

**A HERO'S JOURNEY ANALYSIS OF THE MAIN CHARACTER BEN CASH IN  
THE *CAPTAIN FANTASTIC* MOVIE**

**FINAL PROJECT**

**Presented as Partial Fulfillment of the Requirement  
To Obtain the *Sarjana Sastra* Degree in English Literature**



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## STATEMENT OF WORK ORIGINALLY

Hereby, I honestly declare that, as a scientific study should, the undergraduate thesis I wrote does not include any works by people other than those cited in the quotation and the references. I firmly consent to accepting an academic consequence in the form of having my paper and the degree I received from it revoked if my claim proves to be untrue in the future.

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## **MOTTO**

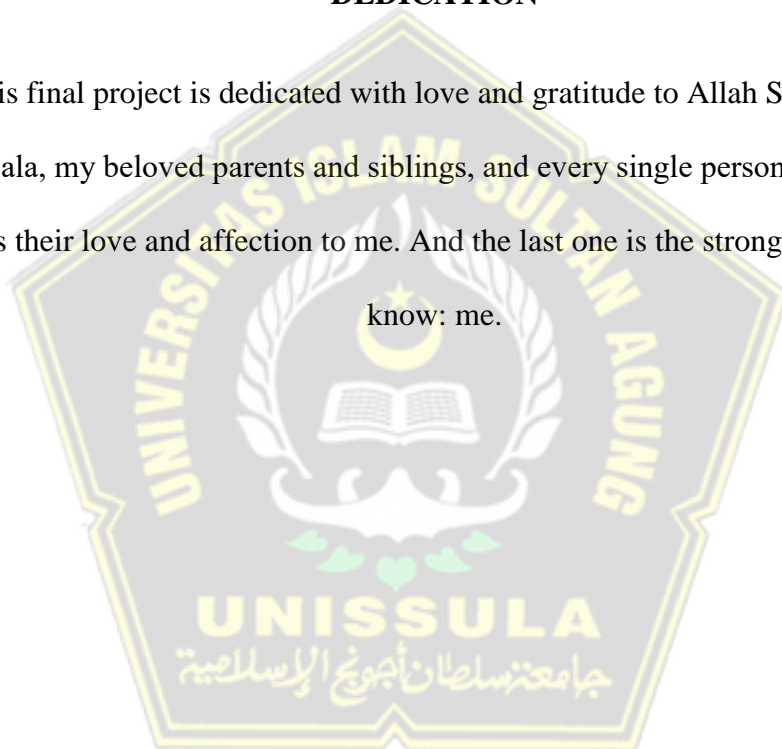
“Raise your words not your voice.

It is rain that grows flowers, not thunder.” [Rumi]

“God does not burden any soul with more that it can bear.” [Quran 2:286]

## **DEDICATION**

This final project is dedicated with love and gratitude to Allah Subhanahu  
Wata’ala, my beloved parents and siblings, and every single person who always  
gives their love and affection to me. And the last one is the strongest person I  
know: me.



## ABSTRACT

**Maslahatin, Alfi. 30801600239.** A Hero's Journey Analysis of The Main Character Ben Cash in the *Captain Fantastic* Movie. Final Project of Faculty of Language and Communication Science. English Literature Study Program. Sultan Agung Islamic University Semarang. Advisor: Afina Murtiningrum, S.S., M.A.

This study analyzes the heroic journey that the main character goes through in the *Captain Fantastic* movie. The purpose of this thesis is to explain and analyze the heroic journey that the main character goes through. In addition, the author also uses Christopher Vogler's the Archetypes theory. Archetypes is a way to understand the function and purpose of the characters in the story.

This study uses a qualitative method. All data was collected by watching and reading movie scripts. In collecting data, there are several steps that can be taken, such as watching and reading movie scripts, classifying data, and reducing data to obtain conclusions.

The results of this study state that Ben cash, as the main character, is a hero, seen from his life journey which is in accordance with the twelve stages of the heroic journey in Christopher Vogler's theory.

It can be concluded based on the Archetypes theory that Ben Cash is a Hero. It has been proven through an analysis of the stages of his life journey using the Hero's Journey theory. From this research, it can also be seen that the theory of hero's journey, which so far is usually only used to analyze fantasy stories and legends, can also be used to analyze modern literary works with slight modifications.

**Keywords:** hero's journey, hero, movie, archetypes, christopher vogler.



## INTISARI

**Maslahatin, Alfi. 30801600239.** Analisis Perjalanan Kepahlawanan dari Tokoh Utama Ben Cash dalam Film *Captain Fantastic*. Skripsi Program Studi Sastra Inggris Fakultas Bahasa dan Ilmu Komunikasi Universitas Islam Sultan Agung Semarang. Pembimbing: Afina Murtinigrum, S.S., M.A.

Skripsi ini menganalisa tentang perjalanan kepahlawanan yang dilalui oleh karakter utama pada film *Captain Fantastic*. Tujuan dari skripsi ini adalah untuk menjelaskan dan menganalisa perjalanan kepahlawanan yang dilalui oleh karakter utama. Selain itu penulis juga menggunakan teori *Archetypes* dari Christopher Vogler. *Archetypes* adalah suatu cara untuk memahami fungsi dan tujuan karakter dalam cerita.

Penelitian ini menggunakan metode kualitatif. Semua data dikumpulkan dengan cara menonton dan membaca skrip film. Dalam pengumpul data, terdapat beberapa Langkah yang dapat dilakukan seperti, menonton dan membaca skrip film, menggolongkan data, dan mengurangi data untuk memperoleh kesimpulan.

Hasil Penelitian ini menyatakan bahwa Ben cash, selaku karakter utama, adalah seorang pahlawan, dilihat dari perjalanan hidupnya yang sesuai dengan dua belas pola tahapan perjalanan kepahlawanan yang ada di dalam teori Christopher Vogler.

Dapat disimpulkan berdasarkan teori *archetypes* bahwa Ben Cash adalah seorang pahlawan, telah dibuktikan melalui analisis tahapan perjalanan hidupnya dengan menggunakan teori perjalanan kepahlawanan. Dari penelitian ini juga dapat dilihat bahwa teori perjalanan kepahlawanan yang selama ini biasanya hanya dipakai untuk menganalisis cerita fantasi dan legenda, dapat pula digunakan untuk menganalisis karya sastra modern dengan sedikit modifikasi.

**Kata Kunci:** perjalanan kepahlawanan, pahlawan, film, *archetypes*, christopher vogler.

## ACKNOWLEDGMENT

Highest gratitude to the Almighty Allah for His mercy and blessings, so this final project can be finished. This study is submitted as the final requirement in accomplishing the *Sarjana Sastra* degree in English Literature program of Sultan Agung Islamic University.

This final project could not be completed easily without getting motivations, supports, and guidance from numerous people. Therefore, I would like to express my sincere gratitude to:

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2. My beloved sisters and brother, for being the greatest cheerleaders in the world without them knowing.
3. Dean of Language and Communication Science Faculty, Kurniawan Yudhi Nugroho, S.Pd., M.Pd and Idha nurhamidah, S.S., M.Hum., as the head of English Literature Department.
4. Afina Murtiningrum, S.S, M.A as my respectable advisor of this final project who has given useful comments, guidance, suggestion, corrections, and all support since the beginning of this final project until the end.
5. All of my beloved lecturers and staffs of the Language and Communication Science Faculty of Sultan Agung Islamic University.
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8. All my classmate of English Literature 2016 that always give supports and helps during the study.
9. Everyone who could not be mentioned one by one for all their prayers, supports and encouragement to finish this final project.

I realize this final project is still far from being perfect and needs suggestions and criticisms to make it better. However, I hope this study can be useful for all the readers.

Semarang, 14 June 2022



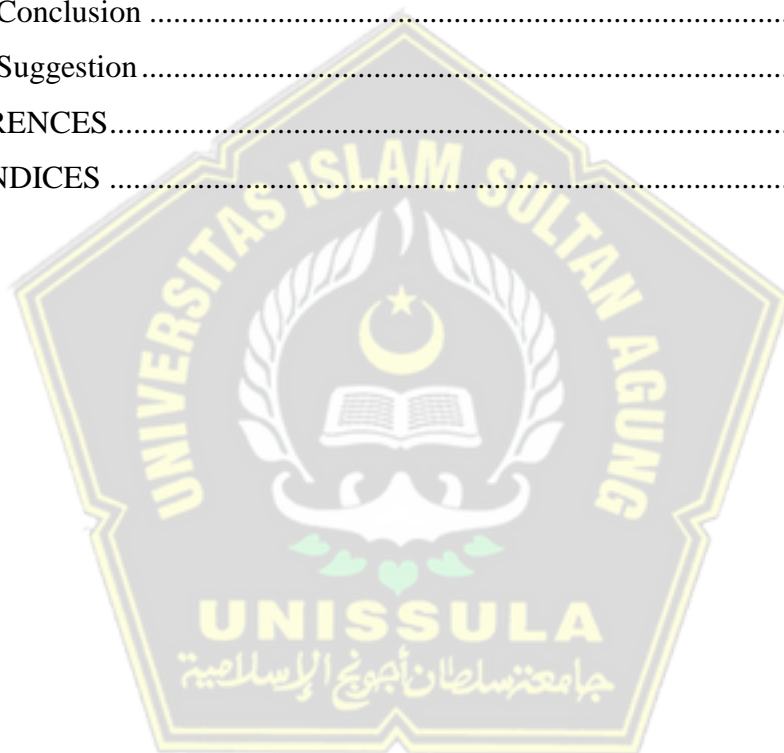
Alfi Maslahatin



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# CHAPTER I

## INTRODUCTION

### A. Background of the study

Movies are a product of popular culture that have had a significant impact on society. It is a form of art, a source of entertainment and an effective instrument for educating the audience. The audience, consciously or unknowingly, plays an active role in understanding a movie through their mental and cultural experiences (Pratista 3). In popular literature, one of the objects studied, movies were affected by the growth of the era which influenced popular literary fiction. It evolved generically with new media technology, such as radio, movie, and the internet (Glover & McCracken 73).

The audience will be satisfied by the movie's appeal. Movies attract many people's attention since they offer a new method to enjoy the entertainment, such as stories, events, music, and drama, all of which are familiar in society (McQuail 36).

Berryhill as quoted in Pratama, some literary works seem to use the tale of heroism as the basic foundation of the story. In most action, adventure, or superhero movies, heroism can be considered as the main focus of the story, and the audience can pay attention to the journey and develop the hero character (Pratama 1). Usually, in a heroic story, the hero will have to face some challenges and experience a series of events. The hero may also follow a certain path that guides them to their goal (Craig 10).

Currently, there are many movies that appoint the hero theme. The journey of a character to become a hero is a very familiar concept in modern cinema and literature. "In the hands of talented scene writers and novelists, the Hero's Journey is a compelling storytelling template. it provides a solid structure upon which to hang dynamic plot points, introduce engaging predicaments, and build a dramatic conclusion" (Craig 28).

However, it turns out that the Hero's Journey is not limited to literature or other forms of media; each of our lives is also a Hero's Journey. The Hero's Journey could be used in our life as a way of being rather conscious of the callings that come our way, which are not always easy but must be faced. Our goal in this journey is to confront our flaws while honing our skills in front of the audience (Gilligan & Dilts 8). Moreau as quoted in Satrio and Zulkarnain, the structure of Hero's Journey is a universal story structure, which is widely used in many media that we know but often don't realize, because this structure has basic aspects that tell about a person's life path, either in the

fictional world or in the real world. This structure can make the audience feel a connection with the characters in the story from relatability so as to create a deep emotional connection (Satrio and Zulkarnain 2).

All stories have a similar element structure and are often found in mythology, fairy tales, dreams, and movies. This structure is better known as the Hero's Journey (Vogler 3). The term hero in the very popular theory of hero's Journey was put forward by Joseph Campbell in his book entitled *The Hero with a Thousand Faces* adopted by Christopher Vogler in his book entitled *The Writer's Journey*. Vogler explains the notion of hero; "A Hero is someone who is willing to sacrifice his own needs on behalf of others, like a shepherd who will sacrifice to protect and serve his flock. At the root the idea of Hero is connected with self-sacrifice" (Vogler 29).

Based on a book by Christopher Vogler, there are twelve stages of the journey. These twelve stages are also called the hero's journey. Based on the statement above, there are twelve stages that hero must been through by the hero, there are: Ordinary World, Call To Adventure, Refusal of the Call, Meeting With the Mentor, Crossing the First Threshold, Test, Allies, Enemies, Approach to the Inmost Cave, The Ordeal, Reward, The Road Back, The Resurrection, And The Last Is Return with the Elixir. Moreau as quoted in Satrio and Zulkarnain, the epitome of a Hero's Journey story structure is the adventure of the Hero to face his fears and change into a better and new person, this is what makes this story structure very close emotionally to people (Satrio and Zulkarnain 4). In any good story the hero may grow and change, making a journey in their life being a person who comes from weakness into strength, love to hate, folly to wisdom, and return. With these emotional journeys, the audience get the emotional connection with the hero and make the story worth watching (Vogler 7).

When we enter into a story whether it's a fairy tale or myths, we will wonder about the role that each character plays. According to Vogler, understanding the role each character plays in a story is called the archetypes. The archetypes are divided into eight parts: Hero, Mentor, Threshold Guardian, Herald, Shapeshifter, Shadow, Ally, and Trickster (Vogler 26). "The significance of identifying archetypes is because the concept of archetypes is an indispensable tool for understanding the purpose or function of characters in a story" (Vogler 24). So it's easier to understand the dynamics of the characters in the story if their archetypes are identified.

In the midst of the success of the figures of super-powered heroes such as in several movies produced by Marvel Studios, such as *Iron Man* (2008), *Thor* (2011), and *Spider Man: Homecoming* (2017). Hollywood began to innovate by showing the figure of a hero with a different feel. The figure of a father began to be used as a modern hero figure in several Hollywood movies, such as *The Pursuit of Happiness* (2006), *The Descendants* (2011), *Fathers and Daughters* (2015), and *Captain Fantastic* (2016).

*Captain Fantastic* is a 2016 American comedy-drama movie with one hour and fifty-nine minutes long. This movie was written and directed by Matt Ross and starring Viggo Mortensen. Moreover this movie won an award in Deauville American Film Festival 2016 in the category of *Audience Award*. On Rotten Tomatoes, a popular review-aggregation website for film and television, this movie holds an approval rating of 83% based on 229 reviews, with an average rating of 7.10/10 (Rotten Tomatoes, 2016). The story centers on a struggle of a father to take care of his six children after the death of his wife. To attend his wife's funeral, Ben must get himself and his kids out of the house for the first time in a decade. Problems start to occur because Leslie will be buried in a Christian way while Ben finds out his wife's will which says that he wants to be cremated. Ben and his kids want to make Leslie's last wish come true, but there are so many obstacles. Many things that Ben did not expect before happened to him and his children until he was finally separated from his children. He had prepared everything, except the world. But in the end of the movie, Ben can finally fulfill his wife's last will and return with his children and live together in a new environment that is different from before. Ben is a character who has gone through stages in the journey of a hero and we can also understand his role in this story. With these two reasons, this study discusses the hero's journey of the main character and kinds of archetypes of the main character. Therefore in this study the writer takes the title: *A HERO'S JOURNEY ANALYSIS OF THE MAIN CHARACTER BEN CASH IN THE CAPTAIN FANTASTIC MOVIE*.

## **B. Problem Formulation**

Based on the background of the study, the problem formulations are:

1. What stages does Ben go through as a hero in the movie *Captain Fantastic*.
2. What kind of archetype the major character plays in the movie *Captain Fantastic*.

## **C. Objectives of the Study**

Based on the background of the study, the objectives of the study are:

1. To analyze the stages of the hero's journey in the main character Ben.

2. To analyze the archetypes: the roles characters play in the movie *Captain Fantastic*.

#### **D. Limitation of the Study**

This study only focuses on the main character, Ben Cash, who shows the events and circumstances that mark the Hero's Journey. Thus, this study aims to describe the stages that Ben takes on as a Hero in the movie and analyze the Archetype: the roles characters play in the movie according to the twelve stages of Hero's Journey theory by Christopher Vogler.

#### **E. Significances of the Study**

The result of the study is expected to be useful:

1. It helps the students to deeply understand Christopher Vogler's the twelve stages of Hero's Journey theory.
2. It hopefully can be used as a reference to English Literature students of Languages and Communication Science Faculty in Sultan Agung Islamic University for analyzing literary works that are related to the Hero's Journey.

#### **F. Outline of the Study**

This final project is divided into five chapters. Chapter one provides Background of The Study, Problem Formulations, Objectives of The Study, Significances of The Study and Outline of The Study. Chapter two explains Review Literature that consists of Synopsis of *Captain Fantastic*, The Twelve Stages of Hero's Journey and The Archetypes: The Roles Characters Play. Chapter three explains Research Methods that involve types of research, data collecting and analyzing the data. Chapter four contain findings and discussion. Whereas Chapter five is divided into two parts, they are conclusion and suggestion.



## CHAPTER II

### REVIEW LITERATURE

#### A. Synopsis of Captain Fantastic

*Captain Fantastic* is an American comedy-drama film released in 2016 written and directed by Matt Ross and starring Vigo Mortensen. This film first premiered at the Sundance Film Festival on January 23, 2016. According to IMDB this film has won 15 awards and 51 nominations, one of the awards is that this film won an award in the category of Save Energy, Save Earth Film Award at the Bucheon International Fantastic Film Festival and the main actor Viggo Mortensen was also nominated for an Oscar in the category of Best Performance By An Actor In A Leading Role.

Ben Cash and his six children; Bodevan, Kielyr, Vespyr, Rellian, Zaja, and Nai live far from a city in the forest of Washington state. By living isolated from society, ben has his own way of educating his children, he teaches his children to hunt in the forest and cultivate them to be eaten, he also trains his children to be physically strong like athletes, teaching how to fight like in karate and engage in other physical activities such as running and rock climbing. Ben also educates them to think critically by reading a lot of philosophers' books and books that are not usually read by children their age such as "middlemarch" by George Eliot, "the fabric of cosmos: space, time, and the texture of reality" by Brian Greene.

One day shocking news comes from Ben's sister Harper, with the news of the death of his wife Leslie. His wife died by suicide jumping herself out the window. Leslie has long suffered from bipolar disorder which has kept her in the hospital for a long time. Wasting no time, Ben announced Leslie's death to his children on a quiet night before they went to bed. The children were very shocked by this news, they all burst into tears, losing their mother was not what they wanted. One of his daughters Zaja asks about what will happen to all of them, Ben replies with certainty that nothing will change in their life, they are family.

That same night, Ben finds a letter in a manila folder bearing Leslie's will and agreement. The letter stated that when she died she wanted to be buried in a Buddhist manner, she wanted to be cremated while accompanied by her favorite song and her ashes were dumped in the toilet wherever it was. Ben calls Leslie's father Jack, and what he gets is a ban, he is prohibited from coming to his wife's funeral because Jack feels that everything that happened to his child is Ben's fault. Ben believes he has to pass on his wife's will, but Jack

refuses and continues to hold a Christian funeral. If Ben shows up at the funeral then Jack won't hesitate to put him straight in jail.

The children start asking when their mother will be buried, and they disagree with their grandfather's decision that their father Ben not be allowed to attend their mother's funeral. In the morning the six children were ready with their clothes and carrying their own bags, they tried to change Ben's decision by asking for a mission, that is a mission to save their mother. Ben rejects the protests of his children and tells them to return to their morning physical activity. Ben invites them to climb a cliff, but in the middle of the training one of his children slips and hurts his hand. After treating the wound Ben observed the expressions of the children who looked weak and sad and not at all excited. Ben then took the kids back to the bus.

On the bus Ben observes the children's expressions. He explains the reason why they can't be at their mother's funeral. All of a sudden, Ben decides to go to the town where Leslie's funeral is being held. The children cheered with joy, finally their wish came true.

Ben and his children finally go to the city where their mother came from. Through a long journey that has never been through Ben with his children. After arriving in town, Ben took his children to go to the bank to collect money. While waiting for Ben to take the money, the children feel strange with what they see, the people around them look fat, are they sick? What they know so far is that healthy humans are those who have an ideal body weight like them. Ben realizes this is the first time he is out of the house with his kids, he reminds his kids not to make fun of people.

On the next trip Ben was stopped by the police because the left side of the bus he was driving was off. Ben tries to calm his children because they are afraid and think that the mission to save their mother will be terminated. After the police inspection was over, they continued their journey and stopped at the edge of the field where there were several shady trees. Ben brought out a cake as well as a present for each of the children. The eldest Bodevan got a new arrow tool, while the other kids each got a knife. Then they celebrated the anniversary of Noam's Chomsky's birth, instead of celebrating Christmas.

At night, Ben and the children arrive at their first destination, which is to stay at Ben's sister house. Harper hosts Ben's family for dinner together. A small argument broke out between Ben and Harper because Ben allowed his little girl Nai to drink wine. After a while Dave Harper's husband said a sentence of condolences which Ben replied with a thank you and brought back the hurtful words that Dave had said to Leslie, Dave called Leslie a whore. Harper realized the situation was getting uncomfortable and told the kids to play video games

upstairs. Harper, Dave, and Ben have an argument outside the house. Harper argues that not everything should be known to children, but Ben counters by saying that he is only telling them the truth.

In the morning, Ben and the children went to church. They wore colorful clothes unlike the rest of the audience who wore black suit. In the middle of the priest's speech, Ben interrupted and then climbed onto the podium where Leslie's coffin was. Ben delivers the contents of his wife's will. Then Jack, Leslie's father, send two of his bodyguards to force Ben down from the podium. After leaving the church Ben and the kids waited for the ceremony to finish. Jack warns Ben that only children should attend the funeral. Ben doesn't accept that, the kids have to be with him. Ben wants Leslie to be cremated, not buried. Ben follows a group of cars heading to the cemetery, Ben intends to stop it. The children protested, their father shouldn't have done this. His eldest son Bodevan said that he did not want to lose his father. Ben stopped the bus he was driving everyone seemed to be holding back tears.

Ben and the kids go to a camp land. Ben looks sad while playing the guitar, his son Rellian noticed. Rellian and Bo talking on a basketball court, Rellian started the conversation. He remembers his mother's smile, he knows about his mother's illness. Rellian said that it was his father who made his mother crazy and his father dangerous. Rellian provokes Bo by saying whether their father was so great and so perfect. Bo was provoked and he finally took out several envelopes containing letters from various well-known universities that had accepted them, giving them to Ben. Ben is surprised, without his knowledge, his eldest son has already applied to various colleges. There was a small argument between the two of them. Bo finally admitted that his mother had been helping him to apply to various colleges without Ben knowing.

Rellian flees to his grandfather's house. Ben and his children headed straight for the house. Ben finds Rellian playing a game with his grandfather. Knowing the arrival of his father, Rellian immediately said what he had been thinking about all this time. He accuses Ben of killing Leslie. Rellian knew for a fact that Leslie had wanted to move out of their house all this time. Rellian wants to live with his grandfather. Moments after Rellian left the room, Jack shot an arrow right beside Ben standing. He scolded Ben with various words and brings up things about Ben's children who are isolated from the outside world and have absolutely no friends. They are also physically trained hard which causes many injuries to their bodies. His son Rellian was of age and should have the freedom to choose.

Leslie's mother Abigail gives Ben a letter that Leslie wrote just before Ben asks about Leslie's treatment. There it was written how happy Leslie had achieved her wish to have

smart and critical thinking children. Ben then collects his children in Jack's yard. Ben tells them to stay with their grandparents. Ben then went to ride his bus, he was seen sobbing. Ben stopped at a convenience store to buy a razor, then he cut his hair and shaved his beard. Ben continued on his way then stopped at the river bank to reflect. Suddenly the children appeared from inside the bus, they were hiding in the secret room that was there. The kids want to complete the mission, save mom and dad.

Together, Ben and his children headed for Leslie's grave. They dismantled the grave and took Leslie's coffin onto the bus. The children looked at their mother's corpse with emotion. On the bank of the river, they laid Leslie's body on a pile of wood for cremation. Ben said the last words to let his wife go. Then they started the cremation process, singing Leslie's favorite songs to happy music and dancing.

At an airport, Ben and his children go to the toilet to drain Leslie's cremated ashes. After that, the eldest Bo will go abroad to study at a university. Finally Ben and his five children start a new life in a new house and environment. Ben and the kids have breakfast together at the dinner table while waiting for the school bus to arrive.

## **B. Related Theories**

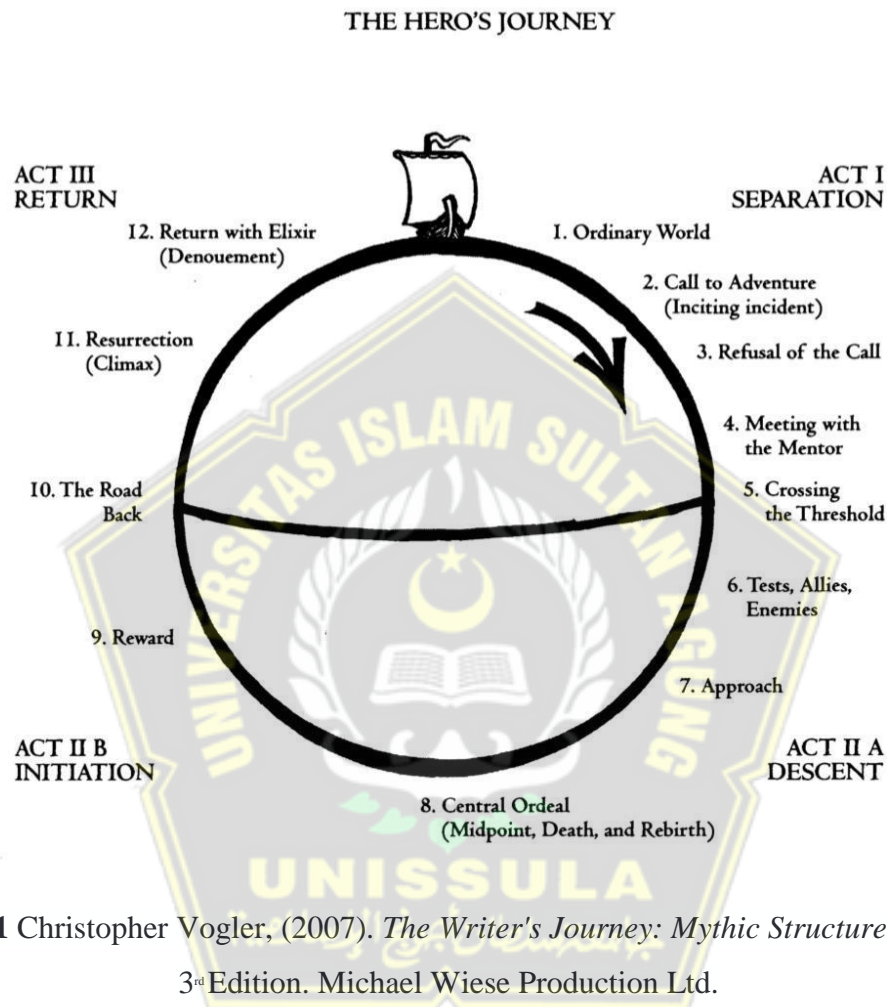
### **B.1 The Hero's Journey Theory**

The hero's journey theory first was put forward by Joseph Campbell in his famous book entitled *The Hero with a Thousand Faces*. He mentioned the 17 stages of monomyth which we now call it as the Hero's Journey.

Christopher Vogler is known as a Hollywood development executive and screenwriter. He was working with Disney when he took his passion for Joseph Campbell's story monomyth and developed it into a seven-page company memo. The memo, entitled *A Practical Guide to the Hero with a Thousand Faces*, where he began doing research and development work on *The Lion King* (1994) and many other projects. Later he elaborated on those concepts for the book entitled *The Writer's Journey: Mythic Structure for Writers*. All stories have similar elemental structures and are often found in mythology, fairy tales, dreams, and movies. This structure is better known as the Hero's Journey (Vogler xxviii). Vogler tries to understand more deeply the concepts in the theory of the Hero's Journey itself. He worked with Campbell's idea of the Hero's Journey to understand the phenomenal movie such as *Star Wars* which has many seasons and became the popular series of movies until now. It seemed these films have drawn attention through the audiences because they reflected Campbell's found in myths universally (Vogler xxviii).



In this book Vogler described the set of concepts known as “The Hero’s Journey,” drawn from his deepest understanding of psychology from Carl. G. Jung and the mythic studies of Joseph Campbell. He believed that the hero's journey was nothing but a handbook for life, a complete instruction in the art of being human (Vogler 11). In his book Vogler mentions the twelve stages of the hero's journey:



**Picture 1.1** Christopher Vogler, (2007). *The Writer's Journey: Mythic Structure for Writers* 3<sup>rd</sup> Edition. Michael Wiese Production Ltd.

In this theory, Vogler divides the stages of the Hero's Journey into three sections or phases. The first major phase is (ACT One), which contains the first stage is the Ordinary World; the second stage is the Call to adventure; the third stage is Refusal of Call; the fourth stage is Meeting the Mentor, and the fifth stage is Crossing the Threshold. The next phase is (ACT Two), which contains the sixth stage; Test, Allies, and Enemies; the seventh is The Approach, the eighth stage-the Ordeal, and the ninth stage is the Reward. The next phase is (ACT Three), which contains the tenth stage is the Roadback; the eleventh stage is the Resurrection; and the last stage is the Return with Elixir.

The settings can be altered to the storyteller's ingenuity in order to make a fascinating story for the audience, although following the twelve steps in order is acceptable but will give the sense of a storytelling with a storyline that is too predictable and conventional. (Musestorytelling 29).

The basis of a Hero's Journey story structure is the journey to face his fears and change into a better and new person. This is what makes this story structure very close emotionally to people (Moreau 1).

### **1. The Ordinary World**

The hero is first introduced in her or his normal life at the beginning of the story before the journey begins. According to Vogler the ordinary world is the context, home base, and background of the hero. Making an entrance, what is he doing when we first time see him, when he makes his entrance? (Vogler 89). The ordinary world is a very important stage, where the storyline and main character are first introduced to the audience. Deal with exposition where the backstory and other pertinent information about the plot is revealed; the hero's social class, upbringing, habits, experiences, as well as the prevailing social condition and opposing forces that may affect the hero. Exposition is information that the audience must know in order to understand the story and also the hero (Vogler 95).

### **2. Call to Adventure**

The hero is faced with an event, conflict, problem, or challenge that makes them begin their adventure and it sets the story rolling. The call throws the ordinary world off balance. The hero can no longer remain indefinitely in the comfort of the ordinary world. The call to adventure may come in the form of message or messenger; sometimes it can be in the form of a loss or subtraction from the hero's life in the ordinary world (Vogler 103). This stage is the selection process for a hero, what calls to adventure a hero has admitted, and how he responds to it.

### **3. Refusal of the Call**

"The problem of a hero now is how he responds to the call to adventure. The hero initially refuses the adventure because of hesitation, fears, insecurity, or any other number of issues" (Miyamoto 4). It's natural if a hero avoids or finds an excuse to refuse the call to adventure. Refusal may be a sharp moment. maybe this stage is just a doubt to accept a Call.



The hero is not willing to make changes, preferring in safe place the ordinary world (Vogler 109).

“Sometimes it’s not a bad idea to refuse a call until you’ve had time to prepare for the “zone unknown” that lies ahead. In mythology and folklore that preparation might be done with the help of the wise, protective figure of the Mentor, whose many services to the hero include protecting, guiding, teaching, testing, training, and providing magical gifts” (Vogler 117). The Hero's Refusal of the Call might be utilized as a time lag to prepare himself to conquer his fears and worries, then build energy for the following stage, meeting with the Mentor.

#### **4. Meeting the Mentor**

This stage is where the hero gains the supplies, knowledge, and confidence to overcome fear and commence the adventure (Vogler 117). Mentors are usually a wise old man or woman. Usually in folklore and myth a hero meets a magical protector who gives him a gift and guides him during the journey.

The book entitled *Myth and the movies: discovering the mythic structure of 50 unforgettable films* by Christopher Vogler, he stated that a hero may not wish to rush into a special world blindly, therefore the hero needs the experience of someone who has experienced a similar incident. The mentor can be a person or an object such as a book, map, or hieroglyphics. Even in Archetype, Mentor can be an inner mentor in the form of a strong code of honor or justice that guides him through the journey (Vogler, The Memo 3).

#### **5. Crossing the Threshold**

Crossing the threshold indicates that the hero has committed to the journey (Vogler 127). He was ready to cross the boundary that separated him from the ordinary world to the special world. The border can be a physical boundary such as doors, gates, arches, bridges, oceans, or rivers (Vogler 129).

#### **6. Tests, Allies, and Enemies**

This is the stage where the hero fully enters the special world, something new and sometimes scary for the hero. No matter how great and experienced a hero is, he will still be someone new to the special world. The hero learns the rules of the new world and endures tests, meets allies or friends, and comes face-to-face with enemies.

The most important function at this stage is for testing. Puts the hero in a difficult situation, where he will face various challenges which will then lead him to prepare for the upcoming Greater Order (Vogler 136). Then, the next function in this stage is making allies and enemies. Vogler stated that it's normal that the hero takes his own time to find out who he can trust and who he can't trust in this new world. These two things are part of the test, testing whether the hero is a good character judge (Vogler 137).

Allies are friends to heroes where they accompany the hero and support him during this adventure journey. Before facing the main event of the story, the hero will create a team that will support him during his journey. Then the hero will also meet enemies, including both villains or antagonists of the story. The point in this phase is to "getting to know you" scenes where the characters get to tell each other and also the audience can understand more about each character. "This stage also allows the hero to gather power and information to prepare for the next stage" (Vogler 141).

## **7. The Approach to the Inmost Cave**

"This is the approach to the inmost cave, where soon they will encounter supreme wonder and terror. It's time to make final preparation for the central ordeal of the adventure" (Vogler 143). At this stage the self-confidence of the hero can also make him to immediately take this approach overriding various preparations that the hero might be able to prepare, such as gathering various information and making some plans or scouting the enemy.

## **8. The Ordeal**

The hero is facing the greatest challenge and he is in the deepest room of the inmost cave. Heroes are usually faced with a central crisis of death and rebirth, or more specifically the hero must die first then he can be reborn and changed (Vogler 155). This stage is not the climax of the story, but this is the central event or crisis in the second act.

Facing the greatest fear is also the order. For most people, this phase is death, but in many stories this phase is whatever the hero is most afraid of, such as dealing with a phobia, challenging a rival, or the biggest dramatic fear that comes from being afraid of fighting a parent or authority figure. The family scene is crucial, where confrontation between members of the family can create a strong ordeal (Vogler 169).

## **9. The Reward**

“After surviving The Ordeal, the hero seizes the sword — a reward that they’ve earned that allows them to take on the biggest conflict. It may be a physical item or piece of knowledge or wisdom that will help them persevere” (Miyamoto 4).

At this stage we can breathe for a moment after an exciting or ordeal battle. At this moment we can also get to know the characters in the story better. After going through the crisis in the ordeal, the hero appears as a new person who receives a reward. The hero's reward may come in many forms: a magical sword, an elixir, greater knowledge or insight, reconciliation with a lover (Vogler 176). Insight can be a very deep reward. The hero experiences a deep self-realization after going through the ordeal. However, after the hero receives the reward, the hero must return to undergo the quest. There are more ordeals ahead, and it's time to face the next stage: The Road Back.

### **10. The Road Back**

After receiving a reward from the great ordeal, the hero faces a choice; choose to live in a special world where all the quests and challenges occur or choose to return to the ordinary world, the place where he came from. The hero may be reminded of the main goal on this journey (Vogler 189).

Such as crossing the threshold, the road back phase, it takes an event that will push the hero past the threshold and return to the ordinary world or even stay in the special world. The event from this road back is a turning point that will change the direction of the story, this event can be an internal decision that must be made by the hero.

### **11. The Resurrection**

This is the climax. The hero's refusal of the call might be utilized as a time lag to prepare himself to conquer his fears and worries, then build energy for the following stage, the mentor encounter hero faces a final test, using everything they have learned to take on the conflict once and for all. “Heroes have to undergo a final purging and purification before reentering the ordinary world. Once more they must change” (Vogler 197).

The climax must be the most explosive, dramatic, or very dangerous moment in the story. Heroes may also experience different climax levels, such as success, emotions, thoughts, or even a climax of mental change. Resurrection can also be referred to as a sacrifice from a hero. Something must be surrendered, must be given back, and must be shared for the good of the group.

Other Allies may come to the last-minute rescue to lend assistance, but at the end the hero has to make sacrifices. The higher dramatic purpose of resurrection is that the hero has changed, he is no longer the same as he was before (Vogler 210).

## **12. The Return with the Elixir**

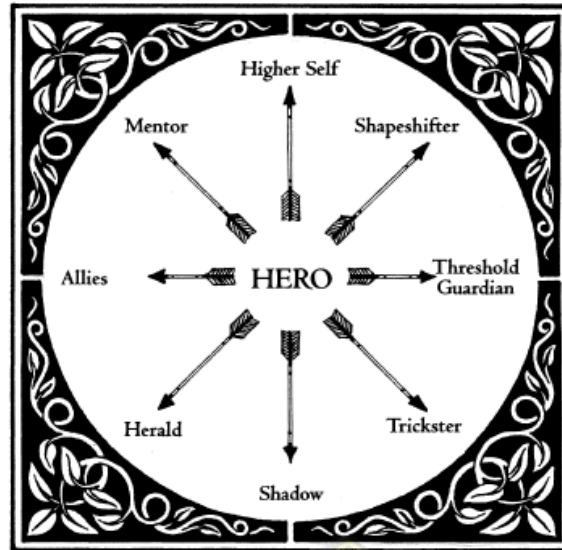
After going through all the orders, a hero usually returns to the starting place, returns home, or continues his journey. The true hero brings their knowledge or the “elixir” from the special world, he may bring something to share to the others or something like power to heal the ordinary world. The elixir can be a great treasure or magic potion. It could be love, wisdom, or simply the experience of surviving the special world (Vogler, *The Memo* 6).

In most stories, Return with the Elixir completes this particular journey cycle. The storyline has been completed, the balance has been restored to the ordinary world, and the hero can now start a new life, forever influenced by the journey through (Vogler, *The Memo* 6).

### **B.2. The Archetypes**

The Archetypes describes the function of the characters played in a story. In *A New Handbook of Literary Terms* book, the writer stated that “archetype is a resonant figure of mythic importance, whether a personality, place, or situation, found in diverse cultures and different historical periods” (Mikics 24). “The contents of the collective unconscious, on the other hand, are known as archetypes” (Jung, Adler, & Hull 21).

When we read a story then we will feel curious what roles each character plays. According to Vogler Archetypes are the roles character plays. Vogler was inspired by the writings of Carl G. Jung, a Swiss psychologist, about archetypes: “constantly repeating characters or energies which occur in the dreams of all people and the myths of all cultures. Jung suggested that these archetypes reflect different aspects of the human mind- that our personalities divide themselves into these characters to play out the drama of our lives” (Vogler 23).



**Picture 1.2** Christopher Vogler, (2007). *The Writer's Journey: Mythic Structure for Writers* 3<sup>rd</sup> Edition. Michael Wiese Production Ltd.

In *The Writer's Journey: Mythic Structure for Writers*, there are eight archetypes mentioned; Hero, Mentor: Wise Old Man or Woman, Threshold Guardian, Herald, Shapeshifter, Shadow, Ally, and Trickster. Those archetypes are “questing heroes, heralds who call them to adventure, wise old men and women who give them magical gifts, threshold guardians who seem to block their way, shapeshifting fellow travelers who confuse and dazzle them, shadowy villains who try to destroy them, tricksters who upset the status quo and provide comic relief” (Vogler 23).

“The significance of identifying archetypes is because the concept of archetypes is an indispensable tool for understanding the purpose or function of characters in a story” (Vogler 24). So, if the archetypes are identified in the story, we can easily understand the character dynamic or the role that characters play.

## 1. Hero

“A hero is someone who is willing to sacrifice his own needs on behalf of others, like a shepherd who will sacrifice to protect and serve his flock” (Vogler 29). Next he stated in his book “In psychological terms, the archetype of the Hero represents what Freud called the ego—that part of the personality that separates from the mother, that considers itself distinct from the rest of the human race.” The Hero archetypes represent the ego search of identity and wholeness. In the process of



becoming a true person, all of us heroes will face internal guardians, monsters, and helpers.

There are many varieties of Hero, “willing and unwilling Heroes, group oriented and loner Heroes, Anti-Heroes, tragic Heroes, and Catalyst Heroes. Like all the other archetypes, the Hero is a flexible concept that can express many kinds of energy” (Vogler 34).

Hero archetype is divided into two types “1 ) willing, active, gung-ho, committed to the adventure, without doubts, always bravely going ahead, self-motivated, or 2 ) unwilling, full of doubts and hesitations, passive, needing to be motivated or pushed into the adventure by outside forces.” (Vogler 34). “An Anti-hero is not the opposite of a Hero, but a specialized kind of Hero, one who may be an outlaw or a villain from the point of view of society, but with whom the audience is basically in sympathy” (Vogler 34). “Most Heroes are group-oriented: They are part of a society at the beginning of the story, and their journey takes them to an unknown land far from home. When we first meet them, they are part of a clan, tribe, village, town, or family” (Vogler 36).

## **2. Mentor**

“An archetype frequently found in dreams, myths, and stories is the mentor, usually a positive figure who aids or trains the hero. This archetype is expressed in all those characters who teach and protect heroes and give them gifts” (Vogler 39).

Mentor archetypes has many function; such as teaching or training, gift-giving, motivation, planting, and sexual initiation. Like Heroes Archetypes, Mentor archetype also has many types, they are; Dark Mentor who has the role to mislead the audience because sometimes he puts the hero into danger (Vogler 44). Next is Fallen Mentor is such a role that may go through all the stages of the hero’s journey (Vogler 45). The next is Inner Mentor where “the hero is an experienced, hardened character who has no need for a mentor guide. He has internalized the archetype and it now lives within him as an inner code of behavior (Vogler 47).

## **3. Threshold Guardian**

Threshold Guardians secure the Special World and its hidden from the Hero, and set essential tempts to prove a Hero’s responsibility and worth. The Hero must go



through these obstacles, and use any method available: acknowledging, ignoring, outwitting, overcoming, pacifying, or interacting. In stories, Threshold Guardians take on various fantastical forms.

“They may be border guards, sentinels, night watchmen, lookouts, bodyguards, banditos, editors, doormen, bouncers, entrance examiners, or anyone whose function is to temporarily block the way of the hero and test her powers. The energy of the Threshold Guardian may not be embodied as a character, but may be found as a prop, architectural feature, animal, or force of nature that blocks and tests the hero. Learning how to deal with Threshold Guardians is one of the major tests of the Hero's Journey” (Vogler 52).

#### **4. Herald**

Herald characters issue challenges and inform the coming of noteworthy change. They may appear anytime during the Journey, but often appear at the beginning of the Journey to announce the Call. “Heralds have the important psychological function of announcing the need for change. Something deep inside us knows when we are ready to change and sends us a messenger. This may be a dream figure, a real person, or a new idea we encounter... Heralds provide motivation, offer the hero a challenge, and get the story rolling. They alert the hero (and the audience) that change and adventure are coming” (Vogler 56). The Herald may be a person or a force, it might be a means to bring news to the hero that anything will ruin the balance. It could be a phone call (Vogler 57).

#### **5. Shapeshifter**

The Shapeshifter “Its appearance and characteristics change as soon as you examine it closely. Nonetheless, the Shapeshifter is a powerful archetype and understanding its ways can be helpful in storytelling and in life” (Vogler 59). The Shapshifter mask misleads the hero by hiding a character's intentions, loyalties or sincerity. “Sometimes a hero must become a Shapeshifter to escape a trap or get past a Threshold Guardian” (Vogler 63). The Shapeshifter is one of the most flexible archetypes. In Romantic comedy and Romance, the Shapshifter can be found as the form of a character's relationships, but it is also useful to describe characters whose appearance or behavior changes to fulfill the needs of the story.

## **6. Shadow**

The Shadow can represent our darkest desires, our untapped resources, or even rejected qualities. It can also symbolize our greatest fears and phobias. “The function of the Shadow in drama is to challenge the hero and give her a worthy opponent in the struggle. Shadows create conflict and bring out the best in a hero by putting her in a life-threatening situation” (Vogler 66).

The Shadow often appears as the villains, enemies, or antagonists in the story. Since the Shadow is a reflection of the Hero’s qualities, it may represent positive qualities that the Hero may have rejected. Villains and enemies are usually dedicated to the death, destruction, or defeat of the hero. Antagonists may not be quite so hostile— they may be Allies who are after the same goal but who disagree with the hero's tactics. Antagonists and heroes in conflict are like horses in a team pulling in different directions, while villains and heroes in conflict are like trains on a head-on collision course” (Vogler 65).

## **7. Ally**

“Heroes on their journeys may need someone to travel with them, an Ally who can serve a variety of necessary functions, such as companion, sparring partner, conscience, or comic relief. It's useful to have someone to send on errands, to carry messages, to scout locations” (Vogler 71). Moreover, “Allies do many mundane tasks but also serve the important function of humanizing the heroes, adding extra dimensions to their personalities, or challenging them to be more open and balanced... From the dawn of storytelling, heroes have been paired with friendly figures who fight at their sides, advise and warn them, and sometimes challenge them” (Vogler 71).

## **8. Trickster**

Trickster provides several psychological functions that are important to be known. “They cut big egos down to size, and bring heroes and audiences down to earth. By provoking healthy laughter they help us realize our common bonds, and they point out folly and hypocrisy” (Vogler 77).

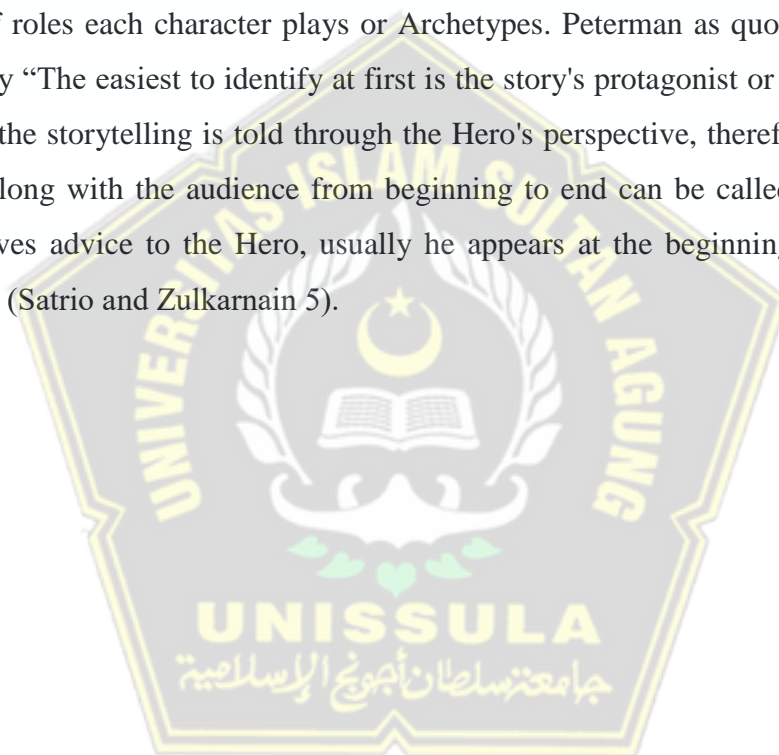
“Tricksters may be servants or Allies working for the hero or Shadow, or they

may be independent agents with their own skewed agendas” (Vogler 78). The trickster likes to mess up the Ordinary World or often influence the lives of others but never change themselves.

### **B.3 The Relevance of The Hero’s Journey Theory and The Archetypes**

Peterman as quoted in Satrio and Zulkarnain study the easiest way to identify a story using the Hero’s Journey structure is to analyze the storyline and character roles (Satrio and Zulkarnain 5). As the statement about the Archetypes, we know that archetypes have functions to divide the roles characters play while the Hero’s Journey is the adventure of the protagonist of every story.

The easiest thing to do first in analyzing the Hero’s Journey structure is the classification of roles each character plays or Archetypes. Peterman as quoted in Satrio and Zulkarnain study “The easiest to identify at first is the story's protagonist or Hero, because in Hero's Journey the storytelling is told through the Hero's perspective, therefore the character that is passed along with the audience from beginning to end can be called the Hero. Or a Mentor who gives advice to the Hero, usually he appears at the beginning of the story to guide the Hero” (Satrio and Zulkarnain 5).



## CHAPTER III

### RESEARCH METHOD

Research method is the strategy method used to collect and analyze data responding to problem formulations. This chapter consists of types of research, data collecting, and analyzing the data.

#### A. Type of Research

The type of this study is qualitative where the data are reported in a form of sentences or descriptive method. The data in this study was presented in the form of words, phrases or sentences, prologues, dialogues, or monologues, quotation or paraphrasing, not in the form of numbers.

#### B. Data Collecting

##### B.1 Data Collecting Method

These are the steps of collecting the data of the study:

##### B.1.1 Watching the Movie

The primary data of this study was taken from the movie. Watching the movie entitled *Captain Fantastic* at various times becomes the easiest way to achieve a deep understanding of the stories. The first step of collecting data was to understand the plot, the characters, and the setting of the movie.

##### B.1.2 Reading the Movie Script

The other primary data of this study was taken from the movie script. Reading the movie script several times becomes the easiest way to know the form of narration in which the movement, actions, expressions and dialogue of the characters are described in a certain format. The cinematographic and visual motion may be given, as well as description and changes of scene.

##### B.1.3 Identifying the Data

After watching the movie various times, the identification of the data was required. Finding the parts of the movie that will be analyzed are the aim of this step.

To explain the specific data, it could be used by marking, underlining, giving codes, and highlighting some of the sentences.

#### **B.1.4 Classifying the Data**

Classifying the data was listed the identified data and then put it on a table. This table consists of columns of numbers, data from the movie, reference, and comment. The classified data is called an appendix.

#### **B.1.5 Reducing the Data**

Reducing the data was the last step of the data collecting method. This step aimed to reduce or minimize some parts of the data found into smaller numbers. In reducing or minimizing data, relevant techniques would be used to acknowledge the problems. The results of this step could decrease the unnecessary data and storage efficiency.

### **B.2 Types of Data**

This study uses two types of data, those are:

#### **B.2.1 Primary Data**

The primary data was taken from the *Captain Fantastic* movie script.

#### **B.2.2 Secondary Data**

The secondary data was taken from journals, books, sites, and articles which are related to this study.

### **C. Analyzing the Data**

The last step of this research was analyzing the data. It was a technique in which the data were analyzed and reported. The researcher used a qualitative method by watching the movie to analyze the data. The Hero's Journey and the Archetypes theory used by the researcher to analyze and record the data. The data was taken from the movie such as dialogue, monologue, and narratives. The complete analysis was reported in Chapter IV: Finding and Discussion.

## CHAPTER IV

### FINDING AND DISCUSSION

In this chapter, finding and discussion began by analyzing the structure of the Hero's Journey, namely by describing the twelve stages of the Hero's Journey to the main character Ben Cash in the *Captain Fantastic* movie based on the heroic journey pattern in the Hero's Journey theory. Then the analysis was continued with the explanation of the Archetypes or the roles played by the main characters in this movie.

#### A. Hero's Journey Analysis of *Captain Fantastic* Movie

Christopher Vogler is a Hollywood development executive, scenewriter, author and educator, best known for working with Disney and his scene writing guide, *The Writer's Journey: Mythic Structure for Writers*, from 2007, where he identified twelve stages Of Hero's Journey. The stages are the Ordinary World, Call to Adventure, Refusal of the Call, Meeting with the Mentor, Crossing the First Threshold, Test, Allies, Enemies, Approach to the Inmost Cave, The Ordeal, Reward, The Road Back, The Resurrection, And the Last is Return with the Elixir. These stages of the hero's journey were arranged to be flexible "consider these twelve stages as a map of the Hero's Journey, one of many ways to get from here to there, but one of the most flexible, durable and dependable" (Vogler 7). "The order of the stages given here is only one of many possible variations. The stages can be deleted, added to, and drastically shuffled without losing any of their power" (Vogler 19). Thus the structure of the hero's journey can be adapted to various literary works in order to give a different impression in each practice.

##### A.1. The Ordinary World

The first stage of the Hero's Journey is the Ordinary World. Thus this stage is where the Hero is being introduced to the audience and begun his journey. Vogler states "the Ordinary World is the context, home base, and background of the Hero" (87). The ordinary world stage shows in the first scene from the movie:

"In the early morning dawn, the Skykomish River in Washington State's Cascade Mountain Range pounds against the granite river rocks.

Giant Fir branches in the lush forest undulate, almost dancing in the soft wind.



A BLACK-TAILED BUCK makes its way through the dense woods”.  
(*Captain Fantastic* 00:01:04-00:02:54).

Monologue above shows the first stage, the Ordinary World from Ben’s Journey. He lives isolated in a forest far from the city with his wife and children. Furthermore, the introduction to the Ordinary World can be seen in the following scene;

- Ben: Training in one hour!

“Ben watches as, in front of their Tipi, strung from a rope on a tree, the twins skin the deer that Bo shot: peeling off its hide with none of the squeamishness of 15-year olds and all the skill of experienced butchers.

- Behind them, 12-year old Rellian, with a flint that he extracts from a pouch on his belt, makes a fire in a large pit in front of the Tipi”. (*Captain Fantastic* 00:05:49-00:06:50).

Afterward, the next scene is the introduction of Ben and his family. This is the context and background of the Hero. They always do a physical training. Before training, in the scene above it is mentioned that they prepare food in the form of an animal caught from the hunt carried out by the eldest Bo while Ben supervises their activities.

- Flames illuminate the faces of the family, as they eat roast venison, sitting on the ground in a circle around the fire.
- By the light of candles and kerosene lamps, the kids are all reading books way beyond their years: Nai is reading the Encyclopedia Britannica, he's on letter "J"; Kielyr is reading "Guns, Germs, and Steel: The Fates of Human Societies" by Jared Diamond; Rellian reads Dostoyevsky's "The Brothers Karamazov;" Bo is reading a college Calculus textbook. (*Captain Fantastic* 00:09:11-00:09:41).

As mentioned above, the ordinary world is a context, hombase, and background of the hero. In this monologue, Ben and his children read various genres of books. Not only reading, even children have to present what they have read one by one in front of each other.

From some of the dialogues and monologues above, we can know that before starting his heroic journey, Ben had a life that was far different from other people in general. Ben along with his wife and children live in a forest far from the city center and isolate

themselves from outside life. Ben only goes out of the house only to sell the crafts he makes and to buy other necessities that are not available at home. Furthermore, Ben also has regular activities, namely physically training. Ben educates his children to be an independently person to survive. Ben also teaching them to learn by reading books of various genres.

Even though he has a life that is much different from other people in general, this is what we can call the Ordinary World of the main character, which then becomes a contrast to the Special World which he will enter in the stages of his heroic journey later.

## **A.2 The Call to Advanture**

The second stage in a hero's journey is the call to adventure. This stage is where the hero is faced with a conflict or problem that makes him start his journey and that makes the story roll. The call that Ben received is in the following scene;

Harper: Ben?

Ben: What is it?

- Silence.

Ben: Harper.

Ben: Tell me.

Harper: Leslie killed herself last night.

Ben: How?

- Another pause.

Ben: Harper, tell me.

Harper: She jumped out of a window.

- Now Ben swallows. But nothing else. No emotion whatsoever. He nods.

Harper: Ben?

- Ben hangs up the phone.

Ben drives in silence. He looks in the rearview mirror, at Bo, Vespyr, and Kielyr. They stare out the window, completely unaware of his recent phone call. (*Captain Fantastic* 00:16:34-00:17:23).

An unexpected phone call Ben received from his sister, announced that his wife had passed away. Leslie died by suicide in a tragic way. It was a very painful thing to hear, the fact that his wife had been suffering from mental illness for so long, and in the end no one could have guessed that Leslie would die by suicide. Another Call mentioned in this scene;

- He lights a candle and opens a dresser. Under his clothes, he withdraws a hidden manila folder. One file is marked WILL AND TESTAMENT. He rifles through the papers until he finds what he's looking for. He reads. His face turns white.

Ben: Jesus fucking Christ. (*Captain Fantastic* 00:20:10-00:20:38).

After breaking the news of his wife's death; Leslie with her six children, Ben returns to his room with mixed feelings of sadness and anxiety. Then he found a Will from Leslie, it is a message that if one day he dies he wants his funeral to be carried out in a Buddhist manner. Instead of being buried in the ground, Leslie wants to be cremated to the accompaniment of her favorite song, and she also wants her ashes to be dumped in any toilet. Ben was surprised to know this. Then another Call appears;

Jack: The utter recklessness, the instability and insecurity that you have brought to her life -

Ben: WE decided to live here. BOTH of us. This was a mutual decision.

Jack: This is YOUR goddamned fault!

Ben: Leslie had a disease. She needed to be in a good facility, you'll only pay if she's treated near you, fine. We did that. Listen. I found her Will. I assume you know that Leslie was a Buddhist.

There is a long pause on the line.

Jack: Leslie was a nudist?

Ben: Buddhist. Leslie was a BUDDHIST. She wanted to be cremated. Not buried. It was very important to her that -

Jack: I have just lost my only child. I'm in no mood to discuss the particulars of her funeral.

Ben: There's more. Look, this is...strange, I admit, but in her Will, Leslie clearly stipulated that -

Jack: I rue the day she met you. Wherever you are, you stay there.

Ben: Jack.

Jack: I miss grandchildren. But you are not welcome here. Is that clear? You show up. I will have you arrested. (*Captain Fantastic* 00:21:30-00:22:13).

Ben's children ask when mother's funeral is. So Ben goes to call Leslie's parents, in their conversation Jack blames Ben for his daughter's death. Ben denies that, living in a forest is their choice and he is grateful for Jack's kindness in treating his wife's mental disorder. Ben wants to emphasize that Leslie is a buddist, she doesn't want to be buried in the ground, she wants to be cremated, that's her will, but Jack disagrees, Leslie will be buried in a Christian, and if Ben tried to ruin the funereal, he will imprison him.

At this stage the hero experiences events that will disrupt his *Ordinary World*. Call of Advanture for Ben is the death of Leslie as well as the appearance of Jack (Leslie's father). Jack is a *Herald* figure for Ben, a figure who brings changes to Ben's life. Jack is a figure who challenges Ben by opposing Ben to realize Leslie's will. It is at this stage that Ben must accept the challenge and make a decision. Will he fight for Leslie's last wish against Jack's or will he heed his father-in-law's warning not to come and interfere in his wife's funeral.

### A.3 Refusal of the Call

Vespyr: We're her family. We have to go.

Kielyr: Grandpa said we can't.

- Ben takes venison off the fire and cuts it into small pieces.

Kielyr: What will happen if they arrest you? Will they take us away from you?

- At this, all the kids turn to look at Ben.

Ben: There is that possibility. (*Captain Fantastic* 00:23:53-00:24:15).

The dialogue snippet above shows the Refusal of the Call stage in Ben's heroic journey. This stage is the beginning refusal stage, where after Ben's conversation with his father-in-law over the phone stating that Ben was not welcome at the funeral because Jack believes that everything that happens in Leslie's life is a fatal mistake made by Ben. Ben decides not to come because of the possibility that he will be imprisoned by Jack. He is afraid that he did not want to bring up new problems that might cost his life with the children. Therefore Ben refuses the journey. He will not come to his wife's funeral. Feelings of fear and insecurity have made him decide to stay in the ordinary world. The next stage of refusal can be seen in the following scene;

Bodevan: Dad. Majority.

Vespyr: Give us the Mission!

Kielyr: The Mission!

Zaja: We want the Mission!

Nai: "Mission: Rescue Mom!"

- Ben stares at his kids. He shakes his head no. (*Captain Fantastic* 00:26:12-00:26:18).

Not willing to make changes. Ben knows that he can't go to the funeral. The children protested that they couldn't attend the funeral, what was their fault? Is it because of their appearance? They want a mission: rescue mom! Ben remains firm in his decision. There is another refusal from Ben, we may see in this scene:

- Ben leads the kids as they climb up the face of a vertical granite formation. They all wear climbing harnesses, carabiners around their belts, and are tied onto the bright orange climbing rope, following Ben as he makes his way up the face. It's an expert grade and they're all struggling. (*Captain Fantastic* 00:26:20-00:26:40).

Ben and his six children continue to carry out their daily practice activities such as rock climbing. This proves that Ben as the decision maker in this family can't do anything, nothing changes, everything goes as usual.



From the description above, it can be proven that Ben initially also refused his hero call. The refusal stems from a warning that Jack threw at him. The warning was the reason he was reluctant to continue his heroic journey.

#### **A.4 Meeting the Mentor**

“Ben: We can't go to Mommy's funeral. We have to do what we're told. Some fights, you can't win. The powerful control the lives of the powerless. This is how the world works. It's unjust and unfair. But too bad. We just have to shut up and accept it.

Ben looks back at the kids. They look devastated.

Ben: Well, FUCK THAT”. (*Captain Fantastic* 00:29:08-00:29:48).

According to Vogler in this stage is “the hero gains the supplies, knowledge, and confidence needed to overcome fear and gain advantage” (117). Ben gains provision, knowledge by explaining to his children why they can't come to their mother's funeral. With various bad possibilities that will happen, Ben states that they all must accept all the bad possibilities. But after contemplating for some time, Ben finally finds his confidence, armed with the Will that Leslie left at home, Ben believes that he can make it happen. So finally Ben decided to go to the funeral. Ben and his children will leave their house which means he is ready to leave the Ordinary World for the Special World.

#### **A.5 Crossing the First Threshold**

Ben: So they know we're FUCKING COMING!

- All the kids stand and yell in excitement.

- Ben peels out and jerks the wheel to the right, swerving – in the middle of the empty country highway. (*Captain Fantastic* 00:29:58-00:30:55).

Crossing the First Threshold, the hero finally committed to the journey. In the scene above, Ben finally makes his own decision to go to the city where Leslie will be buried. Together with her children, Ben finally dared to take the challenge, out of his comfort zone in the ordinary world to the special world. This attitude of courage is known as the *Leap of Faith*, a leap of courage to embark on a heroic adventure.

## A.6 Test, Allies, Enemies

Ben: Now what?

- Zaja looks deeply disturbed.

Zaja: What's wrong with everyone?

Ben: What do you mean?

Kielyr: Are they sick?

Ben: Who?

Nai: Everyone is so fat.

- Ben looks around the bank. His kids are right. The other customers, without exception, are all overweight.

Ben: Yes, they are.

Nai: Fat like hippos.

Zaja: That's not nice to say.

Nai: But look.

Kielyr: You can think it, but we don't make fun of people, right Dad?

Ben: That's right. We don't make fun of people. (*Captain Fantastic* 00:34:47-00:35:11).

Learns the rules of the special world are the Test, they face many new things in this stage. They saw many things they had never seen, such the people around, they have a very different body appearance, unlike those who are diligent in exercising. Ben understands that his children have discovered a lot of new things in this special world, but Ben still insists that they shouldn't make fun of people.

- On the edge of town, heading back toward the freeway – the FLASHING LIGHTS of a police car behind them.

Kielyr: Dad?

- The SWIRLING POLICE LIGHTS visibly alarm the kids.

Nai: Are they going to stop us from rescuing Mom?

- Ben pulls Steve over. He looks back at his kids.

Ben: This. Right now. This is your first real test. Be calm. Remember your training. (*Captain Fantastic* 00:35:22-00:35:52).

Furthermore, in the scene above the kids are shocked because there is a police car behind their bus, they are afraid that they will be stopped for their mission. However Ben assures them that it's not like that, and asks them to stay calm, remembering what they've been training all this time. This is a real test of the lessons they have learned at home. Then, after passing several Tests, the Hero also needs Allies who will accompany and also help him on this journey.

Ben: It's a 55-pound pull. laminated wood and glass. Silent and fast.

As Bo tests the pull, the twin girls and Zaja unwrap massive knives, as long as their forearms.

Kielyr: A new knife!

Vespyr: So beautiful!

Zaja: KA-BAR fighting knife! Thanks, dad!

Ben: 7 inch blade, partially serrated. Handle's slip resistant. Good balance if you dip down when you cut.

Nai's present is an old, 1970s copy of "The Joy of Sex." He flips through it, eyes wide.

Ben: Pictures.

Nai stares at a drawing. He looks horrified.

Rellian opens his present: it's a new recurve like Bo's and a quiver of arrows. But he just puts them on the table and sits, staring at his shoes.

Ben: Those are Black Storm Broadheads. Razor sharp. (*Captain Fantastic* 00:44:03-00:44:38).

Allies are part of the tiers of the hero's journey. Encounter allies, Ben tries to strengthen his relationship with the children by giving them gifts. He needed the strength of his children to carry out the mission, attend the funeral and fulfill his wife's will. Then one thrilling thing, the meeting with Enemies happened.

On the back lawn behind Harper's house, Ben drops some duffel bags; he checks and re-checks supplies.

Harper: We do the best we can! That's all everyone's doing. The best they know how! I'm sorry it does not meet your high standards!

Dave : This is a very hard time right now, we're all still probably in shock.

Everyone's very... raw.

Ben : I was simply telling them the truth.

Harper : Protecting children from certain concepts that they're too young to comprehend is not lying to them!

Dave : Guys. Let's keep our voices down here.

Ben looks at his sister.

Ben : I apologize. I'm sorry for not respecting the way you do things in your home.

Harper : Okay. Thank you for saying that. (*Captain Fantastic* 00:52:22-00:53:27).

Before going to the funeral, Ben decides to take his children to stay at his sister's house. At the dinner banquet, there was an argument between the two families. Then Ben meets his younger sister and her husband outdoor, they argue about different thoughts. Her sister does not agree with Ben's way of educating his children, she is worried that Ben has influenced their children's thinking. However the truth is Ben just wants to tell the truth to the kids, nothing to hide. Ben now the rules of the special word, he shouldn't have forced his

thoughts on his sister's family, he apologized that he didn't respect the way they do thing in that house.

At this stage we have seen how Ben overcomes the various Tests that appear, how he collects his Allies, and also what attitude he shows to Enemies. So, at this stage we can find out more about Ben's character.

### **A.7 Approach to the Inmost Cave**

Ben: I want to read you all something. So you know what I mean. I found this after her death. It's Leslie's Will. And I quote, "In the event of her death, Leslie Abigail Cash, as a Buddhist, wishes to be cremated. Her funeral, such as it is, shall be a celebration of the life-cycle, with music and dancing. After, it is her expressed desire that her ashes shall be taken to a nondescript location, preferably public and heavily populated so as to be utterly unremarkable. At which point her ashes, promptly and unceremoniously, are to be flushed down the nearest toilet." End quote.

- Ben looks up at the mourners.

Ben: Now THAT's comedy.

- The ushers rush Ben. He resists, but there are too many men for Ben to fight and he is overpowered.

Ben: I'm not finished! You're not listening. She did not want this! (*Captain Fantastic* 01:11:02-01:11:48).

On the day of Ben wife's funeral, Ben and his children were in attendance, listening to the church pastor's speech. Ben interrupts the speech and intends to convey the contents of Leslie's final will. The fact that she is a Buddhist, her wish to be cremated and celebrated with dance and music, then her ashes to be dumped in a toilet. Leslie's father tries to stop Ben from acting like he's doing his job on the day of the funeral, he orders two bodyguards to take him out of the church.

### **A.8 The Ordeal**

Jack: We'll take the children to the ceremony. And see you back at the house after.



Ben: They're my kids. They're staying with me.

- Jack stares at Ben for a moment. Then he addresses his grandchildren.

Jack: Children. I'm sorry it's turned out this way. But your father has demonstrated that he is unfit to attend the funeral.

Ben: I won't allow you to bury her.

Jack: You follow us. I will have you arrested. (*Captain Fantastic* 01:13:16-01:13:36).

The scene above shows the conflict between Jack and Ben. Jack forbids Ben to follow him to the ceremony. He will only take the children except for Ben. Ben balked at that, he had tried so hard to fight for his wife's will.

Ben: We are rescuing Mom!

Bodevan: Mom is dead! She's dead! Okay?! This is not what she would have wanted you to do!

Ben: They have no right!

- Bo now yells.

Bodevan: I don't want to lose you!

- This stops Ben. He looks at Bo.

Bodevan: We can't lose you too.

- Ben finally hears his son.

- And it breaks his heart. (*Captain Fantastic* 01:14:28-01:15:05).

Then, in the scene above is the defeat experienced by Ben when trying to fight Jack's exhortation. This stage is not the climax of the heroic journey but it is a crisis event in Act Two. Ben tries to overtake to the ceremony, forcing him to carry out the mission, to rescue his wife. However, Ben faces the most fearsome opponet yet, his children protest against Ben's unwise attitude and they don't want anything worse to happen. Ben finally realized everything he was doing back then was not right. Thus, at this stage the family scene has a

crucial influence on the journey process, because disputes between family members can become a greatest ordeal.

### A.9 Reward

Jack: Isolated from the world. No friends their own age. It will have a profoundly deleterious impact on them. For the rest of their lives.

Ben: You just shot a fucking arrow at me!

- Jack sips his drink.

Jack: You told us that they were in school.

Ben: Leslie and I are their teachers.

Were. Their teachers.

Jack: You teach them to steal?

Ben: Of course not.

Jack: "Mission: Free the Food."

Ben: That was part of their training.

Jack: So you're "training" them to steal. (*Captain Fantastic* 01:22:10-01:22:29).

The scene above shows the Reward stage of Ben's hero's journey. The scene centers on the dialogue between Ben and Jack that takes place after their fight. After a fight between Ben and his children, one of their family members (Rellian) flees to Jack's house. Ben and the children intend to take his son to Jack's house. However, what happened next was that Jack started an argument about the way Ben had been educating his son and also the unreasonable mission, namely the mission: free food, this was wrong according to Jack because it was the same as teaching children to steal.

Jack: He has bruises all over his body.

Ben: They're scratches. It's nothing.

Jack: It's child abuse. Even if they make it through whatever it is you're doing to them, they'll be completely unable to survive as adults, totally unprepared for the real world.

Ben: And I think the opposite is true. Are you going to get him or do I have to?

Jack: Rellian is legally old enough to choose. Perhaps you didn't know that. But I intend to honor his wishes. (*Captain Fantastic* 01:23:01-01:23:21).

Furthermore, the argument continued. Ben remains insist in his opinion that what he has taught his children all along is the right thing, while Jack rebuts this opinion by talking about the fact that children have many scars on their bodies and even children will not be ready if they have to be confronted on the outside world.

Abigail: Right before you called about getting her treatment, she sent me two letters. No return address. I wanted you to see. Read here.

Abigail passes over another letter and points to a paragraph.

Ben

(reading)

"You don't need to come get me anymore. Burn the other letter. What Ben and I have created here may be unique in all of human existence. We've created a paradise out of Plato's Republic. Our children shall be Philosopher Kings. It makes me so indescribably happy. I'm going to get better out here. I know I will. Because we are defined by our actions, not our words."

- Ben stares at the letter. (*Captain Fantastic* 01:29:20-01:30:18).

In the end, Ben received two letters written by his own wife through Abigail. From those letters, Ben finally knew what his wife really wanted in their family. Ben thought back to decide what to do next.

The Rewards that Ben got after completing the Ordeal stage were some new insights. Educating their children privately without sending them to school is inappropriate, they never socialize with the outside world or even have peers. Then, the training to the children that he did last time was a mistake. Ben shouldn't be teaching his kids to steal food. Ben's children

have many scars on their bodies that can lead to child abuse. Then, in the end, the insight he got from the letter his wife wrote became a very deep reward, he experienced a deep self realization. However after this stage, the Hero will be faced with many orders in the future and it is time for him to face the next stage: The Road Back.

#### **A.10 The Road Back**

Now on the highway, far from civilization, Ben bursts into tears. All the pain, the grief, the intense sadness of Leslie's death and from leaving his children - it all finally just pours out. (*Captain Fantastic* 01:34:50-01:35:55).

After leaving his children to live with their grandparents, Ben faces a choice, whether he will live in this Special World or he will return to his Ordinary World. Ben continues his journey on the bus and decides to return to his normal life without his children.

Rellian: We want to complete the mission.

Kielyr: We want to save Mom.

Ben: There is no mission.

Zaja: "Mission: Rescue Mommy."

Vespyr: Mom wanted to be cremated.

Rellian: We want to honor her wishes.

Nai: And flush her down the toilet.

Ben looks up at his kids.

Ben: I'm not ever going to put you in danger again. (*Captain Fantastic* 01:38:17-01:38:36).

The scene above is a scene where Ben contemplates himself by the lake while gazing at the night stars. Then suddenly the kids got out of the bus. Ben was surprised, he knew he had left the children at Jack's house. The children persuade Ben to continue their main mission that is to rescue mom, but Ben refuses and does not want to put his children into dangerous things again.

#### **A.11 The Resurrection**

This stage is the phase to test the hero once again. Due to the brave actions of the hero, the conflicts that arose at the beginning of the story can be resolved. In this stage, the change in the hero's personality looks real. Here are some scenes that show this stage;

The family exits Steve and searches, silently, through the dark cemetery. They all carry flashlights and lanterns, casting long shadows, creeping across a moon-lit landscape.

Vespyr: Dad!

- They all move toward Vespyr's voice, gathering around a freshly covered grave.

- Zaja reads the gravestone.

Zaja: "Leslie Abigail Cash. April 23, 1967 -July 15, 2014. May God Bless her Soul for All Eternity."

- Nai unzips the duffel bag, revealing spades, garden trowels, climbing rope.

Nai: Otherwise she has to lie under that bullshit forever.

- Ben and the kids thrust shovels into the freshly laid grass patches above the grave and dig. (*Captain Fantastic* 01:39:01-01:40:23).

Ben finally decides to go with his six children to Leslie's grave. Because they did not attend the funeral, they did not know the exact location of Leslie's grave. They crept into the night looking for Leslie's tombstone. When they found it, they held back their emotions and then prepared to dig the tomb.

Steve is parked on a cliff overlooking the Pacific Ocean as dawn breaks over the horizon. This early, the sky is an electric blue; the clouds, striations of yellow and orange.

Leslie's body, tightly wrapped in a clean white sheet, lies on top of about a cord of dry firewood and newspaper, creating a massive funeral pyre. (*Captain Fantastic* 01:42:59-01:43:13).



Then, after bring Leslie's coffin out from the grave Ben and his six children went to a place that they would make the final burial place for Leslie. On the edge of a cliff overlooking the Pacific Ocean, Leslie's body was propped against a cremation pyre. One by one they faced Leslie's body for a final greeting, then finally it was Ben's turn. He looked at the face of his wife's corpse with a sad face, witnessed by his children Ben was a little more successful in realizing his wife's last will.

Zaja, and Nai - are crowded into a small toilet stall.

Ben pulls a paper bag out of his backpack. He opens it wide enough for the ashes inside to be visible.

Then he pours.

They all stare at Leslie's ashes in the toilet bowl.

There is a moment of silence.

And then, they all just start laughing.

Nai: Bye, Mommy.

And Nai flushes the toilet. (*Captain Fantastic* 01:47:47-01:48:22).

The conclusion at this stage is that Ben has finally returned to his main goal which is to fulfill his wife's last will and he succeeded in doing so. The main conflict in the story can finally be resolved.

After successfully moving Leslie's grave, Ben throws his wife's ashes into a toilet. Together with his children, Ben mourns the departure of Leslie, the mother of his children. With his new personality that is more courageous, mature, and responsible, Ben let go of his wife willingly.

#### **A.12 Return with the Elixir**

Vespyr and Kielyr walk into the kitchen of a funky house: the furniture appears second hand, the walls are all painted different colors, kid's drawings cover the walls.

The place is also cluttered with string and tape, hanging found objects creating bizarre sculptures; bicycles, skateboards, musical instruments, and toys cover every surface.

Vespyr: We have to buy more feed.

Kielyr: We only have enough for another two days or so.

- The twins pass Ben and sit at the breakfast room table. They fix themselves bowls of cereal and immediately fall into reading their books.

Ben: You both finish the "Madame Bovary" book report? Kielyr : Plus Mr. Grant let us do "The Tin Drum" for extra credit.

Vespyr: That shit is intense.

- Now Rell, Zaja, and Nai come in, each carrying a basket of freshly picked vegetables: broccoli, mesclun, romaine lettuce, peas, green beans, and squash.

Ben: Bus is here in 10. (*Captain Fantastic* 01:50:38-01:51:27).

After the resurrection, the hero decides to continue the journey, commencing a new life. Ben decides to live in a new house that is different from the previous house although there are still some similarities, it's because of their inseparable hobbies and habits. A new house with a new environment, even Ben's children end up attending school like other children at their age. In this way the audience can feel a very significant difference from their previous life.

Ben sits down next to his kids, watching them eat.

Without looking up from his book, Rellian pours cereal and milk into a bowl and passes it over to his dad.

Ben smiles.

And then - for an extended period of time - they all just continue to eat in silence. (*Captain Fantastic* 01:51:36-01:52:46).

After all that Ben and his kids went through on this journey, everything is back but it will never be the same again. There must have been some changes that resulted from all the things they had been through together. Do not returning to their ordinary world is not a bad decision.

With all of the explanation above, it shows that Ben as the main character of *Captain Fantastic* had passed all the twelve stages of the journey based on a theory by Christopher Vogler.

## **B. The Analysis of the Archetypes of the Main Character in *Captain Fantastic* Movie**

### **B.1 Hero**

Christopher Vogler stated in his book that “A hero is someone who is willing to sacrifice his own needs on behalf of others, like a shepherd who will sacrifice to protect and serve his flock” (Vogler 29). The Hero's learning or growth is another story function of Hero archetypes. It's sometimes difficult to discern who the main character is, or who should be, when analyzing a script. The best answer is usually: the one who learns or grows the most during the story. Heroes not only overcome barriers and achieve their objectives, but they also learn new knowledge and insight in the process. These are what makes the main character is the Hero.

Ben takes a deep breath.

BEN: Last night. Mommy killed herself. She jumped out of a window. Your mother is dead.

As the reality of Ben's words hit them, utter devastation passes over the children's face. And then, in a matter of seconds, they all burst into tears, snot comes out of their noses, tears roll down their faces, some of them are almost hyperventilating. Grieving openly and deeply, it's like something out of Greek Tragedy. Elemental. Primal.

ZAJA: What's going to happen to us?

BEN: Nothing is going to change. We'll continue living exactly the same way. We're a family. (*Captain Fantastic* 00:18:13-00:19:03)

Ben is the main character in this story. He is the character who has the most problems. Of the various kinds of problems that befell him, he must be able to overcome and also learn valuable lessons in every incident. As in the incident quote in the story, Ben conveys the sad news of his wife's death to the children, he transforms himself into a strong and straightforward figure for the sake of the children so that they accept their mother's departure gracefully.

JACK (CONT'D): Isolated from the world. No friends their own age. It will have a profoundly deleterious impact on them. For the rest of their lives.

BEN: You just shot a fucking arrow at me!

Jack sips his drink.

JACK: You told us that they were in school.

BEN: Leslie and I are their teachers. Were. Their teachers.

JACK: You teach them to steal?

BEN: Of course not.

JACK: "Mission: Free the Food."

BEN: That was part of their training.

JACK: So you're "training" them to steal.

BEN: Their mother just died. They were in shock. They were devastated. They needed something to distract them. It was for Noam Chomsky Day.

JACK: Noam Chomsky Day. Right. That's when you gave the children real weapons. (*Captain Fantastic* 01:22:08-01:22:44)

The debate between Jack and Ben is something that can't be avoided, because each of them has the opposite argument. What Jack said was not wrong, even though Ben continued to refute Jack's arguments, in the end he absorbed everything. What Jack said is a fact and Ben should accept the criticism gracefully. Finally Ben thought about it and this became the point where he learned and realized what he really wanted on this journey.

Ben: You both finish the "Madame Bovary" book report?

Kielyr: Plus Mr. Grant let us do "The Tin Drum" for extra credit.

Vespyr: That shit is intense.

Now Rell, Zaja, and Nai come in, each carrying a basket of freshly picked vegetables: broccoli, mesclun, romaine lettuce, peas, green beans, and squash.

Ben: Bus is here in 10.

They put the vegetable baskets on the counter - next to the their school backpacks and sit down to eat breakfast. They also all read or work on their homework.

Ben takes the lunch he's made for his five kids – peanut butter and jelly sandwiches and apples - and places them into paper bags.

He sets them out on the counter, each bag identified with their name. He stares at the lunch bags for a moment.

Then he breaks some broccoli into stalks and places a piece in each bag.

Ben sits down next to his kids, watching them eat. (*Captain Fantastic* 01:50:57-01:51:36).

According to Vogler, most of heroes are group-oriented: they are part of a family. Ben as the main character in this story is a Hero who comes from a family background where one day the main character receives a quest for a journey to leave home where it is an ordinary world for him to go to a special world where the quest must be done (Vogler 36).

In the story in this movie, Ben is the main character which means he is the Hero. Based on the various types of heroes that exist, he is a hero who comes from a family. The heroic story begins with Ben who receives a Call in the form of his wife's death and also a challenge from Jack in the form of a warning so that Ben does not interfere in Leslie's funeral. He made various efforts so that the will that his wife left behind came true. Starting from leaving his comfort zone in the Ordinary World to the Special World, where a lot of disturbances and challenges arise. Facing various kinds of Tests, making Allies, and also dealing with Enemies. All that he faced until he entered the Ordeal. Feelings of wanting to give up and also anxiety mixed into one. However, in the end all things can be passed by Ben. He finally received a Reward in the form of some insights that made him realize the



purpose and consequences of this journey. Ben finally returned, not back to the Ordinary World but he still chose to be in the Special World and explore all the lessons he learned from this journey. Sometimes not returning to the Ordinary World is not a bad choice.

## B.2 Mentor

Mentor archetypes has many function; such as teaching or training, gift-giving, motivation, planting, and sexual initiation. Like Heroes archetypes, Mentor archetypes also has many types, they are; Dark Mentor who has the role to mislead the audience because sometimes he puts the hero into danger (Vogler 44).

Ben: We can't go to Mommy's funeral. We have to do what we're told. Some fights, you can't win. The powerful control the lives of the powerless. This is how the world works. It's unjust and unfair. But too bad. We just have to shut up and accept it.

Ben looks back at the kids. They look devastated.

Ben: Well, FUCK THAT.

Ben: So they know we're FUCKING COMING! (*Captain Fantastic* 00:29:08-00:29:48).

“In some Westerns or film noir stories the hero is an experienced, hardened character who has no need for a Mentor or guide. He has internalized the archetype and it now lives within him as an inner code of behavior” (Vogler, 2007). Ben doesn't need a mentor in the form of wise old man or woman like in most stories where Hero meets a mentor who is an old man or woman. His mentor is an inner mentor. Ben is an educated person, he reads a lot of books and literature, he learns a lot from the various things he has experienced in his life, and this makes him a strong character mentally and physically, he is a person who has been able to make his own decisions in his life.

After this discussion, it shows that Ben has two characters Archetypes. There are; Hero and Mentor. Ben's presence in this story is as a Hero, because he is the main character of the story and also a character who undergoes a lot of mental and physical changes. Then, the Mentor's role is to act as an advisor for himself. Ben was learning from the books he has read and also the ample experiences he has gained before. Mentor is a figure who guides the Hero on his heroic journey.

## CHAPTER V

### CONCLUSION AND SUGGESTION

The conclusion in this study is based on the analysis in the chapter four. This study analyses Ben Cash, the main character in the *Captain Fantastic* movie using Christopher Vogler the Hero's Journey theory. This study shows how Ben Cash experienced the journey of the hero. Aside from experienced the journey, this study also analyzed his character archetype in the story.

#### A. Conclusion

Based on the result of the discussion above, it can be concluded that the Hero's Journey experienced by the main character Ben Cash in the *Captain Fantastic* movie. In his book, Christopher Vogler explained the stages that a hero goes through on a heroic journey. The stages have twelve parts where these stages can be fully experienced by a hero on his journey. But there are also not all twelve stages are met or even these twelve stages can be randomized according to the wishes of the writer so that the story is not monotonous and boring. As we know in chapter four that the stages of hero's journey are flexible set of guidelines. Afterwards, Archetypes help in determining the role of the main character play in this movie.

Then twelve stages of the Hero's Journey in the form of the Ordinary World, where Ben is first introduced and we get to know the origins of his life. Second, Call to Adventure where Ben receives a Call in the form of Leslie's death and also a challenge from Jack. Third, Refusal of the Call where Ben tries to stay away from the challenge he received from Jack. Fourth, Meeting with the Mentor where Ben has enough knowledge about himself and finally the decision he made himself to be the mentor of the journey. Fifth, Crossing the First Threshold is where Ben finally decides to embark on his heroic journey. Sixth, Test, Allies, and Enemies where Ben undergoes several tests, makes allies there are his children who accompany him during the journey and also he meets enemies.

The seventh stage is Approach to the Inmost Cave, where Ben experiences a refusal from Jack to fulfill Leslie's will. The eighth is The Ordeal, where Ben fights with Jack and also with his six children. The ninth is Reward, where Ben receives a lot of insight from Jack and also from a letter written by Leslie. The tenth is The Road Back, where after giving up Ben returns to complete the main goal he goes on this journey. Then the eleventh stage is The

Resurrection, where Leslie's will is finally realized by Ben. And the Last is Return with the Elixir where Ben returned to his normal life with the children.

In Archetypes, Ben has two roles; Hero and Mentor. The presence of Ben as the protagonist in this story is as a Hero. Then, the role of the Mentor is that he acts as an advisor for himself. Although in most stories the Mentor is a wise old-man or woman figure, in this story we find a different Mentor namely the Inner Mentor where the Hero is someone who is knowledgeable and experienced character so he doesn't need the presence of a figure to be a mentor, he only needs himself.

The hero's journey doesn't have to be a majestic journey like Spiderman fighting against evil villains, but it can be a simpler journey. Like a father who fights for his family, a figure who is ordinary and rigid at the beginning of the story becomes a mature and wise figure at the end of the story. With the emotional or physical changes in the Hero from the beginning to the end of the story, as well as the presence of character Archetypes, the story is included in the structure of the Hero's Journey.

## **B. Suggestion**

Based on this study, there are some suggestions for the reader. First, the readers could analyze the other movie using the Hero's Journey theory because this theory is flexible and may be applied to any kind of literary work. Second, the *Captain Fantastic* movie can be analyzed using another approach such as the representation of masculinity by Roland Barthes.

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