

**THE ANALYSIS OF HERO'S JOURNEY AND ARCHETYPE
TOWARD THE MAIN CHARACTER AS REFLECTED IN
*THE DISNEY MOVIE: MULAN(1998)***

FINAL PROJECT

Presented as Partial Fulfillment of the Requirement

To Obtain the *Sarjana Sastra* Degree

In English Literature



Siti Fithrotin

30801800045

**ENGLISH LITERATURE STUDY PROGRAM
FACULTY OF LANGUAGES AND COMMUNICATION SCIENCE
SULTAN AGUNG ISLAMIC UNIVERSITY
SEMARANG**

2022

PAGE OF VALIDATION

A *Sarjana Sastra* Final Project Entitled:

THE ANALYSIS OF HERO'S JOURNEY AND ARCHETYPE
TOWARD THE MAIN CHARACTER AS REFLECTED IN
THE DISNEY MOVIE: MULAN(1998)

Prepared and Presented by:

Siti Fithrotin
30801800045

Has been validated by the advisor and is to be examined by the Board of
Examiners.

Semarang, June 14, 2022



Afina Murtiningrum, S.S., M.M., MA

Advisor

PAGE OF APPROVAL

A Sarjana Sastra Final Project on

THE ANALYSIS OF HERO'S JOURNEY AND ARCHETYPE
TOWARD THE MAIN CHARACTER AS REFLECTED IN
THE DISNEY MOVIE: MULAN(1998)

Prepared and Presented by:

Siti Fithrotin
30801800045

Defended before Board Examiners

On

And Declared Acceptable

Board of Examiners

Chairman: Afina Murtiningrum, S.S, M.M., MA

Member : Destary Praptawati S.S., M.Hum.

Member : Riana Permatasari, M.A, M.Pd.



Semarang, 26 Agustus 2022

Faculty of Languages and Communication science UNISSULA

Dean



Kurniawan Yudhi Nugroho, S.Pd., M.P



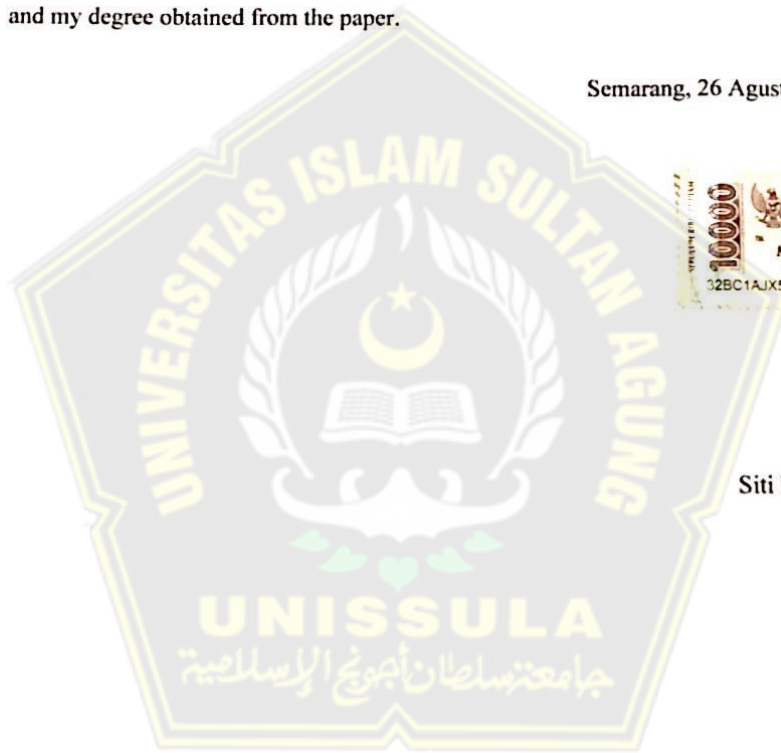
STATEMENT WORK ORIGINALLY

Hereby, I honestly declare that the undergraduate thesis I wrote does not contain the work of other people, except those which were cited in the quotation and the references, as a scientific paper should. If my statement is not valid in the future, I absolutely agree to accept an academic sanction in the form of revocation of my paper and my degree obtained from the paper.

Semarang, 26 Agustus 2022



Siti Fithrotin

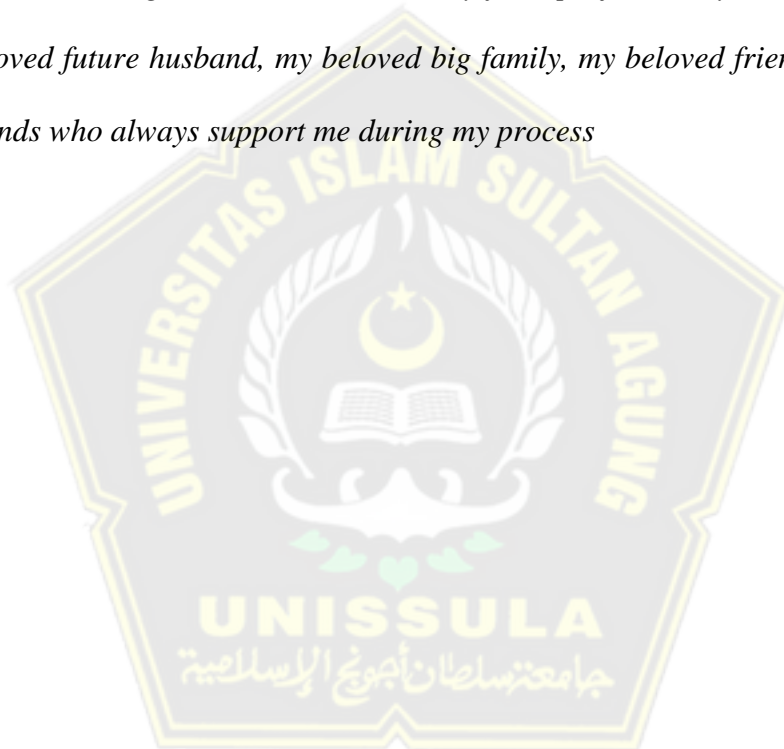


MOTTO

“Bismillah Verily, after every difficulty there is relief (Q.S Al-Insyirah 94:5-6).”

DEDICATION

It is with warm regard that we dedicate my final project to my beloved parents, my beloved future husband, my beloved big family, my beloved friends, and all of my friends who always support me during my process



ABSTRACT

Siti Fithrotin. 30801800045. The Analysis of The Hero's Journey and Archetype of The Main Character is Reflected in *The Disney movie: Mulan(1998)*. Final Project of Language and Communication Science. English Literature Program. Sultan Agung Islamic University Semarang. Advisor: Afina Murtiningrum, S.S., M.A.

This study analyze hero's journey in *the Disney movie Mulan; (1998)* and finds out the types of archetypes in *the Disney movie Mulan (1998)*. This study focuses on the female main character Mulan who has the characteristic hero's journey in *the Disney movie Mulan; (1998)*. It explain and analyze the hero's journey using the hero's journey theory by Christian Vogler and The types of archetypes using Archetype theory by Christian Vogler.

This study used a descriptive qualitative method. Some steps used to collect the data were watching a movie, Reading the movie script, identifying the data, classifying the data, and reducing the data.

This study find the hero's journey and the types of archetypes in Mulan's character. Based on the reference used in this study, the hero's journey in mulan's character could be found in twelve stages. They 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, Ordeal, Reward, The road back, Resurrection, return with the elixir. And the types of archetypes in mulan's character could be found in three types. They are Hero, A shape shifter and herald.

Keywords: Hero's Journey, Archetype, Mulan, *The Disney movie: Mulan(1998)*

INTISARI

Siti Fithrotin 30801800045. Analisis perjalanan pahlawan dan arketipe pada karakter utama yang dapat dilihat dalam *The Disney Movie: Mulan(1998)*. Tugas Akhir Ilmu Bahasa dan Komunikasi. Program Sastra Inggris. Universitas Islam Sultan Agung Semarang. Pembimbing: Afina Murtiningrum, S.S., M.A.

Penelitian ini menganalisis perjalanan pahlawan dalam film *The Disney Mulan(1998)* dan untuk mengetahui jenis-jenis arketipe dalam *The Disney Movie: Mulan(1998)*. Penelitian ini berfokus pada tokoh utama wanita Mulan, yang memiliki karakteristik perjalanan pahlawan dalam *The Disney Movie: Mulan(1998)*. Ini menjelaskan dan menganalisis perjalanan pahlawan menggunakan teori perjalanan oleh christian vogler dan Jenis-jenis arketipe menggunakan teori arketipe oleh Christian vogler.

Penelitian ini menggunakan metode deskriptif kualitatif. Beberapa langkah yang digunakan untuk mengumpulkan data adalah menonton film, Membaca naskah film, Mengidentifikasi data, mengklasifikasikan data, dan mengurangi data.

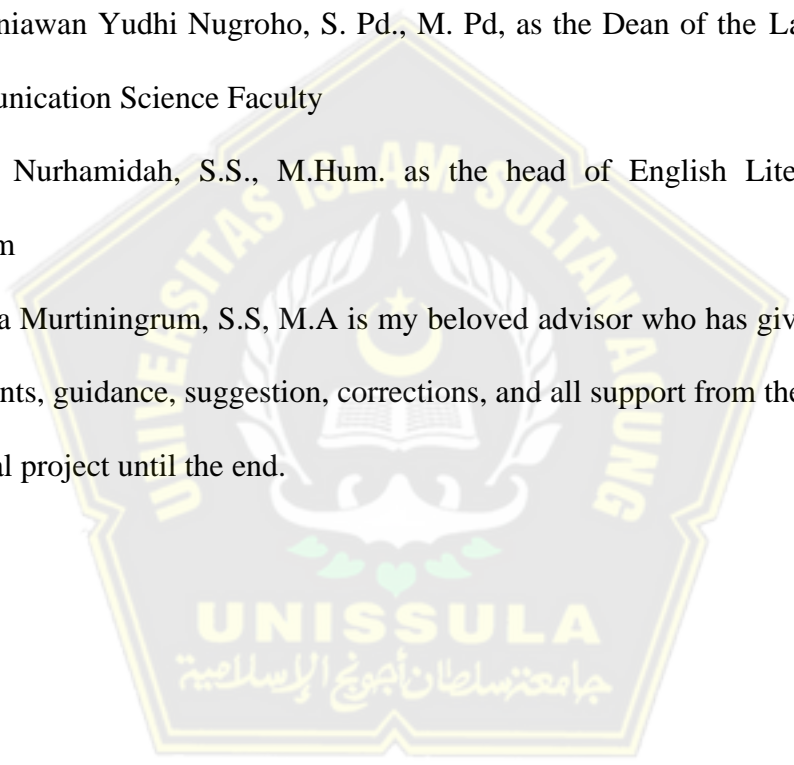
Penelitian ini menemukan perjalanan pahlawan dan tipe-tipe arketipe dalam karakter mulan. Berdasarkan referensi yang digunakan dalam penelitian ini, perjalanan pahlawan dalam karakter mulan dapat ditemukan dalam tahap dua belas yaitu, Dunia Biasa, Panggilan untuk berpetualang, Penolakan panggilan, pertemuan dengan mentor, Melewati ambang pertama, Tes, Sekutu, Musuh, Pendekatan ke gua terdalam, Cobaan, Hadiah, Jalan Kembali, Kebangkitan, kembali dengan ramuan. Dan jenis-jenis arketipe dalam karakter Mulan dapat ditemukan dalam tiga jenis. Mereka adalah Hero, Shape shifter dan herald.

Kata kunci: Hero's Journey, Arketipe, Mulan, *The Disney Movie: Mulan (1998)*

ACKNOWLEDGEMENT

In the Name of Allah, the Most Beneficent, the Most Merciful. All the praises and thanks be to Allah, the Lord of the 'Alamin (mankind, jinns, and all that exists). This study is submitted as the final requirement in accomplishing Sarjana Satra degree in the English literature program of Sultan Agung Islamic University. Here, the researcher would like to express her gratitude to:

1. Kurniawan Yudhi Nugroho, S. Pd., M. Pd, as the Dean of the Languages and Communication Science Faculty
2. Idha Nurhamidah, S.S., M.Hum. as the head of English Literature Study Program
3. Afina Murtiningrum, S.S, M.A is my beloved advisor who has given me useful comments, guidance, suggestion, corrections, and all support from the first of my final project until the end.



4. All lecturers of the Language and Communication Science Faculty of Sultan Agung Islamic University who have contributed and transferred their knowledge that very helpful and useful.
5. My beloved Parents have given their affection and support in providing the best education for their children.
6. My Future Husband Mas Bayu became my mental support and always help me in any situation.
7. All 2018 batch of English Literature for their support Especially L2, Many thanks for Okky, Nella, Mellyuna, Devi, Icha, Piya, and others and every experience that we have together.
8. Everyone who could not be mentioned one by one for all their prayer, support, and encouragement to finish this final project

Semarang, June 24 2022

Siti Fithrotin

TABLE OF CONTENT

PAGE OF VALIDATION.....	ii
PAGE OF APPROVAL.....	iii
STATEMENT WORK ORIGINALLY.....	iv
MOTTO.....	v
DEDICATION.....	v
ABSTRACT.....	vi
INTISARI.....	vii
ACKNOWLEDGEMENT.....	viii
TABLE OF CONTENT.....	10
CHAPTER I.....	13
INTRODUCTION.....	13
A. Background of The Study.....	13
B. Limitation of The Study.....	16
C. Problem Formulation.....	16
D. Objective of The Study.....	16
E. Significance of The Study.....	17
F. Outline of The Study.....	17

CHAPTER II	18
REVIEW OF RELATED LITERATURE	18
A. Synopsis.....	18
B. Theory of Literature	19
B.1 Hero's Journey	19
B.2 The stages of hero's journey	20
1.1 Departure.....	21
a. Ordinary world.....	21
b. Call to Adventure	21
c. Refusal of the call.....	22
d. Meeting with the mentor.....	22
1.2 Initiation	23
a. Crossing The First Threshold.....	23
b. Test, Allies, Enemies.....	23
c. Approach to the inmost cave.....	23
e. Ordeal	24
1.3 Return.....	24
a. Reward.....	24
b. The Road Back.....	25
c. Resurrection	25
d. Return with The Elixir.....	26

B. 3 Archetype theory	26
1. Hero	26
2. Mentor (The wise old Man or woman)	27
3. Trickster	27
4. Shape-shifter	28
5. Herald	28
6. Threshold Guardian	28
7. Shadow	29
C. The Relation between hero’s journey with archetype	29
CHAPTER III	30
RESEARCH METHOD	30
A. Type Research	30
B. Data Collecting Method	30
B.1 Watching the movie	30
B.2 Reading the movie script	30
B.3 Identifying the Data	31
B.4 Classifying the Data	31
B.5 Reducing the Data	31
C. Type of Data	31
D. Analyzing the data	31
CHAPTER IV	33
FINDINGS AND DISCUSSION	33

A. Hero's Journey	33
A.1 Departure	33
1. Ordinary world	33
2. Call to adventure	35
3. Refusal of the call	36
4. Meeting with the mentor	37
A. 2 Initiation	38
1. Crossing the threshold	38
2. Test, Allies, enemies	38
3. Approach to the inmost cave	39
4. Ordeal	41
A. 3 Return	42
1. Reward	42
2. The road back	42
3. Ressurrection	43
4. Return with elixir	44
B. Archetype	45
B.1 Hero	45
B.2 Shapeshifter	46
B.3 Herald	46
CHAPTER V	13 48
CONCLUSION AND SUGGESTIONS	48

1. Conclusion	48
2. Suggestion	49
REFERENCES	50
APPENDICES	51



CHAPTER I

INTRODUCTION

Chapter one is the introduction, this chapter presents the background of the study, limitations of the study, problem formulation, objectives of the study, significance of the study, and at the end of this chapter informs the outline of the study.

A. Background of The Study

A term in a literary theory that describes character types, symbols, and relationships is an archetype. The term was used by the Swiss psychologist Carl G.jung. "The archetypes can be thought of as masks, worn by the characters temporarily as they are needed to advance the story. A character might enter the story performing the function of a herald, then switch masks to function as a trickster, a mentor, and a shadow" (Vogler 23). Archetype serves to advance the story and, serves to find out the role of a character in a story. Several types of archetypes that can be used to find out what types of archetypes exist in a character in a story including The hero, herald, a trickster, mentor, shadow, etc.

Based on the explanation above, it can be seen that one type of archetype is a hero. There are literary works that have raised hero-themed stories from ancient times to the present, whether it is in a novel or a movie. "... a male or female who ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man" (Campbell 63).

On the other hand, in literary works the term " Hero" refers to the main character or protagonist in the story who faces problems or conflict, then changes his or her and other people's fate. According to Campbell in his book entitled the hero with a thousand faces:

“A hero is someone whether male or female who goes on an adventure out of their daily world into the realm of supernatural magic. He or she did the adventure for a good purpose, to help or complete a particular mission.....and destined to make a special trip, and return with a victory” (Campbell 2004).

“The concept of archetypes is an indispensable tool for understanding the purpose or function of characters in a story” (Vogler 24). In a story, archetype is used to determine the role and function of a character. Therefore, in relation to the archetype with the hero's journey, it is to find out what roles and functions a hero character has during his journey. “Looking at the archetypes in this way, as flexible character functions rather than as rigid character types, can liberate your story telling. It explains how a character in a story can manifest the qualities of more than one archetype” (Vogler 24). A character can have more than one role and function which has more than one archetype in a story.

On a journey, a hero cannot be separated from the characteristics possessed by the hero himself, that's why heroes are presented. Campbell's book entitled *The Hero with a Thousand Faces*, shows the various stages that must be passed by a hero during his journey to achieve his goal in a story. He said that “the standard pathway is of the enlargement of the formula represented in the transitional ritual: separation – initiation – return which might be called a mono-mythical nuclear unit” (Campbell 2004).

During the Journey, a hero must separate from his usual world, into a new world that begins to challenge him, the hero must face new challenges, take responsibility and face them. Then, the hero must return to his normal world again by successfully passing the challenge. Every challenge is always there in their every journey in completing their mission. There is no turning back after a hero decides to go on an adventure.

Every archetype that a hero goes through on a journey has the same basic pattern. However, over time many followers of Joseph Campbell define it with various different versions. Like Vogler, in his book entitled "The writer's Journey" as well as Campbell, in Vogler's book there are three stages that a hero must go through in completing his mission, however, according to him there are twelve stages contained in these three phases.

There are a lot of movies that show a hero, one of which is the Disney movie entitled *The Disney Movie: Mulan(1998)* which shows the hero's journey in the main character. Different from other movies where the main character as a hero is a man, but this movie uses a female character as the main character who acts as a hero, which can be seen from the analysis of the character's function using the archetype concept. *The Disney Movie: Mulan(1998)* is one of the works of Walt Disney. This movie was released on June 5, 1998, which has many genres including action, adventure, comedy-drama, etc. This movie tells of a female main character named Mulan, who is very brave. At that time female friends of her age were busy looking for a mate to raise the status of their family. However, not with Mulan who actually decided to change her appearance like a man by wearing armor and cutting her long hair, then secretly running away from home to the military camp to join the war.

The Researcher chose *The Disney Movie: Mulan(1998)* as the object of the study because first the researcher really likes the main female character who is very brave in the movie. The second, story in the movie is very interesting to watch, different from other movies, which usually show a hero identical to a man, this movie actually shows the journey of a very brave female main character becoming a hero in the story. Thus, The researcher want to show that this research can provide knowledge to the readers that, a hero does not only come from a man, a hero can come from anyone who can go through the stages as a hero and this would be beneficial for the readers who are interested to understand about Hero's Journey and archetype studies.

Based on the explanation, it is concluding that the archetype hero's journey very important to learn. In hero's journey, there are different number of stages however, this study used hero's journey by Cristopher Vogler which has three phases with twelve stages. Moreover, *The Disney Movie: Mulan(1998)* is chosen as the object of the study as it represents the issue of Archetype and hero's journey. Therefore, this study is entitled *The Analysis Archetype and Hero's Journey Toward the Main Character as Reflected in The Disney Movie: Mulan(1998)*.

B. Limitation of The Study

This study focuses on the stages of the hero's journey through which the main character, namely Mulan, in *The Disney Movie: Mulan(1998)*, plays the role of a hero in the film. In other words, the goal of this study to identify the stages of the hero's journey by Cristopher Vogler in the main characters.

C. Problem Formulation

Based on the limitation above, this study formulated the statements of the problem as following:

1. What stages of hero's journey does Mulan Experience to become a hero in *The DisneyMovie: Mulan(1998)*?
2. What kinds of the archetype theory is reflected in the main character of *The DisneyMovie: Mulan(1998)*?

D. Objective of The Study

Based on the problem formulation, the objectives of this study are:

1. To identify stages of the hero's journey toward the main character as reflected in *The Disney Movie: Mulan (1998)*

2. To identify the kind of Archetype toward the main character as reflected in *The Disney Movie: Mulan (1998)*

E. Significance of The Study

The result of this study is expected to be useful :

1. It help students to deeply understand the hero's journey theory and archetype theory.
2. It hopefully can be used as references to English literature students of languages and communication sciences faculty in sultan agung Islamic university for analyzing works that are related to the hero's journey and archetype theory.

F. Outline of The Study

This study is divided into Five chapters. Chapter one provides background of the research, limitations of the study, problem formulation, objectives of the study, significance of the study and outline of the study. Meanwhile, chapter two explains a review of literature that consists of overview of *The Disney Movie: Mulan (1998)* and explains the hero's journey theory. Then chapter three explains a research method that involves type of data, data organizing, and data analysis. Whereas chapter four contents of findings and discussions and chapter five divided into parts, they are conclusions and suggestions.

CHAPTER II

REVIEW OF RELATED LITERATURE

A. Synopsis

In *The Disney Movie: Mulan (1998)*, Mulan is a very brave female character.

The story started when Mulan grew up, it was time for her as a woman in her country to get married, to be a wife and as a woman to always look beautiful. However, one day when the time comes when she has to go to matchmakers to get a mate, she makes a very big mistake at the matchmaker, so Mulan fails to find a mate. Then, when Mulan arrived at home, suddenly a royal secretary came with the royal troops to announce that their nation would be attacked by their enemies, namely the Huns. Therefore, the kingdom asked its people to surrender one man in each family to join military service. Instantly, Mulan who heard the announcement felt shocked and scared because the only male in her family was her old father. Her old father walking with a cane inevitably had to receive a warrant from the kingdom.

During dinner, Mulan felt it was unacceptable that her father had to go to the military. She forbade her father to go; however, her father scolded her not to forbid her to go. And it makes Mulan cry, Mulan confused about what to do so that her father doesn't go away. Immediately Mulan saw the reflection of her parents from her room making her even sadder. Then Mulan tried to go back into the house and there she saw her father who was practicing with his sword fell. Making Mulan doesn't have the heart. Then when her parents are asleep. Mulan decided to go get her father's sword and put on her armor and cut her hair then left the house with her father's horse. When her parents found out she was gone, they felt lost.

On the way to military service, Mulan tries to prepare herself to train to become a real man. And accidentally, she met a dragon who he said would accompany her and make her a hero.

And the time came at the place of military service; you couldn't help but adjust to meeting strange people. There, Mulan also has to train, fighting for the next war. And the time came to go to war with the enemy, Mulan and other troops inevitably had to face their enemies. During this time, the enemy managed to paralyze the enemy but that didn't make the enemy stop there. Mulan suddenly faints which makes it clear that she is a woman. This could put her in danger of death. However, because the mulan who succeeded in helping to paralyze her opponent she did not get punishment, her fellow troops chose to leave her. Mulan, knowing that her enemy was still alive, tried to catch up with her troops who returned to the kingdom, however, they ignored her.

And it's true what Mulan said, her enemy was attacking the kingdom secretly. The clever Mulan has the idea of asking her other troop friends to cooperate. And in the end they can defeat the enemy. After that, it was time for Mulan to be rewarded by the king for receiving a medal necklace from the king and becoming a member of parliament in the kingdom. Then, Mulan decided to return home to meet her father and family after she had been away for a very long time.

B Theory of Literature

B.1 Hero's Journey

In this study, the hero's journey is the main theory. This theory contains the journey that must be passed by someone to become a hero. The theory was first

popularized by one of the figures named Joseph Campbell. He is an American professor of literature at Sarah Lawrence College who works in comparative mythology and comparative religion. The most well-known work of Campbell is entitled *The Hero With A Thousand Faces* was published in 1949 and released in 2004. This work talked about of the combination of spiritual and psychological insight of modern psychoanalysis with world mythological archetypes. Since his book was written, Campbell's theories have been applied by a worldwide of modern writers. The Hero's Journey theory is the framework for a broad category of stories and lore in which a hero embarks on an adventure to win a victory and returns changed or transformed.

“ The pattern of the Hero's Journey is universal, occurring in every culture, in every time. It is as infinitely varied as the human race itself and yet its basic form remains constant. The Hero's Journey is an incredibly tenacious set of elements thatbut fundamentally the same” (Vogler 4).

“ The way stations of the Hero's Journey emerge naturally even when the writer is unaware of them, but some knowledge of this most ancient guide to storytelling is useful in identifying problems and telling better stories.durable and dependable.” (Vogler 7).

B.2 The stages of hero's journey

In his book, *The Hero with a Thousand Faces*, Joseph Campbell observed the pattern of monomyth, or the hero's journey, can be classified into seventeen stages which are divided into three primary phases; departure, initiation and return. Departure is the first of the three primary phases in Monomyth or the Hero's journey. Departure is the phase where the hero is separated from the ordinary world. The second primary phase is initiation. In this section,

the hero faces challenges throughout the adventure until the end. Initiation is the next phase. In this phase, the hero begins to enter a new world that has never been known before; here he begins to face new challenges that must be overcome. The last phase is return. Return is the final phase of the hero's journey when his adventures end and he is returning home after experiencing the previous adventure stages. Return is the final phase of hero's adventures. In this phase, the hero returns to his home or place of origin after doing an adventure in the previous phases.

Some Campbell followers define the stages of a hero's journey in various ways, giving different names to certain stages. Therefore, there are many different versions of the hero's journey however, retaining the same basic elements. One of them is the hero's journey version of Christopher Vogler which is used in this study. There are twelve stages from three phases. Meanwhile, *The Pattern of Hero's Journey* based on Christopher Vogler in his book entitled *The writer's Journey* has twelve stages, which are also divided into three primary Phases, namely Departure, Initiation, and Return.

1. Departure

In this phase, there are divided into four stages

a. Ordinary world

"A hero ventures forth from the world of common day into a region of supernatural wonder.....world of common day, the Ordinary World, and see how it frames the hero and sets modern-day stories in motion"(Vogler 83). "The hero's normal world before the story begins" (Grocut 248). In the hero's journey, this is the primary gate. The first stage is the separation between the hero and his usual world which he will leave before heading to the next journey or a foreign world.

b. Call to Adventure

23

"The hero is presented with a problem, challenge, or adventure to undertake.

Once presented with a Call to Adventure, she can no longer remain indefinitely in the comfort of the Ordinary world” (Vogler 10). “The hero is presented with a problem, challenge or adventure to undertake” (Grocut 248). “The Call to Adventure is the private eye being asked to take on a new case and solve a crime which has upset the order of things. A good detective should right wrongs as well as solve crimes” (Vogler 11). In the hero’s journey which marks the start of the adventure. A hero’s story might begin with a variety of exciting occurrences, such as dreams and issues that occur around him or from within himself, before beginning an adventure (blunders).

3. Refusal of the call

According to Campbell, “He mentions the rejection of a hero on a call because he could show the limitations of the character’s behavior caused by several things such as environmental influences and also other factors. This shows that the hero is a victim that needs help” (Campbell 54). “The hero refuses the challenge or journey, usually out of fear” (Grocut 248). Refusal of the call in stage the hero declines the offer during the call stage. A hero encounters a perplexing circumstance at this stage. He has lost his motivation and confidence, and he is in poor health. A hero will be hesitant to embark on a journey as a result of this. A hero is still hesitant to leave his home and embark on an adventure in a foreign world.

4. Meeting with the mentor

“In a hero's journey, the mentor plays the role of someone who guides the hero with his advice and other strengths that the mentor has. However, the Mentor can only go so far with the hero. Eventually the hero must face the unknown alone. Sometimes the Mentor is required to give the hero a swift kick in the pants to get the adventure going” (Vogler 12). “The hero meets a mentor to gain confidence, advice or training to face the adventure” (Grocut 248). sometimes on a hero's journey there are unexpected events, for that the

mentor sometimes has to force the hero to move forward to face his challenges.

2. Initiation

a. Crossing The First Threshold

“Heroes who overcome their fear and commit to an adventure may still be tested by powerful figures who raise the banner of fear and doubt, questioning the hero's very worthiness to be in the game. They are Threshold Guardians, blocking the heroes before the adventure has even begun” (Vogler 111). “The hero crosses the gateway that separates the ordinary world from the special world” (Grocut 248). The Crossing of the first threshold is the stage at which a hero enters a strange new world that differs from his previous one. Strange isn't just about the weather or distinct regional names it is about a lot more. This unusual environment is portrayed as a situation that the protagonist has never sensed or encountered before. A hero will meet numerous strangers throughout this time, some of them will be adversaries and others will become allies. Every hero's path will be filled with frightening and perilous events.

b. Test, Allies, Enemies

“Once across the First Threshold, the hero naturally encounters new challenges and Tests, makes Allies and Enemies, and begins to learn the rules of the Special World” (Vogler 13). “The hero faces tests, meets allies, confronts enemies and learns the rules of the special world” (Grocut 248-249). In this stage, a hero is facing challenges during the journey whether it's a new challenge, making friends, facing an enemy, and learning some new rules that apply in a foreign world.

c. Approach to The Inmost Cave

“The hero comes at last to the edge of a dangerous place, sometimes deep
25
underground, where the object of the quest is hidden. Heroes often pause at the

gate to prepare, plan, and outwit the villain's guards. This is the phase of Approach (Vogler 14). In this stage is the part where the hero goes all the way to a more distant threshold. Sometimes it even goes to the most dangerous places on the journey, such as approaching an enemy. Usually when the hero manages to get out of this challenge, he will exit the second main threshold. Then, the hero will plan the next steps he will take to continue his next journey. "The hero has hit setbacks during tests and may need to reorganize his helpers or rekindle morale with mentor's rally cry stakes heightened" (Grocot 249).

d. Ordeal

"Here the fortunes of the hero hit bottom in a direct confrontation with his greatest fear. He faces the possibility of death and is brought to the brink in a battle with a hostile force." (Vogler 14-15). During the journey, this is the part where a hero experiences his greatest fears and experiences where he is tested at his lowest point. In fact, his safety could even be threatened. "The biggest life or death crisis-the hero faces his greatest fear and only through "dead" can the hero be "reborn" experiencing even greater powers to see the journey to the end" (Grocot 249).

3. Return

a. Reward

Having survived death, beaten the dragon, or slain the Minotaur, the hero and audience have cause to celebrate. The hero now takes possession of the treasure she has come seeking, her Reward. It might be a special weapon like a magic sword, or a token like the Grail or some elixir which can heal the wounded land" (Vogler 16). After surviving the danger, usually the hero will find what he was looking for during the journey such as, defeating the enemy, getting a sword or other valuable things that make him win. "The hero has survived death, overcome his ²⁶greatest fear and now earns the reward he sought"

(Grocot 249).

b. The Road Back

“The hero's not out of the woods yet. We're crossing into Act Three now as the hero begins to deal with the consequences of confronting the dark forces of the Ordeal. If she has not yet managed to reconcile with the parent, the gods, or the hostile forces, they may come raging after her. Some of the best chase scenes spring up at this point, as the hero is pursued on The Road Back by the vengeful forces she has disturbed by Seizing the sword, the elixir, or the treasure” (Vogler 17). In this stage shows the part where the hero again decides to return to his usual world that he previously left, even though there are still challenges ahead that he must go through. “The hero must recommit to completing the journey and travel the road back to the ordinary world. The dramatic question is asked again” (Grocot 249).

c. Resurrection

In this section is the last challenge for the hero during the journey, where the hero seems to experience death for the second time. This is as if to test a hero whether he can learn the lessons he learned or not during his journey. Usually here heroes who have returned to the ordinary world will return by being someone who has something new in their usual life. According Vogler: “This is often a second life-and-death moment, almost a replay of the death and rebirth of the Ordeal. Death and darkness get in one last, desperate shot before being finally defeated. It's a kind of final exam for the hero, who must be tested once more to see if he has really learned the lessons of the Ordeal. The hero is transformed by these moments of death and rebirth, and is able to return to ordinary life reborn as a new being with new insights” (Vogler 17). “Hero faces the most dangerous meeting with death-this shows the hero can apply all the wisdom he's brought back to the ordinary world” (Grocot 249).

d. Return with elixir

“The hero Returns to the Ordinary World, but the journey is meaningless unless she brings back some Elixir, treasure, or lesson from the Special World. The Elixir is a magic potion with the power to heal. It may be a great treasure like the Grail that magically heals the wounded land, or it simply might be knowledge or experience that could be useful to the community someday” (Vogler 18). In this last stage, is the part where a hero returns to his normal world, however, must bring something that can provide a benefit for his tribe, community and nation. One of them is like, winning heroes, bringing home the proof of victory. “The hero returns from the journey with the “elixir”, so everyone in the world can use it to heal physical or emotional wounds” (Grocut 250).

B.3 Archetype theory

A term in a literary theory that describes character types, symbols, and relationships is archetype. The term was used by the Swiss psychologist Carl G. Jung. “The archetypes can be thought of as masks, worn by the characters temporarily as they are needed to advance the story. A character might enter the story performing the function of a herald, then switch masks to function as a trickster, a mentor, and a shadow” (Vogler 23). Archetype serves to advance the storyline, serves to find out the role of a character in a story. There are several types of archetypes that can be used to find out what types of archetypes exist in a character in a story including hero, herald, a trickster, mentor, shadow, etc.

1. Hero

The first type of archetype is the hero. A hero is a main character in a story of a hero's journey who learns something during his journey. The first type of archetype is the hero. “a hero is a main character in a story of a hero's journey who learns something during his journey” (Vogler 29). According to Grocut “Usually the main character-a person who needs to learn something in the story” (Grocut 255).

2. Mentor

28

According to Grocut, “A wise person or animal who provides guidance to the hero-

usually giving him magical gifts or advice for the journey” (Grocot 255). According to Vogler:

“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. In his study of Russian folktales, Vladimir Propp calls this character type the "donor" or "provider" because its precise function is to supply the hero with something needed on the journey. Meeting with the Mentor is the stage of the Hero's Journey in which the hero gains the supplies, knowledge, and confidence needed to overcome fear and commence the adventure” (Vogler 117).

The second type of archetype is a mentor, a kind or animal person who gives advice, assistance or guidance to a hero during his journey to the gates of victory.

3. Trickster

In the archetypes there is also the trickster the wise-fool is someone who acts funny by using his tricks and jokes to guide the hero to victory. “The wisefool someone who uses tricks and jokes to guide the hero” (Grocot 255).

4. Shapeshifter

A shape shifter is a type of archetype where during the hero's journey he is someone who changes his appearance to interfere with the journey. “Shape shifter A character who “changes appearance” to disrupt the adventure” (Grocot 255). 5. Herald In archetypes, a herald is someone who announces an announcement about a major change that has occurred during a journey. “characters issue challenges and announce the coming of significant change” (Vogler 55). “Herald Issues challenges and announces coming of significant change – gets the story rolling” (Grocot 255).

5. Herald

In archetypes, a herald is someone who announces an announcement about a major change that has occurred during a journey. “characters issue challenges and announce the coming of significant change” (Vogler 55). “Herald Issues challenges and announces coming

of significant change – gets the story rolling” (Grocot 255).

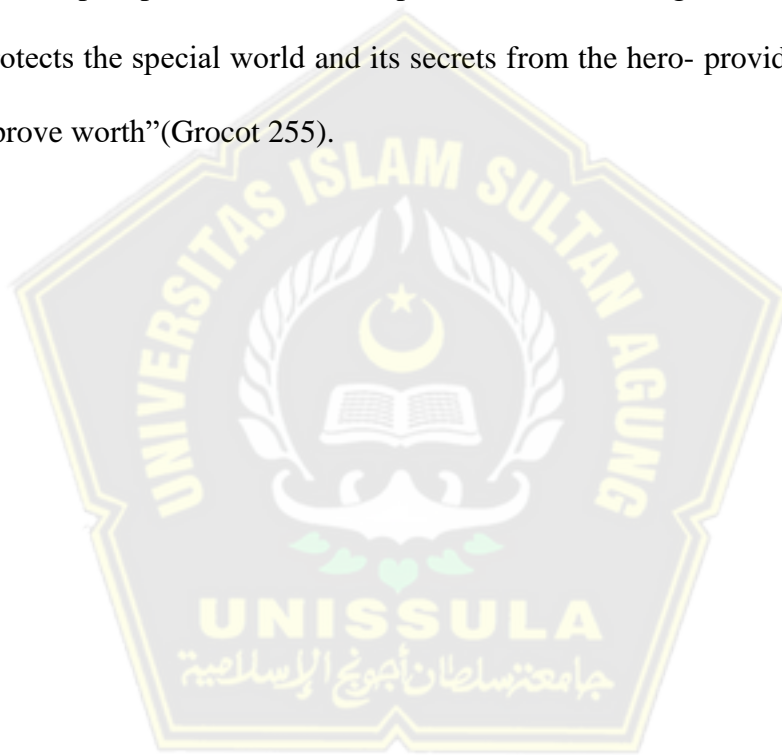
6. Threshold Guardian

And the next type of archetype is threshold guardian, a test that is intended for a hero whether it is worthy or not to continue his journey. According Vogler:

“Threshold Guardians are usually not the main villains or antagonists in stories.

Often they will be lieutenants of the villain, lesser to hogs or mercenaries hired to guard access to the chief’s headquarters. They may also be neutral figures who are simply part of the landscape of the Special World. In rare cases they may be secret helpers placed in the hero's path to test her willingness and skill” (Vogler 49).

“Protects the special world and its secrets from the hero- provides tests for the hero to prove worth”(Grocot 255).



7. Shadow

“ Represents our darkest desire, untapped resources, or rejected qualities” (Grocot 2012). Shadow is the part where bad intentions exist in a character in a story.

C. The Relation between Hero's Journey and Archetypes

“The concept of archetypes is an indispensable tool for understanding the purpose or function of characters in a story” (Vogler 24). “Looking at the archetypes in this way, as flexible character functions rather than as rigid character types, can liberate your storytelling. It explains how a character in a story can manifest the qualities of more than one archetype” (Vogler 24). In a story, archetype is used to determine the role and function of a character. Therefore, in relation to the archetype with the hero's journey, it is to find out what roles and functions a hero character has during his journey. A character can have more than one role and function which has more than one archetype in a story.

CHAPTER III

RESEARCH METHOD

A. Type Research

The type of this study is qualitative. Qualitative research is a non-numerical data collection method based on scientific observation. Non-numerical data focuses on explanations, perspectives, opinions, and impressions. As a result, Sunday expresses the qualitative information clearly: “Qualitative data is transcripts of individual interviews and focus groups or field notes, copies of documents, audio and video recordings from observation of certain activities. The data are related to concepts, opinions, values and behaviors of people in a social context” (12). In other words, the researchers have to interpret the data with a descriptive method. The data presented in the form of words, phrases or sentences, prologues, dialogues, or monologues, quotations or paraphrasing, not in statistical analysis methods such as numbers.

B. Data Collecting Method

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

B.1 Watching the movie

Watching the movie was the first step of collecting data. watching the movie entitled *The Disney movie Mulan(1998)* as the first way to obtain the deep understanding of the stories. The goal of the first step of collecting data understanding the plot, the characters, and setting of the movie.

B.2 Reading the movie script

Reading the movie script. The goal³² of this step to get a deep understanding

dialogue of the script.

B.3 Identifying the Data

After Reading the movie script several times, the identification of the data was necessary. The goal of this step to find the parts of the movie that analyzed. Clearly, there searchers underlining, highlighting to identify the data.

B.4 Classifying the Data

The next step of data collecting method arranging data in classes or groups. After the data are arranged, the researcher list the data into a table. The table based on the problem formulations. It contains columns of numbers, quotes from the script, duration, and types of analysis, type of data, comment, and reference. The table known as the appendix.

B.5 Reducing the Data

The last step of the data collecting method was reducing or minimizing from the big number into a small one. In reducing data, relevant techniques used to answer the problems. This step become an effective way to decrease the data that is unnecessary.

C. Type of Data

The data of this study divided into two types:

1. The primary data is taken from Mulan the Disney movie's script and *The Mulan Disney movie (1998)*. The movie was first published in 1998.
2. The secondary data are taken from journals, books, articles which are related to this research.

D. Analyzing the data

The final step in this research is analyzing data. It is a process which involves analyzing and reporting the data. In analyzing data, the researcher will use a qualitative method by watching the movie. The researcher will use the hero's journey theory by Christopher Vogler and Archetype Theory to analyze the data. The data are taken from the movie such as dialogue, narratives, and monologue. The analyzed data was then reported in Chapter IV: Findings and Discussion.



CHAPTER IV

FINDINGS AND DISCUSSION

Chapter four is findings and discussion that are used to answer problem formulations that were stated in chapter one. This chapter focuses on analysis of hero's journey and archetype by Joseph Campbell toward the main character as reflected in *The Disney Movie : Mulan(1998)*.

A. Hero's Journey

Vogler states in the foreword for *Myth and the Movies* by Stuart Voytilla, "The Hero's Journey was his all-embracing metaphor for the deep inner journey of transformation that heroes in every time and place seem to share, a path that leads them through great movements of separation, descent, ordeal, and return"(Vogler 1). And in *A Practical Guide to Joseph Campbell's The Hero with a Thousand Faces* (1985), Vogler reformulates Campbell's concept of the hero's journey in the twelve stages that compose the journey. "The stages are arranged chronologically following the basic pattern of separation (departure) initiation return as conceptualized by Campbell. These twelve stages are: the Ordinary World, the Call of Adventure, Refusal to the Call, Meeting with the Mentor, Crossing the Threshold, Test, Allies and Enemies, Approach to the Inmost Cave, The Ordeal, The Reward, The Road Back, the Resurrection, Return with Elixir"(Vogler 7). It can be concluded that stages into three stages of journey of Ordinary World Special World Ordinary World. So, below are twelve ways analyze a hero's journey on a hero character:

A.1 Departure

1. Ordinary world

The first is ordinary world through monologue. ordinary world through monologue relates to how the hero character's early life before starting the hero's journey. This is following existing references based on Grocot, "The hero's normal world before the story begins" (Grocot 248). "According to the inherited rules of social life, it is the task of the women doing housework and raising children, and not professional careers" (krainska).

Mulan: Quiet and demure...graceful...polite...[picking up some rice with her chopsticks and eating a mouthful] delicate...refined...poised... [She sets down her chopsticks and writes down a final word on her right arm] punctual.[A cock crows] Aiya. [Calling out] **Little brother. Little brother. Lit-ahhh, there you are. Who's the smartest doggie in the world? Come on smart boy, can you help me with my chores today?**

[Mulan ties a sack of grain around Little Brother's waist. She ties a stick onto Little brother so that end of it is in front of LittleBrother's face. She ties the bone on the end of the stick just out of reach. Little Brother begins to run after the bone which he cannot reach. Mulan opens the door for Little Brother and he runs into the door frame, then out the open

door. Little brother runs by the chickens and Khan - the family horse]

Mulan [hurried]: **Remember, the doctor said three cups of tea in the morning**

The monologue tells about how life begins at the beginning of the story. This is included in hero's journey through ordinary world because in this quote explains how Mulan's daily life is. In this case, Mulan has to do her job however, she always does it her own way by asking her dog for help. According to the hero's journey through ordinary world it can be concluded that Mulan performs several tasks in her daily life.

2. Call to adventure

The second is a call to adventure through dialogue. call to adventure through dialogue relates to how the hero character begins to encounter a problem that requires he or she to go on a hero journey. This is following existing references based on Grocot, "The hero is presented with a problem, Challenge or adventure to undertake" (Grocot 248).

Chi Fu: **Citizens I bring you a proclamation from the Imperial**

City: the Huns have invaded China!

Townsperson [expressing surprise]: No!

Chi Fu: **By order of the Emperor, one man from every family must serve in the Imperial Army.** The Xiao family [a family member steps up, bows to the guard and takes the conscription notice from the guard]. The Yi family. Yi's Son [holding his old father back]: I will serve the Emperor in my father's place.

Chi Fu: The Fa Family.

Mulan: **No.** [Fa Zhou gives his cane to Fa Li and walks toward Chi Fu.

Fa Zhou bows before the horsemen

Fa Zhou [standing proud]: I am ready to serve the Emperor. [Fa Zhou reaches for the conscription notice]

Mulan [running outside to keep her father from taking the conscription notice]: **Father, you can't go.**[Cut to Fa Zhou in his armory at night. Fa Zhou takes out his sword and practices his stances. When he balances on his right leg, his leg injury acts up and he falls. Unbeknownst to her father, Mulan watches in horror. She breathes heavily]

The dialogue tells about in the first quote, a royal envoy came with news to inform that the kingdom was being invaded by the Huns. Therefore, the kingdom ordered every male in a family to have military service, but because Mulan's father had no sons, she so she received the conscription notice from the kingdom. And this makes Mulan not accept it. This is included in the hero's journey through the call to adventure because Mulan feels that there is a call within her, especially the quote that describes Mulan's father falling while practicing using the sword, makes Mulan feel sorry for her and want to replace

her father.

Thus, based on the dialogue above, Mulan forbade her father, who was no longer so proficient in using the sword, not to participate, because this caused him to feel called upon to replace his father. according to the hero's journey through the call to adventure it can be concluded that Mulan received the hero's journey call to replace her father.

3. Refusal of the call

The third is Refusal of the call through monologue. The refusal of the call through monologue relates to how the character hero begins to hesitate in making a decision, whether he or she wants to continue his or her hero's journey or not. This is following existing references based on Grocot, "The hero refuses the challenge or journey, usually out of fear" (Grocot 248).

Mulan (sadly): I'll have to face my father sooner or later. Let's go home

The monologue tells about Mulan who gives up and invites Mushu to return home to meet her father. This is included in the hero's journey through refusal of the call because based on the quote above Mulan invites Mushu home which indicates that Mulan has given up and is no longer able to face the challenges on her way. According to the hero's journey through refusal of the call it can be concluded that Mulan rejected the challenges during her hero's journey.

4. Meeting with the mentor

The fourth is Meeting with mentors through monologue. Meeting with mentor through monologue relates to how the hero character finds someone who

will accompany him or her and guide him or her with some advice and tips during the hero's journey. This is following existing references based on Grocot, “The hero meets a mentor to gain confidence, advice or training to face the adventure” (Grocot, 248).

Mulan: Who are you?

Mushu: Who am I? I am the guardian of lost souls

The dialogue tells about Mulan meeting a stranger during the hero's journey. This is included in the hero's journey through meeting with mentor because based on the quote above Mulan asks the stranger who he or she is and the stranger says that he or she is a bodyguard who will help her during the hero's journey. According to the hero's journey through meeting with the mentor it can be concluded that the person she met and questioned was a mentor, someone who would help her during the hero's journey.

A. 2 Initiation

1. Crossing the threshold

The fifth is Crossing the threshold through narration. Crossing the threshold through narration relates to how the hero character finally enters a foreign world that is different from the ordinary world before he or she does the hero journey. This is following existing references based on Grocot, “The hero crosses the gateway that separates the ordinary world from the special world” (Grocot 248).

(Cut to mulan at the camp’s entrance)

The narration tells about Mulan entering the camp's entrance. This is included in the hero's journey through crossing the first threshold because based on the narration above shows that Mulan really decided to enter a foreign world by entering military training far from the usual world. According to the hero's journey through crossing the first threshold it can be concluded that Mulan decided to separate from the usual world.

2. Test, Allies, enemies

The sixth is Test, Allies, Enemies through dialogue. Test, Allies, Enemies through dialogue relates to how the hero character encounters new challenges and things during his or her hero's journey, such as meeting friends or enemies or even other things. This is following existing references based on Grocot, “The hero faces tests, meets allies, confronts enemies and learns the rules of the special world” (Grocot 248-249).

Shang: Let’s e down to business to defeat the huns.

Mushu: Punch him, it's how men say hello (Mulan looks at the first, then punches yao from behind on the shoulder. The force causes yao to run into chien po)

Chien po: oh yao, you made a friend.

[Shan-Yu swipes at Mulan with his sword hitting her in the right side. Mulan falls back grabbing her right side. Shan-Yu's horse stumbles. Mulan uses this break to bolt away from the avalanche. Shan-Yu gains his composure and starts to gallop away from the avalanche on his horse. Shang looks with shock as he sees the avalanche coming toward him. Mulan grabs Shang as she passes by him, turning him around and helping him run away from the avalanche]

The dialogue tells about Mulan meets several people who are involved in the hero's journey. This is included in the hero's journey through Test, Allies, Enemies because based on the dialogue above, after deciding to enter a foreign world and travel, the hero began to meet new people involved as in the first dialogue quote, she faced challenges with military training, then in the second quote she meets a new friend, then in the last quote she meets an enemy. According to the hero's journey through Test, Allies, Enemies it can be concluded that the start of the test, met with allies and enemies during the hero's journey.

3. Approach to the inmost cave

The seventh is Approach to the most cave through dialogue. Approach to the

most cave through dialogue relates to how the hero character begins to encounter a problem during the hero's journey. Even the hero character at this stage will begin to experience setbacks by giving up, however, at this stage there will be a mentor who will help the hero's journey continue. This is following existing references based on Grocot, "The hero has hit setbacks during tests and may need to reorganize his helpers or rekindle morale with mentor's rally cry. stakes heightened"(Grocot 249).

Mulan [look of sadness]: **I should never have left home.**

Mushu: **Eh, come on, you wanted to save your father's life. Who knew you'd end up shaming him, disgracing your ancestors, and losing all your friends. You know, you just gotta, you gotta learn to let these things go** [looking as if he's about to cry]

Mulan: **Maybe I didn't go for my father. Maybe what I really wanted was to prove I could do things right. So when I looked in the mirror [picking up her helmet and looking at her reflection in her helmet] I'd see someone worthwhile. But I was wrong. I see nothing.**

The dialogue tells about Mulan having a big problem but there is a Mushu who always encourages Mulan not to give up. This is included in the hero's journey through Approach to the inmost cave because based on the dialogue above in the first quote, Mulan began to give up on what was happening, however, there was a

mushu who was present as a mentor to support Mulan so that she always continued the hero's journey, no matter what. happened to complete the mission. According to the hero's journey through Approach to the most chili it can be concluded that Mulan who almost gave up asked to return home and did not continue the hero's journey there was a mushu who always gave support to always continue the hero's journey.



4. Ordeal

The eighth is Ordeal through dialogue. Ordeal through dialogue relates to how the character hero is in big trouble, even at this stage the hero character can meet death. However, after passing this stage the hero character will become stronger to complete the mission of his or her hero's journey. This is following existing references based on Grocot, "The biggest life or death crisis-the hero faces his greatest fear and only through death can be the hero be "reborn" experiencing even greater powers to see the journey to the end" (Grocot 249).

Mulan : **My name is mulan. I did it to save my father.**

Chi Fu: High treason!

Mulan: I didn't mean for it to o this farChi Fu: Ultimate dishonor

Mulan : it was the only way. Please believe me(Shang wals toward mulan with sword in hand)

Yao, Ling, Chien Po: Nooooooo

(Shang stands over mulan. Mulan loos at shang then bows her head in anticipation. Shan lifts the sword hih above his head and hrows it down in front of Mulan)

Shang: a life for a life, my debt is repaid. Move out!

The dialogue tells about Mulan experiencing extreme fear. This is included in the hero's journey through Ordeal because based on the dialogue above because of the identity of mulan, a woman was finally known by captain shang and that could get her punished heavy to death however, shang does not punish and report to the palace because Mulan has saved her, Mulan

who is loudly noisy to join the journey with Shang and other friends but is not allowed and they leave Mulan. According to the hero's journey through Ordeal it can be concluded that Mulan is having a big problem

A.3 Return

1. Reward

The ninth one is Reward through dialogue. Reward through dialogue relates to how the character hero gets an award for his or her sacrifice during his or her hero's journey. This is following existing references based on Grocot, "The hero has survived death, overcome his greatest fear and now earns the reward he sought" (Grocot 249).

Emperor [taking off his pendant]: **Then take this, so your family will know what you have done for me. And this [handing her the sword of Shan-Yu] so the world will know what you have done for China.**

[Mulan takes the gifts and hugs the Emperor]

The monologue tells about Mulan getting rewarded for the sacrifices she made during the hero's journey. This is included in the hero's journey through Reward because based on the quote above there is someone who gives an award in the form of a sword for Mulan as a token of service for the sacrifices he made during the hero's journey. According to the hero's journey through Reward it can be concluded that Mulan got an award for the services and sacrifices he made.

2. The road back

The tenth is The road back through narration. The road back through narration relates to how the hero character returns to his or her previous ordinary world after completing his or her hero's journey mission. This is following existing references based on Grocot, "The hero must recommit to completing the journey and travel the road back to the ordinary world. the dramatic question is asked again" (Grocot 249).

[Cut to Mulan's home, her father is sitting beneath the blossom tree. A blossom falls and lands on his leg. Mulan appears at the threshold and moves toward her father. Fa Zhou sees her approaching and starts to stand]

The quote above tells about Mulan returning to her usual world. This is included in the hero's journey through the road back because based on the quote above shows Mulan returning home to meet her father after completing her mission. According to the hero's journey through The road back it can be concluded that Mulan can return to her normal world.

3. Ressurrection

The eleventh is Resurrection is through Dialogue. Resurrection is through Dialogue relates to how the hero character returns to the ordinary world before bringing something valuable to be proud of. This is following existing references based on Grocot, "Hero faces most dangerous meeting with death- this shows the hero can apply all the wisdom he's brought back to the ordinary world" (Grocot 249).

[Shan-Yu approaches Mulan. Using the sword as a lever,

Mulan lunges at Shan-Yu kicking him in the face then sweep kicks him and he falls to the ground. Mulan picks the sword back up and stabs it into Shan-Yu's cape. Mulan jumps back up to the crest of the roof and runs away from the fireworks tower grabbing Mushu and Cri-Kee off the sword]

The dialogue above tells about mulan being on the edge of danger. This is included in the hero's journey through Resurrection because based on the quote above mulan faces the most dangerous meeting with death where she met her enemy, namely shan-yu and fought with her until she almost headed to death but in the end with all her strength and persistence she succeeded defeating shan-yu and this makes Mulan able to bring victory because she managed to finish her enemy and even she can return to her normal world. According to the hero's journey through Resurrection it can be concluded that Mulan managed to overcome the big challenges during the hero's journey that brought her back to the ordinary world.

4. Return with elixir

The last is Return with elixir through narration. Return with elixir through narration relates to how the hero character returns to his or her previous ordinary world by bringing big changes in his or her ordinary life. This is following existing references based on Grocot, "The hero returns from the journey with the elixir, so everyone in the world can use to heal physical or emotional wounds" (Grocot 250).

Mulan: **Father, I brought you the sword of Shan-Yu [hands the**

sword to Fa Zhou] and the crest of the Emperor [hands the crest to Fa Zhou]. [with head bowed] **They're gifts to honor the Fa Family.**

Fa Zhou: **The greatest gift and honor, is having you for a daughter.**

The dialogue above tells about Mulan's return from a hero's journey that brings happiness to her family at home. This is included in the hero's journey through Return with elixir because based on the quote above Mulan returns home with something that can be given to her family as a sign to bring happiness to those in her home whom she left behind and miss her. According to the hero's journey through Return with elixir it can be concluded that Mulan returns from her hero's journey by bringing success as happiness to her family.

B. Archetype

"The concept of the collective unconscious is very central in Jung's theory of archetypes. Jung makes a distinction between the personal unconscious and the collective one. In his paper *The Concept of Collective Unconscious*" (Jung 99). In the archetype seven types of archetypal characters can be analyzed, however, in the Disney movie: *Mulan*(1998) there are three types of archetypes found in the main character Mulan in the movie, the following analysis is below:

B.1 Hero

The first one is hero through monologue. hero through monologue Relates to how the first stages the character must go through on the hero's journey. Usually here it shows how the life of the hero character before traveling, where he came

from, what is being done in his daily life.

This is following existing references based on Grocot, “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. They are part of a clan, tribe, village, town, or family. Grup- oriented heroes often face a choice between returning to the ordinary world or remaining in the special world” (Grocot 255).

Emperor: I’ve heard a reat deal about you, Fa Mulan. You stole your father’s armor, ran away from home, impersonated a soldier, deceived your commanding **officer, dishonored the Chinese army, destroyed my palace, AND ..you have saved us all.**

Based on the quote above, mulan ran away from home. It means that she takes to an unown land far from home. This is included in one of types of the archetype Hero Because, it's can reflect on hero. So, according to types of the archetype, it can be concluded that mulan is a hero.

B.2 Shapeshifter

The second one is A shape shifter through narration. A shape shifter through narration Relates to how the next stages after first stages. At this stage changes occur during the journey where, the hero character does things such as changing his appearance during the hero's journey.This is following existing references based on Grocot, “Shape shifter A character who “changes appearance” to disrupt the adventure” (Grocot 255).

Using her father's sword, she cuts her hair short and ties it up

above her head. She finishes putting on the armor and ties it in the front. She takes the sword and places it in the scabbard to her left.

Based on the quote above, mulan's character changes her appearance, which was originally a female, changing into a male army character with cuts her hair shorts and ties it up above her head. In addition, Mulan character changes her appearance by wearing warrior clothes and carrying away a sword. This is included in the types of the archetype, A Shape-shifter because she changes her appearance to disrupt the adventure. So, according to types of the archetype, it can be concluded that mulan is A shape-shifter.

B.3 Herald

The last stages one is Herald through dialogue. Herald through dialogue relates how the character finally succeeded in achieving its mission with a notification from someone who acknowledged his success. This is following existing references based on Grocot, "Herald Issues challenges and announces coming of significant change – gets the story rolling" (Grocot 255).

Emperor: I've heard a great deal about you, Fa Mulan. You stole your father's armor, ran away from home, impersonated a soldier, deceived your commanding officer, dishonored the Chinese army, destroyed my palace,

AND..you have saved us all.

Based on the quote above, there was someone who announced a big news that gave a big change in which Mulan's character had protected and saved her nation's dynasty from the enemy. This is included in one of the types of the

archetype Herald because, based on monologue in the quote shows that Mulan is a herald with what the other characters in this quote say. Thus, according to types of the archetype, it can be concluded that Mulan is Herald.



CHAPTER V

CONCLUSION AND SUGGESTIONS

Chapter five is the latest in this study, this chapter consist of the conclusion and suggestions. The conclusion discusses the answers to the problem formulation in the form of the results of the problem based on the findings and discussion in chapter four, and at the end of this chapter informs suggestions.

A. Conclusion

From the discussion in chapter four, there are two results, the first one is hero's journey portrayed Mulan's character using by Joseph Campbell theory. Then, the second one is The types of Archetype in Mulan character using Joseph Campbell theory.

Related the hero's journey, there are three phases of the hero's journey that Mulan's character must go through. The first phase is Departure where there are four stages that Mulan's character must go through. The first stage is, Mulan's character begins the hero's journey in the ordinary world, the second Mulan character gets a call to adventure of hero journey, the third stage of Mulan's character experiences a refusal of the call phase where she will be confused during her journey and the fourth stage is a meeting with a mentor, Mulan's character meets someone who will guide her during her journey.

The second phase is initiation where the initial character must go through fourth stages. The first stage in this phase is to pass the first threshold. Mulan's character will face problems on her journey. Then, the second stage is the test, allies, and enemies where the initial chat interaction with people will help or interfere with her journey. The third stage is the inmost cave approach, at this stage the characters are faced with a very difficult challenge and even leads to death. Then, at the fourth stage is a trial where the problems faced by Mulan's character begin to get solutions.

On the third, there are four stages that the ⁵³Mulan character must also go through during her hero journey. In the first stage, namely Reward, Mulan's character successfully completes her mission

and gets an imbalance for what she is doing. The second stage is The roadback, where the character begins to return to her ordinary world. Then in the third stage, namely Resurrection, Mulan's character returns to her ordinary world with something she has successfully completed her mission and in the last stage, Return with elixir, Mulan's character returns to her ordinary world at first and meets the people closest to her.

Meanwhile, related to the types of archetypes in the Mulan character, there are three types of archetypes. The first is a hero, Mulan's character is described as a hero on a hero's journey. Then the second archetype is the shape-shifter, where the character begins to change its type during its journey. And the last type of archetype found in Mulan's character is the Herald, Mulan's character is described as someone who is credited with protecting many people.

B. Suggestion

Based on the conclusions above, there are several suggestions submitted to the readers. First, readers can analyze the journey of another hero by Joseph Campbell in other films. Second, the reader can find types of archetypes by Joseph Campbell in movies that have a hero's journey.

REFERENCES

- Campbell, Joseph. *The Hero's Journey Joseph Campbell on His Life and Work*. New York: HarperCollins, 1990
- Campbell, Joseph. *The Hero with a Thousand Faces*. New York: HarperCollins, 1991
- Grocott, Katherine. *A theological critique of Joseph campbell's monomyth as a source for meaning in american film*. Charles Sturt University, 2012.
- Krainska, Agatha. *Stereotypes as a source of gender inequality*. 2016.
- Sunday, F.Cristopher. *Research Methods Knowledge Based : Qualitative Data Analysis (QDA)*. University of Western Cape, 2020.
- Vogler , Cristopher. *The Writer's Journey Mythic Structure for Writers Third Edition*. United states of America: Michael Wiese Productions, 2007.

