have to die physically; he may transcend his physical body and wanders in the spiritual realm to achieve the enlightenment. The rest of the analysis of this stage can be seen in the table of analysis in the appendixes.

#### **4.3.2.6. The Ultimate Boon**

The Ultimate Boon is the final stage in Initiation, in which the hero is going to achieve or receive the boon for him or for his people (Campbell, 2004: 159-160). The boon is what the hero went on the journey to get, and the previous stages serve to purify and prepare the hero for this stage. The hero is considered worthy of the boon if he is able to overcome the obstacle both from himself and the outside world. The boon may vary, depending on the context of the story.

Usually, the boon is a magical item or a concept that will grant peace and order throughout the land. In classic mythologies, we may find the boon as the elixir, the fountain of youth, ambrosia, and any other magical items that grant the user immortality or power or such. Sometimes the boon is not always an item, for example, Indian mythological hero, Buddha, received the message of realization as his boon.

Scott Pilgrim received the boon after defeating Gideon (Book 6, Chapter 38, Page 208) together with Ramona in Chaos Theatre. They sliced Gideon into pieces, which then turned into a bazillions of shimmering coins raining upon the people in Chaos Theatre. The texts in the page clarify their win, “*Defeated Gideon*” and “*Value: \$7,777,777*” written in 8-bit style. From the text “*defeat*”, it denotatively means to win against somebody in a fight. The word “*value*” is how much something is worth in money or selected currency. The symbol “\$” is the unit of money on the United States, Canada, Australia and several other countries. The value “7,777,777” is a natural number following 7,777,776 and preceding 7,777,778. The act of slicing is an activity of cutting something into slices or pieces. Shimmering coins are the small flat pieces of metal used as money which are shining with a soft light that seems to move slightly.

The image is depicting Scott’s and Ramona’s win against Gideon, and the win against Gideon is a win against the past and the obstacles. The act of cutting into pieces is the act of forgetting or vanishing something out of one’s life. The coins signify how much the win worth for both Scott and Ramona.



Figure 4.19. *Gideon defeated* (Book 6, Chapter 38, Page 208).

The use of seven “7” is an exaggerative form of showing that “7” is the most potent of all archetypal numbers. It may also refer to how much the win against seven evil ex-boyfriends are worth. The use of “7” may also refer to the archetypal number “7”, as the completion of a cycle and a perfect order. We may also find this archetypal pattern in most mythologies, the seven swords, the seven seas, the seven stars, etc.

The image depicted in the page is Scott’s ultimate goal, which is to defeat all seven evil ex-boyfriends of Ramona in order to achieve Ramona’s love and accepting each other’s past. By defeating Gideon, Scott is obtaining the ultimate boon, which represented by the bazillions of shimmering coins worth of \$7,777,777. This ultimate boon is achieved through perilous trials, tasks and temptations. By achieving the boon, Scott is able to overcome them and becomes a better person and a better hero.

### **4.3.3. Return**

After the hero triumphs over the obstacles and adversaries, he must return to the ordinary world to either bestow the boon to his people or try to continue his ordinary life (Campbell, 2004). Sometimes, the hero does not want to go back, because he is rendered ecstatic by the boon or maybe he is not able to continue the return to the ordinary world because he is injured or wounded or weakened by the journey. There are times when the hero must escape with the boon in his grasp from his adversaries, like in the story of Aladdin. After the hero realized from his refusal or helped by his allies, he must integrate the wisdom and experience he gained from the journey to the ordinary world. If he succeeds, he will achieve a balance between the two worlds, material and spiritual worlds, or he is able to live the present without anticipating the future or regretting the past, thus lives his life freely to his heart's content.

#### **4.3.3.1. Freedom to Live**

In this return stage, the hero is able to integrate the wisdom and experience from the journey and able to live freely in the present moment, without any worries regarding the future and the past. In *Scott Pilgrim's Finest Hour*, there is one image from the randomly selected twenty eight pages that is depicting this return stage.



Figure 4.20. Scott and Ramona on the hill (Book 6, Chapter 38, Page 237).

After the battle against Gideon, Scott is meeting up with Ramona on a top of a hill where they once met (Book 6, Chapter 38, Page 237), with a subspace door opened in front of Scott. Scott said, “So...” to Ramona and being asked the same question, “So?”

The first “so” is a conjunction used to introduce a question, and also used to introduce the next part of a story, while the second “so” is a conjunction used in question to refer to something that has just been said. In a way, Scott is asking Ramona what they should do next, after their relationship in the verge of ending. Ramona said in the next page, should they try again, which means that Ramona is offering Scott a chance to continue their relationship without worrying about anything about what just happened, like the fight with Gideon and other exes, her disappearances, anything. Their meeting is an activity of to be in the same place as somebody else to discuss something, in this case is the continuation of their relationship. The hill, the place where they meet, is an area of land that is higher

than the land around it, but not as high as a mountain. This subspace door is a piece of wood that is opened and closed so that people can get in and out of a subconscious space.

Their meeting connotes that the two of them are meeting in order to continue their relationship. The hill signifies the 'top of the world'. The opened subspace door signifies the door to the other world or the door to continuing or moving on to the next stage of their relationship and life. It may also signify their subconscious needs to continue their relationship regardless of what happened in the past. The words "so" said by both of them are an effort to ask whether they should continue or not.

This stage also marks the resolution of the story of Scott Pilgrim. After tying up the loose ends, Scott finally reunited with the love of his life, Ramona. This time, she asked Scott either to continue their relationship or not. This time, they decided to continue their relationship, to live freely and move on to their next stage of life. Their resolution marks the end of Scott's quest and the end of the Scott Pilgrim series.

#### **4.4. Findings**

The result of the analysis above and in the appendixes shows that the randomly selected images are depicting the stages of the hero's journey. Despite of the fact that not all stages are portrayed in the graphic novel, the story of Scott's journey appears intact, and seemingly appears as if it is a standalone story. The heroic journey of Scott is portrayed from the departure stage up to the return

stage, with a lot of emphasis on the initiation stage. The Atonement with the Father and Apotheosis stages are the center of the story here, with Scott as the hero, has to face his greatest adversary in order to achieve the boon and an understanding pertaining to his own life, his relationship with Ramona, and his adversary's motives.

The fact that the study is focused on the sixth book of the series, it may be the main reason why the hero's journey portrayed in the graphic novel is focused on the final conflict and resolution. The reason behind why the return stage is portrayed just by one stage in a single page is also because of the limitation of the study, which limits the chosen images up to four pages per chapter.

The hero's journey in *Scott Pilgrim's Finest Hour* is structured, but somehow distorted in few stages. In departure stage, Scott had received the aid from Wallace, but in the next chosen image, he refused to take on the quest. Another distortion in the stages happened in the chapter 33, where Scott met the goddess first rather than accomplished the trials. These distortions have a little effect to the structure of the hero's journey, as the pattern is quite flexible and not restricted to the established stages.

Among twenty eight randomly chosen images, six images are pertaining to the departure stages (Page 7, 13, 11, 23, 55 and 56), twenty one images are pertaining to the initiation stages (Page 57, 61, 38, 108, 64, 75, 112, 121, 168, 178, 183, 185, 85, 123, 129, 131, 135, 139, 197, 199 and 208), and one image is pertaining to the return stages (Page 239). Seven pages in initiation stage are

pertaining to the Atonement with The Father and eight pages in initiation stage are pertaining to the Apotheosis.

#### **4.5. Weaknesses of the Study**

Since the writer has limitations in certain aspects such as the limited understanding or knowledge pertaining to the related subjects, limited pages analyzed in the study, limited time in conducting this study and limited accesses to certain books and web sources, they became the weaknesses in this study.



## **CHAPTER V**

### **CONCLUSION**

#### **5.1. Conclusion**

Based on the discussion and findings in the previous chapter and the analysis tables shown in the appendixes, among twenty eight randomly chosen pages from the sixth installment of Scott Pilgrim series, six of which are portraying the departure stages, twenty one of which are portraying the initiation stages, and one of which is portraying the return stage. The stages are depicted through the use of symbols and words in the chosen images. These images are, in fact, strengthening the portrayal of the hero's journey through the use of established signs.

The depicted stages in *Scott Pilgrim's Finest Hour* are focused on Scott's effort to fight himself and Gideon, and his realization towards everything happened to him, Ramona and Gideon. From these findings, it can be concluded that the sixth book of Scott Pilgrim series are mainly focused on the Scott's resolution, hence the most depicted stages are Atonement with the Father and Apotheosis.

The Departure stages depicted in the randomly chosen pages from the book are: The Call to Adventure (Book 6, Chapter 32, Page 7), Refusal of The Call (Book 6, Chapter 32, Page 13), Supernatural Aid (Book 6, Chapter 32, Page 11), The Crossing of the First Threshold (Book 6, Chapter 32 Page 23 and Chapter 33, Page 55), and The Belly of the Whale (Book 6, Chapter 33, Page 56).

The Initiation stages depicted in the randomly chosen pages from the book are: The Road of Trials (Book 6, Chapter 33, Page 57 and Chapter 34, Page 61), The Meeting with the Goddess (Book 6, Chapter 33, Page 38 and Chapter 35, Page 108), Woman as the Temptress (Book 6, Chapter 34, Page 64), Atonement with the Father (Book 6, Chapter 34, Page 75; Chapter 35, Page 112 and 121; Chapter 37, Page 168, 178, 183 and 185), Apotheosis (Book 6, Chapter 34, Page 85; Chapter 35, Page 123; Chapter 36, Page 129, 131, 135 and 139; Chapter 38, Page 197 and 199), and The Ultimate Boon (Book 6, Chapter 38, Page 208). The only Return stage depicted in the randomly chosen pages from the book is: Freedom to Live (Book 6, Chapter 38, Page 239).

The results of this study shown that even in a contemporary graphic novel, the stages of Joseph Campbell's Hero's Journey are portrayed subliminally throughout the chosen pages. It means that *Scott Pilgrim's Finest Hour* is indeed portraying the Hero's Journey, through the main character, Scott Pilgrim himself. Some parts of the journey are similar to the classical mythologies, while some others are modified in such way that the readers may only get the portrayal through other references. Through the portrayals of the hero's journey in *Scott Pilgrim's Finest Hour*, the writer may conclude that the journey of a hero is a fundamental element in both classical and contemporary heroic stories.

## **5.2. Recommendation**

Graphic novels are interesting object to study, since they are entertaining and enriching one's minds. Like any other literary works, they may contain

subliminal messages, archetypal structures and hidden meanings. This underlying structure may be found in any literary works, from the classical ones up to the contemporary ones. It is not surprising to see a lot of similarities between myths and literary works, especially in heroic myths and narratives. The stories in heroic myths and narratives are often containing the same message and constructed in a very similar structure, regardless of religions, cultures, races, regions and mediums.

For the readers and fellow students, who are interested in studying graphic novels, myths, archetypes, and monomyth, particularly the students of English Literature, it is expected that this study could make a significant contribution in the related studies in the future. Finally, since this study is related to a contemporary literary work in a form of graphic novel, it is encouraged for the fellow students to do more researches pertaining to the new medium.

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# APPENDIXES I

Appendix I: Tables of Analysis

No	Denotative Level	Sign		Interpretation
		Signifier	Signified	
1. a.	Texts or dialogues	“ <b>Scott... Buddy... I’m waiting.</b> ”	<p>‘Scott’ is a male name.</p> <p>‘Buddy’ is a noun used to speak to a person one does not know.</p> <p>‘Waiting’ is an activity of staying where you are or delaying something until something else happened.</p>	<p>Scott is the Scott Pilgrim’s Finest Hour main character. The word Buddy is used by the man in darkness, namely Gideon, to call Scott as if he and Scott are friends. He is waiting for Scott to do something. The black frame settings used in the panels are indicating that the events are not taking place in reality. The darkness are engulfing Scott, who is trying to reach the light with both of his hand and</p>
	Images	The black frame; the darkness; Scott’s hands reaching the light; the light; and Gideon, a man wearing glasses in suit who said, “I’m waiting.”	<p>Black frame used in these two panels are indicating that the events take place neither in present nor reality.</p> <p>‘Darkness’ is the state of being dark, without any light.</p> <p>‘Scott’s hands’ are the main character’s hands, trying to reach the light.</p> <p>‘Light’ is the energy from sun, lamp, or something else that makes it possible to</p>	



Appendix I: Tables of Analysis

			see things. 'Gideon' is one of Ramona's evil-exes.	reaching out Gideon instead of the light.
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No	Connotative Level	Sign		Interpretation	The Hero's Journey
		Signifier	Signified		
1. b.	Signs	Scott is the <i>Scott Pilgrim's Finest Hour</i> main character. The word Buddy is used by the man in darkness, namely Gideon, to call Scott as if he and Scott are friends. He is waiting for Scott to do something. The black frame settings used in the panels are indicating that the events are not taking place in reality. The darkness are engulfing Scott, who is trying to reach the light with both of his hand and reaching out Gideon instead of	Scott is the hero, who undergoes the hero's journey in the story. Gideon, who is also Ramona's last evil ex, is calling Scott in Scott's dream and telling or maybe warning him that he's waiting for him. Gideon is waiting Scott to resolve the problem regarding Ramona's disappearance. The black frame indicates that the events take place in either Scott's dream or in the past. Because of the shifting images, the events are taking place in Scott's dream,	A hero's journey sometimes started with a dream. The dream may contain abstract signs or premonitions regarding the journey. In this case, Scott is dreaming about Ramona, who is gone missing for months, and being asked by Gideon to face him sooner or later. Scott's journey, which consisted of defeating all of	Departure – The Call to Adventure

Appendix I: Tables of Analysis

		the light.	hence the darkness, the light and Gideon is appearing at the end of the light. The darkness may signify Scott's state of uncertainty or the lowest point of his life. Meanwhile, the light may signify enlightenment, which Scott really needs at the time. Instead of reaching the light with his both hands, Scott meets Gideon, the man whom must be faced sooner or later.	Ramona's evil exes is going to end, with Gideon at the end of the line, but Ramona's disappearance are complicating things for Scott. Thus, the dream serves as the calling for Scott to undergo the journey in search for the truth behind Ramona's disappearance.	
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No	Denotative Level	Sign		Interpretation
		Signifier	Signified	
2. a.	Texts or dialogues	"You need to <b>move on</b> , Scott. Some hot <i>douchey</i> guy stole your girlfriend. <b>Forget</b> her. <b>Get over</b> it. I'm over it."	'Move on' means to start doing something new.  'Forget' refers to the act of deliberately	Wallace is Scott's friend and ex-roommate. He comes over to Scott's new

Appendix I: Tables of Analysis

			stop thinking about somebody/something.  'Get over' means to deal with or to return to usual state caused by an end of a relationship.	apartment to advise Scott.  He advises Scott to move on, to forget Ramona and get over it. While saying those words, Wallace is expressing a serious look.
	<b>Images</b>	Wallace is expressing a serious look on his face; looking for some ingredients to cook something for Scott in Scott's cabinet.	Wallace is Scott's friend.  Serious look on one's face may signify one's focus on something important.  Looking for something to cook for someone is an act of doing a favor for that person.	He is also looking for some ingredients in Scott's cabinet to cook, to at least do a favor or two for Scott.

No	Connotative Level	Sign		Interpretation	The Hero's Journey
		Signifier	Signified		
2. b.	<b>Signs</b>	Wallace is Scott's friend and ex-roommate. He comes over to Scott's new apartment to advise Scott. He	Wallace is a quirkily wise person, he means what he says, that Scott has to move on, forget and get over about his	When a hero is doubtful, uncertain or indecisive, an aid is usually appears and	Departure –  Supernatural Aid

Appendix I: Tables of Analysis

		advises Scott to move on, to forget Ramona and get over it. While saying those words, Wallace is expressing a serious look. He is also looking for some ingredients in Scott's cabinet to cook, to at least do a favor or two for Scott.	loss to Ramona. He also gave an emphasis on his face and his action by trying to cook for Scott. Instead of grieving over it, Scott has to look straight to the present and the future. Wallace is giving these advices in order to help Scott to go back to his usual cheerful self.	help the said hero, usually by giving him magical item or mere advices. In this case, Wallace, Scott's gay friend, is trying to give advices to Scott, and a little help on his miserable life by doing a favor or two for him, in this case, by trying to prepare a meal for him.	
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No	Denotative Level	Sign		Interpretation
		Signifier	Signified	
3. a.	Texts or dialogues	"Alright, <b>go away</b> . I have a <b>tiny world</b> to save."	'Go away' is an interjection, means to leave a person or place.  'Tiny world' is referring to the world of the video game. The tiny bit refers to the	Scott is too lazy to do anything but playing a game on his portable gaming device while laying his back

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			portable gaming device, and the world refers to the video game.	on his couch. He interjects Wallace to leave him alone
	<b>Images</b>	Scott's lying back on his couch; playing video game on a portable gaming device; with a serious look on his face.	Lying back on one's couch is an activity when one feels tired or too lazy to do anything else.  Portable gaming device is the device used for playing games. The device is portable and it can be used anywhere and whenever.	because he has to focus saving the tiny world in the video game played by him.

No	Connotative Level	Sign		Interpretation	The Hero's Journey
		Signifier	Signified		
3. b.	<b>Signs</b>	Scott is too lazy to do anything but playing a game on his portable gaming device while laying his back on his couch. He interjects Wallace to leave him alone because he has to	Lying back on a couch and playing video games all day may signify someone does not have something important to do, and playing video game to either having fun or filling one's	A hero, sometimes, have to refuse the call of the adventure, by refusing the quest or ignoring the advices from his adviser. In	Departure – The Refusal of The Call

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		<p>focus saving the tiny world in the video game played by him.</p>	<p>spare time. The activity may also signify one's ignorance upon anything else happened around him.</p> <p>'Go away', the interjection used by Scott to shoo Wallace away also means that Scott does not want to be bothered by Wallace's advices.</p> <p>'Tiny world' or the portable video game device here signifies one's ignorance to the reality.</p>	<p>this case, Scott is refusing the quest in search of Ramona or, at least, another girl to fill the void after Ramona left him. Wallace, as his adviser (and aide), trying to give him an advice or two to start the possible 'quest'. Instead of accepting the quest, Scott is ignoring Wallace's advices and asks him to go away, and chooses to be drowned in the video game.</p>	
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No	Denotative Level	Sign		Interpretation
		Signifier	Signified	

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4. a.	Texts or dialogues	( <b>Cameron House</b> is painted on the wall, outside of the bar)	'Cameron House' is the name of the bar.	A friend of Scott, Stephen, requested Scott to come to his gig in Cameron House, a bar. At first, Scott is reluctant to go up until he dreamt about himself completely covered by the darkness of his past. After he woke up, Scott is going to the Cameron House.
	Images	Scott, who woke up after he dreamt about himself being swallowed by the darkness of his past, going to the Cameron House, as Stephen, his friend, requested to him; Cameron House, a venue/bar.	Dream is a series of images or events and feelings that happen in one's mind while sleeping. Swallowed is a state when something is completely covered and can't be seen. Cameron House is a bar, where Stephen's band is going to play there.	

No	Connotative Level	Sign		Interpretation	The Hero's Journey
		Signifier	Signified		
4. b.	Signs	A friend of Scott, Stephen, requested Scott to come to his gig in Cameron House, a bar. At first, Scott is reluctant to go up until he dreamt	Scott is supposed to go to see Stephen's gig in order to overcome his laziness and ignorance. His dream signifies that he was overwhelmed by the limbo of his	By going to the Cameron House, Scott is successfully overcoming his laziness, ignorance and his	Departure – Crossing of The First Threshold

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		<p>about himself completely covered by the darkness of his past. After he woke up, Scott is going to the Cameron House.</p>	<p>past mistakes. His past, laziness and ignorance are what made Scott refuses to undergo his own journey, at first. Until this abstract form of feelings and thoughts arise to give him a sign to go.</p>	<p>unwillingness to start his ‘journey’. By overcoming one’s obstacles, a hero is ready to face whatever comes in his journey. In this case, Scott is able to overcome his past nightmares and is ready to leave his mundane life and venturing into the unknown world or beyond the reality itself.</p>	
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No	Denotative Level	Sign		Interpretation
		Signifier	Signified	
5.	Texts or	<p><b>(Envy Adams)</b> <b>(The Perfect Woman)</b></p>	<p>‘Envy Adams’ is a pseudonym for Natalie V. Adams, a character in the</p>	<p>The red-haired woman goes by the name of Envy</p>



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a.	dialogues	<p><b>(Bust 999)</b></p> <p><b>(Waist 999)</b></p> <p><b>(Hips 999)</b></p>	<p>Scott Pilgrim series.</p> <p>‘The Perfect Woman’ refers to an adult female human who has no faults or weaknesses.</p> <p>‘Bust’ refers to the woman’s breasts measurement.</p> <p>‘Waist’ refers to the measurement of the area around the middle of the body between the ribs and the hips.</p> <p>‘Hips’ refers to the measurement of the area at either side of the body between the top of the leg and the waist.</p> <p>‘999’ is a natural number following nine hundred ninety-eight and preceding one thousand.</p>	<p>Adams. Envy Adams is Natalie V. Adams’ pseudonym, she is Scott’s Ex. She wears a sexually attractive piece of women’s clothing that is mad in one piece and covers the body down the legs. She has a very pleasant look on his face. She is carrying a small bag which is costing a lot of money, and the people gathered at the place are looking at her. The Perfect Woman text refers to the</p>
	Images	<p>A red-haired woman; in a sexy dress; with a beautiful face; carrying a</p>	<p>The red-haired woman is Envy Adams. Sexy dress is a sexually attractive piece</p>	<p>adult female who literally</p>

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		<p>somewhat expensive handbag; with crowd looking at her.</p>	<p>of women’s clothing that is made in one piece and covers the body down to legs.</p> <p>Beautiful face is having the very pleasant look on one’s face.</p> <p>Expensive handbag is a small bag for money, keys, etc which is costing a lot of money.</p> <p>Crowd is a large number of people gathered together in a public place.</p>	<p>has neither faults nor flaws.</p> <p>Bust, Waist, and Hips are the terms used in measuring said body parts. While the number 999 is a natural number following nine hundred ninety-eight and preceding one thousand.</p>
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No	Connotative Level	Sign		Interpretation	The Hero’s Journey
		Signifier	Signified		
5. b.	Signs	<p>The red-haired woman goes by the name of Envy Adams. Envy Adams is Natalie V. Adams’ pseudonym, she is Scott’s Ex. She wears a sexually attractive piece of women’s clothing</p>	<p>Red-haired women in various cultures has been both prized and feared. So does Envy Adams, who has such beauty and talent that made her into a famous newcomer artist. The sexy dress she</p>	<p>Scott’s meeting with Envy signifies the meeting with someone who has the ‘goddess’ quality, who is lovable, physically perfect</p>	<p>Initiation – The Meeting with the Goddess.</p>

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		<p>that is mad in one piece and covers the body down the legs. She has a very pleasant look on his face. She is carrying a small bag which is costing a lot of money, and the people gathered at the place are looking at her. The Perfect Woman text refers to the humans' definition of an adult female who literally has neither faults nor flaws. Bust, Waist, and Hips are the terms used in measuring said body parts. While the number 999 is a natural number following nine hundred ninety-eight and preceding one thousand.</p>	<p>wears attracts the others, especially male, sexually by uncovering some sexually suggestive body parts. The beautiful face of her may refer to having a face like a goddess. The handbag she carries may signify her affluences. The crowd or the people here are signifying the insignificant bunch of people compared to the Envy Adams. The text 'The Perfect Woman' is referring to Envy Adams, who is considered perfect by both males and females. Bust, Waist and Hips are the three sizes of measurement, usually used to measure one's size, especially for the females. The number 999 is the largest three digit whole number. The use of 999 may</p>	<p>and talented. Her appearance in a birthday party amazes a lot of people in the party, drawing a lot of attention to both her and Scott. Her appearance also made a significant contribution to Scott's journey later on. Scott is advised by Young Neil to take the preemptive to approach her in the birthday party, where the others, both men and women, are dazzled by her beauty. Such meeting sometimes signifies one's tests and trials of his</p>	
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			connotes the exaggeration of something or someone perfect.	journey are already begun. Envy, as the messenger of the 'trials' appears as a goddess, who shows compassion towards Scott, who is missing Ramona.	
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No	Denotative Level	Sign		Interpretation
		Signifier	Signified	
6. a.	Texts or dialogues	(HWOOOOOOO)	'Hwooooooo' It is the sound effect of the blowing wind.	Scott and Envy are encountering Gideon, the evil ex, on the street. The situation is awkward, depicted by the text 'Hwooooooo' as the sound effect of the blowing wind and the rolling tumbleweed
	Images	Scott and Envy on one side; Gideon on the other side; with a tumbleweed rolls between their stand.	Scott and Envy are encountering Gideon on the street, and the situation is getting awkward, depicted by the sound effect and the rolling tumbleweed.	

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				between where they stand.
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No	Connotative Level	Sign		Interpretation	The Hero's Journey
		Signifier	Signified		
6. b.	Signs	Scott and Envy are encountering Gideon, the evil ex, on the street. The situation is awkward, depicted by the text 'Hwooooooo' as the sound effect of the blowing wind and the rolling tumbleweed between where they stand.	This scene is like in one of those cowboy cliché, where the good guy meet the bad guy and make their stand in the middle of the road, with rolling tumbleweed and the sound of the blowing wind to increase the suspense of their eventful meeting. In this scene, Scott is depicted as the good guy, while Gideon as the bad guy. The sound 'Hwooooooo' usually used to create suspense when something awkward or something eventful is going to happen.	When a hero is willingly enters the world of unknown, he will meet the threshold guardian, who will test him in order to strengthen (or weaken) him physically and/or mentally. This is also the point, in which Scott leaves his ordinary world behind and starts venturing into the unknown world. Will he not survive the ordeal given by	Departure – The Crossing The First Threshold

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				the threshold guardian (in this case, Gideon plays as the guardian), Scott will be swallowed by the unknown instead of conquering it.	
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No	Denotative Level	Sign		Interpretation
		Signifier	Signified	
7. a.	Texts or dialogues	(And then Scott <b>ran away to hide forever</b> )	<p>'Run away' means to leave somebody or a place suddenly.</p> <p>'Hide' means to put or keep somebody in a place where they cannot be seen or found.</p> <p>'Forever' means a particular situation or state will always exist.</p>	Scott is leaving the place where he and Envy meet Gideon suddenly. He ran from Gideon to hide in a place where he cannot be found forever. The forever in the text may mean as long as possible. Scott is covered with his sweat,
	Images	Scott is running away; sweating; from Gideon; who is drawn in a darker	Sweating means that Scott is covered with his sweat.	

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		tone.	Gideon is Ramona’s seventh evil ex-boyfriend.  Something/somebody drawn in a darker tone means that thing/person is mysterious, unknown and sometimes evil.	while Gideon is drawn in a darker tone to add an enigmatic feel, or to make him look evil or unknown to some extent.
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No	Connotative Level	Sign		Interpretation	The Hero’s Journey
		Signifier	Signified		
7. b.	Signs	Scott is leaving the place where he and Envy meet Gideon suddenly. He ran away from Gideon to hide in a place where he cannot be found forever. The forever in the text may be an exaggeration. Scott is covered with his sweat, while Gideon is drawn in a darker tone to add an enigmatic	Run away also means that someone is cowering in fear of Gideon. His role in this image serves as the ‘threshold guardian’, who guards the first gate to adventure. He is drawn in darker tone in order to strengthen his enigmatic appearance and prowess. Scott ran away from him to hide, which also	When Scott thinks that he is ready to begin his journey, he must face the threshold guardian. Instead of winning, Scott is running away from Gideon, swallowed by his own cowardly, incapability, and	Departure – The Belly of The Whale

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		feel, or to make him look evil or unknown to some extent.	means that he's not brave enough to stand up to Gideon and decided to hide.  The word forever is used as an exaggerative time period.	fear. At this moment, Scott is swallowed by the unknown world, which is depicted by the enigmatic Gideon. He does not know what Gideon is capable of, and run away to safety. In order to continue his journey, Scott must undergo a metamorphosis. This moment also marks Scott's separation from the normal world.	
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No	Denotative Level	Sign		Interpretation
		Signifier	Signified	
8.	Texts or	"Get on the bus. You're leaving."	'Wilderness' refers to a large area of	Wallace is going with Scott



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a.	<p>dialogues</p>	<p>“I don’t understand what’s happening!”</p> <p>“Think of it as a <b>wilderness sabbatical. Go cleanse your mind.</b>”</p> <p>“What?! I don’t want to fight him!”</p> <p>“Shut up. Go train.”</p> <p>“I have no reason to fight him!”</p>	<p>land that has never been developed or used by humans.</p> <p>‘Sabbatical’ means a period of time when somebody is allowed to stop their normal work in order to study or travel.</p> <p>‘Cleanse’ refers to the activity of cleaning your skin or wounds.</p> <p>‘Mind’ is one’s intelligence or the ability to think and to feel.</p>	<p>to a coach terminal, and telling Scott to do a wilderness sabbatical to cleanse his mind. While doing so, Wallace pushes Scott into a coach with his both hands.</p>
<p>Images</p>	<p>Wallace is accompanying Scott to Dundas Street Coach Terminal; he advises Scott to train; he pushes Scott into a coach.</p>	<p>Accompanying means to go somewhere with somebody.</p> <p>Advising means to tell somebody what one think they should do in a particular situation.</p> <p>Pushing means to use one’s hands in order to make somebody or something move forward.</p>		

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No	Connotative Level	Sign		Interpretation	The Hero's Journey
		Signifier	Signified		
8. b.	Signs	Wallace is going with Scott to a coach terminal, and telling Scott to do a wilderness sabbatical to cleanse his mind. While doing so, Wallace pushes Scott into a coach with his both hands.	Wallace, as Scott's adviser, is giving him a push, which also means to encourage Scott to do the wilderness sabbatical. Wilderness sabbatical is an activity for one to escape from mundane daily activity, solely to take the pressure and stress off. The sabbatical is done in wilderness, away from bustling cities, in order to be one with nature. This is done in order to ease the process of cleansing one's mind.  To cleanse one's mind means that someone has to forget anything regarding stressful experiences, to be calm and clear before setting off	In order to begin the transformation, the hero must undergo a series of trials, with or without his aides. In this case, Scott is starting his first trial, to do the wilderness sabbatical in order to cleanse himself from whatever holds him back to continue his journey. The tests in this stage usually cleanse the hero and strengthen the hero both physically and mentally. Sometimes, a hero	Initiation – The Road of Trials

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			somewhere in one's life.	may also fail in one of the tests.	
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No	Denotative Level	Sign		Interpretation
		Signifier	Signified	
9. a.	Texts or dialogues	<p>“Wait, what is this? Where are we going?”</p> <p>“You want a wilderness sabbatical. You’re gonna <b>get the real thing.</b>”</p>	<p>‘Get’ means to receive something or to reach a particular state or condition.</p> <p>‘Real’ is something that actually existing; or it may be used to emphasize a state or quality.</p> <p>‘Thing’ means an object whose name you do not use because one does not need to; or it may be a fact, an event, a situation or an action.</p>	<p>Scott and Kim are walking on a footpath with grasses and dried up trees on the side of the footpath, and Kim is asking Scott to get the real wilderness sabbatical by following Kim to the wilderness in the Great White North.</p>
	Images	<p>Scott and Kim are walking on a footpath; with grasses and withering trees on the side of the footpath.</p>	<p>Walking means to go somewhere by putting one foot in front of the other on the ground but without running.</p>	

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			<p>Footpath is a path that is made for people to walk along, especially in the country.</p> <p>Grasses are common wild plant with narrow green leaves and stems.</p> <p>Withering trees are the dried up tall plant which have thick central wooden stem.</p>	
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No	Connotative Level	Sign		Interpretation	The Hero's Journey
		Signifier	Signified		
9. b.	Signs	Scott and Kim are walking on a footpath with grasses and dried up trees on the side of the footpath, and Kim is asking Scott to get the real wilderness sabbatical by following Kim to the wilderness in the Great	Following Wallace's advice, Scott is coming to Kim's place in Great White North. Kim is taking Scott to the wilderness for Scott to begin his wilderness sabbatical. The footpath may also signify Scott's road of trials. The	The road of trials stage is depicted by the footpath, and the dying plants on the side of it. In order to undergo the metamorphosis, Scott has to do the	Initiation – The Road of Trials

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		White North.	dying trees and grasses are signifying the changes that will happen to Scott.	wilderness sabbatical.	
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No	Denotative Level	Sign		Interpretation
		Signifier	Signified	
10. a.	Texts or dialogues	(KISS)	'Kiss' refers to the activity of touching somebody with one's lips as a sign of love, affection or sexual desire.	Scott is touching Kim's lips with his lips as a sign of sexual desire, while Kim looks surprised. He did it spontaneously or unplanned or just because he really wants to do it. The chaotic background signifies something uneventful is happening.
	Images	Scott is kissing Kim; spontaneously; a chaotic background with lightning; surprised look on Kim's face.	Spontaneously is a way somebody doing something unplanned, but done because one suddenly want to do it.  Chaotic background with lightning in comic books and graphic novels signifies something uneventful is happening.  Surprised look on one's face is showing one's feeling or showing surprise.	

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No	Connotative	Sign		Interpretation	The Hero's Journey
	Level	Signifier	Signified		
10. b.	Signs	Scott is touching Kim's lips with his lips as a sign of sexual desire, while Kim looks surprised. He did it spontaneously or unplanned or just because he really wants to do it. The chaotic background signifies something uneventful is happening.	<p>The kiss connotes a symbolic activity of either love or lust, and by kissing Kim, Scott is following his desire to do so.</p> <p>The surprised look on Kim's face signifies that she is not ready to accept the kiss to happen. The spontaneous act is usually happened without anyone's consent and usually is unplanned.</p> <p>Meanwhile, the chaotic background with lightning usually emphasizes something confusing is happening, a twist and usually signifies a turning point in graphic novels or comic books.</p>	<p>When a hero doubts himself, usually he needs to get away from his quest for a moment. In this case, Scott is running away from Gideon to undergo a 'wilderness sabbatical' in Great White North. After thinking how things are not meant to be, Scott is confused and going astray from his journey, and tempted by Kim's appearance, and trying to go</p>	Initiation – Woman as the Temptress

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				astray from his journey by kissing her and trying to forget any events related to Ramona and his pasts.	
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No	Denotative Level	Sign		Interpretation
		Signifier	Signified	
11. a.	Texts or dialogues	“I just need <b>to kill him</b> ... So I can forget her... and move on!”	‘Kill’ refers to the activity to make somebody or something dies.  ‘Him’ refers to <i>NegaScott</i> .	Scott is facing <i>NegaScott</i> and he needs to defeat him in order to forget about
	Images	Scott is running towards <i>NegaScott</i> , who is also running towards him; both of them are going to punch each others.	Running is moving using one’s legs, going faster than walking.  <i>NegaScott</i> is a portmanteau of Negative and Scott.  Punch is an activity of hitting someone or somebody hard with one’s fists.	Ramona and move on. Scott is running towards <i>NegaScott</i> and trying to punch him.

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No	Connotative Level	Sign		Interpretation	The Hero's Journey
		Signifier	Signified		
11. b.	Signs	Scott is facing <i>NegaScott</i> and he needs to defeat him in order to forget about Ramona and move on. Scott is running towards <i>NegaScott</i> and trying to punch him.	<i>NegaScott</i> is a materialization of Scott's negative features and emotions. Scott thinks that if he defeated his dark-self, he will be able to forget his past. The punch symbolizes Scott's effort to battle with his past and negative attributes.	The hero must confront and be initiated by someone who holds him back. In this case, Scott must confront <i>NegaScott</i> or his past, in order to achieve the enlightenment.	Initiation – Atonement with the Father

No	Denotative Level	Sign		Interpretation
		Signifier	Signified	
12. a.	Texts or dialogues	<b>"I remember everything."</b>	'I' is a pronoun used as the subject of a verb when one is referring to oneself.  'Remember' refers to the activity of	<i>NegaScott</i> is merging with Scott, who is lying down on the ground. Scott put his



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			bringing back a certain fact or piece of information to one self's mind. ‘Everything’ refers to every single thing.	palms on his face in relief. He said that he remembers everything.
	<b>Images</b>	The <i>NegaScott</i> merges with Scott, Scott lying down with his palms on face and said, “I remember everything.”	‘Merges’ is combining two things to form into a single thing. ‘Palms on face’ is an activity to put one’s palms to the face, usually signifies one’s relieve.	

No	Connotative Level	Sign		Interpretation	The Hero’s Journey
		Signifier	Signified		
12. b.	<b>Signs</b>	<i>NegaScott</i> is merging with Scott, who is lying down on the ground. Scott put his palms on his face in relief. He said that he remembers everything.	The merging between Scott and <i>NegaScott</i> signifies Scott is accepting his own past, mistakes, and regrets. This is also signified by the action done by Scott, putting his palms on his face, which signifies a sign of relieve after an	When a hero faces oneself, which has the quality of his father, he usually attains such understanding pertaining to either the facts regarding himself or the	Initiation – Apotheosis

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			<p>insightful event.</p> <p>‘I remember everything’ means that Scott is trying to bring back every single thing about Ramona which has forgotten by him. He tried to forget Ramona because of his guilt and inability to keep Ramona by his side.</p>	<p>“father” or the reality of the world. This understanding, which mostly attained in the period of resting from the adventure, usually used in stories to strengthen the hero mentally to face the stronger enemy.</p>	
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No	Denotative Level	Sign		Interpretation
		Signifier	Signified	
13. a.	Texts or dialogues	-	-	A shape of a person with wings on her back landed on a large structure with a square base and sloping sides that meet in a point at the top and shrouded in a
	Images	A silhouette; of a person with wings; landed on a pyramid-like structure; covered by mist	<p>‘Silhouette’ is the dark outline or shape of a person or an object that one sees against a light background.</p> <p>‘Wing’ is a part of the body of an avian</p>	

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			<p>or insect that it uses for flying.</p> <p>‘Pyramid’ is a large building with a square base and sloping sides that meet in a point at the top.</p> <p>‘Mist’ is a cloud of very small drops of water in the air just above the ground that make it difficult to see.</p>	<p>cloud of very small drops of water in the air, which made her difficult to see.</p>
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No	Connotative Level	Sign		Interpretation	The Hero’s Journey
		Signifier	Signified		
13. b.	Signs	A shape of a person with wings on her back landed on a large structure with a square base and sloping sides that meet in a point at the top and shrouded in a cloud of very small drops of water in the air, which made her difficult to see.	The person in question is Envy in her stage costume, with butterfly wings on her back. She is shrouded by man-made mist to make her somewhat anonymous to conceal the surprise element. She landed on the pyramid-like structure signifying a goddess landed on a sacred	Envy, as the goddess in Scott’s journey, appeared in Chaos Theatre, Gideon’s venue. She sings a song about a past, which contains a subliminal message for Scott. The goddesses in	Initiation – The Meeting with the Goddess.

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			place to bring a message to the people on Earth. The wings, silhouette and mist are three mythical elements of a goddess. While the pyramid signifies the sacred setting.	heroic story often give the hero trials and also advices in order to purify and strengthen the hero. This is done for one purpose; to make or to see if the hero is worthy enough for the boon.	
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No	Denotative Level	Sign		Interpretation
		Signifier	Signified	
14. a.	Texts or dialogues	( <b>WSHHH</b> ) “Scott! <b>Watch out!</b> I think <b>that guy might be Gideon!</b> ”	‘Wshhh’ is the sound effect of a punch in the air. ‘Watch out’ is a phrase used to warn somebody about something dangerous. ‘That guy’ is referring to the man who is not in the speaker’s vicinity. ‘May be’ is used to say something is	Gideon, the man in suit, is trying to hit Scott with his fist, but Scott successfully avoided the punch, while the people around them are moving backwards, frightened. Wallace is

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			possible.	telling Scott to watch out,
	<b>Images</b>	Gideon is punching Scott; but Scott avoids Gideon's punch; people are cowering; Wallace is warning Scott	Gideon, or the man in suit, is hitting Scott with his own fist. Avoiding is preventing oneself from hitting something. Cowering is moving backwards because one is frightened. Warning is a statement telling somebody that something bad or unpleasant may happen in the future so that they can try to avoid it.	because the man in suit, who is far from Wallace, is possibly Gideon.

No	Connotative Level	Sign		Interpretation	The Hero's Journey
		Signifier	Signified		
14. b.	<b>Signs</b>	Gideon, the man in suit, is trying to hit Scott with his fist, but Scott successfully avoided the punch, while	Gideon, who is wearing a suit, signifies a man with power. The act of punching and avoiding signifies the battle	The hero must confront the person who holds the power in order to get the ultimate	Initiation – Atonement with the Father

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		the people around them are moving backwards, frightened. Wallace is telling Scott to watch out, because the man in suit, who is far from Wallace, is possibly Gideon.	between the two. The frightened people signify how gruesome the fight between the two is. Wallace, as Scott's aide, gave another warning, which also signifies the aid from the hero's allies.	boon. In this case, Scott has to fight Gideon, who stands between the hero and the boon. This fight also signifies Scott's atonement with his own self. This also marks the center of the whole journey.	
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No	Denotative Level	Sign		Interpretation
		Signifier	Signified	
15. a.	Texts or dialogues	“Alright, <i>holmes</i> . <b>No hard feelings.</b> ” (SKSSH)	‘Holmes’ is a gangster slang of what one would call a good friend, a stranger or even a mockery against an adversary.  ‘No hard feelings’ is a phrase used to tell somebody one has been arguing with that one would still like to be friendly	Gideon in darker tone is preparing his sword to attack Scott, while saying a somewhat apologetically idiom in a friendly manner, as if Scott is his good friend

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			with them. 'Skssh' is the sound effect of a sword stabbed into somebody.	and finally stabbing Scott in his chest. Scott is unaware or not ready to receive the attack, seen on his face a horrified and somewhat shocked look. As the result, his blood is covering him.
	<b>Images</b>	Gideon in darker tone is swinging his sword; and thrusts it into Scott's chest; while Scott is somewhat shocked and bloodied	Gideon in darker tone is getting his sword ready to attack Scott, and he finally stabs Scott in the chest. The shocked expression on Scott's face signifies that he is not ready or aware of the stabbing. The stabbing made him covered in his own blood.	

No	Connotative Level	Sign		Interpretation	The Hero's Journey
		Signifier	Signified		
15. b.	<b>Signs</b>	Gideon in darker tone is preparing his sword to attack Scott, while saying a somewhat apologetically idiom in a friendly manner, as if Scott is his	The darker tone in Gideon's physical appearance may signify Gideon's role as a villain, a death-bringer, or an evil person. The friendly words he said	In this kind of event, sometimes the hero loses to the one who holds the greater power. The losing	Initiation – Atonement with the Father

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	<p>good friend and finally stabbing Scott in his chest. Scott is unaware or not ready to receive the attack, seen on his face a horrified and somewhat shocked look. As the result, his blood is covering him.</p>	<p>signifies that he has to do such thing in order to get things done, by killing Scott, depicted in the image. Scott, who is a fool, is not ready to accept the attack which made him dead. The act of killing also signifies one's superiority.</p>	<p>condition may vary, could be injured, decapitated, or even killed. In this case, Scott is killed by Gideon because of his foolishness and Gideon's superiority.</p>
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No	Denotative Level	Sign		Interpretation
		Signifier	Signified	
16. a.	Texts or dialogues	<b>(DEAD)</b>	'Dead' is a state of no longer alive.	<p>Scott's friends in the Chaos Theater are shocked by Scott's untimely death. Kim, in Great White North is having an unpleasant feeling. Scott lying down on the floor, no longer alive, depicted by two 'x' and his</p>
	Images	<p>Scott's friends in the vicinity are shocked; Gideon is grinning; Kim is acting as if she has a bad feeling; and Scott is lying down with two 'x' on his eyes and his tongue stuck out</p>	<p>Shocked is a strong feeling of surprise as a result of something happening. Grin is a wide smile. Bad feeling is a state of feeling something unpleasant. Two 'x' as eyes and tongue stuck out are common symbols used in cartoons to</p>	



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			signify that character is dead.	tongue stuck out. While Gideon is smiling widely upon Scott's death.
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No	Connotative Level	Sign		Interpretation	The Hero's Journey
		Signifier	Signified		
16. b.	Signs	Scott's friends in the Chaos Theater are shocked by Scott's untimely death. Kim, in Great White North is having an unpleasant feeling. Scott lying down on the floor, no longer alive, depicted by two 'x' and his tongue stuck out. While Gideon is smiling widely upon Scott's death.	Scott's death is both tragic and comical, depicted by the shocked friends (or allies) and Scott's expression while being dead. Gideon's wide smile signifies the triumph of evil against the good. Physical death sometimes signifies one's lowest point in life and the end of the journey.	After facing with a superior adversary, the result is always either victorious or defeat. In this case, Scott is defeated by Gideon, rendering him unable to continue his journey. This also means that the villain is currently victorious.	Initiation – Apotheosis

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No	Denotative Level	Sign		Interpretation
		Signifier	Signified	
17. a.	Texts or dialogues	<p>“I’m dead. <b>This suu-uhhh-uuucks.</b>”</p> <p>“Oh, shut up.”</p>	<p>‘This sucks’ is a slang phrase used to say that something is bad.</p>	<p>Scott is lying down on a sandy desert, with his palms on his face and saying, “This sucks” in a long deep sound, expressing his unhappiness on the fact that he is no longer alive.</p>
	Images	<p>Scott is lying down on a desert; with both of his palms on his face; moaning on the fact that he is dead</p>	<p>Desert is a large area of land that has very little water and very few plants growing on it, many of which are covered by sand.</p> <p>‘Palms on face’ is an action of putting one’s palms on face.</p> <p>Moaning is making a long deep sound, usually expressing unhappiness or suffering, similar to grumbling.</p>	

No	Connotative Level	Sign		Interpretation	The Hero’s Journey
		Signifier	Signified		

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17. b.	Signs	Scott is lying down on a sandy desert, with his palms on his face and saying, “This sucks” in a long deep sound, expressing his unhappiness on the fact that he is no longer alive.	Lying down on ground signifies one’s reluctance to get up. Desert is an archetypal for death, hopelessness and spiritual aridity. The phrase ‘this sucks’ in moaning tone signifies one’s inability to accept the fact.	When the hero dies a physical death, sometimes he’s not ready to accept it. In this case, Scott is hopeless and cannot accept the fact that he is dead.	Initiation – Apotheosis
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No	Denotative Level	Sign		Interpretation
		Signifier	Signified	
18. a.	Texts or dialogues	“You’re just having some <b>idiotic dream.</b> ”	‘Idiotic’ means having a quality of very stupid, synonymous with ridiculous.  ‘Dream’ is a series of images, events and feelings that happen in one’s mind while one is asleep.	Ramona, Scott’s lover appears in Scott’s dream; she is telling Scott that he is not dead, rather just having a ridiculously stupid dream.
	Images	Ramona with a hooded jacket appears in Scott’s dream; telling Scott that he is just dreaming.	Ramona is Scott’s lost lover. She reminds Scott that he was just dreaming.	

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No	Connotative	Sign		Interpretation	The Hero's Journey
	Level	Signifier	Signified		
18. b.	Signs	Ramona, Scott's lover appears in Scott's dream; she is telling Scott that he is not dead, rather just having a ridiculously stupid dream.	Ramona is Scott's lover, she is also the reason why Scott has to defeat all seven of her evil exes. Dream also signifies that someone is not in the reality; one may be in a spiritual realm, or in one's own mind. Dead also means that one is live in spirit, and able to move freely beyond the plane of living and the dead.	In Apotheosis, the hero sometimes has to move between the realm of material and spiritual in order to gain understanding regarding the source of the problems. In this case, Scott died in order to understand why Ramona left him and why he has to face Gideon.	Initiation – Apotheosis

No	Denotative	Sign		Interpretation
	Level	Signifier	Signified	

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19. a.	Texts or dialogues	“I <b>came back</b> to say I’m really <b>sorry.</b> ”	‘Come back’ means to return to somebody’s memory.  ‘Really sorry’ is used when one is apologizing for something.	Scott is listening to Ramona’s apology for leaving him behind, while showing her unhappiness on her face. She said that she returns to Scott just to say sorry to him.
	Images	Scott is listening to Ramona apology; with a sad face; while Ramona is seemingly sad	Apology is a statement saying sorry for something. Sad face is showing one’s unhappiness on the face.	

No	Connotative	Sign		Interpretation	The Hero’s Journey
	Level	Signifier	Signified		
19. b.	Signs	Scott is listening to Ramona’s apology for leaving him behind, while showing her unhappiness on her face. She said that she returns to Scott just to say sorry to him.	An apology sometimes connotes one’s will to return to someone who one hurts before. A sad face connotes one’s guilt, one’s incapability to cope with something unpleasant. Ramona’s coming back to Scott also means that Ramona wants Scott to forgive her for	In this point, the main hero, Scott gains an understanding regarding the reasons why Ramona, the source of the problems, left him months ago through the dream in physically-dead	Initiation –  Apotheosis

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			what she has done.	state.	
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No	Denotative Level	Sign		Interpretation
		Signifier	Signified	
20. a.	Texts or dialogues	(SSHHHHHH) “GAAAASP” (SCOTT HAD AN <b>EXTRA LIFE!</b> )	<p>‘Sshhhhhh’ is a sound of the swishing wind, usually caused by pressure.</p> <p>‘Gasp’ is taking a quick deep breath with one’s mouth open, especially because one is surprised.</p> <p>‘Extra’ means more than is usual, expected or than exist already, and synonymous with additional.</p> <p>‘Life’ means the state of being alive as a human; an individual person’s experience.</p>	Scott and Ramona watches the white mass made of very small drops of water that floats in the sky in a continuous curved line that wind around a central point, which is turning into a caricature of Scott’s face which is producing or reflecting light and making a sound of swishing wind.
	Images	The clouds are spiraling in front of	Spiraling clouds are grey or white mass	Scott watched in the feeling

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		Scott and Ramona; turning into an image of Scott's face; which is shining brightly; and Scott is gasping in awe	made of very small drops of water that floats in the sky in a continuous curved line that wind around a central point. An image of Scott's face is a caricature of Scott's face. Shining is a state of producing or reflecting light. Awe is the feeling of being very impressed by something or somebody.	of being very impressed by it. The text says that Scott had an additional life.
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No	Connotative Level	Sign		Interpretation	The Hero's Journey
		Signifier	Signified		
20. b.	Signs	Scott and Ramona watches the white mass made of very small drops of water that floats in the sky in a continuous curved line that wind around a central point, which is turning into a caricature of Scott's	The spiraling clouds signify something important, sacred or grand is inside the central point. The sound of swishing wind emphasizes the image of the spiraling clouds which turned into a caricature of Scott's face. The caricature	When a hero dies physically, he sometimes realizes his past mistakes and regrets. Sometimes, he has to die in order to understand things regarding	Initiation – Apotheosis

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		face which is producing or reflecting light and making a sound of swishing wind. Scott watched in the feeling of being very impressed by it. The text says that Scott had an additional life.	and the text ‘Scott had an extra life’ connotes to the reference of a video-game culture pun. It means that Scott is not dead yet. His gasping in the feeling of being very impressed connotes his realization that he is still alive.	his quest. In this case, Scott killed by Gideon in order to understand why he fights him. The state of being alive (or not dead yet) also means that Scott has the second chance to tie the loose ends.	
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No	Denotative Level	Sign		Interpretation
		Signifier	Signified	
21. a.	Texts or dialogues	<p>“<b>Let her go!</b>”</p> <p>“This is what she wants, buddy. Her <b>inner-most desire.</b>”</p>	<p>‘Let (somebody) go’ literally means to allow somebody to be free.</p> <p>‘Inner-most’ means most private, personal or secret.</p> <p>‘Desire’ is something or somebody that one is wished for.</p>	<p>Scott is able to enter Ramona’s head; he is bloodied and speaks loudly to Gideon to allow Ramona free from his grasp.</p> <p>Ramona, who is restricted, shows a feeling of</p>
	Images	Scott is bloodied and shouted to	‘Shout’ is to speak loudly and angrily,	



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		<p>Gideon; who is shown in his sinister form with spiky hair; he is tying Ramona with his left hand; the background is shown in fiery dark pattern.</p>	<p>depicted by the usage of “!” at the end of the sentence.</p> <p>Gideon is shown with spiky hair, revealing his sinister nature. Sinister is seeming evil or dangerous, that makes one think something bad will happen.</p> <p>Tying up someone is to restrict someone’s freedom by using either rope or string.</p> <p>The fiery dark background may signify something intense is happening in the said panel. It is either something regarding a truth or facing an adversary.</p>	<p>happiness because the fact that she is bonded to Gideon is her personal thing that she is wished for, according to Gideon who is shown with spiky hair and a sinister look on him. The background shows that something intense is happening in the panel.</p>
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No	Denotative Level	Sign		Interpretation	The Hero’s Journey
		Signifier	Signified		

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<p>21. b.</p>	<p>Signs</p>	<p>Scott is able to enter Ramona's head; he is bloodied and speaks loudly to Gideon to allow Ramona free from his grasp. Ramona, who is restricted, shows a feeling of happiness because the fact that she is bonded to Gideon is her personal thing that she is wished for, according to Gideon who is shown with spiky hair and a sinister look on him. The background shows that something intense is happening in the panel.</p>	<p>Scott is able to see Ramona's feeling through the subspace bag. Ramona's head is Ramona's inner-most feeling. Scott is trying to get Ramona away from Gideon's grasp by shouting to let her go. Ramona is happily restricted in Gideon's grasp because it is what she really wants, or at least what she really wanted secretly. Gideon looks sinister, and about to do something evil, from his look and a sword in his right hand and tying Ramona in his left hand. The background depicts a moment of truth for Scott that Ramona is secretly wishing for something like this and he has to fight the evil Gideon in order to set her free.</p>	<p>In some mythologies, sometimes the father is shown as the last guardian who holds the power to eradicate the hero and holds the boon in place. In this case, Gideon is shown to have both the power and the boon in his both hands, depicted by the sword and Ramona in his both hands. Gideon's look is seemingly sinister because of his role as the main adversary and the guardian of the boon. He is going to test whether the hero is worthy of the boon</p>	<p>Initiation – Atonement with the Father</p>
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				or not.	
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No	Denotative Level	Sign		Interpretation
		Signifier	Signified	
22. a.	Texts or dialogues	“You’re <b>powerless here.</b> ”	‘Powerless’ is a state of without power to control or to influence somebody or something.  ‘Here’ is an adverb used after a verb or a preposition to mean ‘in, at or to this position or place’.	Scott is being divided into two pieces by Gideon’s attack, which made him lying down without any power to control, to influence, to move or to do something at all in Ramona’s mind.
	Images	Scott was cut in two by Gideon; lying down powerlessly; in Ramona’s head	Cut in two is a state of being divided into two pieces. Lying down powerlessly means that someone is on the ground and cannot move or do something at all. In Ramona’s head means that they are in Ramona’s mind.	

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No	Connotative	Sign		Interpretation	The Hero's Journey
	Level	Signifier	Signified		
22. b.	Signs	Scott is being divided into two pieces by Gideon's attack, which made him lying down without any power to control, to influence, to move or to do something at all in Ramona's mind.	Scott's state of being divided into two pieces is emphasizing his powerless state, depicted by his inability to do anything at all. His powerlessness is caused by Gideon. Gideon has an influence in Ramona's mind (through the subspace) which made him powerful.	In Ramona's head, Gideon still has the influence, and Scott, as her lover, needs to eradicate Gideon from her head. One way to achieve it is by going to the subspace and face Gideon there. In this event, Scott is, yet again, unable to overcome Gideon's power.	Initiation – Atonement with the Father

No	Denotative	Sign		Interpretation
	Level	Signifier	Signified	
23.	Texts or	"But I'm <b>taking HIM WITH ME!!!</b> "	'Take' means to remove something or	Gideon, while being

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a.	dialogues	(SLASH)	<p>somebody from a place or a person.</p> <p>‘With (someone)’ means to include somebody with one self.</p> <p>‘Slash’ is the sound effect of a sword slashed to somebody.</p>	<p>controlled by his own anger and resentment towards Scott, who has no influence or control in Ramona’s head, is trying to cut Scott</p>
	Images	Gideon is consumed by his wrath; slashing Scott; who is powerless in Ramona’s head	<p>Consumed in wrath means being controlled by one’s anger or resentment.</p> <p>Slash itself means to make a long cut with a sharp object in a violent way.</p> <p>Powerless in Ramona’s head means that Scott has no influence in Ramona’s head.</p>	<p>down with his sword, while shouting the fact that he is going to remove him with himself from Ramona’s head.</p>

No	Connotative Level	Sign		Interpretation	The Hero’s Journey
		Signifier	Signified		
23.	Signs	Gideon, while being controlled by his own anger and resentment towards	Anger and resentment are bad traits, which corrupts someone, usually	Gideon as the person who has the control over	Initiation – Atonement with

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b.		<p>Scott, who has no influence or control in Ramona's head, is trying to cut Scott down with his sword, while shouting the fact that he is going to remove him with himself from Ramona's head.</p>	<p>someone with power. Scott has no power whatsoever in Ramona's head because he is not as persistent as Gideon in her head. The act of cutting Scott down is an act of trying to kill someone. In this case, Gideon was going to be banished by Ramona in her head, and Gideon is planning to take Scott out with him by killing him in her head.</p>	<p>Ramona's mind is corrupted by his own anger and resentment, and having himself banished from Ramona's head. In the last moment, he is trying to take Scott out with him by killing him in Ramona's head. Such act is done in order to prevent Scott from getting what he wants.</p>	<p>the Father</p>
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No	Denotative Level	Sign		Interpretation
		Signifier	Signified	
24. a.	Texts or dialogues	-	-	<p>Ramona is protecting Scott, who is physically hurt by</p>

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	<b>Images</b>	Ramona is defending Scott; who is injured; from Gideon’s attack; with her bag	<p>Defending is the act of protecting someone from attack.</p> <p>Injured is a state of physically hurt or having an injury.</p> <p>Attack is an act of using violence to try to hurt or kill somebody.</p> <p>Bag is a strong container made from cloth or plastic or leather, usually with one or two handles, used to carry things when travelling.</p>	having injuries on his body, from Gideon’s attack with her bag.
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No	Connotative Level	Sign		Interpretation	The Hero’s Journey
		Signifier	Signified		
24. b.	<b>Signs</b>	Ramona is protecting Scott, who is physically hurt by having injuries on his body, from Gideon’s attack with her bag.	Ramona is rescued by Ramona, by sacrificing her precious subspace bag to hold Gideon’s slashing attack. The act of protecting is also signifying the act of	When a hero is helpless or powerless and unable to continue his journey, sometimes, an ally will help	Initiation – Atonement with the Father

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			love. Scott injuries are rendering Scott powerless and helpless.	him out to help him out in order to continue his perilous journey. In this case, Ramona is protecting Scott from Gideon's threat.	
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No	Denotative Level	Sign		Interpretation
		Signifier	Signified	
25. a.	Texts or dialogues	“Gideon... I think I <b>understand</b> you, man.”	‘Understand’ means to know somebody’s character, how they feel and why they behave in the way they do.	Scott is covered by his own blood after fighting with Gideon, standing toughly and said that he knows how Gideon feels and knows why he behaves in the way he does. The tension in the story is somewhat rising.
	Images	Scott is bloodied in the battle; standing firmly; and understand how Gideon feels; the background is somewhat fiery	Bloodied in the battle means that one is covered in battle by his own blood after a fight.  Standing firmly is the act of standing straight and looking tough.  The fiery background means that the	



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			tension in the said frame is rising.	
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No	Connotative Level	Sign		Interpretation	The Hero's Journey
		Signifier	Signified		
25. b.	Signs	Scott is covered by his own blood after fighting with Gideon, standing toughly and said that he knows how Gideon feels and knows why he behaves in the way he does. The tension in the story is somewhat rising.	One covered in a blood may signify one's power to fight. Standing toughly, even though he is injured may signify one's capability to withstand pain, regardless of what happens to him. To know how one feels and know why one behaves in the way one does is a divine knowledge. The tension of the event is rising because Scott finally knows what he is fighting for and why.	After a perilous fight to live, a hero may understand what and who he is fighting for and why. Scott, after battling Gideon, finally understands why Gideon is behaving like the way he is. This understanding leads to the hero's metamorphosis, which made him a better hero both physically and mentally.	Initiation – Apotheosis

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No	Denotative Level	Sign		Interpretation
		Signifier	Signified	
26. a.	Texts or dialogues	(SCOTT <b>EARNED THE POWER OF UNDERSTANDING!</b> )  (NEW T-SHIRT UNLOCKED!)	<p>‘Earn’ means to get something that one deserves, usually because of something good one has done or because of the good qualities one has.</p> <p>‘Power’ means the ability or opportunity to do something.</p> <p>‘Understanding’ is the knowledge that somebody has about a particular subject or situation.</p> <p>‘Unlock’ means to discover something and let it be known.</p>	Scott gets the ability of knowledge about Gideon’s character. Through this understanding, his ripped t-shirt replaced with a newly discovered white t-shirt with a star mark on it. He is fully prepared to struggle against Gideon.
	Images	Scott’s shirt is changed; into a plain white t-shirt; with a star on the chest;  Scott and Ramona is ready to fight  Gideon	<p>‘Change’ is the process of replacing something with something new or different.</p> <p>‘White’ is the color of fresh snow or of</p>	

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			<p>milk.</p> <p>‘T-shirt is an informal shirt with short sleeves and no collar or buttons.</p> <p>‘Star’ is a shape of an object or a mark with five or six points, whose shape represents a star.</p> <p>Ready to fight means fully prepared for a struggle against someone.</p>	
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No	Connotative Level	Sign		Interpretation	The Hero’s Journey
		Signifier	Signified		
26. b.	Signs	Scott gets the ability of knowledge about Gideon’s character. Through this understanding, his ripped t-shirt replaced with a newly discovered white t-shirt with a star mark on it. He is fully prepared to struggle against	<p>The earned power of understanding also means that one is understood why someone behaves like the way they are.</p> <p>The new t-shirt signifies the new self is enhanced with purity, understanding and hope, which signified with the symbol</p>	This is the state when one receives the divine knowledge before the fight for the boon. The power of understanding which Scott earned, enhancing him and	Initiation – Apotheosis

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		Gideon.	of star and the color white. The condition of being fully prepared to do something also means that one has nothing to lose to face it.	purifying him in order to face the final task, the fight for the boon. He's fully transformed into the new Scott, who understands, powerful and good.	
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No	Denotative Level	Sign		Interpretation
		Signifier	Signified	
27. a.	Texts or dialogues	( <b>DEFEATED</b> GIDEON)  ( <b>VALUE: \$7,777,777</b> )	'Defeat' means to win against somebody in a fight.  'Value' is how much something is worth in money.  \$ is a symbol of the unit of money on the US, Canada, Australia and several other countries.  7,777,777 is a natural number following	Scott and Ramona win against Gideon in a fight by cutting him into pieces. The pieces of Gideon turned into a rain of shining coins. The win over Gideon, represented by the coins, is worth as much as 7,777,777

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			7,777,776 and preceding 7,777,778.	dollars.
	<b>Images</b>	Scott and Ramona sliced Gideon into pieces; who turned into a bazillions of shimmering coins	<p>‘Slice’ is an activity of cutting something into slices or pieces.</p> <p>‘Shimmering’ is to shine with a soft light that seems to move slightly.</p> <p>‘Coins’ are the small flat pieces of metal used as money.</p>	

No	Connotative	Sign		Interpretation	The Hero’s Journey
	Level	Signifier	Signified		
27. b.	<b>Signs</b>	<p>Scott and Ramona win against Gideon in a fight by cutting him into pieces.</p> <p>The pieces of Gideon turned into a rain of shining coins. The win over Gideon, represented by the coins, is worth as much as 7,777,777 dollars.</p>	<p>The win against Gideon is a win against the past and the obstacles. The act of cutting into pieces is the act of forgetting, or vanishing something out of one’s life. The coins signify how much the win worth for Scott and Ramona. The use of seven ‘7’ is an</p>	<p>The ultimate goal of Scott is to defeat the seven evil ex-boyfriends, to achieve Ramona’s love and accepting each other’s past. By defeating Gideon, Scott is obtaining the ultimate</p>	<p>Initiation – The Ultimate Boon</p>

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			<p>exaggerative form of showing that 7 is the most potent of all symbolic numbers. It may also refer to how much the win against seven evil ex-boyfriends are worth. The use of 7 may also refer to the archetypal number 7, as the completion of a cycle and perfect order.</p>	<p>boon, which represented by the bazillions of coins worth of \$7,777,777. This ultimate boon is achieved through perilous trials, tasks and temptations. Scott is able to overcome them, and gained the boon.</p>	
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No	Denotative Level	Sign		Interpretation
		Signifier	Signified	
28. a.	Texts or dialogues	<p>“So...” “So?”</p>	<p>The first ‘so’ here is a conjunction used to introduce a question, and also used to introduce the next part of a story.</p> <p>While the second ‘so’ is a conjunction used in questions to refer to something that has just been said.</p>	<p>Scott is meeting with Ramona in order to discuss about what they should do next on a top of a hill. The subspace door is opened, and Scott said, “So...”</p>

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	<b>Images</b>	Scott is meeting up with Ramona; on a top of a hill; with a subspace door opened	<p>‘Meeting’ is an activity of to be in the same place as somebody to discuss something.</p> <p>‘Hill’ is an area of land that is higher than the land around it, but not as high as a mountain.</p> <p>‘Subspace door’ is a piece of wood that is opened and closed so that people can get in and out of a subconscious space.</p>	continued by Ramona asking back to Scott, “So?”
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No	Connotative Level	Sign		Interpretation	The Hero’s Journey
		Signifier	Signified		
28. b.	<b>Signs</b>	Scott is meeting with Ramona in order to discuss about what they should do next on a top of a hill. The subspace door is opened, and Scott said, “So...” continued by Ramona	The meeting of Scott and Ramona signifies that the two of them are meeting in order to continue their relationship. The hill signifies the ‘top of the world’. The opened subspace	After tying up the loose ends, Scott finally reunited with Ramona. This time, she asked Scott either to continue their relationship	Return – Freedom To Live

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		asking back to Scott, “So?”	door signifies the door to the other world or the door to continuing or moving on to the next stage of their relationship. It may also signify their subconscious needs to continue their relationship regardless of what happened in the past. The words ‘so’ said by both of them are an effort to ask whether they should continue or not.	or not. In this case, they decided to continue their relationship, to live freely and move on. Their resolution marks the end of Scott’s quest and the end of the Scott Pilgrim series.	
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## APPENDIXES II

Appendix II: The Data



Image #1: (Book 6, Chapter 32, Page 7)



Image #2: (Book 6, Chapter 32, Page 11)

Appendix II: The Data



Image #3: (Book 6, Chapter 32, Page 13)



Image #4: (Book 6, Chapter 32, Page 23)

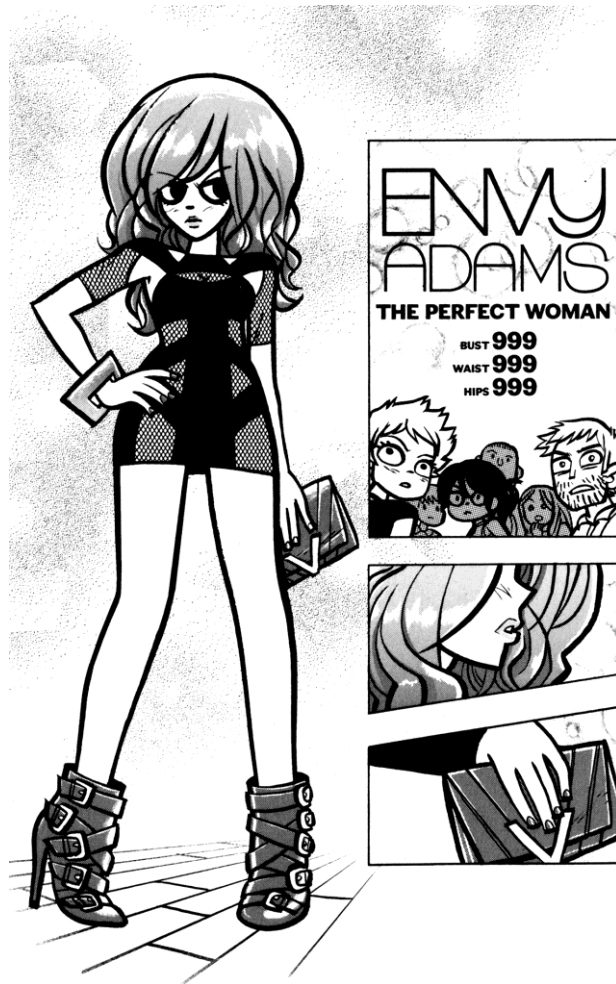


Image #5: (Book 6, Chapter 33, Page 38)



Image #6: (Book 6, Chapter 33, Page 55)

Appendix II: The Data

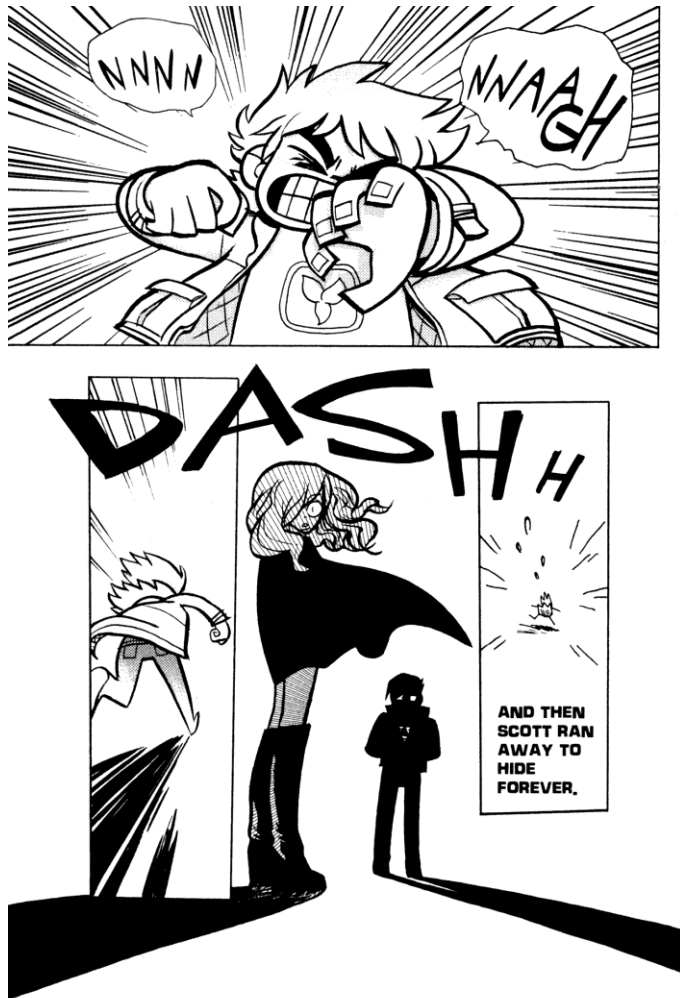


Image #7: (Book 6, Chapter 33, Page 56)



Image #8: (Book 6, Chapter 33, Page 57)

Appendix II: The Data



Image #9: (Book 6, Chapter 34, Page 61)

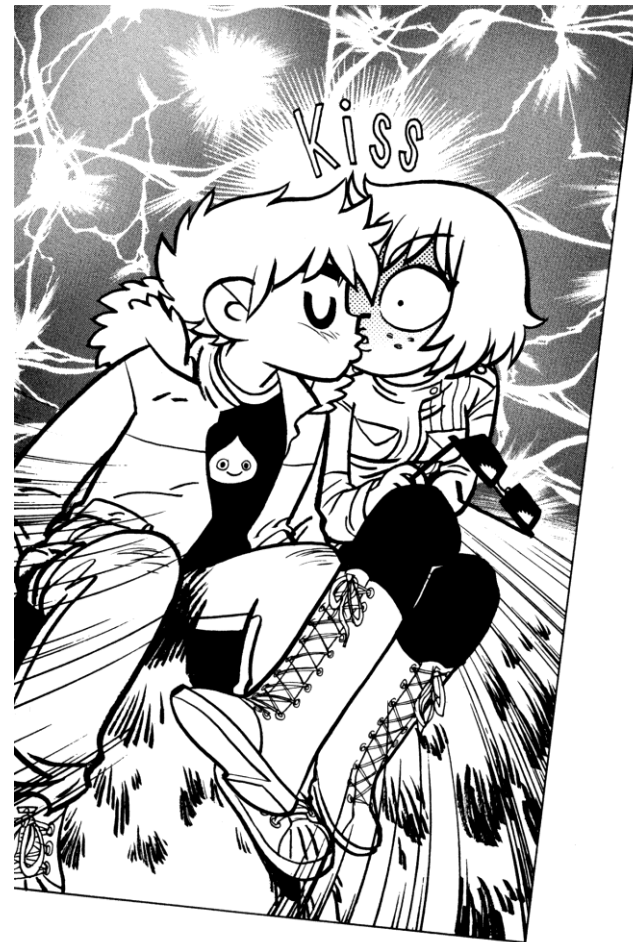


Image #10: (Book 6, Chapter 34, Page 64)

Appendix II: The Data



Image #11: (Book 6, Chapter 34, Page 75)



Image #12: (Book 6, Chapter 34, Page 85)

Appendix II: The Data

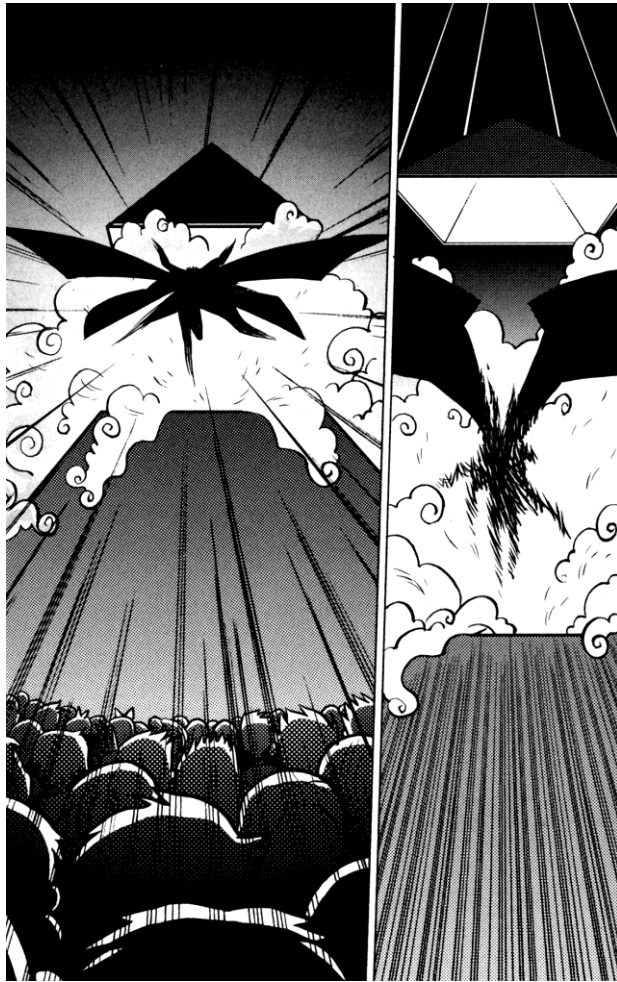


Image #13: (Book 6, Chapter 35, Page 108)



Image #14: (Book 6, Chapter 35, Page 112)

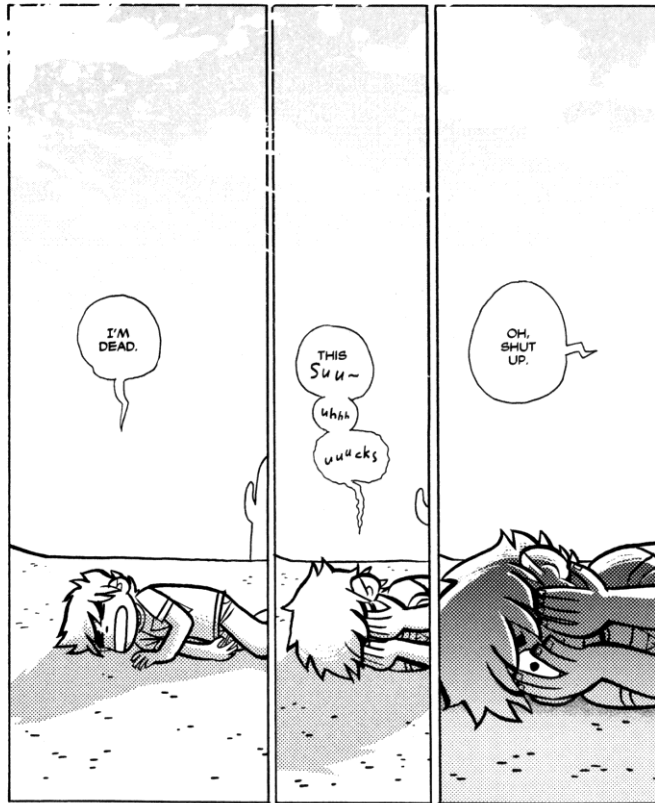




Image #15: (Book 6, Chapter 35, Page 121)



Image #16: (Book 6, Chapter 35, Page 123)



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Image #17: (Book 6, Chapter 36, Page 129)



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Image #18: (Book 6, Chapter 36, Page 131)

Appendix II: The Data



Image #19: (Book 6, Chapter 36, Page 135)



Image #20: (Book 6, Chapter 36, Page 139)

Appendix II: The Data



Image #21: (Book 6, Chapter 37, Page 168)



Image #22: (Book 6, Chapter 37, Page 178)

Appendix II: The Data



Image #23: (Book 6, Chapter 37, Page 183)



Image #24: (Book 6, Chapter 37, Page 185)

Appendix II: The Data

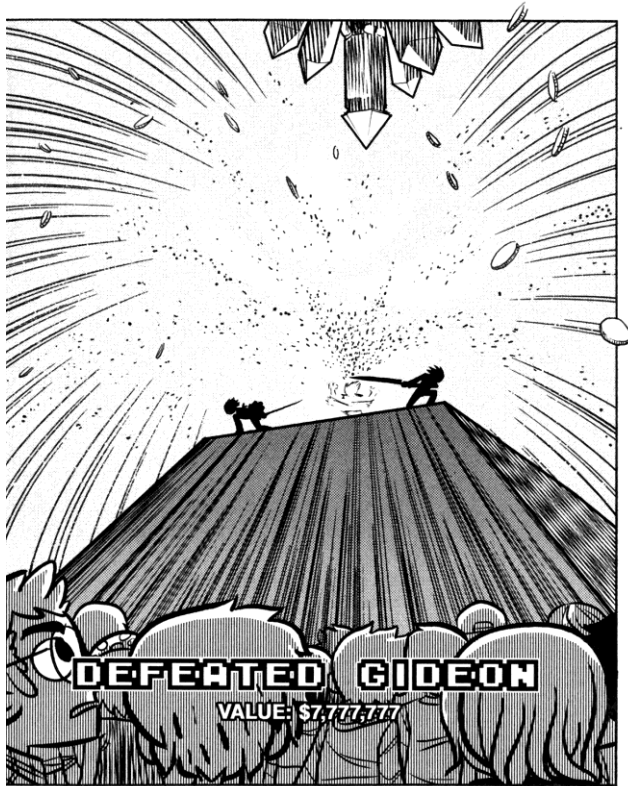


Image #25: (Book 6, Chapter 38, Page 195)



Image #26: (Book 6, Chapter 38, Page 197)

Appendix II: The Data



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Image #27: (Book 6, Chapter 38, Page 208)

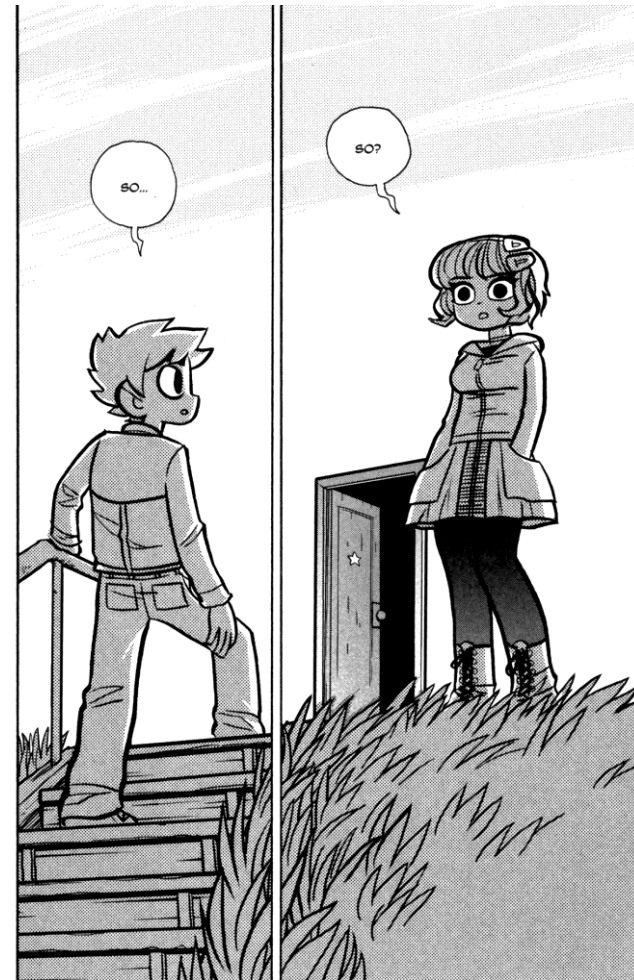


Image #28: (Book 6, Chapter 38, Page 237)