

CHAPTER I

INTRODUCTION

I.I Background of the Study

Literature plays an important role in human's life as it is believed to be one of the things which can bring human passing through the boundaries of impossibilities. The impossibilities can be in the form of human subconscious activities in way of thinking, feeling, figuring or imagining. Those subconscious activities are the basic process in creating literature. As quoted from George Bernard Shaw by Rhonda Byrne in *The Secret*, "*You imagine what you desire. You will what you imagine and at last you create what you will*" (Byrne, 2010: 65).

Literature is traditionally described as the body of writing that exists between of inherent imaginative and artistic qualities (Lukens, 1995: 1-3). Inherent imaginative and artistic qualities mean the fine line drawn between literatures and writing that is primarily scientific, intellectual, or philosophical which provide pleasure and understanding. Louise Rosenblatt cited in Lukens's that the best literature should be the substance of reading. She emphasizes that the aesthetic experience; thinking, feeling, experiencing during the reading of literature must be recognized in order to gain pleasure and understanding (Lukens, 1995: xi).

Most people choose literature that promises entertainment, or sometimes to escape for personal pleasure. Through reading we explore the world, escape the

confining present, and become someone else. Or as Lukens put it that literature shows human motives for what they are, inviting the reader to identify with or to react to a fictional character. The reader sees into the mind of the character or into subconscious that even the character does not know (Lukens, 1995: 3).

Childhood reminds us about traditional literatures that often told by our elders, such as myths, folktales, legends, fables or hero tales, which are being collected, recorded, and published into temporary form. Literary works keep on progressing and that people nowadays are interested in reading novel for pleasure, especially contemporary novels. One of which is a fantasy novel that contain quest stories. Quest stories are adventure stories with a search motif. The quest may be pursuit for a lofty purpose, such as justice or love, or for a rich reward, such as a magical power or a hidden treasure (Tomlinson and Lynch-Brown, 2002: 122). Fantasy genre which contains quest stories has been a favorite for its entertainment since the late of 20th century. These days modern fantasy offers many excellent stories for children, from the youngest to the oldest (Tomlinson and Lynch-Brown, 2002: 124). The readers are indulged by the way the author serves the story that made the readers' emotion and imagination blend together.

The form of story in fantasy novel gives us a clue to the making of fantasy story. The readers' experience in life makes them able to find some myths or even recurring myths in patterns of the story. Fantasy story often shares the same characteristics to myths, such as the common characters and heroism, magic and

supernatural, struggle between good and evil and the quest (Timmerman, 1983:4). Authors are inspired by the recurring patterns in mythology or folklore from the past and using them as the source to create fantasy stories. In addition, the recurring patterns in fantasy story create the structure which shows similarity in typical images, narrative designs, characters, and themes (Lee, 1993: 3).

A Swiss psychiatric, Carl Jung, employs the term archetype to describe the similarity of patterns in psychology. Archetype means ancient patterns of personality that are shared heritage of the human race (Vogler, 2007: 23). The origins of archetypal criticism are available in psychology and myth analysis, which also called myth criticism. In psychology, Jung states that there are two parts to the human unconscious, the personal and the archetypal. Personal unconscious is our own repressed or other memories which influence us. The archetypal or collective unconscious is a theoretical pool of memories that everyone shares, such a sort of shared knowledge. (http://www.ap.krakow.pl/nkja/literature/theory/simple_facts.htm retrieved on Thursday, February 16, 2012). The statement above underlies the similarity to the patterns found in today's fantasy story. Or in other words, memories about myths or folklores that come from the author's personal unconsciousness are the internal factor which influences the author to make a story. The memories in collective unconscious are shared through the author's writing and become a shared knowledge that makes the reader notices the similarity in narrative designs, typical images, characters, and themes.

Joseph Campbell, American mythologies, proposes a theory about mythology stories which come from different part of the world, regarding the multicultural people, yet share a fundamental structure which he labels as *monomyth*. With a Jungian emphasis, Campbell considered the myth of questing hero as the all encompassing *monomyth*. In the mythological adventure of a hero, he states that a hero, no matter where he comes from, share fundamental structures and stages in which those structures and stages are the nuclear unit of the *monomyth* (Campbell, 2004: 28). In *The Hero With A Thousand Faces*, Campbell explains the archetypal character journey, or known as Hero's Journey; the basic pattern in which the hero in the story undergoes a cycle of heroic journey to fulfill the duty, task, or to complete the goal. Campbell introduces three basic stages of the hero's journey; Departure, Initiation, and Return, which then he classifies into some sub-stages of each main stage into seventeen stages of Hero's Journey (Campbell, 2004: 45-26). An interesting example of classical Hero's Journey is the story of Perseus from the Greek myth. The quest leads Perseus to Medusa who happens to be the villain character. Medusa's head is slain by Perseus so that he could accomplish his mission. In contemporary novel, the journey of Harry Potter is well-known for his quest to destroy the darkest magic. Harry faces each obstacle which leads him to the Dark Lord, Voldemort.

Inspired by Campbell's theory about Hero's Journey, Christopher Vogler, an American screenwriter, in his book, *The Writer's Journey: Mythic Structure For*

Writers, develops the Hero's Journey theory by minimizing the stages into twelve stages which are more compact and easier to follow in analyzing contemporary fantasy story. The twelve stages proposed by Vogler are Ordinary World, The Call to Adventure, Refusal of the Call, Meeting with the Mentor, Crossing the First Threshold, Tests, Allies, Enemies, Approach to the Inmost Cave, The Ordeal, Reward, The Road Back, The Resurrection, and Return with the Elixir (Vogler, 2007: 10-18). Vogler also suggests the seven types of archetypal character found in the stories that will help the reader to understand the function of each character in the story. There are Hero, Mentor, Threshold Guardian, Shadow, Herald, Trickster, and Shapeshifter (Vogler, 2007: 26).

This study analyzed the main characters heroic journey in the three novels: Suzanne Collins's *The Hunger Games*, Neil Gaiman's *Stardust*, and J. R. R. Tolkien's *The Hobbit*. The three novels were used as the source of this study for their different styles of storytelling: words and sentences, epilogue, and point of view. The words and sentences delivered in *The Hunger Games* is pertaining to the future world yet resides in the same dimension through the perspective of *I* or *first person point of view*, whilst in *Stardust* and *The Hobbit* the chosen words and sentences to deliver the story is fairy tales like with the ability of the authors seeing the minds of all characters at many places at the same time, or in other words called *omniscient point of view*. The story in *Stardust* is set in a different world or dimension, and separated by a magical portal called the Wall. The story in this novel is also completed with an

epilogue. On the other hand, the story in *The Hobbit* is set in the same dimension, not separated in magical portal as the hero resides in the same dimension with his Special World.

Previous studies about Hero's Journey also had been conducted by some students in university, even by the people who wrote journal. A bachelor named Fajri Mulyadi from University of Jakarta once conducted the study of Hero's Journey in Brian Lee O'Malley's *Scott Pilgrim*, a graphic novel, using the theory proposed by Joseph Campbell. In mugglenet.com, a journal about hero's journey in J.K Rowling's *Harry Potter* written by Christina Olanick was conducted using the theories from both Campbell and Vogler (<http://www.mugglenet.com/editorials/editorials/edit-olanick02.shtml> retrieved on Friday, March 23, 2012 at 14:35).

Dealing with the aforementioned, this study analyzed the Hero's Journey in *The Hunger Games*, *Stardust*, and *The Hobbit* using the hero archetypal character, applying the theories proposed by Christopher Vogler. Instead of being the main character, the hero is chosen for their point of views which make the writer easy to see into the mind of the heroes who undergo the journey. The narrations and dialogues in *The Hunger Games*, *Stardust*, and *The Hobbit* are used as the tool to portray the journey.

1.2 Research Question

1. How do the authors of *The Hunger Games*, *Stardust*, and *The Hobbit* portray the Hero's Journey of their main characters?
2. What are the similarities and differences of Hero's Journey in *The Hunger Games*, *Stardust*, and *The Hobbit*?

1.3 Scope of the Study

This study focused on analyzing the stages of Hero's Journey portrayed in *The Hunger Games*, *Stardust*, and *The Hobbit* from the selected narrations and dialogues and from the hero archetypes as the main characters by using both the Hero's Journey and the hero archetypes theories proposed by Christopher Vogler. The selected narrations and dialogues which are pertaining to the Hero's Journey in each novel are used in the analysis.

1.4 Purpose of the Study

The purpose of this study is to portray the Hero's Journey through different authors; Suzanne Collins's *The Hunger Games*, Neil Gaiman's *Stardust*, and J. R. R. Tolkien's *The Hobbit* by comparing the journey of each main character in order to see

their similarities and differences (on how different authors portray the journey of the main characters).

1.5 Significance of the Study

This study is hoped to deepen the writer's understanding about the Hero's Journey through (and) the hero archetypes in literary criticism. The accomplishment of this study is hoped to give a great contribution and be a valuable reference to the study of Literature in English Department of State University of Jakarta.

CHAPTER II

LITERARY REVIEW

2.1 Archetype

The famous antecedent of archetype was applied in the depth psychology by Carl Gustav Jung although it was not coined by him. In psychology, archetype is the original pattern in which something is made. Or in other words, archetype is a model or prototype from which something is based (Baihaqi, 2008:28). In literature, archetypal criticism focuses on the generic, recurring and conventional elements which sometimes also called myth criticism (Lee, 1993: 3). Similar motifs or themes may be found among many different mythologies. Such motifs and images are called archetypes. Stated simply, myth is universal and that archetypes are universal symbols. Guerin cited Philip Wheelwright's *Metaphor and Reality* some examples of archetypes and the symbolic meanings in which people tend to be widely associated. There are images, archetypal motifs and patterns, and archetypes as genres (Guerin, 1999, 160-166). One of the examples of motifs and patterns is the hero archetypes; archetypes of transformation and redemption; the quest, initiation, and sacrifice (Guerin, 1999: 166). The examples of genres are proposed by Northrop Frye, cited by Guerin from his book *Anatomy of Criticism*, that archetypes may be found in even more complex combinations as genres or types of literature that conform to the major of the seasonal cycle. Frye indicates the correspondent genres for the four seasons;

the mythos of springs which signifies comedy; summer which signifies romance; fall which signifies tragedy; and winter which signifies irony (Guerin, 1999: 166).

Jung believed literature and art in general, to be a vital ingredient in human civilization, regarding his literary interpretation in attempt to uncover the recurring archetypes or mythical patterns and structures behind the objects of the study, including the recurring mythic patterns, symbols, signs and structures or archetypes (Guerin, 1999:179). In *Anatomy of Criticism*, Frye states that archetype is the communicable symbols, and that archetypal criticism is primarily concerned with literature as a social fact and as a mode of communication (Frye, 2000:99). For example, literary works have a certain cyclic archetypal patterns, the cyclic of seasons which symbolize the four archetypal narrative genres of literature; spring, summer, autumn, and winter.

The term archetype denotes the recurrent narrative designs, patterns of action, character-types, themes, and images which are identifiable in a wide variety of works of literature, and that recurrent items are held to be the result of elemental and universal forms or patterns in the human psyche. The authors share the archetypes expressed through their works which came from their collective unconscious (Abrams, 1999:12). The most common example found in themes of the stories which are revolving around good versus evil, and the characters of the stories which are heroes, mentors, and sidekicks. The most common and useful archetype found in fantasy

story is the hero and the quest, signifying a common underlying structure hidden in various cultures (Mikics, 2007: 24).

2.1.1 Characteristic of Archetypes

According to Vogler, expanding from Joseph Campbell's argument who regards archetypes as biological which is as expressions of the organs of the body, the archetypes are part of the universal language of storytelling, built into the wiring of every human being. This made archetypes as the universal patterns in which they make possible the shared experience of storytelling. The characters and their relationships able to create dramatic experiences that are recognizable to the reader (Vogler, 2007: 24).

Archetypes are not always rigid character roles but also have function to achieve certain effects in a story to liberate the storytelling. This accounts on how a character in a story can manifest the qualities of more than one archetype. The archetypes can be thought of as masks, which means a character might enter the story performing the function of a herald, then switch masks to function as a trickster, a mentor, and a shadow (Vogler, 2007: 24). The example of classical archetypes is the hero personality in which the other characters represent possibilities for the hero, for good or ill. A hero also learns from other characters and assimilates the traits of the other characters (Vogler, 2007: 25).

Regarded as personified symbols of various human qualities, archetypes stand for the aspects of a complete human personality. Good stories reflect the total human story, the universal human condition of being born into this world, growing, learning, struggling to become an individual, and dying. Likewise a metaphor, it reflects the general human situation with the characters that embody universal with the archetypal qualities. Vogler introduces the seven most common and useful archetypes in a story. They are Hero, Mentor, Threshold Guardian, Herald, Shapeshifter, Shadow, Ally, and Trickster. Those characters hold important roles in their relationship to the hero's journey. Herald calls the hero to the adventure, mentor gives the hero advice, coach, or even gift for the hero's journey to the Special World, threshold guardians who block the hero's way, shapeshifting fellow travelers who dazzle the hero, shadowy villains who try to destroy the hero, and trickster who upset the status quo and provides comic relief (Vogler, 2007:26).

2.2 The Hero

The word hero, as the Greek derived it, means "to protect and to serve". The idea of hero is connected with self-sacrifice, or in other words, someone who is willing to sacrifice his own needs for the sake of the others. In the stories, hero is defined as the main character or protagonist (Vogler, 2007: 29). Campbell deems that the hero is the man or woman who has been able to battle past his personal and local

historical limitations to achieve something for their own self and their people (Campbell, 2004: 18).

In narrative story the dramatic purpose of the hero is to give the readers a window into the story. The readers are invited in the early stages of the story, identifying the hero, to merge with him and see the world of the story through his eyes. Heroes should have traits in qualities, emotions, and motivations that everyone has experienced at one time or another such as revenge, anger, lust, competition, territoriality, patriotism, idealism, cynicism, or despair (Vogler, 2009: 31). In addition, heroes represent a higher level of human potential and achievement. They usually go through the process of education guided by an old wise tutor, also known as mentor, before they are recognized as true leaders. Their role as leaders requires them to display the courage, wisdom, and such leading character in helping their people (Tomlinson and Lynch-Brown, 2002: 162-163).

Considering the hero is always the main character of the story, they are the character that overcoming the obstacles and achieving the goals, but they also gain knowledge and wisdom in their journey. Through other characters the heroes learn some things; a hero and a mentor, a hero and a lover, even between a hero and a villain. Sacrifice is the true mark of the heroes despite their main traits as strong or brave. To sacrifice means 'to make holy', the heroes' willingness to give up something of values, even their own lives for the sake of their people (Vogler, 2009: 31).

A hero in fantasy story is expected as a real character, a real person, unique human beings, rather than gods without flaws or unpredictable. The more conflicting the hero the more the better served in the story. The traits that are expected in hero character are a unique combination of contradictory impulses such as trust and suspicion or hope and despair that seems more realistic and human (Vogler, 2007: 31). Sacrifice done by the heroes often brings them to face actual death. In their adventure, they may succeed (live) or fail (die). That proves that they are willing to take the risk, undergo a quest to adventure that may lead to danger, loss, or death, and accepting the possibility of sacrifice. When the heroes succeed completing their mission, they may return to their starting point, their village or tribe, and bring back elixirs, food, or knowledge to share with the rest of their people (Vogler, 2007: 32).

Readers usually served with the portrayal of a hero in positive figure where the hero archetype represents the human spirit of action, but the hero may also express the dark or the negative sides of the ego, showing the consequences of weakness and reluctant to act. Hero is a flexible concept that can express many kinds of energy, which means the hero may have other archetypal characteristics in their own. They come in many varieties; willing and unwilling heroes, group oriented or loner heroes, anti-heroes, tragic heroes, and catalyst heroes (Vogler, 2007: 34).

2.3 The Hero's Journey

The hero's journey is a pattern of narrative or standard path of mythological journey of a hero identified by Joseph Campbell that appears in storytelling, drama, myth, religious ritual, and psychological development. Campbell puts that every myth in every story from all around the world shares the same fundamental structures or stages, no matter what cultures, races, regions, or religions (Campbell, 2004: 33). Hero's journey describes the typical adventure of the archetypal character known as the Hero, the person who goes out and achieves great deed on behalf of the people or tribe in a civilization. Or in other words, Hero's Journey is the basic pattern in which the hero of the story undergoes a cycle of heroic journey to fulfill the duty, task, or to complete the goal. Yet according to the founder of Hero's Journey theory, Joseph Campbell, whom Christopher Vogler's adapted, not all the stages are going to appear in all the hero myths. Some stories will focus on several stages and the other stages being abandoned or discarded, while the other stories may focus on all the stages (Campbell, 2004: 228).

In fantasy story, the journey of the hero can be also paralleled with the plot. From the introduction of the story, where the hero's origin is revealed, or known as the Ordinary World; rising action, where the hero respond to the Call of Adventure leaving Ordinary World and starts his journey in the Special World fighting the enemies; climax, where the hero succeeds The Ordeals; and the last is resolutions in which the hero seizes the Reward achieving his goal and experiences The

Resurrection, and return to the Ordinary World bringing the elixir that could be the chemical substance to heal the wounded land, or even wisdom or love that the hero has learned from his journey.

Inspired by Joseph Campbell's work, Christopher Vogler developing the theory of Hero's Journey by proposing the twelve stages: *Ordinary World*, in which the hero's background is introduced in the story; *Call to Adventure*, in which the hero receives the call to begin the heroic journey; *Refusal of the Call*, in which the hero denies or ignores the call, or feeling reluctant which then will bring him to meet the mentor; *Meeting with the Mentor*, in which he gains some knowledge and advices for his journey; *Crossing the First Threshold* and entering the Special World, where he encounters the *Tests, Allies, and Enemies*; then *Approach The Inmost Cave*, where the hero will encounter the supreme wonder and terror; *The Ordeal*, where the hero must die so that he can be reborn; *The Reward*, in which the hero seizes the victory; *The Road Back*, the hero returns to his starting point; *The Resurrection*, the climax of the journey, and *Return with the Elixir*, in which the hero returns from the Special World yet has been transformed by his heroic journey.

2.3.1 Ordinary World

Ordinary World is the first stage where the hero's origin is revealed in the story. It is a home-base and background of the hero before he undergoes a journey into the Special World. The function of this stage is to identify the hero before the

journey begins. The hero is introduced through his heredity and his personal history. The hero may also be shown against his background as he may feel uneasy, uncomfortable or unaware by the dilemma faced by the hero in the story which somehow causes stress. This makes the hero must enter the Special World to solve the problems (Vogler, 2007: 83).

2.3.2 The Call to Adventure

The Call to Adventure is the second stage in which the hero receives the call or is summoned to the Special World to begin his heroic journey. Considered as the trigger of the hero's journey, The Call to Adventure may come from various forms such as a message or a messenger; often delivered by Herald archetype, or in the form of dreams or visions, even by the new event, such as declaration of war, the treaty, etc (Vogler, 2007: 99-100). The call shakes up the situation and the unwilling hero may take time to realize that the challenge must be met as he tends to refuse the adventure as seen in the criteria of the next stage, Refusal of the Call.

2.3.3 Refusal of the Call

The third stage of the journey shows the problem faced by the hero on how he responds to the Call. The hero hesitates, rejects or ignores the Call because he feels unable to give anything up for the journey. He stands at a threshold of fear realizing that the adventure is risky, dangerous, and even life-threatening (Vogler, 2007: 107). In

this stage the hero wishes to turn away from the adventure, however briefly, as he realizes that the challenge must be met to solve the problem. This stage forces the hero to examine the quest carefully until he has no choice but to accept the Call.

2.3.4 Meeting with the Mentor

Meeting with the Mentor is the stage of the hero's journey in which the hero gains the supplies, knowledge, advice, insight, training, confidence, or even magical gifts needed to overcome the initial fears and face the thresholds of the adventure. Mentor is a wise and protective figure to the hero and his function is to supply the hero with something needed in the journey. Together with his mentor, a hero seeks out the experience of those who have gone before, or they may look inside themselves for wisdom won at great cost in former adventures because a hero may not wish to rush into a Special World blindly. Or even the mentor has survived to provide the essential lessons and training needed to better face the journey's Tests and Ordeals; the moment when the wisdom and experience of one generation is passed on to the next (Vogler, 2007: 117-118). In today's fantasy story, the mentor may come from various instead of a physical person; an object such as a map, code, a logbook, or hieroglyphics as portrayed in several novel such as *The Davinci Code*.

2.3.5 Crossing the First Threshold

After meeting with the mentor, the next stage is to cross the first threshold where the hero will approach the threshold, encounter the threshold guardians, reach the border of the two worlds, and land in the Special World. In this stage, the hero commits wholeheartedly to the adventure. In the journey to cross the threshold a villain may kill, harm, threaten, or kidnap someone close to the hero, even rough weather will block his way. The hero stands at the very threshold of the world of adventure where he may run out of options, or discover a difficult choice that must be made. After arriving at the threshold, the hero will meet threshold guardians who will block the way and test the hero at any point in the story, but they tend to cluster around the doorways, gates, and narrow passages of the threshold crossings. The hero has to figure out somewhere around to pass these guardians. The passage to the Special World may be exhausting frustrating, or disorientating which made the hero does not always land gently (Vogler, 2007: 127-130).

2.3.6 Tests, Allies, Enemies

Having crossed threshold, the hero will face the Test, encounters the Allies, and confronts the Enemies. The hero is always a freshman in the new world that he has to learn the rules in the Special World when entering the imaginary world of a future society and finds out how its conditions and inhabitants contrast with the his Ordinary World. In adjustment to the Special World the hero will be tested with the

series of trials and challenges that are meant to prepare him for greater ordeals ahead. Yet the obstacles do not have the maximum life-and-death quality of later events. The test is functioned to sharpen the hero's skill where the test may be a continuation of the Mentor's training. Most mentors who accompany the hero in the adventure will coach the hero for the big rounds ahead (Vogler, 2007: 135-136).

The hero will make use of this stage to gain allies. A hero who has just arrived in the Special World has to figure out the character that can be trusted and relied upon for special services. The hero is once again tested to judge good and bad character he found in the Special World in order to gather some information for his journey. He may walk out with new friends or Allies, meeting a sidekick, who happens to ride with him to assist and support his adventures, even the opportunity to forge a team. Enemies and villains are encountered; a rival to the hero's goal may reveal himself. The hero's appearance causes the threatening events ahead (Vogler, 2007: 137-138).

2.3.7 Approach to the Inmost Cave

Approach to the Inmost Cave is the phase where the hero is in the very center of his journey where he will encounter supreme wonder and terror. The hero has to make final preparations for the central ordeal of the adventure by forming the team for a series of obstacles and challenges that will bond them as a group, and prepare them for the life-and-death struggle, The Approach can be an arena for elaborate courtship rituals. A romance may develop here, bonding the hero and his ally before

they encounter the main ordeal. (Vogler, 2007: 143-145). This is the stage where the hero may need to take a break before facing the Ordeal as the approach may signal a ticking clock or a heightening of the stakes.

2.3.8 The Ordeal

Ordeal is the stage where the hero faces the greatest challenge and the most fearsome opponent; the central life-or-death crisis during which he faces greatest fears, the failure of an enterprise, the end of a relationship, and the death of an old personality. This is where the hero must die so that he can reborn, experiencing a resurrection that grants greater powers to complete his mission. The most common kind of ordeal is some sort of battle or confrontation with a deadly enemy villain, antagonist, opponent, or even a force of nature. The hero may witness the death of an Ally, or Mentor, and that the hero may have the power to defeat the Villain only to face the greater forces in the Journey's second half. In most of the stories, the hero magically survives this death and is literally or symbolically reborn to reap the consequences of having cheated death (Vogler, 2007: 155-156).

2.3.9 Reward

After the hero passed the crisis in the Ordeal, he will experience the consequences of surviving death. He seizes the sword of victory and claiming his triumph, earning the reward he sought. The hero may have the equivalent to celebrate

his victory by holding a party. The break is needed because he has to gain strength in order to return to the Ordinary World. In this stage, the hero deserves to be loved for his willingness to sacrifice and romantic scene is usually happen. The hero often steals the magic thing in taking the possession of the treasure because among the treasures there may be a magic sword. Even the elixir theft is needed to heal every ill, the magical substance that can restore the life. The consequences of the theft must be confronted by the hero as the Shadow forces to reclaim the elixir. There is also danger of losing the treasure again (Vogler, 2007: 175-179).

2.3.10 The Road Back

The Road Back means returning to the starting point or continuing the journey to a totally new locale or ultimate destination. The hero is driven to complete the adventure, leaving the Special World to be sure the treasure is brought home. Another threshold crossing and being chased by the villain again is possible in this stage. The villains may become more dangerous than before, and they may steal back the treasure from the hero or make off with one of his team members. In this stage the hero gathers up what he has learned gained, stolen, or been granted in the Special World. (Vogler, 2007: 187-193).

2.3.11 The Resurrection

Resurrection is the climax or the last and most dangerous meeting with death where the hero is severely tested once more on the threshold of home. The Resurrection may be a physical Ordeal between Hero and Shadow. This battle is for much more than the hero's life because the hero must prove that he has achieved heroic status and willingly accept his sacrifice for the benefit of the Ordinary World. The allies may come to assist the hero in the last minute, but he has to rise and stand for his sacrifice. In this stage, the hero must shed the personality of the journey and build a new one that is suitable for return to the Ordinary World, and it should reflect the best parts of the lessons learned along the way. This represents a cleansing or purification that must occur because the hero has emerged from the land of the dead. The hero is reborn and transformed by situations and lessons from the characters that he has met along the road (Vogler, 2007: 197-198).

2.3.12 Return with the Elixir

Return with the Elixir means having survived all the ordeals, lived through the death, return to the starting place and go home to the Ordinary World, or continuing the journey. The hero returns with the elixir from the Special World bringing something to share with others, or something with the power to heal a wounded land. The return implements the changes in the hero's life and using the lessons of adventure to heal the wounds. Bringing back the elixir is the hero's final test

describing how far the hero has come, how he has changed, and how his old world looks different compared to the past. The hero may show the benefit of the Elixir because the Elixir is believed to have the power to restore life in the Ordinary World. It could be an actual substance or medicine brought back to save an endangered community, literal treasure wrested from the Special World, or it may be any of the things that drive people to undertake adventure: money, fame, power, love, peace, happiness, success, health, and knowledge. The most powerful and popular elixir is Love, a reward to hero who wins it until a final sacrifice. Wisdom is another aspect of the Elixir which the hero brings back with him that has a power to transform the world as the hero has been transformed. The Return with the Elixir completes the cycle of this particular Journey. The Hero may embark on a new life influenced by the journey traveled (Vogler, 2007: 215-221).

2.4 Novel

The word *novel* was derived from the Italian *novello* or *novella* which means ‘a small new thing’, or in other words means innovative and inventive as it is a product of human thought. In literature novel means a small new things of prose fiction which consists of seventy to hundreds of length (Mikics, 2007: 209). This definition often leads novel to another source of information which provides entertainment since the story in the novel is more complex than the other kinds of literature, poetry and drama. Regarding that novel is often based on fiction or ‘unreal

story', novel may deal with some reality or a history in the story. It may also add the structure from myths which can make the story more complex (Childs, 2005: 157). Novel served the reader with further critical growth of plot, characters, setting and description through the story length compared to short stories (Childs, 2005: 158). The story served in the novel is various in genres. There are romance, fiction, science fiction, mystery, etc.

2.4.1 Fantasy Novel

Fantasy is a genre of fiction in which its primary element of plot, theme, or setting contains of supernatural and magical phenomena. Characters like wizard, sorcerer, elf, centaurs, goblin, etc often appear in many fantasy stories. Fantasy comprises works by many writers from ancient myths and legends to many recent works embraced by a wide audience today. The popular example of fantasy story is *The Lord of the Rings* by J. R. R. Tolkien. The novel included the white wizard who is known for his goodness, yet in the other hand there is also a black wizard who represents the opposite of the white wizard's traits. Likewise many myths or legends, the conflict in *The Lord of the Rings* are the struggle between good and evil. The inclusion of fantastic elements, in which the inspiration comes from mythology and folklore, also remain a consistent theme in fantasy novel (Wikipedia 2012).

2.4.1.1 Science Fantasy

Science fantasy is a popularized type of science fiction in which a scientific explanation is offered for imaginative leaps into the unknown. There are certain topics discussed in science fiction, such as mind control, genetic engineering, space technologies, and travel, visitors from outer space, and future political and social systems that seems possible to the readers. Science fiction presents a world that often mixes elements of mythology and traditional fantasy with scientific or technological concepts (Tomlinson and Lynch-Brown, 2002: 123). A worthy example of science fiction novel is Suzanne Collins's *The Hunger Games* in which the basic concept of the story was inspired from the Greek mythology, *Theseus and the Minotaur*. The novel also contained certain things about mind control, genetic engineering, and future political and social systems that seems possible to the readers.

2.4.2 Elements of Fiction

There are different parts or elements in fictional story. These different elements help the reader to become more analytical about the story and its function is to unite the other elements to produce the story. Those elements are plot, characters, setting, theme, and style.

2.4.2.1 Plot

Lukens defines plot as the sequence of events showing characters in action to produce conflict, tension, and action that will arouse and hold the interest of the reader (Lukens, 1995: 63). This is the important element of fiction because plot is what happens in the story. A good plot produces conflict to build the excitement and suspense that are needed to keep the reader involved. The conflicts that arise can be in different sources. The most basic conflict may be one that occurs within the main character, which called *person-against-self*. For example stories about adolescence where the main character struggles against inner drives and personal tendencies to achieve some goal. A conflict usually found in survival stories is the struggle the character has with the forces of nature, and this conflict is called *person-against-nature*. There is also conflict found between two characters, such as conflict with peers, problems with sibling rivalries, and stories of children rebelling against an adult are called *person-against-person* conflicts. The conflict in children or adult's stories nowadays is often about the environment being destroyed by new technology or changing time or about getting caught up in a political upheaval such as war. This conflict is called *person-against-society* (Tomlinson and Lynch-Brown, 2002: 22). *The Hunger Games* is the perfect example to describe *person-against-society* conflict, where there is a political upheaval, changing of the time, and the invention of new technology that can destroy the environment.

Plots are constructed in many different ways, such as chronological plots. There are two distinct types of chronological plots. The first is *progressive plots* in which the first chapters are the exposition where the characters, setting, and basic conflict are established. The story builds through rising action to a climax and resolution. The climax occurs and a satisfactory conclusion is reached, and then the story ends. The example of progressive plot is found in Neil Gaiman's *Stardust*. The second is *episodic plot* that ties together separate short stories or episodes with an entity in itself with its own conflict and resolutions. These types of episodes are typically unified by the same cast or characters and the same setting. The example of episodic plot novel is *Darren Shan* novel. Plot is an important element to the readers, especially young readers who enjoy fast-moving exciting stories. A well-constructed plot contributes to enjoyment of stories (Tomlinson and Lynch-Brown, 2002: 23-24).

2.4.2.2 Characters

Characters are the actors in a story. They are another element of fiction vital to enjoyment of a story. There are two aspects to be considered, characterization and character development. *Characterization* is the way the author helps the reader to know a character. The author may describe the character physically from appearance and describing the personality. Another technique that is more subtle and effective used by the author is portraying the character's emotional and moral traits, or even revealing her relationship with other characters. The most convincing characterization

is seen through a combination of the character's own actions and dialogue, the responses of other character to her, and the narrator's descriptions. The second is *character development* which refers to the changes, good or bad, the character undergoes during the course of event in the story.

There are usually one or two main characters and some minor characters in fiction. Ideally, the main character is called the *protagonist*, which possesses both good and bad traits, like a real person. A character having good and bad traits is also known as *round character*. *Minor, or secondary characters'* traits are described fully, whilst other facets of the character's personality may remain obscure. An author will insert a *flat character* that is a character described in a one-sided or underdeveloped manner. In the other hand, the character or force that is in direct opposition to the main character (protagonist) is called the *antagonist* (Tomlinson and Lynch-Brown, 2002: 24-25).

2.4.2.3 Setting

The time when the story occurs and the places where it occurs constitute the setting of a story regarding the setting has a more or less important function depending on the story. The setting that is fully described both in time and place is called *an integral setting*. The story could be different if placed in another setting. In folktales, the setting is often vague and general. It is meant to convey a universal, timeless tale, one that could have happened anywhere and almost anytime except the

present or very recent past. This is called *a backdrop setting* (Tomlinson and Lynch-Brown, 2002: 26).

2.4.2.4 Theme

Theme in literature, as Lukens put it, is the idea that holds the story together, such as a comment about society, human nature, or human condition. Or in other word, it is the main idea or central meaning of a piece of writing (Lukens, 1995: 70). Readers sometimes think of the literary theme as the message or moral of the story. To identify the theme, the readers may ask themselves what the author's purpose in writing the story or paying attention on what the author is saying through the story. Most of the time author writes the story to share morality lessons (Tomlinson and Lynch-Brown, 2002: 26-27).

2.4.2.5 Style

Style is the way the author tells the story that can be viewed in the writing itself. There are things to be considered in evaluating the style; words and sentences chosen to tell the story, the organization of the book such as paragraphs, chapters, headings, preface, endnotes, prologue, epilogue, and length of the book, and the last is point of view. If the story is told through the perspective of *I* or generally the main character of the story, it is called *a first-person narrator* or *first person point of view*. If the story is told through the eyes and voice of the use *he, she, it* in the story, it is

called a *third-person narrator*, or *third-person point of view*. If the narrator can see into the minds of all characters and be at many places at the same time, the narrator is called *omniscient* (Tomlinson and Lynch-Brown, 2002: 27-28).

2.5 The Hunger Games

The Hunger Games is a young adult novel written by an American television writer and novelist, Suzanne Collins. It is written in the voice of sixteen-year-old (first-point-of-view narrator) Katniss Everdeen, who lives in a post-apocalyptic world in the country of Panem, where the countries of North America once stood. Panem consists of a wealthy Capitol and twelve surrounding, poorer districts under the Capitol's hegemony. The Capitol, a highly advanced metropolis, holds hegemony over the rest of the nation. The Hunger Games are the annual event in which one boy and one girl aged 12-18 from each of the 12 districts surrounding the Capitol are selected by lottery, called *the reaping*, to compete in a televised battle in which only one person can survive. The boys and the girls signed to join the reaping are called *tributes* of The Hunger Games (Wikipedia, 2012).

District 12, where the book begins, is located in the coal-rich region that was formerly Appalachia. As punishment for a previous rebellion against the Capitol in which a 13th district was destroyed, one boy and one girl between the ages of 12 and 18 from each district are selected by annual lottery to participate in the Hunger Games, an event in which the tributes must fight in an outdoor arena controlled by the

Capitol, until only one remains. The story follows 16-year-old Katniss Everdeen, a girl from District 12 who volunteers for the 74th annual Hunger Games in place of her younger sister, Primrose. Also selected from District 12 is Peeta Mellark, a baker's son whom Katniss knows from school, and who once gave her bread when her family was starving. They are taken to the Capitol where their drunken mentor, Haymitch Abernathy, victor of the 50th Hunger Games, instructs them to watch and learn the talents of the other tributes. *The Hunger Games* also mixes the elements of mythology in which Suzanne Collins inspired from the myth of *Theseus and the Minotaur*. Collins says that the idea of the book was formed from the Greek myth of Theseus which served the basis of the story. Collins describes Katniss as a futuristic Theseus, and that Roman gladiatorial games formed the framework, the annual Hunger Games. (Wikipedia, 2012).

2.6 Stardust

Stardust is the story written by written by English author Neil Gaiman. The novel tells a story of Tristran Thorn, a young man who lives in the village of Wall, an unusual sort of place, which is situated (quite literally) on the border between the world we know, and the realm of Faerie. The village of Wall is separated from Faerie by a very long and very high wall, from which the village gets its name. There is only one narrow gap in the wall, through which the lush green meadows of Faerie can be seen, but no-one from the village of Wall goes through that gap as it's guarded day

and night. The inhabitants of Faerie keep themselves out of view as well, except for once every nine years when a fair is held in the meadow on the Faerie side of the wall. This is the one and only day of the year when anyone is allowed through the gap in the wall and the village becomes host to an array of weird and wonderful travelers on their way to the fair.

Tristran's father went to the fair when he was a young man and unexpected consequences occurred following his visit. Tristran, like many other foolish young men, falls for the prettiest, vainest and self-obsessed girl in the village and in order to impress her, impetuously promises to bring her a falling star. His quest for the star takes him through the gap in the Wall and into Faerie itself, which turns out to be a pretty unusual and often dangerous place. Tristran finds himself on a whirlwind adventure filled with danger and excitement, an adventure which ultimately leads to him gaining his Heart's Desire - in an unexpected way. (<http://www.squidoo.com/stardust-novel> retrieved on Thursday, March 29, 2012)

2.7 The Hobbit

The Hobbit, or There and Back Again, is a fantasy novel and children's book by J. R. R. Tolkien. Set in a time "Between the Dawn of Færie and the Dominion of Men", *The Hobbit* follows the quest of home-loving hobbit Bilbo Baggins to win a share of the treasure guarded by the dragon, Smaug. Bilbo's journey takes him from

light-hearted, rural surroundings into more sinister territory. The story is told in the form of an episodic quest, and most chapters introduce a specific creature, or type of creature, of Tolkien's Wilderland. By accepting the disreputable, romantic, fey and adventurous side of his nature and applying his wits and common sense, Bilbo gains a new level of maturity, competence and wisdom. The story reaches its climax in the Battle of Five Armies, where many of the characters and creatures from earlier chapters re-emerge to engage in conflict (Wikipedia 2012).

2.8 Theoretical Framework

This study is conducted in order to find out how the recurrent narrative designs known as Hero's Journey in *The Hunger Games*, *Stardust*, and *The Hobbit*, portrayed through their main characters as the heroes by using the Hero's Journey theory and the hero archetypes proposed by Christopher Vogler. The selected narrations and dialogues in the three novels which are portraying the Hero's Journey will be taken as the data to be discussed in chapter 4. In addition, the result will be compared to see how different authors portray the Hero's Journey stages through their main characters.

CHAPTER III

METHODOLOGY

This chapter consists of the method and design, the source of the data, the procedures in collecting the data, and the techniques to analyze the data regarding to the study as below:

3.1 Research Method

Descriptive analytical study will be used regarding to this qualitative research. As stated in Kunta Ratna's *Teori, Metode, dan Teknik Penelitian Satra*, descriptive analytical study is a method to describe and analyze the facts in order to gain an understanding about the data in a research (Ratna, 2006:53). This understanding can be a reference to look at the characteristics of the data the student get. In addition, qualitative research is the process of understanding the object of the study by the student which based on inductive analysis and the theory. The student has to interpret the meaning based on the student's point of view to understand the object of the study (Woods, 1999:2-3). According to Miller and John Brewer, qualitative research is closely associated with a variety of data collection techniques that have a long history of use. The methods to gather the data is said to be 'soft', 'rich', and 'deep' which comprises extracts of natural language an inductive view, and the relationship between theory and research is built up from the bottom through the data themselves

(Miller and Brewer, 2003:239). That means, by understanding the object of the study, the student will be able to describe the facts, and build the relation between the theory and the study from the data that the student gets.

3.2 Source of the data

The sources of the data in this study are *The Hunger Games*, *Stardust*, and *The Hobbit* novel. The narrations and dialogues pertaining to the Hero's Journey will be taken to be analyzed.

3.3 Data Collection Procedure

The procedures to collect the data are:

1. Read the three novels thoroughly and comprehensively,
2. Identify the hero as the main character in each novel,
3. Identify the narrations and dialogues related to Vogler's Hero's Journey,
4. Classify the narrations and dialogues from each novel which portray the stages of Vogler's Hero's Journey.

3.4 Data Analysis Techniques

The techniques to analyze the data are:

1. Analyzing the selected narrations and dialogues in each novel which portray each stage of Vogler's Hero's Journey,

2. Categorizing the selected narrations and dialogues in each novel through the twelve Hero's Journey stages proposed by Vogler,
3. Comparing the Hero's Journeys portrayed in the three novels to see the similarities and differences of each stage proposed by Vogler,
4. Drawing the conclusion.

CHAPTER IV

DISCUSSION AND FINDINGS

4.1 Data Description

The data in this study are taken from the narrations and dialogues of the three novels; 27 chapters of Suzanne Collins's *The Hunger Games*, 10 chapters and one epilogue of Neil Gaiman's *Stardust*, and 19 chapters of J. R. R. Tolkien's *The Hobbit*. The data are going to be analyzed to find out how the stages of the Hero's Journey portrayed in the three novels and to be compared to see how different authors portray the Hero's Journey of the main character in each novel by using the twelve stages of the Hero's Journey proposed by Christopher Vogler.

4.2 The Main Characters as the Hero

Vogler puts that the main characters often defined as the hero or the protagonist in the story. They are the characters who overcome the obstacles and achieve the goals yet also gaining the knowledge and wisdom in their journeying. A hero is a flexible concept that can express many kinds of energy, which means the hero may have more than one characteristic in their own. The concept of hero usually served in positive figure which represents the human spirit action. However, the hero

may also express the dark or the negative sides such as the ego, showing the consequences of weakness and reluctant to act. Vogler argues that the heroes come in many varieties. There are willing and unwilling heroes, group oriented or loner heroes, anti-heroes, tragic heroes, and catalyst heroes (Vogler, 2007: 34).

The heroes in *The Hunger Games* and *Stardust*, Katniss Everdeen and Tristran Thorne are classified as willing heroes. They answer the Call to the Adventure and need no external urging from other people. Without doubts, they commit themselves to the adventure to protect and to win the heart of their beloved persons. When Katniss hears that her beloved sister's name being picked up at the reaping (the game lottery), she recommends herself bravely to volunteer replacing her sister, protecting her from the dangers in the Hunger Games arena. It is portrayed when she said "*I volunteer as tribute!*" (p. 23, par. 2). Whilst Tristran Thorn who is always dreaming of an adventure finally has his moment when he took the challenge from the woman he loves to catch the fallen star in the East. Tristan is so eager to win her heart and that triggers him to commit himself wholeheartedly to the adventure. This is portrayed in his dialogue to Victoria, the woman he loves; "*There is nothing I would not do for your kiss, no mountain I would not scale, no river I would not ford, no desert I would not cross.*" (p. 63, par. 2). In the contrary, the hero in *The Hobbit*, Bilbo Baggins, is classified as unwilling hero. When offered to join the adventure with the 13 dwarfs by Gandalf, the messenger, he refuses and avoids the offer by saying "*Sorry! I don't want any adventures, thank you. Not today. Good morning!*"

(p. 4, par. 2). It takes time for Bilbo to finally commit to the adventure. So, the following discussion will continue with the Hero's Journey based on the classification.

4.3 The Hero's Journey

The Hero's Journey proposed by Christopher Vogler is consisted of 12 stages, which are: Ordinary World, Call to the Adventure, Refusal of the Call, Meeting with the Mentor, Crossing the First Threshold, Tests, Allies, Enemies, Approach to the Inmost Cave, The Ordeal, Reward, The Road Back, The Resurrection, and Return with the Elixir. The three main characters that are identified as the heroes in the novels are Katniss Everdeen from *The Hunger Games*, Tristran Thorn from *Stardust*, and Bilbo Baggins from *The Hobbit*.

The discussion of Hero's Journey of each main character begins with the hero's Ordinary World, or a home base of the hero before he or she undergoes a journey into the Special World. The hero's journey is continued with the Call to Adventure, in which the hero is summoned to the Special World. Since we have the classification of willing and unwilling hero, the Refusal of the Call stage is also considered as the next step by Vogler. This stage shows the problem faced by the hero on how he responds to the Call. When the hero realizes that the challenge must be met, the stage is then followed with Meeting with the Mentor stage, in which the

hero gains the supplies, knowledge, and advice to roam the Special World. The first threshold is crossed in the Crossing the First Threshold stage, in which the hero approaches the threshold, encounters the threshold guardians, and reaches the border of the two worlds. The hero may also face the Tests, gain Allies, and confront Enemies in his journey to the Special World, which Vogler categorized as Tests, Allies, Enemies stage.

After confronting the enemies, the hero will continue the journey by sheltering in some safe place as Vogler categorized it as the Approach to the Inmost Cave stage before the hero faces the greatest Ordeal. In this stage, the hero is in the very center of his journey. He has to make final preparations for the central Ordeal. The Ordeal stage finally met by the hero soon he left the Inmost Cave as he has planning things to face the greatest enemy. This is where the hero faces the greatest challenge and the most fearsome opponent. Surviving the Ordeal, the hero will experience the consequences of surviving death. He seizes the victory and claiming the triumph. After claiming the triumph, the hero may continue his journey or return to the starting point. This stage is called The Road Back. The hero may also experience resurrection as this represents a cleansing or purification after the hero seizes the victory. This stage is called The Resurrection. Having survived the ordeal, the hero may return with the elixir and return to the starting place and go home to the starting point, or continuing the journey. The Return with the Elixir also completed the twelve stages of Hero's Journey proposed by Vogler.

4.3.1 *The Hunger Games's Hero's Journey*

Before discussing the stages of the journey, the subchapter presents the brief summary of *The Hunger Games* as follows: the story in *The Hunger Games* takes place in the ruins of a place once known as North America. There lies the nation of Panem that consists of 12 districts whose society live in the outlying districts surrounding. The Capitol, the capital city of Panem, is not included in one of the districts and or stands alone. The Capitol is a very special 'district' where the ruler handles and controls the other districts around Panem. In addition, Capitol is not only the most luxurious but also the wealthiest district. Unfortunately, the ruler of the Capitol is harsh and cruel as he created the annual game called The Hunger Games, a fight-to-death live TV show. It is a game that forces every district between the ages of twelve to eighteen to participate in, in which the participants are selected randomly by lottery to play the game. The selected participants from every district should compete in the game which is held in the Capitol and the winner brings riches and favor to his or her district.

The heroine, sixteen-year-old Katniss Everdeen, who lives with her mother and younger sister in District 12, represents her district as she replaces her sister, Primrose Everdeen whose name actually was chosen in the lottery. Katniss has some good survival skills as she is trained as a hunter by her father since she was a kid. Her skill in archery and hunting makes her become the most fearsome contenders in the

Hunger Games. But if she is to win, she will have to start making choices that weigh survival against humanity and life against love.

4.3.1.1 Ordinary World

Ordinary World is the first stage of the Hero's Journey proposed by Vogler. This stage represents the hero's ordinary life, personal history, even the heredity of the hero. It is the home-base and background of the hero before she undergoes a journey into the Special World. The function of this stage to identify her before the journey begins. Besides the hero's background, this stage also represents the hero who against her background and environment. The hero may feel uneasy, uncomfortable or unaware that somehow causing stress. This situation later will lead or even force the hero to enter the Special World in order to solve the problem in the next stage (Vogler, 2007: 83).

The author of *The Hunger Games*, Suzanne Collins, presents Katniss Everdeen's Ordinary World with the description of District 12, the heroine's dwelling, which is known as *Seam* with coal as her district's symbol. The heroine's Ordinary World stage is indicated in these narrations; *Our part of District 12, nicknamed the Seam, is usually crawling with coal miners heading out to the morning shift at this hour*, (p. 5, par. 4), and *Our house is almost at the edge of the Seam. I only have to pass a few gates to reach the scruffy field called the Meadow*, (p. 5, par.

5). Those narrations describe a home-base and background of the heroine's environment before she undergoes a journey into the Special World. The name of the country is later revealed in the description that indicated in: *about the people who rule our country, Panem, from the far-off city called the Capitol. Eventually I understood this would only lead us to more trouble*, (p. 7, par. 3). Collins also tells personal information about the heroine's beloved younger sister named Prim, as stated in: *Leave? How could I leave Prim, who is the only person in the world I'm certain I love?* (p. 9, par. 1) when Katniss is asked by Gale, her best friend, to leave District 12. Collins also introduces what the heroin feels about the heroine's situation in District 12. This one is indicated in the heroine's monologue as follows: *"District Twelve. Where you can starve to death in safety,"* which also represents the heroin's feeling against her situation. She feels uneasy and uncomfortable of the situation because there are many rules forcing the people to obey the power of the government. The situation is worsen by the *Treaty Treason* as it gave her district the new laws of government, as referred to: *The Treaty of Treason gave us the new laws to guarantee peace and, as our yearly reminder that the Dark Days must never be repeated, it gave us the Hunger Games*, (p. 19, par. 1).

From the discussion above *The Hunger Games* qualifies all the Ordinary World's criteria proposed by Vogler. The narrations and dialogues portray the hero's ordinary life as the one of the people of *Seam*, and a little information about the hero's personal history, her beloved person in the world who is happen to be her

younger sister named Prim. The hero is also shown against her background of environment that made she feels uneasy and uncomfortable with the situation that causes the stress by living in District 12 under the new law.

4.3.1.2 Call to Adventure

The second stage is Call to Adventure in which the hero receives the call or summoned to the Special World to begin her heroic journey. This stage is considered as the trigger of the Hero's Journey. The Call to Adventure may come from various forms such as message or messenger, or in the form of visions, even by the new event, such as declaration of war, treaty, etc (Vogler, 2007: 99-100). In *The Hunger Games*, the Call to Adventure refers to an annual televised event called the Hunger Games. The Call is held in terms of the new law - The Treaty Treason, choosing two tributes randomly in every district around Panem to battle with the other tributes outside District 12. As mentioned in the brief summary above, the female participant chosen in District 12 is the heroine's beloved sister, Primrose Everdeen, as already presented in the Ordinary World stage. It is indicated in when The Hunger Games committee announce the chosen girl from District 12: *Effie Trinket crosses back to the podium, smooths the slip of the paper, and reads out the name in a clear voice. And it's not me. It's Primrose Everdeen*, (p. 21, par. 3-4).

The call shakes up the heroine's situation that leads her to urgently make a decision to volunteer replacing her beloved sister. This called must be fulfilled as it is the only way to save her sister from being killed in the Hunger Games arena, as stated in: *I reach her just as she is about to mount the steps. With one sweep of my arm, I push her behind me*, (p. 23, par. 2). Katniss's love towards her sister is shown in her exclamation to the committee of the Hunger Games as follows: *"I volunteer!" I gasp. "I volunteer as tribute!"* (p. 23, par. 2).

The Call to Adventure in *The Hunger Games* comes from the event held by the government of Panem as the part of the Treaty Treason. The heroine's bad luck upon her sister triggers her to replace her sister's position to join the Hunger Games. This Call shakes up the situation that made the heroine decided to face the challenge. Her heroic action towards her sister will lead the heroine to the adventures ahead. In short, *The Hunger Games* qualifies all the criteria of The Call to the Adventure stage.

4.3.1.3 Meeting with the Mentor

The third stage in *The Hunger Games*'s Hero's Journey is Meeting with the Mentor. The function of this stage is to supply the hero with some things needed in the journey because a hero may not wish to turn into a Special World blindly. A hero will seek out the experience of those who have gone to the Special World before (Vogler, 2007: 117-118). In *The Hunger Games*, every tribute in each district has one

mentor who had once participated the Hunger Games and won the game. District 12 has only one winner remains named Haymitch Abernathy, who will help Katniss to stay alive and win the game. This is indicated in Katniss dialogue to Haymitch as follows: *“So, you’re supposed to give us advice,” I say to Haymitch. “Here’s some advice. Stay alive,” says Haymitch,* (p. 56, par. 4). Katniss is willing to get to know her mentor although she doubts his mentoring ability as he is a drunkard. Haymitch promises Katniss his help to get sponsors to win the audience’s heart, convincing Katniss as a tough competitor in the game, if she obeys every word he says:

“All right, I’ll make a deal with you. You don’t interfere with my drinking, and I’ll stay sober enough to help you,” says Haymitch. “But you have to do exactly what I say.” (p. 58, par. 3)

However Katniss agrees by saying: *“So help us,” I say. “When we get to the arena, what’s the best strategy at the Cornucopia for someone —”* (p. 58, par. 10). Katniss also gains the supplies, knowledge, advice, insight, training, and confidence from Haymitch to overcome the initial fears and to face the thresholds of the adventure. These most characteristics of Meeting with the Mentor stage are indicated in the dialogues as follow: *“So, let’s get down to business. Training. First off, if you like, I’ll coach you separately. Decide now.”* (p. 88, par. 3),

“You’ve got the top training score. People are intrigued, but no one knows who you are. The impression you make tomorrow will decide exactly what I can get you in terms of sponsors,” (p. 116, par. 5)

“When the gong sounds, get the hell out of there. You’re neither of you up to the blood bath at the Cornucopia. Just clear out, put as much distance as you can between yourselves and the others, and find a source of water,” he says. “Got it?” (p. 137-138, par. 6)

The dialogues above qualify all the criteria in the Meeting with the Mentor stage. Katniss seeks out the experience of her mentor named Haymitch who had gone to the Special World before as from him Katniss gains the supplies, knowledge, advice, insight, training, and confidence from Haymitch to overcome the initial fears and to face the thresholds of the adventure. It is clearly seen that the function of mentor is to support the hero with things needed in the journey.

4.3.1.4 Crossing the First Threshold

Crossing the First Threshold is the stage where the hero approaches the threshold, encounters the threshold guardians, reaches the border of the two worlds, and lands in the Special World. As the hero has committed herself to the adventure, she will be challenged to cross the threshold. A villain may kill, harm, threaten, or kidnap someone close to the hero, even rough weather will block her way. The hero may run out of options as she stands at the very threshold of the world of adventure. After arriving at the threshold, the hero will meet threshold guardians who tend to cluster around the doorways blocking the way to the Special World. The situation made the hero has to figure a way to pass the guardians (Vogler, 2007: 127-130).

In this case, Katniss approaches the arena of the Hunger Games, reaches the border of the city and the arena, lands in the Hunger Games arena, and encounters the threshold guardians known as the Career tribute. Katniss is running out of option and confused on which way she should take as she sees Cornucopia, a metal horn-like in the middle of the arena which provides lethal weapon and other supplies, in her last 60 seconds before landing in the arena, as indicated in:

Sixty seconds. That's how long we're required to stand on our metal circles before the sound of a gong releases us. Step off before the minute is up, and land mines blow your legs off, (p. 147, par. 1)

and *But the sun's in my eyes, and while I'm puzzling over it the gong rings out*, (p. 149, par. 1).

Katniss missed the chance of getting the bow in the Cornucopia because she was puzzling over whether to run away as Haymitch told her or to get the bow arming herself. This is indicated in:

And I've missed it! I've missed my chance! Because those extra couple of seconds I've lost by not being ready are enough to change my mind about going in. My feet shuffle for a moment, confused at the direction my brain wants to take and then I lunge forward, scoop up the sheet of plastic and a loaf of bread. (p. 149, par. 2)

To cross the threshold a villain may kill, harm, block the way, and test the hero. In this case, Katniss has to figure out somewhere around to pass the guardian who happens to be a girl from District 2 whose ability of throwing the knives is deadly as she never misses any target. The passing of the guardian in this stage is indicated in:

Already other tributes have reached the Cornucopia and are spreading out to attack. Yes, the girl from District 2, ten yards away running toward me, one hand clutching a half-dozen knives, (p. 149, par. 3)

Katniss finally found a way out from the chasing of the villain by running into the woods and sheltering in the tree. She also survives from the bloodbath near the Cornucopia as indicated in:

Adrenaline shoots through me and I sling the pack over one shoulder and run full-speed for the woods. I can hear the blade whistling toward me and reflexively hike the pack up to protect my head. The blade lodges in the pack. Both straps on my shoulders now, I make for the trees. (p. 149-150, par. 4)

The narrations above qualify all the criteria in the Crossing the First Threshold stage as Katniss approaches the arena of the Hunger Games, reaches the border of the city and the arena, lands in the arena, and encounters the threshold guardian who happens to be the girl from District 2. Katniss also ran out of option when she was threaten with the knives threw at her by the threshold guardian. She finally figured out somewhere to pass the guardian by heading to the woods and sheltering in the tree.

4.3.1.5 Tests, Allies, Enemies

The hero is always a freshman in the new world that she has to learn the rules in the Special World. In adjustment to the Special World, the hero will be tested with the series of trials and challenges that are meant to sharpen her skill (Vogler, 2007: 135-136). She will also make use of this stage to gain allies, judging the characters

that can be trusted and relied upon for special services. The hero's appearance causes the threatening events ahead as she encounters the enemies in the journey (Vogler, 2007: 137-138).

When Katniss sheltered in one of the trees away at the edge of the arena, the Gamemakers try to get her back in the middle of the arena by setting her up with the fireball so that she meets the Career tribute, powerful and wealthy competitors from different districts, who has just cluster around the arena near her. This is indicated in:

A few hours later, the stampede of feet shakes me from slumber. I look around in bewilderment. It's not yet dawn, but my stinging eyes can see it. It would be hard to miss the wall of fire descending on me, (p. 170, par. 4)

It's not hard to follow the Gamemakers' motivation. There is the Career pack and then there are the rest of us, probably spread far and thin across the arena. This fire is designed to flush us out, to drive us together, (p. 172, par. 2)

Katniss's calf was burnt from the blaze set off by the fireball. The heroine's appearance causes the threatening events ahead as she finally driven to meet the Career tribute that was set by the Gaemmeakers, the judges of the game:

Still, they are closing in, just like a pack of wild dogs, and so I do what I have done my whole life in such circumstances. I pick a high tree and begin to climb. If running hurt, climbing is agonizing because it requires not only exertion but direct contact of my hands on the tree bark. I'm fast, though, and by the time they've reached the base of my trunk, I'm twenty feet up. (p. 179, par. 4)

The hero will make use of this stage to gain allies to help her fighting the enemies. While in the mean time, Katniss noticed that she was being watched by a shadow in

the tree next to her. She was surprised to see that it was Rue, a girl from District 11, indicating the *tracker jacker's* nest, poisonous and deadly bee created by the Gamemakers, above Katniss which makes Katniss figured out a way of using the nest to get rid of the Career tribute sleeping down the tree who are waiting for Katniss to come down so that they could catch and kill her. This is indicated in: *In the last dim rays of light, I make her out, watching me silently from between the branches. Rue. For a while we hold each other's gaze*, (p. 182, par. 3). In her attempt of cutting the branch that carried the *tracker jacker's* nest, the heroine also got stung and deluded by the *tracker jacker's* venom, as indicated in:

There's no sense in putting it off. I take a deep breath, grip the knife handle and bear down as hard as I can. Back, forth, back, forth! The tracker jackers begin to buzz and I hear them coming out. Back, forth, back, forth! (p. 171, par. 3)

I feel a second sting on the cheek, a third on my neck, and their venom almost immediately makes me woozy. I cling to the tree with one arm while I rip the barbed stingers out of my flesh, (p. 189, par. 2)

Having eliminated the enemies with the *tracker jacker's* nest, the heroine went down the tree to get the bow slipped on her dead enemy's body. The venom of the *tracker jacker* staggered her movement. Suddenly Peeta, the heroine's fellow tribute from District 12 who was once the member of the Career tribute, came and screamed at her, telling her to run away as Cato came back to the tree to kill Katniss. This is indicated in: *"Get up! Get up!" I rise, but he's still pushing at me. What? What is going on? He shoves me away from him hard. "Run!" he screams. "Run!"* (p.

192, par. 4). From that moment Katniss realized that Peeta was trying to save her life from the enemies. *The heroine's thought about her allies is indicated in: Sick and disoriented, I'm able to form only one thought: Peeta Mellark just saved my life,* (p. 193, par. 2).

A hero who has just arrived in the Special World has to figure out the character that can be trusted and relied upon for special services. After surviving the tests; avoiding the fireball, driving out the Career tribute, and being able to escape from Cato's chase with the help from Peeta, Katniss found herself being followed again by Rue who had helped her to get rid of the Career tribute. Katniss has a feeling that the little Rue is trustworthy and smart enough to still be alive. The heroine decides to recruit Rue as her ally, as indicated in: *"You know, they're not the only ones who can form alliances," I say,* (p. 198, par. 4). This is where the hero has to form an ally in order to gather some information for her journey defeating the other tributes. Katniss gathers many information from Rue and suddenly came up with an idea of taking out the Career's food, as indicated in: *And for the first time, I have a plan. A plan that isn't motivated by the need for flight and evasion. An offensive plan,* (p. 205, par. 14). Rue agrees to support the heroine's idea of destroying the Career's food in the Cornucopia. The cooperation between Katniss and her Rue is indicated in: *...Rue decides to teach me her mockingjay signal, the one she gives to indicate the day's work is done,* (p. 211, par. 4). In her support, Rue teaches Katniss to make mockingjay signal to indicate the accomplished mission done by each other. They are

planning to set the fire in three points of the arena which will distract the Career's attention that cluster around the food so that Katniss will not draw many attention when using her bow to destroy the food. With the help of mockingjays, the birds that fly over the arena which have the ability of recording the whistle, they are sure that the plan will work out.

Katniss has figured out a way of destroying the Career's food by examining the food, piled up like a pyramid, which has been set up with the electricity from the metal in the ground, making it as a trap for those who try to steal the food. Suddenly Katniss realizes that there are some points which trigger the electricity to blow up the food. The heroine is convincing herself as she is now the hunter of the Career tribute, and not their hunt. This one is indicated in: *Remember, I tell myself. You're the hunter now, not them. I get a firmer grasp on my bow and go on*, (p. 212, par. 4). Katniss has measured there points to shoot the food in order to blow it up, as indicated in:

The first arrow tears through the side of the bag near the top, leaving a split in the burlap. The second widens it to a gaping hole. I can see the first apple teetering when I let the third arrow go, catching the torn flap of burlap and ripping it from the bag. For a moment, everything seems frozen in time. Then the apples spill to the ground and I'm blown backward into the air. (p. 218, par. 4-5)

The heroine is succeeded in destroying the Career's food although she is blown backward into the air, feeling the effect of the explosion. Yet suddenly she became panic as she found herself paralyzed and her left ear was bleeding, as indicated in:

Panic begins to set in. I can't stay here. Flight is essential. But I can neither walk nor hear. I place a hand to my left ear, the one that was turned toward the blast, and it comes away bloody. Have I gone deaf from the explosion? The idea frightens me, (p. 220, par. 1)

A dreadful event has just happened when the heroine saw Cato came to the Cornucopia and killed the tribute who has failed in keeping the food. At the same time, Katniss moved away from her place and put in her mind, realizing that Cato was her greatest enemy in the arena, and she is ready to compete with him in order to win the 74th Hunger Games, as indicated in: *Let the Seventy-fourth Hunger Games begin, Cato, I think. Let them begin for real*, (p. 223, par. 3).

The narrations and dialogues above qualify all the criteria of Tests, Allies, Enemies stage. Katniss was tested with the series of trials and challenges that are meant to prepare her for the greater ordeal. She succeeded ran away from the fireball set by the Gamemaker, and able to save herself from the chasing of the Career tribute. She also gained allies after knowing Rue helped her to come out with the idea of dropping the *tracker jacker's* nest. Peeta is later known as the hero's ally as he saved Katniss from the chasing of Cato. Both Rue and Peeta came to give Katniss special services. Katniss appearance causes the threatening events ahead as Cato is attempted to finish Katniss since she dropped the *tracker jacker's* nest to his fellow tribute, and Katniss stated that Cato was her most fearsome enemy.

4.3.1.6 Approach to the Inmost Cave

Approach to the Inmost Cave is the stage where the hero is in the very center of her journey and has to make final preparations for the central ordeal of the adventure by forming the team for a series of obstacles and challenges that will bond them as a group, and prepare them for the life-and-death struggle. The hero may need to take a break before facing the Ordeal as the approach may signal a ticking clock or a heightening of the stakes. In this stage, a romance may also develop, bonding the hero and her ally before they encounter the main ordeal (Vogler, 2007: 143-145).

In *The Hunger Games*, the approach is indicated by the changing of the 74th Hunger Games rules, that two tributes from the same district are able to win the game. Soon as Katniss hears this, she looks for Peeta whom she believes as her ally since the day he saved her from Cato. Katniss found the wounded Peeta, cleaned him, and hid him in a cave. They shelter in some of the rocks form small cavelike structures, as indicated in:

Some of the rocks form small cavelike structures. I set my sights on one about twenty yards above the stream. When Peeta's able to stand, I half-guide, half-carry him up to the cave, (p. 255, par. 9)

As they shelter in the cave Katniss is taking care of the wounded Peeta. She covers the floor of the cave with a layer of pine needles, unroll her sleeping bag, and tuck him into it. To cover their hiding, Katniss builds a sort of blind out of vines to conceal the mouth of the cave. This is indicated in: *Then he just lies there, his eyes*

trained on my face as I build a sort of blind out of vines to conceal the mouth of the cave, (p. 256, par. 2). Katniss and the other tributes are invited by the Gamemakers to join the feast at the Cornucopia. The Gamemakers will provide them the things they need but Katniss has to face the terror of entering the lion's den. Having sedated Peeta with the syrup she got from the parachute Haymitch sent her, Katniss decides to leave the cave and join the feast at the Cornucopia. She camouflages the opening of the cave and leaves. She makes sure of the camouflage that will hide Peeta when she is away to the Cornucopia to join the feast. This is indicated in:

In the remaining hours before nightfall, I gather rocks and do my best to camouflage the opening of the cave. It's a slow and arduous process, but after a lot of sweating and shifting things around, I'm pretty pleased with my work. The cave now appears to be part of a larger pile of rocks, like so many in the vicinity, (p. 274, par. 1)

She is also checking the cave to be undetectable from the outside, as indicated in: *I can still crawl in to Peeta through a small opening, but it's undetectable from the outside*, (p. 274, par. 1).

A romance may develop in this stage, bonding the hero and her ally before they encounter the main ordeal. After surviving the obstacle in the Cornucopia, Peeta thanked Katniss and said the possibility if he could not make it to the end. Katniss, who had just known the truth that Peeta was really in love with her since the first time he laid his eyes on her, suddenly stops him with a kiss. The heroine really wants to win the game with him, as indicated in: *Impulsively, I lean forward and kiss him, stopping his words*, (p. 256, par. 10). The hero may need to take a break before facing

the Ordeal as the approach may signal a ticking clock or a heightening of the stakes. It is indicated in the dialogues of Peeta and Katniss predicting the day to face the greatest ordeal: *“How long do you think we’ll have before the Gamemakers drive us together?” I ask.* (p. 321, par. 4) and *“Well, Foxface died almost a day ago, so there’s been plenty of time for the audience to place bets and get bored. I guess it could happen at any moment,” says Peeta,* (p. 321, par. 5). The heightening stakes is felt by the heroine in her dialogue to Peeta. She is also wondering how the Gamemakers drive the rest of the tributes to face the greatest ordeal that is getting closer, as indicated in: *“Yeah, I have a feeling today’s the day,” I say. I sit up and look out at the peaceful terrain. “I wonder how they’ll do it.”* (p. 321, par. 6).

Katniss and Peeta take a break by hunting to keep them prepare for the life-and-death struggle. They need to stuff themselves first while waiting for the time the Gamemakers driving the tributes, as indicated in: *“Well, until they do, no sense in wasting a hunting day. But we should probably eat as much as we can hold just in case we run into trouble,” I say,* (p. 321, par. 6). The next day, Katniss and Peeta leave the cave and commit themselves wholeheartedly to face the ordeal. The heroine has a sense of finality about it as she believes that she and Peeta could escape the ordeal. This is indicated in:

Leaving the cave has a sense of finality about it. I don’t think there will be another night in the arena somehow. One way or the other, dead or alive, I have the feeling I’ll escape it today. (p. 322, par. 1)

The narrations and dialogues above qualify all the Approach to the Inmost Cave stage criteria. Katniss and Peeta are in the very center of their journey and are hiding in the cave. They teamed up to face the series of obstacles and challenges, and prepared for the life-and-death struggle. Katniss needed a break as she survived the Gamemakers challenge to come to get the things she needed in the Cornucopia. Katniss makes use of this moment to hunt so that she and Peeta keep their stomach stuffed and strong enough to face the Ordeal. There is also romance developed between Katniss and Peeta.

4.3.1.7 The Ordeal

Ordeal is the stage where the hero faces the greatest challenge and the most fearsome opponent. It is the central life-or-death crisis during which the hero faces the greatest fears. In this stage the hero must die so that she can reborn, experiencing a resurrection that grants greater power to complete her mission. The death of an ally may also happen. The hero magically survives this death and is literally or symbolically reborn to reap the consequences of having cheated death (Vogler, 2007: 155-156).

Katniss is getting closer to Cato, the only tribute remain in the arena. The tests she faces before have made her stronger to kill Cato, as indicated in:

I still have yet to kill Cato. And really, wasn't he always the one to kill? Now it seems the other tributes were just minor obstacles, distractions, keeping us from the real battle of the Games. Cato and me. (p. 323, par. 2)

Katniss thought that the other tributes who tried to hunt her at the beginning were just minor obstacle, knowing that she had sharpen her skill by blowing up the Career's food, hunting in the woods, and that she is now ready for greater ordeals ahead.

Arriving at the Cornucopia, Katniss and Peeta find nothing. There is no sense of Cato's present, yet soon as they notice something is wrong inside the woods, they prepare to arm themselves, till they see Cato running straight to them as if he is being chased by something horrible. Katniss tries to shoot the arrow on his chest but it falls aside. This is indicated in:

The mockingjays' voices rise up in a shrieking cry of alarm. We're on our feet, Peeta wielding his knife, me poised to shoot, when Cato smashes through the trees and bears down on us. He has no spear. In fact, his hands are empty, yet he runs straight for us. My first arrow hits his chest and inexplicably falls aside. (p. 325, par. 3-4)

It is know that Cato is wearing some kind of body armor when Katniss shouts to Peeta: *"He's got some kind of body armor!"* I shout to Peeta, (p. 325, par. 5). Katniss and Peeta still wondering what chases Cato, as he comes closer to them but he is having no intention of killing Katniss and Peeta, instead of running from something that scaring and chasing him from inside the woods. This is indicated in:

Just in time, too, because Cato is upon us. I brace myself, but he rockets right between us with no attempt to check his speed. I can tell from his panting, the sweat pouring off his purplish face, that he's been running hard a long time. Not toward us. From something. But what? (p. 325, par. 6)

Katniss observes the woods and she suddenly notices that some creatures leaping into the plain chasing Cato, herself, and Peeta:

My eyes scan the woods just in time to see the first creature leap onto the plain. As I'm turning away, I see another half dozen join it. Then I am stumbling blindly after Cato with no thought of anything but to save myself, (p. 325, par. 7)

Another fearsome opponent met by the heroine. It is mutations of wolves, sent by the Gamemakers to make the final of the game tenser. The wolves are designed bipedal, another menacing attribute from the Gamemakers, as stated in:

Mutations. No question about it. I've never seen these mutts, but they're no natural-born animals. They resemble huge wolves, but what wolf lands and then balances easily on its hind legs? What wolf waves the rest of the pack forward with its front paw as though it had a wrist? These things I can see at a distance. Up close, I'm sure their more menacing attributes will be revealed. (p. 326, par. 1)

Seeing Cato at the Cornucopia, Katniss also tries to shelter near the deadly villain, Cato, as she cannot think of the safest place around. She also realizes that Peeta could not make to the tree with his wounded leg. They decide to shelter at the top of the Cornucopia as well, as indicated in: *Cato has made a beeline for the Cornucopia, and without question I follow him. If he thinks it's the safest place, who am I to argue?* (p.

362, par. 2). Planning to take the chance of finishing Cato off with her bow, Katniss has to help Peeta first to get on the Cornucopia, because the mutts get his heels:

Now's my chance to finish him off. I stop midway up the horn and load another arrow, but just as I'm about to let it fly, I hear Peeta cry out. I twist around and see he's just reached the tail, and the mutts are right on his heels, (p. 327, par. 2)

In attempt to get Peeta on the Cornucopia, suddenly Cato stands before her, almost at the lip of the horn, holding Peeta in some kind of headlock, cutting off his air. The deadly villain is ready to kill the heroine's ally. Knowing that Peeta is helpless in his arm, Cato threatens Katniss to bring Peeta to death with him, as indicated in: *"Shoot me and he goes down with me."* (p. 330, par. 5).

To finish the deadly villain, Peeta hints Katniss to draw a bead on Cato's arm. He makes a deliberate *X* on the back of Cato's hand. Cato is one second too late because, by that time, Katniss's arrow is piercing his hand. He cries out and reflexively releases Peeta who slams back against him. He falls off the Cornucopia. This is indicated in:

As if in a last-ditch effort, Peeta raises his fingers, dripping with blood from his leg, up to Cato's arm. Instead of trying to wrestle his way free, his forefinger veers off and makes a deliberate *X* on the back of Cato's hand. Cato realizes what it means exactly one second after I do. I can tell by the way the smile drops from his lips. But it's one second too late because, by that time, my arrow is piercing his hand. He cries out and reflexively releases Peeta who slams back against him. (p. 333, par. 4)

Katniss and Peeta think that the mutts will finish Cato but he is wearing a body armor. Peeta offers Katniss the last arrow used as his tourniquet that aids his leg to kill Cato. Katniss finally has the moment to really finish him off. In the dim of light she finds Cato's mouth, as indicated in:

It takes a few moments to find Cato in the dim light, in the blood. Then the raw hunk of meat that used to be my enemy makes a sound, and I know where his mouth is. And I think the word he's trying to say is please, (p. 335, par. 8)

Cato is finally dead, defeated by Katniss, an arrow flying into his skull: *Pity, not vengeance, sends my arrow flying into his skull*, (p. 335, par. 9).

The ordeal is not over yet as the Gamemakers suddenly changes the rule of the 74th Hunger Games again, telling that only one victor can return to home. They demand Katniss and Peeta to battle. This is indicated when Katniss and Peeta are puzzling over the arena as they have not heard the announcement of the winner from the Gamemakers yet:

“Greetings to the final contestants of the Seventy-fourth Hunger Games. The earlier revision has been revoked. Closer examination of the rule book has disclosed that only one winner may be allowed,” he says. “Good luck and may the odds be ever in your favor.” (p. 337, par. 2).

Katniss considers that the Gamemakers should have a winner or they will fail the entire Capitol. Katniss must die in order to reborn; experience a resurrection that grants greater powers to complete her mission, as indicated in:

Yes, they have to have a victor. Without a victor, the whole thing would blow up in the Gamemakers' faces. They'd have failed the Capitol. Might possibly even be executed, slowly and painfully while the cameras broadcast it to every screen in the country. If Peeta and I were both to die, or they thought we were . . . (p. 338, par. 8-9)

Instead of killing Peeta and win the game herself, Katniss and Peeta decide to kill themselves with poisonous berries so that the 74th Hunger Games will have no victor. This act leads them as the rebellion tributes from District 12. It is a tricky way for the heroine for having cheated death so that she can reborn to claim her victory with her ally, Peeta: *He holds my gaze for a long moment then lets me go. I loosen the top of the pouch and pour a few spoonfuls of berries into his palm. Then I fill my own*, (p. 338, par. 2). The heroine thinks that they both have to reap the consequences of having cheated death. She convinces the audience with this action and realizes the consequences she will take. This also ends the ordeal in the Hunger Games arena, as indicated in: *I spread out my fingers, and the dark berries glisten in the sun. I give Peeta's hand one last squeeze as a signal, as a goodbye, and we begin counting*, (p. 339, par. 6), and *I lift my hand to my mouth, taking one last look at the world. The berries have just passed my lips when the trumpets begin to blare*, (p. 339, par. 6).

The narrations and dialogues above qualify only three criteria out of four of The Ordeal stage. Katniss faces Cato and the other villain, mutants that were set up by the Gamemakers. When announced that there was only one winner, Katniss and Peeta decided to kill herself so that the 74th Hunger Games will have no winner at all.

Knowing Katniss' intention on suicide, the Gamemakers stopped their action by re-announcing that they are the winners of the 74th Hunger Games. This is where Katniss magically survives the death so that she can be reborn, experiencing a resurrection that grants her greater power to complete her mission. However, the death of an ally is not happened in this stage.

4.3.1.8 The Reward

Reward is the stage where the hero passed the crisis in the Ordeal, she seizes the sword of victory and claiming her triumph, earning the reward she sought in the journey. The hero may have the equivalent to celebrate her victory by holding a party. The break is also needed as she has to gain strength in order to return to the Ordinary World. In this stage a hero may steal the magic thing in taking the possession of the treasure. Elixir theft is needed to heal every ill yet the consequences of the theft must be confronted by the hero as the shadow forces to reclaim the elixir (Vogler, 2007: 175-179).

The triumph claiming is indicated when Katniss hears the announcement from the Gamemakers:

“Stop! Stop! Ladies and gentlemen, I am pleased to present the victors of the Seventy-fourth Hunger Games, Katniss Everdeen and Peeta Mellark! I give you — the tributes of District Twelve!” (p. 339, par. 7)

After listening to the announcement, Katniss and Peeta spew the berries from their mouth. They finally claim the reward of becoming the winners of the 74th Hunger Games.

This stage allows the hero to take a break, celebrating her victory. The heroine receives the felicitation of the reclaimed reward in her journey in the Hunger Games arena, as indicated when she is interviewed by the host of the Capitol TV program: *“Congratulations, Katniss. How are you faring?” “Fine. Nervous about the interview,” I say. “Don’t be. We’re going to have a fabulous time,” he says, giving my cheek a reassuring pat, (p. 359, par. 4-6).*

Katniss realizes the consequences of having cheated death in the arena must be confronted as the president of the Capitol may force to reclaim the elixir, Peeta and Katniss’s victory, as indicated in her state of mind: *And I think, Oh, Caesar, if only that were true. But actually, President Snow may be arranging some sort of “accident” for me as we speak. (p. 359, par. 9).* The break is also needed to gain the strengths in order to return to the Ordinary World as they are already claiming the reward and plan to go home. This is indicated in Peeta’s dialogue to Katniss: *“Well, there’s just this and we go home. Then he can’t watch us all the time,” says Peeta, (p. 360, par. 3).*

The narrations and dialogues above qualify all the criteria of Reward stage as Katniss finally seizes claiming her triumph and earning the reward she sought. The

break in this stage is indicated in one interview when Katniss being congratulated although there is now party. Katniss has stolen her victory by rebelling with the rules of the game in order to keep her promise to Prim to stay alive by saving Peeta's life as well. This describes the function of elixir theft that needed to heal every ill; to meet with Prim and her mother. The consequences of the theft also must be confronted as President Snow, the strongest ruler, forces to reclaim the elixir.

4.3.1.9 The Road Back

The road back means return to the starting point or continuing the journey to a totally new locale or ultimate destination. Another threshold crossing and being chased by the villain is also possible in this stage. The hero is driven to complete the adventure leaving the Special World to be sure the treasure is brought home. In this stage the hero also gathers up what she has learned, gained, stolen, or been granted in the Special World (Vogler, 2007: 187-193). In *The Hunger Games*, Katniss return to her home in District 12. She is driven to complete the adventure, leaving the Special World, as indicated in:

The train begins moving and we're plunged into night until we clear the tunnel and I take my first free breath since the reaping. Effie is accompanying us back and Haymitch, too, of course. We eat an enormous dinner and settle into silence in front of the television to watch a replay of the interview, (p. 363, par. 7)

As the train moving away from the Capitol, the heroine finally feels free again. The tense she felt from the reaping is over. She has accomplished her mission by winning the game for her beloved sister. She also succeeded keeping herself and her ally, Peeta, alive so that they can go home together.

The only narration above qualifies all the criteria of The Road Back stage as the hero returns to the starting point, District 12, and she is driven to complete the adventure leaving the Special World to be sure the victory is brought home, and as she has gathered up what she has gained in The Special World in which she finally took her first free breath since the game lottery.

4.3.1.10 The Resurrection

In this stage, the hero must shed the personality of the journey and build a new one that is suitable for the return to the Ordinary World, and it should reflect the best parts of the lesson learned along the way. This represents cleansing or purification that must occur as the hero has emerged from the land of the dead. The hero is reborn and transformed by the situations and lessons from the characters that she met along the road. In this stage there may be a physical Ordeal between the hero and the shadow happened as the hero must prove that she has achieved heroic status (Vogler, 2007: 197-198). In *The Hunger Games*, the Resurrection is indicated in:

With the Capitol growing farther away every second, I begin to think of home. Of Prim and my mother. Of Gale. I excuse myself to change out of my dress and into a plain shirt and pants. As I slowly, thoroughly wash the makeup from my face and put my hair in its braid, I begin transforming back into myself. (p. 363, par. 7)

The heroine that was once being manipulated under the Capitol power is now transforming back into the real herself. She changes her dress into a plain shirt and pants. This represents a cleansing purification that must occur as the hero has emerged from the land of the dead. Katniss is reborn and transformed by the situations and lessons from the characters that she has met along the road: her mentor, allies, and enemies.

The only narration found in the novel qualifies four most of Resurrection stage criteria, as Katniss has changed her personality that is suitable for her Ordinary World, District 12, and she has been transformed by the situations and lessons from the characters that she has met along the road: her mentor, allies, and enemies, in which represents the purification of the hero. Yet *The Hunger Games* did not portray a physical Ordeal between the hero and the shadow.

4.3.1.11 Return with the Elixir

Having survived the ordeals and lived through the death, the hero returns to the starting place and go home to the Ordinary World. The return implements the

changes in the hero's life. In this stage, bringing back the elixir is the hero's final test describing how far she has come and how he has changed. The hero may also show the benefit of the Elixir as it is believed to restore the life in Ordinary World such as love, peace, happiness, success, and knowledge. Wisdom is another aspect of the Elixir which the hero brings back with her that has the power to transform the world as the hero has been transformed (Vogler, 2007: 215-221).

This is indicated when Katniss and Peeta finally arrived at District 12 with their victories, as the heroine's elixir, in hand. They return to the Ordinary World: *So we just stand there silently, watching our grimy little station rise up around us. Through the window, I can see the platform's thick with cameras. Everyone will be eagerly watching our homecoming*, (p. 366, par. 4).

From the all the criteria mentioned above, *The Hunger Games* did not portray Wisdom as another aspect of the Elixir. Katniss returns to District 12 to keep her promise to her sister, bringing back her victory, and share it with the people in her Ordinary World. She and her ally return and bring back love and success.

4.3.2 *Stardust's* Hero's Journey

The subchapter presents the brief synopsis of *Stardust* which then will be discussed based on Vogler's stages as follows: *Stardust* takes place in the town of Wall that had been built in six hundred years which adjoined with another world that

resides in different dimension named the Faerie. The long Wall between the two worlds borders their inhabitants as they only met every nine years to hold a fair for business. The story focus on the main character named Tristran Thorn, a painfully shy as he overcompensated for by being too loud at the wrong times. The hero is an employee at Monday and Brown shop which sells daily food. The hero is happened to be a daydreamer as described in the novel that he is so good at dreaming big. Even when he is working, he often dreams about traveling around the world and betting on his fate in the new lands he visited.

A seventeen-year-old Tristran Thorn falls in love with her father's fellow daughter named Victoria Forester. Victoria is the most beautiful woman in the Wall yet Tristran has to tame her high self-esteem in order to get her kiss. The hero will do anything to win the cold heart of beautiful Victoria as one evening when he escorted Victoria from Monday and Brown they saw the fallen star in the East, the world of Faerie. Tristran dared himself to bring her the fallen to win Victoria's heart. In order to bring the fallen star, Tristran must enter the Faerie, unexplored lands. Beyond the safety of Wall, strange things can happen to a determined lad, Tristran Thorn, who is chasing his heart's desire into a magical world of wonders and perils where anything that can be imagined can be found. This is the place where Tristran ventures for his life.

4.3.2.1 Ordinary World

The author of Stardust, Neil Gaiman, portray the hero's Ordinary World with some narrations which describing the background of environment and personal history of the village known as the Wall. The Wall has stood for six hundred years on a high jut of granite amidst a small forest woodland, as indicated in:

The tale started, as many tales have started, in Wall. The town of Wall stands today as it has stood for six hundred years, on a high jut of granite amidst a small forest woodland, (p. 1, par. 3-4)

This narration also indicates where the story started. The description of the Wall environment is then widely introduced in which the houses are square and old, built of grey stone, with dark slate roofs and high chimneys, with here and there a bush or tree growing out of the side of the houses in page 2, paragraph 1. The story about the inhabitants of the Wall also being introduced as a part of the hero's Ordinary World, as indicated in:

The inhabitants of Wall are a taciturn breed, falling into two distinct types: the native Wallfolk, as grey and tall and stocky as the granite outcrop their town was built upon; and the others, who have made Wall their home over the years, and their descendants, (p. 2, par. 3)

The hero in this story is known as Tristran Thorn, whose dad was once dated a girl from the Faerie, a world beyond the Wall. Now he is seventeen and madly in love with his father's fellow daughter named Victoria Forester. This is indicated in:

Tristran Thorn, at the age of seventeen, and only six months older than Victoria, was half the way between a boy and a man, and was equally uncomfortable in either role; he seemed to be composed chiefly of elbows and Adam's apples, (p. 33, par. 3)

Personal description of Tristran is also indicated in: *He was painfully shy, which, as is often the manner of the painfully shy, he overcompensated for by being too loud at the wrong times, (p. 33, par. 4).*

Tristran Thorn is an employee at Monday and Brown shop which is selling daily food. The hero is happened to be a daydreamer as he is so good at dreaming big. Even when he is working he often dreams about traveling around the world and betting on his fate in the new lands he visited. This is indicated in:

Most days Tristran was content—or as content as a seventeen-year-old youth with his world ahead of him can ever be—and when he daydreamed in the fields, or at the tall desk at the back of Monday and Brown's, the village shop, he fancied himself riding the train all the way to London or to Liverpool, of taking a steamship across the grey Atlantic to America, and making his fortune there among the savages in the new lands. (p. 33, par. 4)

Those narrations above qualify the main criteria of Ordinary World. It is portrayed through the hero's background of environment; the Wall and the inhabitant of the Wall, personal history about the hero's heredity as the descendant of a man named Dunstan Thorn age, who once dated a girl from the Faerie, and the hero's age which is seventeen, and some personal trait of him that is painful shy yet always has big dreams in his mind. The hero is later known as an employee at Monday and

Brown shop. In *Stardust*, there is no situation making the hero feels uneasy and uncomfortable with his Ordinary World.

4.3.2.2. Call to Adventure

The Call to Adventure in *Stardust* is marked by the event of the fallen star in the Faerie, the other world beyond the Wall. The Call is started one evening when Tristran escorts Victoria Forester from Monday and Brown. He pleads a kiss from the girl which then will lead him to an adventure, as indicated in Tristran's dialogue to Victoria: "*Kiss me,*" *he pleaded. "There is nothing I would not do for your kiss, no mountain I would not scale, no river I would not ford, no desert I would not cross."* (p. 63, par. 2).

The fallen star is a sign of the hero's adventure in which he is daring to prove himself to Victoria that he would do anything to please her and to win her kiss, as indicated in:

He gestured widely, indicating the village of Wall below them, the night sky above them. In the constellation of Orion, low on the Eastern horizon, a star flashed and glittered and fell, (p. 63, par. 3)

Tristran is willing to offer himself bringing the fallen star to win Victoria's kiss, as indicated in:

“If you bring me that star,” said Victoria, “the one that just fell, not another star, then I’ll kiss you. Who knows what else I might do. There: now you need not go to Australia, nor to Africa, nor to far Cathay.” (p. 64, par. 1)

The dialogues trigger Tristran to adventure on chasing the star that has just fallen before them. Victoria promises Tristran to give anything he desire if he is able to bring the star for her, even her hand in marriage. The hero finally decides that he will go to the East, the spot where the star has fallen, and leaves his Ordinary World, as indicated in: *“I shall leave you here, my lady,” said Tristran Thorn. “For I have urgent business, to the East.”* (p. 63, par. 8).

Another factor that summons the hero to the adventure of chasing the fallen star is the support from his father, Dunstan Thorn. After telling his eagerness to cross the Wall to chase the fallen star his father agrees by saying: *“Go on with you, boy. Go, and bring back your star, and may God and all His angels go with you.”* (p. 70, par. 11).

Tristran Thorn receives the Call from his beloved woman, Victoria, as he is daring to prove himself to Victoria that he would do anything to please her and to win her kiss. The Call is also marked with the event of the fallen star on the East of the Wall. Victoria’s promise to Tristran triggers him to venture to the East where the Faerie world existed. This Call shakes up the situation and his father’s support made Tristran realized that the challenge must be met. The Narration and dialogues above qualify all the criteria of the Call to Adventure stage.

4.3.2.3 Meeting with the Mentor

In this stage the hero gains confidence and magical gift that will be needed to overcome the initial and face the threshold of the adventure. As portrayed in *Stardust*, Tristran is supported by his father and given the glass flower that he once bought from the mother of Tristran as a symbol of his origin to help his journeying, as indicated in: *Then, his bag swinging in one hand, the object his father had pushed into his hand in the other, Tristran Thorn set off up the gentle hill, toward the woods,* (p. 71, par. 5). With the help of his father whom had a talk with the threshold guardians of the Wall Tristran is able to pass the Wall. The meeting with the mentor which makes him able to pass the gap is indicated in: *Turning, he looked back at the three men, framed in the gap, and wondered why they had allowed him through.* (p. 71, par. 4).

As the hero enters the woods in the Faerie, once morning he had been woken up by a stranger who was little and hairy that has made and offered him breakfast. This little hairy man is later known as the hero's mentor as he felt grateful for having Tristran in his journey that was able to find a path when they were trapped in serewood. Tristran tells his purpose of roaming the Faerie to the little hairy man. Knowing his intention, the little hairy man gives Tristran a magical candlelight and chain as his supply to chase the fallen star. The little hairy man also explains to Tristran on how to use those things, as indicated in:

“This is what you got to do. Take up the candle in your right hand; I’ll light it for you. And then, walk to your star. You’ll use the chain to bring it back here. There’s not much wick left on the candle, so you’d best be snappy about it, and step lively—any daw-dlin’ and you’ll regret it. *Feet be nimble and light, yes?*” (p. 131, par. 3)

Another meeting with the mentor is experienced by Tristran as he has just lost the star when he was away looking for food. The hero is tested again and was puzzling over with the way to get the star back. Tristran fell asleep in the woods and then suddenly woken up by a tree which was later known as a nymph. He told the tree of his journeying, of the little hairy man and of the small fair folk who stole his bowler hat; he told her of the magic candle, and his walk across the leagues to the star’s side in the glade, and of the lion and the unicorn, and of how he had lost the star. After he finished the story, the hero is told three things on how to get the star back. The tree told him that the star is in danger, and a carriage will cross the path and he should figure out the way to get on that carriage, and the last is that he has to hold out his hands. This is indicated in: “*I will tell you three true things. Two of them I will tell you now, and the last is for when you need it most. You will have to judge for yourself when that will be,* (p. 188, par. 2), and “*Keep it safe. And listen to it, when you need it most. Now,*” she told him, “*the coach is nearly here. Run! Run!*” (p. 189, par. 7).

The narrations and dialogues above qualify all criteria of Meeting with the Mentor stage as the hero is supported by his father and given the glass flower to overcome the initial and face the threshold of the adventure, given a magical

candlelight and chain by the little hairy man, and was told three things on how to get the star back by a nymph in his adventure.

4.3.2.4 Crossing the First Threshold

This is where the hero commits wholeheartedly to the adventure as he encounters the threshold guardians and reaches the border of the two worlds. With the help from his father Tristran is able to pass the border between the Wall and the Faerie. This is indicated in: *And Mr. Bromios and Harold Crutchbeck, the guards on the gate, stood aside to let him pass*, (p. 70, par. 2). Tristran approaches the threshold, reaches the border of the two worlds, and starts his journeying into the meadow to chase the fallen star: *Tristran walked through the gap, with the stone wall on each side of him, into the meadow on the other side of the wall*, (p. 71, par. 3).

In crossing the first threshold, Tristran approaches the threshold, the gap in the Wall, encounters the threshold guardians in the gap of the Wall, reaches the border of the two Worlds, and lands in the Special World. By the help from his father who had a talk with the threshold guardians, Tristran is able to cross the threshold and landed in the Special World smoothly as he did not encounter any villain yet.

4.3.2.5 Tests, Allies, Enemies

Tristran is a freshman in the Faerie and did not know the rules in this Special World. In this stage the hero will gain allies to gather information about the Special World. In his way into the woods, Tristran encounters his first ally, the little hairy. The meeting with the little hairy man is indicated in one morning when Tristran was sleeping in the woods: *Breakfast,” said a voice close to his ear. “It’s mushrumps, fried in butter, with wild garlic.”* (p. 97). The little hairy man made him mushrumps which Tristran really loved. After they are telling each other’s intention in the Faerie, Tristran walk together with him. The little hairy man told him that he knew his father, Dunstan. But suddenly they were trapped in one path and unable to get out from it as they were walking in the same trap, as indicated in the little hairy man’s dialogue to Tristran: *“Not much point,” he said. “We’ve walked into the trap, and we’ll still be in it even if we runs.”* (p. 107, par. 5).

The test is needed as it is functioned to sharpen the hero’s skill. The hero will be tested with series of trials and challenges that are meant to prepare him for greater ordeal in adjustment to the Special World. It is know that they were trapped in a serewood. The little hairy man was blaming himself for he has taken and showing the wrong way as he had known the conditions of the woods in the Faerie, as indicated in: *It’s me own fault—I should’ve been paying more attention to where we was goin’.* *Now you’ll never get your star, and I’ll never get my merchandise...* (p. 108, par. 7).

Another test is faced by Tristran when he was trying to find a way out from the trap, he got stung by a pale yellow leaf, as indicated in:

Something stung his left hand. He slapped at it, expecting to see an insect. He looked down to see a pale yellow leaf. It fell to the ground with a rustle. On the back of his hand, a veining of red, wet blood welled up. (p. 109, par. 1)

After surviving from the trap, the little hairy man listens to Tristran's intention of chasing the fallen star. He is giving the rest of his magical candle to Tristran as his gratitude to Tristran for having found a way out from the trap, as indicated in: *And he pulled out a candle-stub the size of a crabapple, and handed it to Tristran*, (p. 133, par. 7). The little hairy man also gives Tristran magical chain to tie up the star. He then explains to Tristran on how to use the magical candle and the chain, as indicated in:

"This is what you got to do. Take up the candle in your right hand; I'll light it for you. And then, walk to your star. You'll use the chain to bring it back here. There's not much wick left on the candle, so you'd best be snappy about it, and step lively—any daw-dlin' and you'll regret it. *Feet be nimble and light*, yes?" (p. 134, par. 8)

Tristran uses the candlelight and finally lands on a land where the star has fallen. The hero is a bit surprised that the fallen star is turned out to be a woman. He chains the star and brings her along the way in the woods. When Tristran went looking for some food, he unchained her because he thought that the star's foot was broken that she was not able to walk away. Unfortunately, the star is running away with the unicorn they encountered in the woods who happens to be the star's

protector afterward. Another test was faced by the hero. He has to get the star back before he loses it too far away. This is indicated in Tristan's thought:

This went through his head as he walked; but another voice spoke to him also, pointing out that if he had not unchained her then, he would have done it sometime soon, and she would have run from him then, (p. 178, par. 4)

Tristan was sleeping again as he had not figured out a way to get the star back, but suddenly a voice woken him. Tristan discovered that it was a tree speaking to him. Another ally helped his journeying as the hero was told three things that the star is in danger, and a carriage will cross the path and he has figure out the way to get on that carriage, and the last is that he had to hold out his hands. The tree is also considered as the hero's ally as well as the hero's mentor, as indicated in: *"I will tell you three true things. Two of them I will tell you now, and the last is for when you need it most. You will have to judge for yourself when that will be,* (p. 189, par. 2). After being told about the carriage, Tristan made a deal with the rider, Lord Primus, who is one of Stormhold's heirs that is looking for the gem which holds Stormhold power. Stormhold is the most powerful kingdom in the Faerie. This is indicated in:

"Yes, you can come with me," he said. "The runes seem certain of that. Although there will be danger. But perhaps there will be more fallen branches to move. You can sit up front, if you wish, on the driver's seat beside me, and keep me company." (p. 192, par. 4)

Both Tristran and Primus do not realize that they are uncle and nephew. Primus offers Tristran to sleep inside the coach because he has a feeling that Tristran has the right to rest in his carriage, as indicated in: “...*If you wish, you may sleep inside the coach; I, myself, shall sleep beside the fire.*” (p. 199, par. 4), and Primus’s feeling about Tristran: “*Tristran. Tristran Thorn,*” he said, *feeling that the man had, somehow, earned the right to know his true name,* (p. 200, par. 6).

The weather is getting worse, Tristran and Primus found an inn to rest and shelter from the rough weather, as indicated in: *The light of the inn was the happiest and best thing Tristran had seen on his journey through Faerie,* (p. 212, par. 1). When Tristran offers himself to rest the horses into the stable, one of the maid in that inn comes giving Tristran a glass of ale, but it turns out to be another trap when Tristran found that the ale is poisonous, as it produces some smoke when it fell on the ground. Knowing this, Tristran ran away to tell Primus that the innkeeper is a bad person, as indicated in: “*Primus!*” called Tristran, *running in. “They have tried to poison me!”* (p. 217, par. 5). The innkeeper is the witch-queen who has just succeeded flattering the fallen star so that she could kill the star and eat her heart to gain the eternal beauty. Primus reaches his sword but it was too late as the witch-queen has his throat first. The hero is shocked of what he had just seen. He then realizes that the innkeeper and his strange family his enemies now. The innkeeper’s wife just killed his ally, as indicated in:

For Tristran, it all happened too fast to follow. He entered, saw the star and Lord Primus, and the innkeeper and his strange family, and then the blood was spurting in a crimson fountain in the firelight, (p. 217, par 7)

The hero suddenly remembers the magical candle given by the little hairy man. He is figuring a way out to escape himself from the inn and save the star as well. He asks the star to walk as the witch-queen is approaching them, as indicated in: *“Now,” said Tristran, one hand gripping the star’s arm, the other holding his makeshift candle, “now, walk!”* (p. 220-221, par.8). Tristran passes this test by burning the candle into the fireplace and then walks with the star. They finally made it, escape from that horrible inn. The hero burns his hand in that attempt. He could see the witch-queen went mad seeing them leaving the inn. Tristran manages to pass the test and escapes from the enemy.

Stardust qualifies all the criteria of Tests, Allies, Enemies stage as the hero encounters an ally, the little hairy man, trapped in one path in the woods, got stung by a pale yellow leaf, given magical candlelight and chain to chase the fallen star, losing the star after he got it, meeting a kind nymph who gave him direction to get the star back, meeting another ally who accommodate him with the ride, the rough weather created by the witch-queen, being poisoned by the innkeeper who happen to be the witch queen, and succeeded ran away from the inn by using the magical candlelight.

4.3.2.6 Approach to the Inmost Cave

The candle is run out, it is not enough to take Tristran and Yvaine anymore. They are stranded on a cloud. Up there Tristran and Yvaine clear things out that they are now friends and the star thanked him for saving her life from the witch-queen. The star also promises to follow Tristran wherever he goes. Tristran shouted for help here and there and suddenly came a ship approaching them offering a help, as indicated in: *“Ahoy!” came a voice from far above them. “Ahoy down there! Parties in need of assistance?”* (p. 238, par. 10), and *“Was that you, young feller-me-lad, a-leaping and cavorting just now?”* (p. 239, par. 2). The captain of the ship throws him a ladder so that they could climb. Another assistance met by the hero. Tristran told that the star cannot make it to the ship because of her broken foot. The captain has a huge heart. He offers Tristran and the star to just get on the ladder so that he and his crew could pull them up, as indicated in: *“Right-ho,” said the man. “Get ready to grab the ladder, then.”* (p. 239, par. 4).

The hero's arrival at *Perdita* ship is the stage in which the hero may need to take a break before facing the Ordeal. Tristran has just approached the inmost cave named the Free Ship *Perdita*, as indicated in: *“This is the Free Ship Perdita, bound on a lightning-hunting expedition. Captain Johannes Alberic, at your service.”* (p. 240, par. 3). There he is given assistances by the captain of the ship who is also mysteriously in duty to find Tristran and the star as he knows the little hairy man. This is where the hero feels *Perdita* is the safest place he found in his journeying

since the first time he landed in the Faerie, as indicated in: *Tristran often found himself looking back on his time on the Perdita, during the rest of his journey through Faerie, as one of the happiest periods of his life*, (p. 242, par. 2). Trsitran and Yvaine, the star, stayed for a week in *Perdita*. They say goodbye to the captain and the crew and then continuing his journey home, the Wall, as indicated in: *On the seventh day they made port. Tristran and Yvaine said their good-byes to the captain and the crew of the Free Ship Perdita*, (p. 245, par. 5).

The narrations and dialogues above qualify most of criteria of the Approach to the Inmost Cave stage as the hero is the very center of his journey, and teamed up with the star. An assistance received by the hero again as he and the star stranded in the cloud. The Free ship *Perdita* came to help his and the star. There they were taken care of by the captain and the crews, yet there was no romance happen.

4.3.2.7 The Ordeal

This is where the hero faces the greatest challenge, experiencing the death of an old personality or resurrection that will grant greater powers to complete his mission. In returning to the Wall, Tristran would like to take a ride with Madame Semale in her caravan. He offers the old woman a glass flower his father gave to him before his journeying. Knowing that Tristran has her lost glass flower sold by her slave, she agrees to take Tristran near the Wall. She also promises to Tristran that

how will not be harmed, and he shall be boarded and lodged on his journey to Wall. Tristran have no idea the terror he will face by riding with Madame Semale. As indicated in Madame Semale's dialogue to Tristran about the power possessed by the glass flower: "It is a frozen charm," she said. *"A thing of power. Something like this can perform wonders and miracles in the right hands. Watch."* (p. 258, par. 4).

Madame Semale brushes Tristran's forehead with the glass flower. Suddenly Tristran feels peculiar as the old woman has turned Tristran into a dormouse with the power of the glass flower. This transformation makes his vision blurred and the hero gets confused, as indicated in:

For but a heartbeat he felt most peculiar, as if thick, black treacle were running through his veins in place of blood; then the shape of the world changed. Everything became huge and towering. It seemed as if the old woman herself was now a giantess, and his vision was blurred and confused. (p. 259, par. 2)

In trading the glass flower as a payment to ride with the old woman toward the Wall, Tristran has proposed two things; that he shall not be harmed and be boarded and lodge on his journey to the Wall. But Madame Semale is so cunning, turning him into a dormouse so that her caravans will still feel spacious. The old woman inserts him into her pocket and then places him into a wooden cage. She even takes a handful of nuts and berries and seeds from a wooden bowl and places them inside the cage. The old woman thinks she is keeping her oath to Tristran even she is turning him into a dormouse, as indicated in:

Madame Semele bent down and pulled a wooden cage from the cluttered space beneath her bed, and she took the blinking dormouse from her pocket and placed it into the cage. Then she took a handful of nuts and berries and seeds from a wooden bowl and placed them inside the cage, which she hung from a chain in the middle of the caravan. (p. 260, par. 2)

Madame Semale who once met with the witch-queen on the road and tricked her with *limbus* grass so that the witch-queen spoke the truth about her intention in finding the star, is now under the spell as the witch-queen was in wrath tricked by her. Now that Madame Semale is not able to feel, see, and hear the star, Yvaine is safe to ride with her, accompanying Tristran in their trip to the Wall. Madame Semale is another wicked witch encountered by Tristran and Yvaine. She bewitches Tristran into a dormouse for weeks journeying to the Wall, as indicated in: *And so the weeks passed, in a rattling, bone-jarring sort of a way, in the witch's caravan, for the witch, and the bird, and the dormouse, and the fallen star*, (p. 263, par. 2).

Suddenly the witch-queen who was the wicked innkeeper comes approaching Madame Semale threatening and asking her about the others who ride with her in the caravan, as indicated in: *"Who rides with you? Tell me truly, or I shall set harpies to tear you limb from limb and hang your remains from a hook deep beneath the world."* (p. 274, par 5). But Madame Semale is under the spell that she could not see and feel the presence of the star. Madame Semale replied that she only took a maid servant and a young man in the form of a dormouse, as indicated in: *"There are the two mules who pull my caravan, myself, a maid-servant I keep in the form of a large*

bird, and a young man in the form of a dormouse." (p. 274, par. 8). Knowing this information the witch-queen believes Madame Semale as she is the one who spelled Madame Semale with her magic so that she could not tell lie. Lucky for Yvaine for unable being seen by Madame Semale as she then allows Madame Semale to pass. The hero is also safe in his dormouse form. Tristan and Yvaine magically survive the Ordeal from the chasing of the witch-queen.

Later on Madame Semale is intended to release Tristan into his human form now that they are close o the Wall. With a daffodil the she turn Tristan into a human. He blinks sleepily, and then he yawned. He runs a hand through his unruly brown hair. He feels betrayed by the witch by turning him into a dormouse, as indicated in: *The witch reached into her apron and produced a glass daffodil. With it she touched Tristan's head,* (p. 277, par. 2), and *Tristan blinked sleepily, and then he yawned. He ran a hand through his unruly brown hair and looked down at the witch with fierce anger in his eyes,* (p. 277, par. 3).

Tristan did face the greatest challenge and the most fearsome opponent in his journey to the Wall. The caravan was stopped by the witch-queen who tried to poison him in the inn. It was a dumb luck for the hero as he was transformed by Madame Semale into a dormouse. This is considered as the die of an old personality of the hero so that he can reborn to complete his mission, yet Tristan did not experience the death of an ally. The hero magically survives this death and is reborn to reap the consequences of having cheated death.

4.3.2.8 Reward

In this stage Tristran has passed the crisis in the Ordeal. He finally made himself earning the reward he sought in the journey, bringing the star back to Victoria and coming back to the Wall. Madame Semale had ridden them near the Wall safely and soundly although the hero seems unhappy about the transformation. Moreover, the transformation and the spell given by the queen-witch to Madame Semele had helped Tristran and the Star through their trip to the Wall. This is indicated in:

Tristran counted to ten, and then, ungraciously, walked away. He stopped a dozen yards away beside a copse, and waited for the star, who limped down the side of the caravan steps, and came over to him, (p. 277, par. 5)

4.3.2.9 The Road Back

The Road Back is the stage where the hero is driven to complete the adventure, leaving the Special World to be sure the treasure is brought home, as indicated in: *They walked together through the meadow, toward the gap in the wall*, (p. 279, par. 3). They come closer to the Wall and see the sun is huge and red behind the rooftops of the Wall as they across the meadow:

Tristran Thorn approached the gap in the wall, from the Faerie side, for the second time since his conception eighteen years before, with the star limping beside him, (p. 283, par. 2)

Another threshold crossing is faced by Tristran as he saw two guards in the gap of the wall blocking him in entering the Wall. One of the guards points the end of his staff at Tristran's chest and demands him to stay where he is still blocking the way to the gap, as indicated in: *Mr. Brown raised his staff and pointed the end of it at Tristran's chest, nervously*, (p. 284, par. 3), and *"Stay where you are!"* (p. 284, par. 4). The guards argue with Tristran as they were told the rules to not let people trespass the Wall although Tristran tried to remind them that there were no rules about not letting people through from his direction except from the village, as indicated in: *"I see no reason to let either of you people through. We guard the wall, after all."* (p. 285, par. 1), and *"And there are no rules about not letting people through from this direction. Only from the village."* (p. 285, par. 2). Tristran gives up in arguing with the guards. Being not allowed to cross the wall, he and the star go back to the meadow, as indicated in: *Tristran said nothing. Then he turned, without a word, and together they walked back up the slope of the meadow*, (p. 286, par. 3).

The next morning Tristran tries to cross the wall again, leaving the star in the meadow because he does not want to confuse Victoria that the fallen star he found turns out to be a woman. Fortunately, his sister Louisa comes to the gap telling Tristran that his father had a talk with the guards last night and the guards who are on duty right now understand the situation. They let Tristran cross the gap later on, as indicated on one of the guard's dialogue to Tristran:

“Which took a certain amount of jiggery-pokery to organize—and on a day when I should have been seeing to the refreshment stand, I could point out. Still, it’s good to see you back. Come on through.” (p. 294, par. 5)

Another road back is also found when Tristran and the star committed themselves to live together in the Faerie, as indicated in: *And then he turned away, and together they began to walk toward the East.* (p. 325, par. 2). This portrays that Tristran is driven to complete the adventure.

Tristran returns to the Wall and also continue his journeying to the Faerie in the end to complete his mission. When he intended to go to the Wall, he faced the threshold guardians again who did not allow him to pass. Tristran qualify most of the criteria in the Road Back stage.

4.3.2.10 The Resurrection

Resurrection means having survived the ordeal and returns to the starting place and goes home to the Ordinary World. The return implements the changes in hero’s life that he must shed the personality of the journey and build a new one that is suitable for the return to the Ordinary World. The resurrection is started with Tristran’s arrival in the Wall. It has made Victoria feels responsible for his journeying to the Faerie. She allows Tristran to marry her although she has engaged with Mr. Brown that time. But Tristran has changed as he has learned the lesson along the way

to the Wall. He is not the boy he was before, who loved Victoria. He does not want Victoria to feel obliged to marry him. Knowing this Tristran allows Victoria to marry Mr. Brown and promised to come to the wedding, as indicated in Tristran argument to Victoria:

To be honest,” he said, “I think that I am responsible for all that I have done, not you, (p. 302, par. 3), and he promises to attend Victoria’s wedding: “I’m sure that nothing could give me greater pleasure than to be there,” said Tristran, although he was sure of no such thing, (p. 304, par. 4)

This stage represents a cleansing purification that must occur as the hero has emerged in his Ordinary World. This is indicated when Tristran’s father finally told him the truth about the reason he let him went to the Faerie. He tells Tristran a story that had happened a very long time ago about a love story between his father and a fairy that gave him the glass flower which brought Tristran to the world as indicated in:

Tristran raised the matter that had been vexing him, which was the question of his birth. His father answered him as honestly as he was able to during the long walk back to the farmhouse, telling his tale as if he were recounting a story that had happened a very long time ago, to someone else. A love story. (p. 305, par. 6)

He feels relieved knowing the truth about him. He feels bless of having a journey to the Faerie, as it turns out that everything he ever thought about himself, abut who he was, and what he was, was a lie.

He decides to leave his family at the Wall and continue his journey to get to know his real world in the Faerie. The star is happy for Tristran not marrying Victoria, as the feeling has grown in her heart. She is fond of Tristran and so does Tristran to her. Tristran tells the star that he will figure out a way to get the star back to the sky. The hero has reborn and transformed by the situations and lessons from the characters that he met along the way, as indicated in Tristran's dialogue to the star: *"Everything I ever thought about myself— who I was, what I am— was a lie. Or sort of. You have no idea how astonishingly liberating that feels."* (p. 313, par. 7). *Stardust* qualifies most of the criteria of Resurrection stage and the hero did not experience physical Ordeal.

4.3.2.11 Return with the Elixir

In *Stardust*, the return implements the changes in the hero's life and using the lessons of the adventure to heal the wounded land. When the star fell from the sky she found herself wearing the gem of the Stormhods which is later known to be the hero's elixir to heal the wounded land, Stormhold, as indicated in: *She looked puzzled; then she reached inside her robe, fumbled discreetly, and produced a large topaz stone on a broken silver chain*, (p. 317, par. 8). Lady Una, the girl who once was a maid shaped crow by Madame Semale in the caravan tells Tristran that he is the last male of the line of Stormhold. It is proven when Tristran touches the gem it knit and

mended on his neck, as indicated in Lady Una's dialogue to Trsitran: "*It was your grandfather's,*" said the woman to Tristran. "*You are the last male of the line of Stormhold. Put it about your neck.*" (p. 317, par. 9).

Bringing back the elixir is the hero's final test that describes how far the hero has come, how he has changed, and how his old world looks different compared to the past. Lady Una is later known to be the hero's mother. She tells Tristran that the gem is the power of Stormhold and that he is the last heir who has the power to rule the kingdom. The gem is the elixir to heal Stormhold as it was predicted to crumble to the ground if there was no heir ruling the kingdom. Lady Una convinces Tristran that he is own the right to safe the kingdom, as indicated in:

"It is the Power of Stormhold," said his mother. "There's no one can argue with that. You are of the blood, and all of your uncles are dead and gone. You will make a fine Lord of Stormhold." (p. 318, par. 2)

The hero commits wholeheartedly to the adventure again as he has decided to leave the Wall and continuing the adventure to the deepest Faerie to rule the kingdom of Stormhold. He and the star leave the Wall for good, as indicated in: *And then he turned away, and together they began to walk toward the East,* (p. 325, par. 2). The hero's history in Stormhold is also known in this novel. He was the eighty-second Lord of Stormhold who died in peace. His remains are buried in the Hall of Ancestors, where his grandfather and uncles rested. Tristran qualifies all the criteria in Return with the Elixir stage.

4.3.3. *The Hobbit's Hero's Journey*

Before discussing the stages of the journey in *The Hobbit*, the subchapter will present a brief synopsis of the novel as follows: The story in *The Hobbits* started in the land of the Hill where the main character named Bilbo Baggins lived in a high quality peaceful village as he always wanted. Bilbo was the descendant of an adventurous hobbit yet he never interested in such things until one day a wizard named Gandalf came to his house offering the hobbit, as Gandalf told him, a worthwhile adventure for his life. Bilbo was unhappy with Gandalf's idea of involving him with his arranged adventure as he avoided the wizard by signing himself out and running into his house. One day, thirteen dwarves came to his house with a sudden telling that they were looking for an experienced burglar, as Gandalf told them that Bilbo was the one.

The flummoxed hobbit was disturbed with the present of the invited guests yet he did not have any option after Gandalf came into the house telling the plans for the adventure. Bilbo was forced to join the adventure, the long and dangerous journey to the Lone-Mountain to find Smaug, the evil dragon who once robbed the treasure of the dwarves in the past. On his way to the Lone-Mountain, Bilbo and the thirteen dwarves were confronted by the army of goblins. While fleeing from the pursuit of goblins, Bilbo was lost to the cave of Gollum and found a magical ring that made him invisible. The ring helped him to escape from the cave and to face Smaug in the Lone-Mountain. In the end of the story, the ring brought Bilbo a lot of fortune as he

made use of it to solve every problem and to escape from the great war that raged in the ordeal between the Elves, Humans, and Dwarves against the goblins and Wargs. Bilbo found out that his journey to the Lone-Mountain was as worth as Gandalf promised to him months ago in the Hill.

4.3.3.1 Ordinary World

Ordinary World is a home-base and background of the hero before he undergoes a journey into the Special World. In *The Hobbit*, J. R. R. Tolkien portrays the background of his main character named Bilbo Baggins by introducing his ordinary world which is known as a hobbit that lives in a racy hole in the ground. The hero's house is very comfortable, and from the description he likes visitors that making him having lots of pegs for hats and coats. The hero lives in a place called The Hill. This is indicated in:

In a hole in the ground there lived a hobbit. Not a nasty, dirty, wet hole, filled with the ends of worms and an oozy smell, nor yet a dry, bare, sandy hole with nothing in it to sit down on or to eat: it was a hobbit-hole, and that means comfort. (p. 1, par. 1)

Personal history about the hero is also introduced as indicated in: *This hobbit was a very well-to-do hobbit, and his name was Baggins*, (p. 1, par. 3). The Baggins are much respected family. They are rich and never do anything unexpected like experiencing adventure. J. R. R Tolkien also gives description about hobbit that he

characterized as a little people, about half our height, and smaller than the bearded Dwarves, and having no beards, as indicated in: *They are (or were) a little people, about half our height, and smaller than the bearded Dwarves. Hobbits have no beards*, (p. 1, par. 4). This description continues with the ability possessed by the hobbits that they are known to disappear quietly and quickly when big things like human come approaching to them making noises which they can hear a mile off.

Heredity of Bilbo Baggins is later described for he is one of the Took descendants who once would go and have adventures. The hero's mother is Belladonna Took. She married his father, Bungo Baggins, and has only son named Bilbo Baggins, as indicated in: *Not that Belladonna Took ever had any adventures after she became Mrs. Bungo Baggins*, (p. 2, par. 1). It is known that the hero's mother was an adventurer before she married Bungo Baggins. Now, Bilbo Baggins is a fifty-year old hobbit, and living in the beautiful hobbit-hole built by his father: *Bilbo Baggins was grown up, being about fifty years old or so, and living in the beautiful hobbit-hole built by his father*, (p. 2, par. 1). Bilbo fulfills the three most of the criteria in Ordinary World stage.

4.3.3.2 Call to Adventure

The Call to the Adventure in *The Hobbit* is started when once morning Gandalf passed Bilbo's house while Bilbo was smoking tobacco. Bilbo did not

remember the old man with the horse halted in front of his house. He offers Gandalf tobacco but he refuses as Gandalf reveals his intention of coming to The Hill to look for someone to share in an adventure: "*But I have no time to blow smoke-rings this morning. I am looking for someone to share in an adventure that I am arranging, and it's very difficult to find anyone.*" (p. 2, par. 6). Bilbo has no interest of the adventure offered by Gandalf which will lead this to Refusal of the Call stage. He said his sorry to Gandalf as he did not want any adventure for his fondness of peacefulness. Yet Gandalf insists on telling that the adventure he has arranged will be good for him and profitable, as indicated in: "*... In fact I will go so far as to send you on this adventure. Very amusing for me, very good for you and profitable too, very likely, if you ever get over it.*" (p. 3, par. 9)

Another the Call to Adventure is found when the next morning after last night's party he woke up. He founds his house was empty and had left in such a mess after the party. He thinks that the dwarves did not really need him in their adventure, yet in fact Gandalf is up to his house telling him that the dwarves left him a message. Gandalf summons him to join the others who have waited for him to start the journey to the Mountain at 11 am, as indicated in the mentor's command to Bilbo: "*That leaves you just ten minutes. You will have to run,*" said Gandalf, (p. 17, par. 13). The call shakes up the situation. *The Hobbit* qualifies all the criteria in The Call to Adventure stage.

4.3.3.3 Refusal of the Call

This is where the problem is faced by the hero on how he responds to the Call. The hero hesitates, rejects or ignores the Call because he feels unable to give anything up for the journey. In *The Hobbit*, Bilbo rejects Gandalf's offer because he feels comfortable with his life and does not want any adventure. He does not want to look rude as he politely refuses Gandalf's offer by giving him a suggestion to look 'that someone' over The Hill or across The Water, as indicated in: *"Good morning!" he said at last. "We don't want any adventures here, thank you! You might try over The Hill or across The Water."* (p. 3, par. 2). He wishes to turn away from Gandalf the messenger who has summoned him to join his arranged adventure with the other thirteen dwarves, as indicated in: *With that the hobbit turned and scuttled inside his round green door, and shut it as quickly as he dared, not to seem rude. Wizards after all are wizards,* (p. 4, par. 3).

Bilbo's disinterest about the adventure is also portrayed through the narration the author gave after Bilbo shut the door, leaving Gandalf in front of his house alone: *Mr. Baggins, who was feeling positively flummoxed, and was beginning to wonder whether a most wretched adventure had not come right into his house,* (p. 6, par. 9). Another refusal of the call is found when he and the other uninvited guests, thirteen dwarves, holding a party to talk about the adventure to the Lone-Mountain discussing on how to get the dwarves' treasure with Gandalf mentoring all of them. Realizing that the adventure is must be risky, dangerous, and even live-threatening, Bilbo

wishes to turn away as he does not want it to happen in his life even though he inherits the Tookish blood who was well known for their adventures, as indicated in: *"Don't be a fool, Bilbo Baggins!" he said to himself, "thinking of dragons and all that outlandish nonsense at your age!"* (p. 16, par. 7). In shorts, the narrations and dialogues above qualify all the criteria in the Refusal of the Call stage.

4.3.3.4 Meeting with the Mentor

In *The Hobbit*, Gandalf holds many important roles as he is the one who arranged the dwarves' adventure to Lone-Mountain. He is also the one who recommends Bilbo to join the adventure as he is calling Bilbo 'the burglar' although Bilbo has no idea of why he is being called 'burglar' for he has never stole anything in his life. The meeting with the mentor begins when Bilbo finally trapped in Gandalf's plan. After leaving Gandalf alone in front of his house, Gandalf made a sign at Bilbo's door so that the next day the dwarves come to the right place that has been promised by Gandalf to discuss things about the adventure. Bilbo is puzzling over this visit and this made him gives up to Gandalf as he is now also listening to Gandalf's explanation about the map and the key to the Lone-Mountain. This is indicated in:

"There is one point that you haven't noticed," said the wizard, "and that is the secret entrance. You see that rune on the West side, and the hand pointing to it from the other runes? That marks a hidden passage to the Lower Halls. (p. 12, par. 5)

Gandalf is telling the dwarves and the hobbit the secret entrance to the Mountain that guarded by a dragon who had stolen the dwarves' treasure. He also gives the key which will help Thorin and thirteen other men entering the Mountain as he asks them to keep it safe: *"I forgot to mention that with the map went a key, a small and curious key. Here it is!"* (p. 12, par. 11). This is where the hero gain supplies, knowledge, advice, and insight as the hero and his entourage may not wish to rush into a Special World blindly. The mentor tutors the fourteen men of going to the East, as quiet and careful as they could, and as far as the Long Lake. He also warns them the trouble they will face when passing the Long Lake as he once experienced going to that place before. The head of the dwarves, Thorin Oakenshield, is discussing the plan with Gandalf and predicting the worse possibility of the journey. Thorin does not like the idea of the Front Gate as the river runs right out of it through the great cliff at the South of the Mountain, and out of it comes the dragon too-far too often. This is where Gandalf revealed his intention on recruiting the hobbit in their adventure. He said that Bilbo is the chosen and selected burglar that will be useful to them at the right time, as indicated in:

"That is why I settled on burglary-especially when I remembered the existence of a Side-door. And here is our little Bilbo Baggins, the burglar, the chosen and selected burglar. So now let's get on and make some plans." (p. 13, par. 4)

The mentor also mention his reason to from the alliance as he was assigned by Thorin's father to pass the map and the key to Thorin so that he could help the dwarves getting the treasure back for once Thorin's father was the chief of the dwarves whose treasures were stolen by Smaug the dragon, as indicated in:

"Well, your father gave me this to give to you; and if I have chosen my own time and way of handing it over, you can hardly blame me, considering the trouble I had to find you." (p. 8, par. 12)

Gandalf tells the fourteen men that Thorin's father was witless and had forgotten almost everything except the map and the key. The mentor is obliged to help the dwarves to get their treasure back, as indicated in: "*He was witless and wandering, and had forgotten almost everything except the map and the key.*" (p. 15, par. 6). In shorts, *The Hobbit* qualifies all the criteria in the Meeting with the Mentor stage.

4.3.3.5 Crossing the First Threshold

This is where Bilbo commits his heart wholeheartedly to join the adventure as he was commanded by Gandalf to join the dwarves who have waited for him. The hero with the thirteen dwarves is ready to cross the first threshold, leaving their Ordinary World, as indicated in: *Now they had gone on far into the Lone-lands, where there were no people left, no inns, and the roads grew steadily worse,* (p. 18, par. 8). The passage to the Special World may be exhausting, frustrating, or

disorientating that made the hero does not always land gently. The crossing is not good as the weather blocks their way to the Special World, as indicated in: *Everything seemed gloomy, for the weather that day had taken a nasty turn*, (p. 18, par. 8) and *Wind got up, and the willows along the river-bank bent and sighed*, (p. 19, par. 2). They suddenly saw a light, and Thorin sent Bilbo to check on it and ask him to give some code to report the situation. Now that Gandalf has just disappeared from the journey, Thorin has a certain attitude toward Bilbo. Bilbo finds that there are three trolls. The trolls met by Bilbo and the dwarves are considered as the threshold guardians. This is indicated in:

But they were trolls. Obviously trolls. Even Bilbo, in spite of his sheltered life, could see that from the great heavy faces of them, and their size, and the shape of their legs, not to mention their language, which was not drawing-room fashion at all, at all. (p. 20, par. 3)

The troll intends to cook him after consulting with his friends. He does not really know what to do, but since he was called burglar by Gandalf and the dwarves, he tries to steal the coins in one of the Troll's pocket but he is caught by the troll named William: *William turned round at once and grabbed Bilbo by the neck, before he could duck behind the tree*, (p. 21, par. 4).

The hero faces the first test of his journey that he has to find a way to get away from those trolls. He offers the trolls his ability in cooking telling that he is a cook, as indicated in:

"And please don't cook me, kind sirs! I am a good cook myself, and cook bet-ter than I cook, if you see what I mean. I'll cook beautifully for you, a perfectly beautiful breakfast for you, if only you won't have me for supper." (p. 22, par. 2)

Thorin sent Balin later on as he did not see or hear any signal from Bilbo yet. Balin comes out looking for Bilbo but apparently he got caught up too. This made the other dwarves showed up and unfortunately they also got caught up by the trolls. The three trolls are arguing on how to cook their preys, as indicated in: *The trolls had just decided to roast the dwarves now and eat them later-that was Bert's idea, and after a lot of argument they had all agreed to it*, (p. 23, par. 7).

When they are agreed to roast the dwarves, suddenly a voice imitating the trolls' voice heard from the woods. Bilbo finds out that it is Gandalf's voice. He comes to help them. The trolls are tricked and then turn to stone as they are struck by the sunlight, as indicated in: *It was the wizard's voice that had kept the trolls bickering and quarrelling, until the light came and made an end of them*, (p. 25, par. 2). The dwarves that are packed in the sack is now relieved for they were nearly suffocated and afraid of the trolls' plans for roasting them and squashing them and mincing them. After cheated the trolls and turned them into stone by the power of sunlight, they continue the journey, following the tracks up the hill until they find a cave where the trolls hid in the noon. There they find some weapons to arm themselves in the journey, as indicated in:

They followed the tracks up the hill, until hidden by bushes they came on a big door of stone leading to a cave. But they could not open it, not though they all pushed while Gandalf tried various incantations. (p. 25, par. 7)

Having crossed the threshold, defeating the threshold's guardians, and found the cave, they stuff themselves with the food reserves in the cave. The fourteen men and Gandalf continue their journey to the East: *When that was done, they all mounted once more, and jogged along again on the path towards the East*, (p. 26, par. 3). The narrations qualify all the criteria in Crossing the First Threshold stage.

4.3.3.6 Test, Allies, Enemies

Gandalf invites Bilbo and the dwarves to visit his friend's house at Rivendell as he had arranged this meeting with his friend Elrond. This is where the hero finds the first ally in his journey with his entourage. The meeting with Elrond in this stage can be considered as the approach to the inmost cave stage as it provides safe place, foods, and opportunity to gain the strength to continue the journey. Elrond seems to be a good fellow in the hero's journey. He is a good elf as Gandalf had known him well for a long time. Elrond offers the fourteen men food and other things needed for the entourage to sleep, work, storytelling, even singing, as indicated in:

His house was perfect, whether you liked food, or sleep, or work, or story-telling, or singing, or just sitting and thinking best, or a pleasant mixture of them all. Evil things did not come into that valley. (p. 30, par. 8)

In a few days the fourteen men become strong again and ready to continue the journey. They have foods in their bags and their ponies are ready as well. They are also given information and insight by Elrond on which road they should take and the insight about the swords they were taken from the cave of trolls. They say their goodbyes to Elrond and now they are ready to face more adventure ahead, as indicated in:

Now they rode away amid songs of farewell and good speed, with their hearts ready for more adventure, and with a knowledge of the road they must follow over the Misty Mountains to the land beyond. (p. 32, par. 9)

Not long after they left Rivendell, the fourteen men face another test that they have to fight the bad weather and the unfriendly road, as indicated in: *It was a hard path and a dangerous path, a crooked way and a lonely and a long*, (p. 32, par. 11), and *All was well, until one day they met a thunderstorm - more than a thunderstorm, a thunder-battle*, (p. 25, par. 3). The test is continued when they find a cave that looks safe enough to shelter, and they fell asleep without worry. Suddenly Bilbo dreams about bad things and it turns out to be real as he is seeing there are goblins jump out of the crack of the cave and catch the fourteen men. They all laughed when the dwarves come running in, while the goblin-drivers whooped and cracked their whips behind, as indicated in: *Out jumped the goblins, big goblins, great ugly-looking goblins, lots of goblins, before you could say rocks and blocks*, (p. 33, par. 3).

This test is functioned to sharpen the hero's skill as he has to figure out a way to fight the goblins. This test is also an adjustment for the hero to the Special World. Bilbo is running out of option as he is chained with the dwarves by the goblins army. They are linked in a line and dragged by the goblins to the far end of the cavern, as indicated in:

The goblins chained their hands behind their backs and linked them all together in a line and dragged them to the far end of the cavern with little Bilbo tugging at the end of the row. (p. 36, par. 4)

All at once Gandalf appears to save them again with the sword he found in the troll's cave. He kills the Great Goblin, lit his wand and sets free the dwarves. He also asks Dori to help Bilbo to get on his back. This situation made Gandalf considered as the fourteen men' ally although he never said that he would accompany the fourteen men to the Lone-Mountain. He suddenly appeared to the crowd of goblins as he did when the fourteen men faced the trolls.

On their way out Dori runs following the others but suddenly his feet are caught by the goblin that chase them making Bilbo falls out and bumps his head on hard rock. Another test faced by the hero as he is now left alone in goblin's den while his entourage is running for their life, as indicated in: *the hobbit rolled off his shoulders into the blackness, bumped his head on hard rock, and remembered nothing more*, (p. 39, par. 8). Bilbo wakes up the next minutes and he finds nobody around him. The hero is surrounded by darkness. When he crawls he suddenly finds a

tiny ring of cold metal lying on the floor of the tunnel which then will be useful for his journey later on. The hero finds that the place he fell is near to a lake, and he soon notices that there is a creature living in that lake as he suddenly feels something is whispering to his ears, as indicated in: *"So it is a pool or a lake, and not an underground river," he thought*, (p. 41, par. 4), and *Deep down here by the dark water lived old Gollum, a small slimy creature*, (p. 41, par. 5). Gollum scares Bilbo that he will eat him if he rejected Gollum's offer to play riddle with him. Bilbo has no other option but to play riddle with Gollum. Bilbo demands Gollum to lead the way out if he won the game as he put a stake of his body to be presented to Gollum.

Bilbo wins the game as he accidentally asked himself of what he had kept in his pocket, Gollum has mistaken Bilbo's words as a riddle, and now he is unhappy with that. Bilbo is suddenly attacked by Gollum, but luckily he slips his left forefinger into his pocket which made him invisible as Gollum suddenly lost his sight of Bilbo: *A pang of fear and loss, like an echo of Gollum's misery, smote Bilbo, and forgetting even to draw his sword he struck his hands into his pockets*, (p. 53, par. 5). Since then it is known that the ring has a power to make the user become invisible. Bilbo finally finds a way out from the cave, but when he finds it there are goblins waiting for him. He realizes that he is not using the ring anymore. Soon he sees the goblin begin to strike, he slips his finger again to the ring and succeeds escape from them, as indicated in:

They could not find Bilbo with the ring on, slipping in and out of the shadow of the trees, running quick and quiet, and keeping out of the sun; so soon they went back grumbling and cursing to guard the door. Bilbo had escaped. (p. 54, par. 4)

Bilbo is wondering whether his friends escaped from the goblins as well. He suddenly hears Gandalf scolds to Dori because he had lost Bilbo. Bilbo appears to clear the situation, as indicated in: *"And here's the burglar!" said Bilbo stepping down into the middle of them, and slipping off the ring*, (p. 55, par. 9). He did not tell his alliance about the magical ring. They are reunited and now continuing the journey together again.

The tests to the Lone-Mountain are not ended yet as the hero and his allies entering an opening in the woods they suddenly hear a howl away down hill. And suddenly they are surrounded by wolves who happen to be the allies of the goblins who come to demand their lives for having murdered the Great Goblin, as indicated in:

All of a sudden they heard a howl away down hill, a long shuddering howl. It was answered by another away to the right and a good deal nearer to them; then by another not far away to the left. (p. 59, par. 5)

They are afraid because they are trapped and cannot see the possibility of getting away from the wolves and the goblins. Gandalf commands the entourage to climb tree as it is believed as the safest place to go, as indicated in: *"Up the trees quick!" cried Gandalf*, (p. 59, par. 8). The death of the Great Goblin causes the lateness of the

goblins in joining the wolves known as Wargs to besiege the hero and his allies. This siege has been planed by the goblins, as indicated in: *Now it seemed that a great goblin-raid had been planned for that very night*, (p. 61, par. 1), and *The Wargs had come to meet the goblins and the goblins were late*, (p. 61, par. 1).

There the Lord of the Eagles comes to see what is happening down the woods. He summons his fellows to find out what causes the noise down there. These eagles are then flying toward the woods. The Lord of the Eagles talks with Gandalf and helps him to escape from the tree. Some eagles are also helping the dwarves to escape from the tree, while the others are fighting with the goblins and the wolves. Bilbo is the last one who is saved. The hero and his entourage gain another alliance as they are seeing the eagles are moving them from the tree: *Just at that moment the Lord of the Eagles swept down from above, seized him in his talons, and was gone*, (p. 64, par. 3). At first Bilbo had mistaken the eagles' intention for moving them from the tree. He was afraid of being harmed by the eagles. Later on Bilbo realizes that the eagles are meant to help him and his allies. Bilbo had this feeling soon as he heard Gandalf talking to the Lord of the Eagles, as indicated in: *"Very well," said Gandalf. "Take us where and as far as you will! We are already deeply obliged to you. But in the meantime we are famished with hunger."* (p. 65, par. 8). The Lord of the Eagles hates the goblins for they are always making noise. He feeds the fourteen men and supports their journeying to the Mountain by flying them near the path to the Mountain.

The hero's appearance near the Special World causes the threatening events ahead. He finds himself lonely in the woods and has to fight the spiders that snares him and trapped the dwarves. Bilbo fights the spiders bravely with the magical ring on his finger, as indicated in: *Bilbo came at it before it could disappear and struck it with his sword right in the eyes*, (p. 91, par.8). The hero fights the spiders. He darts backwards and forwards, slashing at spider-threads, hacking at their legs, and stabbing at their fat bodies if they came too near, as indicated in: *He darted backwards and forwards, slashing at spider-threads, hacking at their legs, and stabbing at their fat bodies if they came too near*, (p. 97, par. 6). The hero passes the test. He wins the battle with the spiders and tries to find a way out again.

In finding the way out, suddenly the light of many torches came all round them, like hundreds of red stars. The hero finds out that his companions are being surrounded by elves that they will take them to the prison of the elves that live in the woods. The thirteen dwarves are arrested but Bilbo is able to escape with his invisible ring, as indicated in: *That is why, when the elves bound the dwarves in a long line, one behind the other, and counted them, they never found or counted the hobbit*, (p. 100, par. 6). The invisible Bilbo has arranged a brilliant plan to help the dwarves escaping the elves' prison. Bilbo sends them to empty kegs to be float in the river. That is the only way out for it is the safest way. Bilbo almost left behind in his own mission but he succeeds his plans though the dwarves find themselves a bit uncomfortable when they are floated. The dwarves thank Bilbo for this escape, as

indicated in: *"And I suppose we ought to thank our stars and Mr. Baggins. I am sure he has a right to expect it, though I wish he could have arranged a more comfortable journey, (p. 112, par. 7).*

Bilbo and the thirteen dwarves finally made it to the Mountain. There they are using the map and the key given by Gandalf. The entrance to the Mountain was done by Bilbo as he is the one who came up with the idea to set the key in front of the gate of the Mountain. Being able to find the nest of the treasure in the Mountain, the next day Bilbo tries to observe the dragon's den as there are treasures abundant around the sleeping dragon. Smaug the dragon notices the presence of Bilbo but he cannot identify the hero's genus, and he neither seeing Bilbo in his invisible ring, as indicated in: *"Well, thief! I smell you and I feel your air. I hear your breath. Come along! Help yourself again, there is plenty and to spare!" (p. 127, par. 5).* In shorts, Bilbo faces many tests, as well as encountering allies and enemies. This qualifies all the criteria in Tests, Allies, and Enemies stage.

4.3.3.7 Approach to the Inmost Cave

Approach to the Inmost Cave in *The Hobbit* is already shown when Bilbo and his alliance visited Gandalf friend's house, Elrond's, at Rivendell after cheating the threshold guardians, the trolls. This stage is functioned to make final preparation for the hero to overcome the central ordeal in the journey. Another approach is found

when Bilbo and his allies are recommended to make a visit to Beorn's house, Gandalf's other fellow. Yet they have to come little by little because Beorn is not kind of a person who believes so easily. Gandalf tells the story he had been through with the fourteen men to interest Beorn. Beorn finally allows them to stay in his house. They are well-served by Beorn's helpers who seem to be his pets, as indicated in: *There they had a supper, or a dinner, such as they had not had since they left the Last Homely House in the West and said good-bye to Elrond*, (p. 75, par. 2). The fourteen men finally had a good and proper rest after being chased by the goblins. The mentor advises the others to go to sleep for they may not ask the origin of Beorn. They are commanded not to stray outside until the sun is up, as indicated in:

"It is time for us to sleep," he said, "-for us, but not I think for Beorn. In this hall we can rest sound and safe, but I warn you all not to forget what Beorn said before he left us: you must not stray outside until the sun is up, on your peril." (p. 76, par. 2)

The hero needs to take a break before facing the ordeal as the approach may signal a ticking clock or a heightening stakes.

Beorn arrives the next day he left the house which are full of his guests. He was out looking for the truth of their stories. Now that he already know the truth. He is more pleased to have guests like them. He is fond of the hero for gaining weight under his care and offer himself to help and take care of the rests, as indicated in: *As it is, I can only say that I have hurried home as fast as I could to see that you were*

safe, and to offer you any help that I can. I shall think more kindly of dwarves after this. (p. 78, par. 7)

Leaving Beorn's house, the hero and his allies are packed with some stuffs needed to continue their journey to the Mountain. They have prepared themselves and received some advice from Beorn on which way they should take. They thank Beorn and leave the house: *They thanked him, of course, with many bows and sweepings of their hoods and with many an "at your service, O master of the wide wooden halls!"* (p. 79, par. 3). The hero and his alliance had made final preparations for the central ordeal and gained it all from Beorn.

Another Approach to the Inmost Cave is also found when Bilbo and thirteen dwarves escaped from the elves' prison and arrived in the Lake-Town where people live peacefully and harmonically. Soon as they heard the stolen treasure at the Mountain, the people in the lake-Town support them by letting them stay in the town and fed them as well, as indicated in:

Soon afterwards the other dwarves were brought into the town amid scenes of astonishing enthusiasm. They were all doctored and fed and housed and pampered in the most delightful and satisfactory fashion. (p. 115, par. 2)

In shorts, *The Hobbit* fulfills four of the most criteria in Approach to the Inmost Cave stage.

4.3.3.8 The Ordeal

Ordeal is the situation in which the hero faces the greatest challenge and most fearsome opponent. At Tests, Allies, Enemies, it is known that Smaug the dragon is the hero's greatest enemy. Smaug was unable to identify Bilbo and attacked the Mountain with his fire that blocked the front door of the Mountain. He is out looking for the thief and suddenly a whirring noise was heard. A red light touches the points of standing rocks and then the dragon comes. Smaug is in wrath for he is unable to find the thief, as indicated in: *To hunt the whole mountain till he had caught the thief and had torn and trampled him was his one thought*, (p. 124, par. 6), and *A whirring noise was heard. A red light touched the points of standing rocks. The dragon came*, (p. 125, par. 5).

Later on Smaug went to the Lake-Town and destroying the inhabitant's houses. He did not like the idea of the people in the Lake-Town supporting the dwarves to get their treasure back. Fortunately, a brave man named Bard shoots his arrow right at the chest of the dragon. Smaug is dead in the hand of the dragon-shooter, Bard. Bilbo was not there that time as he is busy observing the Mountain and finding a way out from there. Bilbo and the thirteen dwarves are wondering where was Smaug for they finally heard the latest news from a crow that Smaug has been defeated by Bard. Thorin is so happy for the news for he does not need to worry about his treasure again. This causes the failure of an enterprise and the end of a relationship with the people in the Lake-Town. Bilbo does not expect this to happen.

He thinks that Thorn has gone greedy for he had own his treasure back. This leads the tension between the people in the Lake-Town with the dwarves. Knowing that the person of the Lake-Town demanding some of his treasure, Thorin commands his cousin Dalin and his army to fight the people of the Lake-Town.

The war between the dwarves and the people in the Lake-Town turns out to be the war between five armies: dwarves, people, elves, eagles, and goblins, as the Mountain is suddenly attacked by the goblins. From the Ravehill Bilbo notices the arrival of the Eagles who once helped him. They come to help the warriors who fight the goblins and the Wargs. But the hero falls out knocked down by the stone dropped by the Eagles unseen, as indicated in: *"The Eagles!" cried Bilbo once more, but at that moment a stone hurtling from above smote heavily on his helm, and he fell with a crash and knew no more.* (p. 163, par. 7). This is where Bilbo must die so that he can reborn, experiencing a resurrection that grants greater powers to survive, as indicated in: *When Bilbo came to himself, he was literally by himself. He was lying on the flat stones of Ravenhill, and no one was near,* (163, par. 8). Soon as his wake up, he sees around him and witnessing that the war is already over. He is found by one of the armies that heard his voice warning the armies: "A nasty knock on the head, I think," said Bilbo. *"But I have a helm and a hard skull. All the same I feel sick and my legs are like straws."* (p. 164, par. 10).

The hero magically survives this death and is literary or symbolically reborn to reap the consequences of having cheated death. Bilbo also witnessed the death of

his ally, Thorin, in the Battle of Five Armies, as indicated in: *"A mercy it is," he said at last to himself, "that I woke up when I did. I wish Thorin were living, but I am glad that we parted in kindness,* (p. 165, par 6). *The Hobbit* qualifies all the criteria in The Ordeal stage.

4.3.3.9 Reward

The hero steals the magic thing in taking the possession of the treasure. In this stage Bilbo steals the Arkenstone from the dragon's den in the Mountain, as indicated in:

Suddenly Bilbo's arm went towards it drawn by it enchantment. His small hand would not close about it for it was a large and heavy gem; but he lifted it, shut his eyes, and put it in his deepest pocket. (p. 136, par. 1)

The elixir theft is needed to heal every ill or the wounded land, the magical substance (Arkenstone) that can restore the life of those that have been sacrificed to help Thorin in getting his treasure back since he did not want to share it with them. Bilbo tries to make things clear between Thorin and the people in the Lake-Town. He hopes that the theft of the Arkenstone will make Thorin realize that sharing his treasure for those who had helped him will be favorable for everyone, as indicated in: *"You may see it!" said he. "It is this!" and he drew forth the Arkenstone, and threw away the wrapping,* (p. 155, par. 10). Bilbo's intention to help the people in the Lake-Twon is also

indicated in: *Anyway I am going back now, and the dwarves can do what they like to me. "... I hope you will find it useful."* (p. 155, par. 14). Bilbo fulfills all the criteria in Reward stage as he is completing the least criteria by stealing the magical thing.

4.3.3.10 The Road Back

Having cleared things in the Special World, the hero wishes to go back to his house in The Hill, as indicated in: *"perhaps I shall see them on the way home. I suppose I shall be going home soon?"* (p. 166, par. 5) The hero returns to the starting point and driven to complete his adventure, leaving the Special World to be sure the wisdom and lesson learned along his journey are brought home. He also wishes his former allies goodness, as indicated in: *"Farewell, Balin!" he said; "and farewell, Dwalin; and farewell Dori, Nori, Ori, Oin, Gloin, Bifur, Bofur, and Bombur! May your beards never grow thin!"* (p. 167, par. 4). And turning towards the Mountain he added: *"Farewell Thorin Oakenshield! And Fili and Kili! May your memory never fade!"* (p. 167, par. 4).

Bilbo returns accompanied by the elves and Gandalf: *Then the elves turned towards the Forest, and Bilbo started on his long road home,* (p. 168, par. 7). On the road back, Bilbo still has to face the hardship on the road but the challenges are not as extreme as the time he went to the Special World. Bilbo also makes a visit to his fellow who had supported him in his journey, Beorn, as indicated when he feels sad

to leave Beron's house: *Bilbo left with regret, for the flowers of the gardens of Beorn were in springtime no less marvellous than in high summer*, (p. 168, par. 8). Bilbo fulfills the criteria in The Road Back and completes his journey by returning to his Ordinary World.

4.3.3.11 Resurrection

The hero must shed the personality of the journey and build a new one that is suitable for return to the Ordinary World. This is where Bilbo let go his Tookish part as he is done with his adventure. He was a wise burglar in the Special World but he is now only the ordinary version of Bilbo Baggins, as indicated in: *The Tookish part was getting very tired, and the Baggins was daily getting stronger*, (p. 168, par. 9). In this stage Bilbo represents a cleansing or purification as he is halting in Elrond's house at Rivendell. He is asking the elves singing in front of his window how many days had he passed, as indicated in the elves' reply: *"It is drawing towards dawn, and you have slept now since the night's beginning. Tomorrow, perhaps, you will be cured of weariness."* (p. 171, par. 3).

Bilbo is taking the gift his friend, Elrond, has gave him, the medicine to make Bilbo fit again to continue his journey home., as indicated in: *"A little sleep does a great cure in the house of Elrond," said he; "but I will take all the cure I can get. A second good night, fair friends!"* (p. 171, par. 4). When Bilbo arrives at The Hill, he

is shocked knowing that his stuffs are being auctioned. For he has been transformed into the ordinary Bilbo, he becomes grumpy seeing his stuffs being sold. He then uses the reward and the elixir to buy his things again as the people in The Hill did not trust him as the real Bilbo for he has left The Hill a year ago. The people think that he was dead. Gandalf statement of seeing the hero that has been transformed by the lessons from the characters he has met along the road is indicated in: *"My dear Bilbo!" he said. "Something is the matter with you! You are not the hobbit that you were."* (p. 172, par. 5). Bilbo did not experience physical ordeal in this stage yet he fulfills the four most criteria of Resurrection stage.

4.3.3.12 Return with the Elixir

Bringing back the elixir is the hero's final test describing how far the hero has come, how he has changed, and how his old world looks different compared to the past. When Bilbo and Gandalf arrived in the threshold, he remembers that he buried the gold of the trolls in the ground, which he shares to Gandalf as he was the one who helped him defeating the threshold guardians, as indicated in: *Not far from the road they found the gold of the trolls, which they had buried, still hidden and untouched,* (p. 171, par. 8). Bilbo brings back the treasure and show the benefit with the mentor who has contributed so much in his journey: *"I have enough to last me my time," said Bilbo, when they had dug it up. "You had better take this, Gandalf. I daresay you can*

find a use for it." (p. 171, par. 8). Having survived the ordeals, lived through the deaths, and earned the reward he sought, the hero brings back the wisdom he has learned along the way: *So they put the gold in bags and slung them on the ponies, who were not at all pleased about it.* (p. 172, par.2). In shorts, *The Hobbit* qualifies all the criteria in return with the Elixir stage.

4.4. Findings

The discussion above shows that the three novels, *The Hunger Games*, *Stardust*, and *The Hobbit*, depict or portray Hero's Journey. The heroic journey of Katniss in *The Hunger Games* is portrayed through eleven stages from Ordinary World up to Return with the Elixir stage without experiencing the criteria in Refusal of the Call stage, and with a lot of emphasis on The Ordeal and Reward stage as the hero has to face the greatest test or Ordeal in order to claim his reward and achieve her victory, becoming the winner of 74th Hunger Games. As well as *The Hunger Games*, the heroic journey of Tristran in *Stardust* is also portrayed through eleven stages from Ordinary World up to Return with the Elixir stage without experiencing the criteria in Refusal of the Call stage, and with a lot of emphasis on The Resurrection and Return with the Elixir stage, as the hero is reborn and transformed by the situations and lessons in his journeying by experiencing deep purification and as he finally know the truth about his origin after he did a journey to the East, that he

is the son of a faerie named Lady Una, a princess of Stormhold whom Tristran's father dated seventeen years ago, and also now he is the only heir who has the power to rule the kingdom of Stormhold and bringing back to gem as the Elixir to heal the wounded land in Stormhold.

Unlike *The Hunger Games* and *Stardust*, the heroic journey of Bilbo in *The Hobbit* is portrayed through the whole twelve stages from Ordinary World up to Return with the Elixir as the hero experiencing the criteria in Refusal of the Call stage. Bilbo's journey in *The Hobbit* is emphasized on the Reward, The Resurrection, and Return with the Elixir stage as Bilbo steals the magic thing and makes the possession the treasure, the reward he sought, to heal the wounded land in the Lake-Town. The conflict between his greedy fellow with the people in the Lake-Town in his journey has turned him into a real burglar as the people called him so, yet a wise one, as he intended to heal every ill in the Lake-Town. This situation and the things he face along his journeying had turned Bilbo into a wise and mature hobbit.

Based on the aforementioned above, about the main character as the hero in the three novels and the stages they through in each story, it is clearly seen that the heroes in *The Hunger Games* and *Stardust* are classified as willing-heroes. Katniss and Tristran did not experience Refusal of the Call rather than committed to the journey soon they were called to venture in the Special World. Whilst Bilbo, the hero in *The Hobbit*, is classified as unwilling-hero, as he experienced the Refusal of the Call when offered by Gandalf to join his arranged journey to the Lone-Mountain.

4.1 Table of Hero's Journey Portrayal in Suzanne Collin's *The Hunger Games*, Neil Gaiman's *Stardust*, and J. R. R. Tolkien's *The Hobbit*

No	Hero's Journey	Novel		
		The Hunger Games	Stardust	The Hobbit
1	Ordinary World	√	√	√
2	Call to Adventure	√	√	√
3	Refusal of the Call			√
4	Meeting with the Mentor	√	√	√
5	Crossing the First Threshold	√	√	√
6	Tests, Allies, Enemies	√	√	√
7	Approach to the Inmost Cave	√	√	√
8	The Ordeal	√	√	√
9	Reward	√	√	√
10	The Road Back	√	√	√
11	Resurrection	√	√	√
12	Return with the Elixir	√	√	√

4.2 Table of Comparison of Hero's Journey in Suzanne Collin's *The Hunger Games*, Neil Gaiman's *Stardust*, and J. R. R. Tolkien's *The Hobbit*

No	Hero's Journey	Comparison		
		The Hunger Games	Stardust	The Hobbit
1	Ordinary World	Qualify all the criteria	Did not experience the situation that causes the stress	Did not experience the situation that causes the stress
2	Call to Adventure	Qualify all the criteria	Qualify all the criteria	Qualify all the criteria
3	Refusal of the Call	Did not experience the refusal	Did not experience the refusal	Qualify all the criteria
4	Meeting with the Mentor	Qualify all the criteria	Qualify all the criteria	Qualify all the criteria
5	Crossing the First Threshold	Qualify all the criteria	Did not meet the villain	Qualify all the criteria
6	Tests, Allies, Enemies	Qualify all the criteria	Qualify all the criteria	Qualify all the criteria
7	Approach to the Inmost Cave	Qualify all the criteria	Did not experience romance	Did not experience romance
8	The Ordeal	Did not experience the death of an ally	Did not experience the death of an ally	Qualify all the criteria
9	Reward	Did not steal the magic thing	Did not steal the magic thing	Qualify all the criteria
10	The Road Back	Did not experience threshold crossing	Qualify all the criteria	Did not experience threshold crossing
11	Resurrection	Did not experience physical Ordeal	Did not experience physical Ordeal	Did not experience physical Ordeal
12	Return with the Elixir	Qualify all the criteria	Qualify all the criteria	Qualify all the criteria

The following comparisons are summed up from the discussions and from the comparison table above as explained in every stage. In Ordinary World stage, only the hero in *The Hunger Games* qualifies all the criteria as the hero experience the situation that causes the stress in her Ordinary World, the *Treaty Treason* applied by the government, while the heroes in the other novels qualify the three most of the criteria in Ordinary World stage. The Call to Adventure in each novel comes from different forms. The Call in *The Hunger Games* comes from the Hunger Games annual event as the part of the *Treaty Treason*, while in *Stardust* it comes from the event of the fallen star in the East which is known as the world of Faerie, and in *The Hobbit* it comes from Gandalf the messenger who came to Bilbo's house asking him to join his arranged adventure to the Lone-Mountain. The difference in the Hero's Journey is clearly seen in the Refusal of the Call stage in which the hero in *The Hobbit* is the only one who experiences the criteria in the Refusal of the Call stage, while the heroes in the other novels directly commit wholeheartedly to the adventure in the previous stage, Call to Adventure.

Meeting with the Mentor is the further stage in which the heroes in the three novels gain the supplies, knowledge, and advice needed for the journey. Katniss, the hero in *The Hunger Games*, gains the supplies, knowledge, advice, insight, training, and confidence from her mentor Haymitch to overcome the initial fears and to face the thresholds of the adventure, while the hero in *Stardust*, Tristran, gains the magical object - a glass flower from his father who is also considered as a mentor. Tristran

also gains the other magical things from his ally, the little hairy man who turns out to be his mentor as the story goes. Tristran is given a magical candlelight and a string of magical chain. In the very center of his journey he also gains knowledge, advice and insight from a nymph, a spirit of nature living in the tree, he encountered along his journey. The hero in *The Hobbit* gains a map and a key from Gandalf the mentor to get into his most destinations, the Lone-Mountain, in order to accomplish his mission.

When the heroes arrived at the Crossing the First Threshold stage, only the hero in *Stardust* did not encounter any villain when landed in the Special World, while the heroes in the other novels encountered villain characters. Katniss, the hero in *The Hunger Games*, encountered the threshold guardian from District 2, while the hero in *The Hobbit*, Bilbo Baggins, encountered three trolls as the threshold guardians. After experiencing the threshold crossing, the three heroes arrived in Approach to the Inmost Cave stage. In *The Hunger Games*, Katniss arrived to a cave hidden in the arena, while in *Stardust* Tristran arrived to The Free ship *Perdita*, and the hero in *The Hobbit* arrived in two inmost caves or places which are the house of Elrond and Beorn's residence. In addition to this stage, only the hero in *The Hunger Games* experiences romance with her own ally, Peeta, while sheltering in the cave.

The next stage followed is The Ordeal in which the hero in *The Hobbit* is the only one who experienced the death of an ally, Thorin Oakenshield, while the other heroes in the other novels qualify the four most criteria of The Ordeal stage. When the three heroes arrived in Reward stage, the next stage after The Ordeal, it turns out

that only the hero in *The Hobbit* stole the magic thing in Reward stage, while the other heroes qualify the four most of the criteria in Reward stage, claiming the reward. In The Road Back stage, in which the heroes are going back to the Ordinary World, only the hero in *Stardust* experiences another threshold crossing when went back to the Ordinary World. Tristran was blocked by Mr. Brown, the threshold guardian at the Wall, when aiming to pass the gap in the Wall. The heroes in the three novels qualify all the criteria when the journey comes to the Resurrection stage, except experiencing another Ordeal although Vogler stated that there may be physical Ordeal happened. All the heroes return with the Elixir but only the hero in *Stardust* returns to the Faerie and continuing the journey to a totally new locale or ultimate destination to a place called Stormhold in Return with the Elixir stage. Tristran was to heal the wounded land of Stormhold in the world of Faerie, while the hero in *The Hunger Games* and *The Hobbit* return to their Ordinary Worlds with their elixirs.

In addition to this finding, the analysis in the appendix shows that only the hero in *The Hunger Games* that follows the Hero's Journey steps consecutively, from Ordinary World up to Return with the Elixir, while the heroes in *Stardust* and *The Hobbit* are distorted, or in other words did not follow the Hero's Journey steps consecutively although the novels are structured with the stages of Vogler's Hero's Journey. As it has been pointed out from the founder of the Hero's Journey study before, whom Vogler adapted, that not all those stages are going to appear in all hero myths in which some stages will focus on the several stages, thus the other stages

being abandoned or omitted or distorted, while others will focus on all the stages (Campbell, 2004: 228).

Before discussing the finding of distorted stages in *Stardust* and *The Hobbit*, here are the twelve stages proposed by Vogler consecutively ordered as follows: Ordinary world – Call to Adventure -- Refusal of the Call – Meeting with the Mentor – Crossing the First Threshold – Tests, Allies, Enemies – Approach to the Inmost Cave – The Ordeal – Reward – The Road Back – The Resurrection – Return with the Elixir.

The distorted stages in *Stardust* are found when Tristran met the other mentors in the Tests, Allies, Enemies stage after he crossed the first threshold. He met the little hairy man and a nymph, after he met with his father who was also considered as a mentor by giving a magical thing, a glass flower, in the Meeting with the Mentor stage before. Whilst in *The Hobbit*, the first distorted stage is found when Bilbo experienced another Refusal of the Call when he was in the end of Meeting with the Mentor stage, as he was shown to turn away from the adventure. The other distorted stages also found when Bilbo experienced Approach to the Inmost Cave firstly before he embarked in the Tests, Allies, Enemies stage after Crossing the First Threshold. The hero was taking a rest in the house of Elrond after he crossed the first threshold rather than embarking to the Test, Allies, Enemies stage immediately. As the hero was resting in the second Inmost Cave, at Beorn's residence, Bilbo did not embark in The Ordeal stage immediately as the tests he faced distorted the post-

Approach to the Inmost Cave stage in which Bilbo was driven back to the Tests, Allies, Enemies stage again. He faced another tests by fighting the spiders in the wood and rescuing his allies form the prison of the elves.

The distorted stages in *Stardust* and *The Hobbit* are drawn in the table below

4.3 Table of the distorted stages

No	Novel	Distorted Stages
1	Stardust	...Crossing the First Threshold – Tests, Allies, Enemies – Meeting with the Mentor – Approach to the Inmost Cave...
2	The Hobbit	...Refusal of the Call – Meeting with the Mentor – Refusal of the Call – Crossing the First Threshold...
		...Tests, Allies, Enemies – Approach to the Inmost Cave – Tests, Allies, Enemies – The Ordeal...

From the aforementioned comparisons in the form of discussion and tables above, about the categorizations of the stages portrayal, the main character as the hero, Hero's Journey portrayal, criteria of the Hero's Journey stages, and the steps of Hero's Journey, can be drawn the similarities and differences in the form of table as follows:

4.4 Table of Similarities and Differences from all the Categorizations of the Hero's Journey found in *The Hunger Games*, *Stardust*, and *The Hobbit*

No	Categorizations	Similarities	Difference
1	Stages Portrayal	<i>The Hunger Games</i> and <i>Stardust</i> portray 11 stages of Vogler's Hero's Journey.	<i>The Hobbit</i> portrays 12 stages of Vogler's Hero's Journey.
2	The Main Characters as the Hero	The heroes in <i>The Hunger Games</i> and <i>Stardust</i> are classified as willing-heroes.	The hero in <i>The Hobbit</i> is classified as unwilling-hero.
3	Hero's Journey Portrayal	The heroes in <i>The Hunger Games</i> and <i>Stardust</i> did not experience Refusal of the Call.	The hero in <i>The Hobbit</i> experiences Refusal of the Call.
4	Qualification / Criteria of the Hero's Journey Stages	The three novels share the similarities in stage 2, 4, 6, 11, and 12.	The differences among the three novels are found in stage 1, 3, 5, 7, 8, 9, and 10.
5	The Steps of Hero's Journey	The stages in <i>Stardust</i> and <i>The Hobbit</i> are distorted (did not follow the Hero's Journey steps consecutively)	<i>The Hunger Games</i> follows the Hero's Journey steps consecutively.

CHAPTER V

CONCLUSION

5.1 Conclusion

The discussion and findings among the selected narrations and dialogues of the 27 chapters taken from Suzanne Collins's *The Hunger Games*, 10 chapters and one epilogue taken from Neil Gaiman's *Stardust*, and 19 chapters taken from J. R. R. Tolkien's *The Hobbit*, show that the three novels portray Vogler's Hero's Journey, but only the hero in *The Hobbit* fulfills all the criteria of the twelve stages, while the other two novels only portray eleven stages of Vogler's Hero's Journey. As the matter of fact, the hero in *The Hunger Games* is the only one that follows the Hero's Journey steps consecutively, from Ordinary World up to Return with the Elixir, while the heroes in *Stardust* and *The Hobbit* are distorted, or in other words did not follow the Hero's Journey steps consecutively.

The Hero's Journey stages in *The Hunger Games* focus on Katniss's effort to win the 74th Hunger Games as she was tested with series of deadly trials, while the stages in *Stardust* focus on the reborn and transformed Tristran's Thorn as he found his new identity from his journeying to the Faerie. Likewise *Stardust*, the stages in *The Hobbit* focus on the reborn and transformed Bilbo Baggins as he learned the lessons from the characters he met along his journeying to the Lone-Mountain and

became a more mature hobbit. From these findings, it can be concluded that the story in the three novels mainly focus on the heroes resolution in which Katniss is most portrayed through Ordeal and Reward stage, while Tristran is mainly portrayed through Resurrection and Return with the Elixir stage, and Bilbo is most portrayed through Reward, Resurrection, and Return with the Elixir stage.

The comparisons drawn among the three novels in the previous chapter shows that the hero in *The Hunger Games* qualifies all the criteria in Ordinary World stage, by completing the least criteria of Ordinary World upon her statement toward District 12 which portrayed through Katniss Everdeen about the *Treaty Treason* that causes the stress in her Ordinary World. Katniss is the only hero who experienced romance with her ally, Peeta, in the Approach to the Inmost Cave stage. While the hero in *Stardust*, Tristran Thorn, is the only hero who did not encounter villain character in Crossing the First Threshold stage but he is the only hero who experienced another threshold crossing in The Road Back stage. On the other hand, the hero in *The Hobbit* is the only hero who refuses the Call to the adventure which portrayed through Bilbo Baggins character. He is also the only hero who experienced the death of an ally in The Ordeal stage and stole the magic thing in order to heal to wounded land in Reward stage.

The similarities in the stages portrayal are found in *The Hunger Games* and *Stardust* in which the two novels portray 11 stages of Vogler's Hero's Journey; in the main characters as the hero in which the heroes in *The Hunger Games* and *Stardust*

are classified as willing-heroes; in Hero's Journey portrayal in which the heroes in *The Hunger Games* and *Stardust* did not experience Refusal of the Call; in the qualification / criteria of the Hero's Journey stages in which the three novels share the similarities in stage 2, 4, 6, 11, and 12; and in the steps of Hero's Journey in which the stages in *Stardust* and *The Hobbit* are distorted (did not follow the Hero's Journey steps consecutively).

The differences in the stages portrayal are found in *The Hobbit* as the novel portrays 12 stages of Vogler's Hero's Journey; in the main characters as the hero in which the hero in *The Hobbit* is classified as unwilling-hero; in the Hero's Journey portrayal in which the hero in *The Hobbit* experiences Refusal of the Call; in the qualification / criteria of the Hero's Journey stages in which the differences among the three novels are found in stage 1, 3, 5, 7, 8, 9, and 10; and in the steps of Hero's Journey in which the stages in *The Hunger Games* follows the Hero's Journey steps consecutively.

The results of this study also show that the three different fantasy novels portray the stages of Christopher Vogler's Hero's Journey in various ways, regarding the styles of storytelling from each author in which *The Hunger Games* follows the Hero's Journey steps consecutively, from Ordinary World up to Return with the Elixir, while in the other hand, *Stardust* and *The Hobbit* did not follow the Hero's Journey steps consecutively as it has been mentioned above that some stages will focus on the several stages, while the other stages being abandoned or omitted or

distorted, and the others will depict all stages. Through the portrayals of Hero's Journey in the three novels it can be concluded that the Hero's Journey from the hero archetypes is also considered as fundamental elements to build a story.

5.2 Recommendation

From the application of Hero's Journey theory through the main character this study is proven to be able to expose another pattern or structure that can build a story likewise the elements of plot. The similar pattern in Hero's Journey can also shape a story from different angle which makes it more various and interesting to be analyzed as the journey is portrayed through stages that consist of some unique criteria from the hero archetypes. It is expected that this study could make significant contribution in the other related studies for any student having an interest to study this theory further in the future, such as the comparison of Hero's Journey that can be seen in the movie if the object of the study was adapted.

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