

**AN ANALYSIS OF HERO'S JOURNEY AND ARCHETYPE BY
CHRISTOPER VOGLER ON MAIN CHARACTER IN *ENOLA HOLMES*
(2020) MOVIE**

FINAL PROJECT

**Presented as Partial Fulfillment of the Requirements
to Obtain the *Sarjana* Degree
in English Literature**



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STATEMENT OF WORK'S ORIGINALITY

Hereby, I honestly declare that the undergraduate thesis I wrote does not contain the works or part of the works of other people, except those which were cited in the quotations 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 that paper.

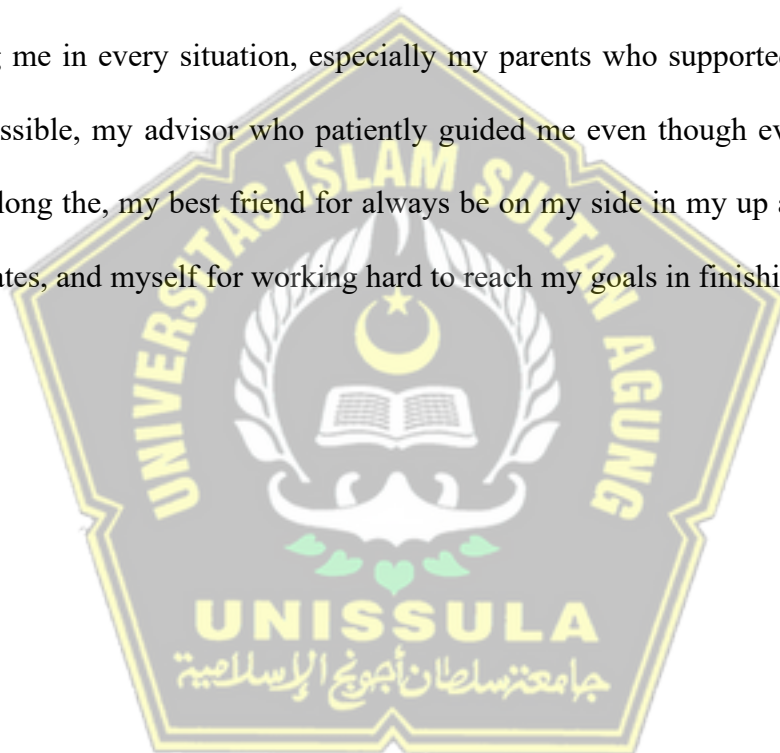


MOTTO

“My life is my own. And the future is up to us.” -*Enola*

DEDICATION

This final project is dedicated to my big family who always support and trusting me in every situation, especially my parents who supported me in every way possible, my advisor who patiently guided me even though every mistake I make along the, my best friend for always be on my side in my up and down, my classmates, and myself for working hard to reach my goals in finishing my study.

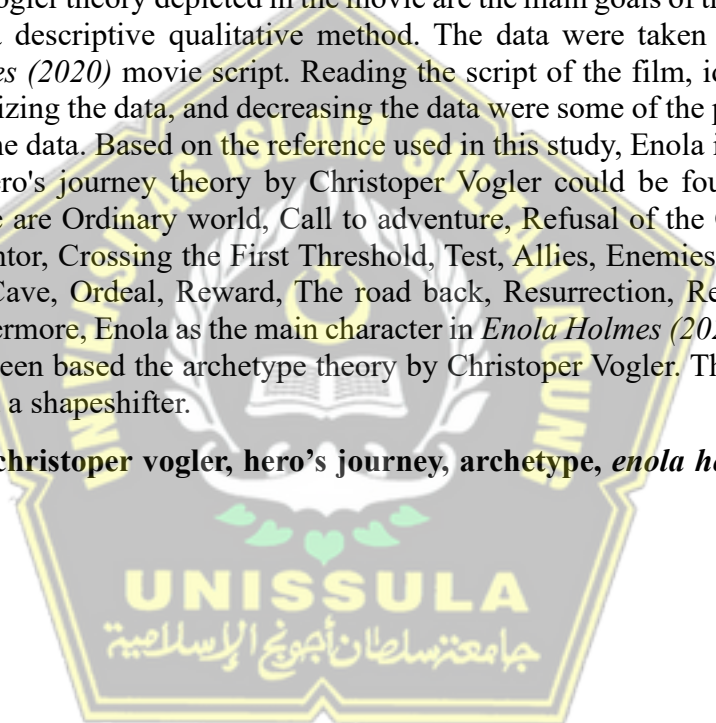


ABSTRACT

Sobari, Muhamad Yusup. 30801900025. “An Analysis of Hero’s Journey and Archetype Theory by Christoper Vogler on Main Character in *Enola Holmes (2020)* movie.” Final Project of English Literature Program. Faculty of Language and Communication Science. Sultan Agung Islamic University Semarang. Advisor: Diyah Fitri Wulandari, S.S., M.Hum

This study uses the hero’s journey and archetype by Christoper Vogler theory to examine the main character journey in the film *Enola Holmes (2020)* movie. The explanation and analysis of the hero’s journey and archetype by Christoper Vogler theory depicted in the movie are the main goals of this study. This study used a descriptive qualitative method. The data were taken from reading *Enola Holmes (2020)* movie script. Reading the script of the film, identifying the data, categorizing the data, and decreasing the data were some of the processes was used to get the data. Based on the reference used in this study, Enola is a hero, seen based the hero's journey theory by Christoper Vogler could be found in twelve stages. 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, Ordeal, Reward, The road back, Resurrection, Return with the Elixir. Furthermore, Enola as the main character in *Enola Holmes (2020)* have three archetypes, seen based the archetype theory by Christoper Vogler. There is a hero, a mentor and a shapeshifter.

Keywords: christoper vogler, hero’s journey, archetype, *enola holmes (2020)*, enola



INTISARI

Sobari, Muhamad Yusup. 30801900025. "Analisis Hero's Journey dan Archetype Theory oleh Christoper Vogler pada Karakter Utama dalam Film *Enola Holmes* (2020)." Skripsi Program Studi Sastra Inggris. Fakultas Bahasa dan Ilmu Komunikasi. Universitas Islam Sultan Agung Semarang. Pembimbing: Diyah Fitri Wulandari, S.S., M.Hum

Penelitian ini menggunakan teori perjalanan kepahlawanan dan arketip oleh Christoper Vogler untuk meneliti perjalanan tokoh utama dalam film *Enola Holmes* (2020). Penjelasan dan analisis mengenai teori perjalanan kepahlawanan dan arketip oleh Christoper Vogler yang digambarkan dalam film tersebut merupakan tujuan utama dari penelitian ini. Penelitian ini menggunakan metode kualitatif deskriptif. Data diambil dari pembacaan naskah film *Enola Holmes* (2020). Membaca naskah film, mengidentifikasi data, mengkategorikan data, dan mengurangi data adalah beberapa proses yang digunakan untuk mendapatkan data. Penelitian ini menemukan perjalanan kepahlawanan tokoh utama dan jenis-jenis arketip pada tokoh utama dalam film *Enola Holmes* (2020). Berdasarkan referensi yang digunakan dalam penelitian ini, Enola adalah seorang pahlawan, dilihat berdasarkan teori perjalanan pahlawan oleh Christoper Vogler dapat ditemukan dalam dua belas tahapan. Yaitu Dunia biasa, Panggilan untuk berpetualang, Penolakan Panggilan, Pertemuan dengan penasihat, Melewati Ambang Batas Pertama, Ujian, Sekutu, Musuh, Mendekati Gua Terdalam, Cobaan, Ganjaran, Jalan Kembali, Kebangkitan, Kembali dengan Ramuan Mujarab. Selanjutnya, Enola sebagai tokoh utama dalam film *Enola Holmes* (2020) memiliki tiga arketip, yaitu sebagai seorang pahlawan, seorang penasihat dan seorang yang bisa mengubah penampilan.

Kata Kunci: christoper vogler, perjalanan kepahlawanan, arketip, *enola holmes* (2020), enola

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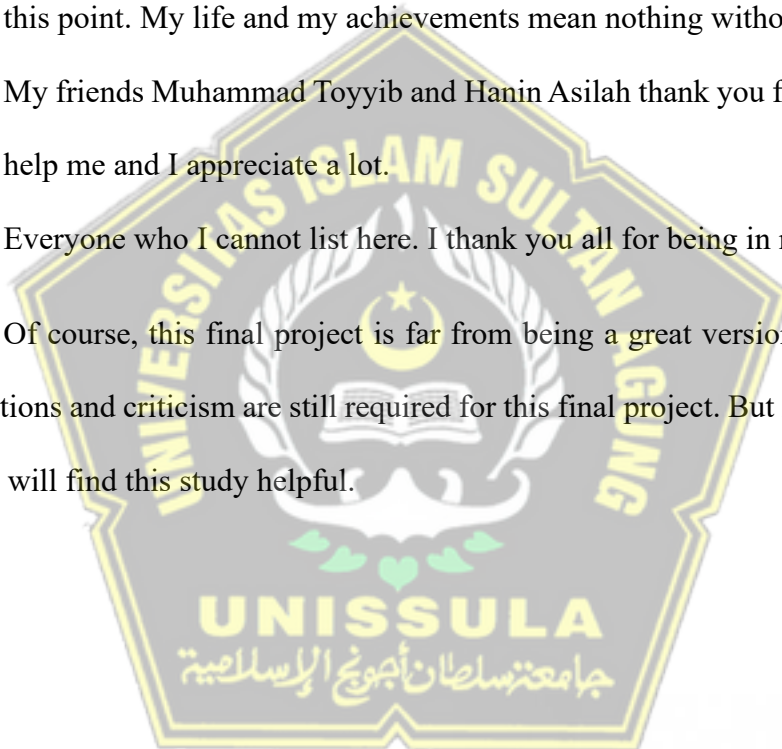
First and foremost, I would like to show my gratitude to Allah SWT the Most Compassionate and Merciful, for the ease, grace, and tremendous favor, which have made my journey in completing this final project. Secondly, shalawat and salam are always delivered towards our prophet Muhammad Shallallaahu ‘Alaihi wa Sallam as the Great model who guided us a moslem from the darkness into the right path of Islam.

This final project is a form of fulfilling the requirements in obtaining Sarjana Sastra Degree in English Literature Study Program of Sultan Agung Islamic University. This final project would never have finished without the support, encouragement and guidance from several people. Therefore, I would like to send my deepest gratitude and appreciation for those people below:

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7. My friends Muhammad Toyyib and Hanin Asilah thank you for support and help me and I appreciate a lot.
8. Everyone who I cannot list here. I thank you all for being in my life.

Of course, this final project is far from being a great version of the work. Suggestions and criticism are still required for this final project. But I'm hoping the readers will find this study helpful.



Semarang, February 13th, 2024

A handwritten signature in black ink, appearing to be 'Muhamad Yusup Sobari', written over a white background.

Muhamad Yusup Sobari

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CHAPTER I

INTRODUCTION

A. Background of the study

Literature is the source or origin of written and non-written works employed in all types of writing activities in science that the general public may appreciate, comprehend, and benefit from. (Arizal 1). From the statement before, the researcher argues that people nowadays live with literature. One of example, in everyday activities like watching a movie, a person can interpret the meaning of the film based on his feelings and thoughts “Literary appreciation is intimate activity to literary works seriously so that it can grow understanding, appreciation, and sensitivity of critical mind and sensitivity of good feeling to the literary works” (Widyahening et al, 2016). A person can also perceive a story from a different perspective or relate it to his own actual life by watching a movie. Then, by simply watching, you will organically learn from the plot and acquire some basic knowledge of literature.

As defined by Cambridge Dictionary, movie is a combining of moving images that frequently tell a story and are broadcast on television or in a theatre. A movie is a form of expression that incorporates several skills, including narration, editing, sound design, cinematography, and more than just moving images on a screen. . A great movie can transport viewers to different worlds and evoke powerful emotions. (Denis Gayirah, 2023). Movies have the ability to teach, instruct, amuse, motivate, and even provoke us to consider the world

in which we live. One must also overlook the influence that movies have on society.

People today may view movies from everywhere and anywhere thanks to technology. For instance, users of mobile apps can watch movies. Netflix has some of the best movie streaming options. Netflix offers a selection of TV shows, motion pictures, documentaries, and stand-up specials from all around the world and may be viewed through its website or mobile app. (Netflix)

Currently, the hero concept has become common in many films. According to Cambridge Dictionary, hero is a term used to describe someone who is respected for having done something very brave or outstanding. In contemporary literature and film, the idea of a character's heroic journey is well-known. As quoted in (Vogler 29) "A Hero is someone who is willing to sacrifice his own needs on behalf of others". From the previous statement, The Hero's Journey can be used in our lives as a method to be more aware of the callings that come our way, which are not always easy but must be faced. Each of our lives is also a Hero's Journey.

In literary works the term "Hero" refers to the main character or protagonist in the story who experiences challenges or conflict, then changes his or her and other people's fate. (Fithroin 15) On a journey, a hero cannot be divided from the characteristics possessed by the hero himself, that's why heroes are presented. "Heroes are symbols of the soul in transformation, and of the journey each person takes through life. The stages of that progression, the natural stages of life and growth, make up the Hero's Journey." (Vogler 37)

On the other hand, the “Hero” itself reflected from Swiss psychologist Carl G. Jung, a literary theory that describes character types, symbols, and relationships called archetype. “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 8 storytelling. 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.

Despite numerous hero-centered films and television series. The movie entitled *Enola Holmes (2020)* served as the subject of the study since the researcher especially liked the movie's brave main character, a young woman and diligent woman. In contrast to other movies, which typically depict a hero who is identical to a man and has superpowers, this one genuinely represents the path of a very brave young female main character who eventually becomes a hero in the story itself. As a result, the researcher is interested in showing how to findings of this study can inform readers that heroes can come from anyone who can go through the stages of becoming one and that doing so will be helpful for those readers who are curious to learn more about hero's journey and archetype.

The reasoning leads to the conclusion that understanding the archetype and the hero's journey is crucial. However, this study used Christopher Vogler's archetype theory and the hero's journey theory. Moreover, *Enola Holmes (2020)* movie is chosen as the object of the study as it represents the issue of archetype and hero's journey.

B. Problem Formulation

Based on the background of the study above, this study formulates the statements of the problem as follow:

1. What stages of hero's journey does Enola through to become a hero in the *Enola Holmes (2020)* movie?
2. What kinds of archetype supports Enola's hero journey in the *Enola Holmes (2020)* movie?

C. Limitation of the study

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

D. Objective 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 Enola in the *Enola Holmes (2020)* movie.
2. To analyze the archetypes that support Enola during hero journey in the *Enola Holmes (2020)* movie.

E. Significance of the study

This study is expected to be useful in providing data relating to the Christopher Vogler theory analysis, especially about Hero's Journey and Archetype. This analysis also hopefully will be helpful as a reference for any researchers analyzing Hero's Journey and Archetype, particularly for college students of Faculty of Languages and Communication Science of Sultan Agung Islamic University who specialize in English Literature Program.

F. Organization 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 *Enola Holmes (2020)* and explains the hero's journey theory and archetype theory both by Christopher Vogler. Then chapter three explains a research method that involves type of data, data organizing, and data analysis. Next, chapter four will focus finding and discussion about an analysis of hero's journey twelve stages and the archetype theory by Christopher Vogler on main character in *Enola Holmes (2020)* movie. Finally, in chapter five shows the conclusion and suggestion.

CHAPTER II

REVIEW OF RELATED LITERATURE

A. Synopsis of *Enola Holmes (2020)* Movie

Enola Holmes (2020) was released on September 23, 2020. Critics gave the movie favourable reviews and highlighted Brown's performance. It came to the top of the list of the most watched Netflix original movies.

The movie talks about young lady, Enola Holmes, 16 years old, was brought up to be considerably different from other girls born in the late 1800s (1884, to be exact), having lived under her eccentric mother her entire life. There were numerous benefits to this, including learning how to fight, having a wide reading taste, never actually experiencing oppression, and not experiencing the guilt that many girls experience. But when Enola found that her mother has vanished and her father has passed away since child, she is left to rely on Mycroft and Sherlock Holmes, her older brothers. One who is traditional and conservative, who would prefer to deal with Enola and the other Sherlock Holmes by locking her in a finishing school. Someone who, with creating a reputation for themselves as of late, and never really being that attentive of a brother, is as enigmatic to Enola as he is to the world. As a result, Enola decides to take matters into her own hands and flees; her mother gives her the meek hints and money she needs to do so. But Enola encounters Viscount Tewkesbury and becomes entangled in his personal drama while out and about looking for her mother, Eudoria. Something that was initially annoying, but as she becomes interested in him and the mystery surrounding the person attempting to kill him,

Enola's own story begins, one that may even surpass the notoriety of her elder brother. With the action, comedy and mystery genres this movie is interesting.

The movie won Saturn Award from Academy of Science Fiction, Fantasy and Horror Films, USA for best movie presentation on streaming media. The researcher presumes that this movie is interesting either to be watch or to be analyzed.

B. Theory of Literature

B.1. Hero's Journey

As quoted in Rujito "according to Campbell a hero is "any male or female who leaves the world of his or her everyday life to undergo a journey to a special world where challenges and fears are overcome in order to secure a quest, which is then shared with other members of the hero's community" (2004: 263)". According to Allison and Goethals (2016) "the hero's journey completes through three distinct transformations; a transformation of setting, a transformation of self and transformation of society".

This study uses hero's journey and the archetype theory by Christopher Vogler in his book entitled "*The Writer's Journey: Mythic Structure for Writers (Third Edition)*" as the main theory on this paper. In his book, Christopher Vogler discussed the collection of ideas referred to as "The Hero's Journey," which were inspired by Joseph Campbell's mythological research and Carl G. Jung's depth psychology (Vogler xiii). From 17 stages of monomyth mentioned by Joseph Campbell, Christopher Vogler simply

those stage into 12 stages of monomyth. His idea simply guides by “all stories consist of a few common structural elements found universally in myths, fairy tales, dreams, and movies. They are known collectively as The Hero's Journey” (Vogler xxvii). He used Joseph Campbell's concept of the Hero's Journey to comprehend the extraordinary recurring revenue of films like *Star Wars* and *Close Encounters*.

The Hero's Journey is a universal story that has been told throughout history in many cultures. Every culture has its own version of The Hero's Journey. Although, it has an unlimited variety the fundamental structure does not change (Vogler 4).

B.2. The Stages of Hero's Journey

“The hero's story is always a journey. A hero leaves her comfortable, ordinary surroundings to venture into a challenging, unfamiliar world” (Vogler 7). The 12 Stages of Hero's Journey by Christopher Vogler are:

1) The Ordinary World

At this stage will be revealed who the protagonist is. The reader is given a small amount of personal history, location, and cultural background. The main character experiences stress because they feel as though they are being tugged in numerous ways in their life. “The Ordinary World is the context, home base, and background of the hero” (Vogler 87). “Often, they have just lost a family member. A mother or father has died, or a brother or sister has been kidnapped” (Vogler 91).

2) The Call to the Adventure

After the introduction, and after something upsets the balance, the hero feels called to make a change, usually by leaving home.. “The hero may just get fed up with things as they are. An uncomfortable situation builds up until that one last straw sends him on the adventure” (Vogler 100).

3) Refusal of the Call

Fearing the unknown, the hero wonders over calling off the journey. Or another character tries to suggest the hero out of moving on. Some of heroes have strong motivation in their own circumstances. “A Hero Refuses the Journey because of fears and insecurities that have surfaced from the Call to Adventure. The Hero is not willing to make changes, preferring the safe haven of the Ordinary World” (Vogler 108).

4) Meeting the Mentor

The hero meets someone (usually a stranger, an elder, or a ghost) who provides them with guidance, gear, or instruction that will be useful for the adventure. “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). In addition, some of heroes maybe have a wisdom from themselves. “They may seek out the experience of those who have gone before, or they may look inside themselves for wisdom won at great cost in former adventures” (Vogler 118).

5) Crossing the First Threshold

The hero decides to depart from the world in which they began and venture into a new area or circumstance with strange laws and norms. “Heroes typically don't just accept the advice and gifts of their Mentors and then charge into the adventure” (Vogler 128).

6) Test, Allies, and Enemies

The Hero goes through enemies, allies, and tests after overcoming the threshold as they discover the rules of the Special World. For viewers and the hero alike, this is a pivotal moment. The Test Stage gives us our first glimpse of the Special World's residents and environmental differences from the Hero's Ordinary World. The hero needs to determine who is trustworthy. The Hero's dedication to the Journey is tested as well as his ability to succeed during this Initiation into the Special World. “The most important function of this period of adjustment to the Special World is testing, putting her through a series of trials and challenges that are meant to prepare her for greater ordeals ahead” (Vogler 136).

The allies give heroes some support or resources to fight the enemies and someone to trust during the journey. “It's natural for heroes just arriving in the Special World to spend some time figuring out who can be trusted and relied upon for special services, and who is not to be trusted.” (Vogler 137).

7) Approach to the Inmost Cave

Now the heroes have to deal with a conflict that has shook that globe. Despite any hesitations they may have had, they have chosen to take the steps required to pass through the barrier that separates their comfortable environment from the war they must eventually face. And when they have, they have encountered numerous personalities who have either aided or interfered with their trek to the first starting cave of their struggle, as well as various emotional, physical, or both testing. “As heroes near the gates of a citadel deep within the Special World, they may take time to make plans, do reconnaissance on the enemy, reorganize or thin out the group, fortify and arm themselves,” (Vogler 144).

8) The Ordeal

At this stage, heroes face first significant struggle. The Ordeal, serves as a false climax by lowering your protagonist to the lowest point of hopelessness. “Heroes face death or something like it: their greatest fears, the failure of an enterprise, the end of a relationship, the death of an old personality” (Vogler 155).

9) The Reward

Once the hero has escaped death, face and conquer his worst fear. The Hero's Reward might take many different forms, such as a mystical sword, an elixir, increased wisdom or insight, or mending a romantic relationship. Sometimes, after fooling death, heroes come to a deep

awareness of who they are. The scales fall from their eyes and the illusion of their lives is replaced with clarity and truth (Vogler 181).

Whatever the treasure, the Hero has earned the right to celebrate.

10) The Road Back

Last but not least, the Hero needs to make a commitment one more to finish the adventure. Success in the Special World might make it challenging for a Hero to go back. Similar to Crossing the Threshold, The Road Back requires an occasion to force the Hero to cross the threshold and return to the Real World. The Main Dramatic Question should be reestablished by the Event, compelling the Hero to take action and raising the stakes. The action that starts the Road Back has the potential to alter the course of the narrative, just like any significant turning point. “They set themselves a new goal, to escape, find further adventure, or return home. But before any of those goals are achieved, there is another test to pass, the final exam of the journey, Resurrection” (Vogler 193).

11) The Resurrection

The climax of the story at this stage. Again, the hero is put to the ultimate test. A last sacrifice and another moment of death transform the hero, altering their mental or psychological makeup and preparing them to lead when they return. “Resurrection is the hero's final exam, her chance to show what she has learned. Heroes are totally purged by final sacrifice or deeper experience of the mysteries of life and death.

Some don't make it past this dangerous point, but those who survive go on to close the circle of the Hero's Journey when they Return with the Elixir" (Vogler 212).

12) Return with the Elixir

The hero returns home with the elixir, marking the last phase of the Hero's Journey cycle. Like the hero, the elixir has the power to alter the course of history. However, when a hero is acknowledged as a leader by their family or community, they may begin a new and better life. However, they constantly go forward with the feeling that they are starting a new life, one that will never be the same due to the path they have just taken. "If they are true heroes, they Return with the Elixir from the Special World; bringing something to share with others, or something with the power to heal a wounded land" (Vogler 215).

B.3. The Archetypes

Character types that are common in stories and films serve as symbols for archetypes, which are recurrent patterns of human behaviour. "Archetypes are symbols, characters and motifs that stir a primary feeling in the mind of humans everywhere." (Divya Gijo et al 55). "In describing these common character types, symbols, and relationships the Swiss psychologist Carl G. Jung employed the term archetypes, meaning ancient patterns of personality that are the shared heritage of the human race" (Vogler 23).

On his book entitled *The Writer's Journey: Mythic Structure for Writers* 3rd Edition Vogler stated that the idea of archetypes is “an important tool for identifying the role or objective of characters in a story” (Vogler 24). The eight archetypes that Vogler mention in his book are: questing heroes, heralds who call them to journey, wise old men and women who give them knowledge or supplies, threshold guardians who seem to stop their way, shapeshifting fellow travellers who confuse and dazzle them, shadowy villains who try to kill them, ally who is becoming friend and helped the protagonist and tricksters who upset the status quo and provide comic relief.

1) Hero

Greek origins for the term hero indicate "to protect and to serve" (Vogler 29). In addition, Vogler stated in his book “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). More, Vogler stated “The Hero archetype represents the ego's search for identity and wholeness” (Vogler 30). Heroes should embody universal traits, feelings, and motives that all people have encountered at some point in their lives: retaliation, lust, rage, rivalry, territoriality, nationalism, idealism, cynicism, or despair (Vogler 30). Heroes not only overcome challenges and accomplish their goals, but they also acquire insight and new knowledge (Vogler 31). The Hero who is taking the most risk and the responsibility.

Heroes represent the evolution of the soul and the life path that every individual embarks upon. The Hero's Journey is made up of those stages of development, which are usual stages of life and development. (Vogler 37).

2) Mentor

“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). Mentors are frequently ex-heroes who have made it through life's early hardships and are now giving back their experience and wisdom. Sometimes the parents and the archetype mentor are closely related (Vogler 40). But, in Vogler opinion The Mentor may act as a scientist or inventor at times, using his devices, designs, or inventions as presents. (Vogler 41). Motivating the hero and assisting her in overcoming fear is one of the mentor archetype's other key roles. Sometimes the assurance and inspiration come from the gift alone (Vogler 42).

Sometimes in tough character that does not require a mentor or any guidance. The archetype Mentor has become built in him, functioning as an internal psychological code. (Vogler 47).

3) Threshold Guardian

“At each gateway to a new world there are powerful guardians at the threshold, placed to keep the unworthy from entering” (Vogler 49). In addition to keeping the Special World and its mysteries safe from the

Hero, Threshold Guardians offer crucial examinations that validate a Hero's dedication and value. It's critical that heroes identify and admire those who act as Threshold Guardians. Because when Heroes are successful learn to view Threshold Guardians as helpful allies and indicators to approaching success or greater power rather than as threatening enemies (Vogler 51).

“Learning how to deal with Threshold Guardians is one of the major tests of the Hero's Journey” (Vogler 52).

4) Herald

Herald archetypes confront difficulties and hint at approaching big changes. When “A Call to Adventure has been delivered, often by a character who manifests the archetype of the Herald” (Vogler 56). In the beginning of a story, heroes have usually "gotten by" in somehow. The hero's life is upset by a new circumstance, person, or source of knowledge, and nothing is ever the same. It is necessary to make a choice, take action, and confront the conflict. “Heralds have the important function of announcing the need for change. Something deep inside us knows when we are ready to change and sends us a messenger” (Vogler 56). Sometimes a character expressing another archetype may for a moment adopt the Herald's mask (Vogler 57).

5) Shapeshifter

The archetype Shapeshifter means “appearance and characteristics change as soon as you examine it closely” (Vogler 59). It is challenging

for the hero and the audience to define shapeshifters because they might change the way they look or mood. “Shapeshifting may manifest in changes of appearance” (Vogler 62). “Sometimes a hero must become a Shapeshifter to escape a trap or get past a Threshold Guardian” (Vogler 63). The Shapeshifter mask deceives the hero by disguising a character's motivations and commitments.

6) Shadow

The archetype known as the Shadow “represents the energy of the dark side, the unexpressed, unrealized, or rejected aspects of something” (Vogler 65). Furthermore, the Shadow in stories is projected onto characters called villains, antagonists, or enemies. “Villains and enemies are usually dedicated to the death, destruction, or defeat of the hero” (Vogler 65). The Shadow's role is to confront the hero and present her with a deserving opponent. Shadows place heroes in danger of death, which causes conflict and brings out the best in her (Vogler 66).

7) Ally

“An Ally who can serve a variety of necessary functions, such as companion, sparring partner, conscience, or comic relief” (Vogler 71). Another function that Vogler stated from Dr. Watson illustrates a useful function for Allies of introducing us to an unknown world (Vogler 72). Furthermore, “Allies remind us of these under-utilized parts and bring to mind actual friends or relationships that may be helpful to us in the

journey of our lives. Allies may represent powerful internal forces that can come to our aid in a spiritual crisis” (Vogler 75).

8) Trickster

“The Trickster archetype embodies the energies of mischief and desire for change” (Vogler 77). According to Vogler “Trickster have many functions likes hey cut big egos down to size, and bring heroes and audiences down to earth, they bring about healthy change and transformation, often by drawing attention to the imbalance or absurdity of a stagnant psychological situation and hey are the natural enemies of the status quo” (Vogler 77). “Tricksters are often catalyst characters, who affect the lives of others but are unchanged themselves” (Vogler 79).

B.4. The Relevance Between Hero’s Journey and The Archetype

As the statement before about hero’s journey is the journey of protagonist in story. “A hero leaves comfortable zone, ordinary surrounding to venture into a challenging and unfamiliar world” (Vogler 7). Hero’s journey has function to analyzing the storyline to questing a *Hero*. Meanwhile, the archetype has functions to identifying the role or objectives of characters in a story (Vogler 24). A main character of the story must pass challenges or problems from beginning to the end can be called a *Hero*, and the *Hero* sometimes have another role or character to support on questing Hero.

CHAPTER III

RESEARCH METHOD

A. Type Research

This study is a qualitative approach. “Qualitative research is concerned with the understanding of meaning,” (Hignett et al. 2). Qualitative research did not prioritize counting or numbering; instead, it concentrated on the meaning itself. In other words, the researchers must use a descriptive approach to understand the data. The information given in the form of individual words, phrases, or complete sentences, prologues, dialogues, or monologues, quotations, or paraphrases. not using numerical approaches for statistical analysis.

B. Data Collecting Method

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

B.1. Watching the movie

The first step in gathering data was to view the film. The *Enola Holmes* (2020) film was chosen as the starting point because it provided a thorough understanding of the stories. Understanding the movie's story, its characters, and its environment is the aim of the first stage of data collection.

B.2. Reading the movie script

Reading the movie script. The goal of this step to get a deep understanding dialogue of the script. So, that the topic and the theory of this study could be fit in on this study.

B.3. Identifying the Data

It was important to identify the data after many readings of the movie script. Finding the movie's evaluated segments was the aim of this stage. Clearly, the researchers highlighted and underlined the data to identify it.

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.

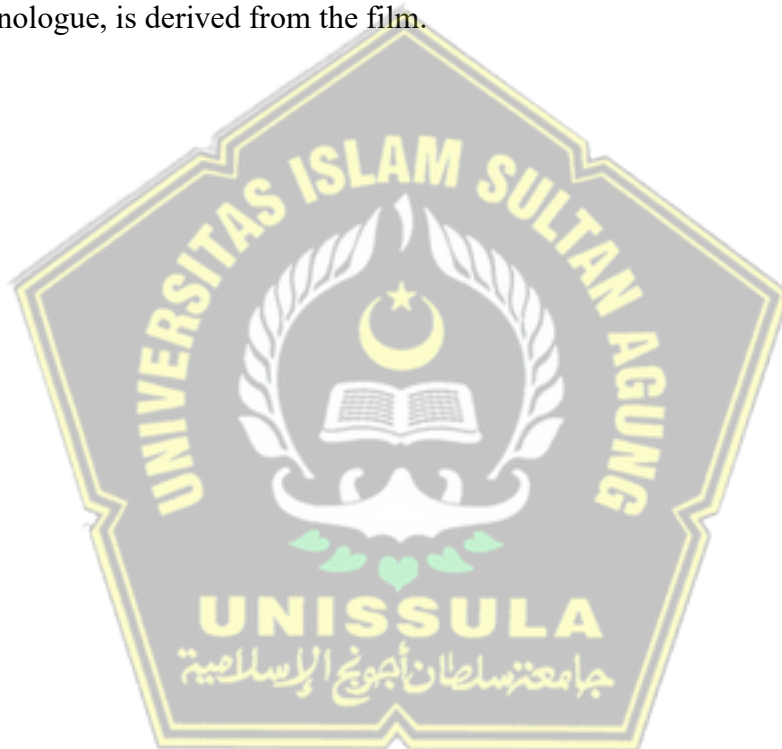
C. Type of Data

The data of this study divided into two types:

1. The primary data is taken from *Enola Holmes (2020)* movie's script and *Enola Holmes (2020)* movie. The movie released in 2020.
2. The secondary data are taken from journals, books, articles which are related to this research.

D. Analyzing the Data

Analysis the data is the last phase in this study process. It is a procedure that includes data analysis and reporting. The researcher will watch the film as part of a qualitative method for data analysis. In order to examine the data, the researcher will make use of both Christopher Vogler's hero's journey theory and the archetype theory. The information, including the conversation, stories, and monologue, is derived from the film.



CHAPTER IV

FINDINGS AND DISCUSSION

Chapter four will discuss and provide the answer to the problem formulations that was stated in the first chapter. This chapter will focus to analysis of hero's journey twelve stages and the archetype theory by Christopher Vogler on main character in *Enola Holmes (2020)* movie.

A. Hero's Journey and the Twelve Stages of Hero's Journey

On his book, Christopher Vogler talked on the body of concepts known as "The Hero's Journey", which drew inspiration from Joseph Campbell's study of mythology. Christopher Vogler transformed the 17 stages of monomyth that Joseph Campbell described into 12 stages of hero's journey. A universal story, the Hero's Journey has been presented throughout history in a variety of cultural contexts. The hero's journey is a concept that is unique to every culture. Despite its unlimited variability, its basic structure remains unchanged (Vogler 4). Every hero's story involves a journey. A hero steps out into a difficult and foreign environment, leaving behind her familiar and relaxing surroundings (Vogler 7). Christopher Vogler's Hero's Journey has 12 stages, which are as follows:

A.1. The Ordinary World

Before the Journey starts, we have the opportunity to come to know and connect with the Hero through the Ordinary World. In The Ordinary World, the Hero's distinct qualities and imperfections give her another dimension and allow us to empathize with his motivations, desires, and issues. The first stage of hero's journey is The Ordinary World. At this stage the main

character will be introduced to the audience before start the journey. “The Ordinary World is the context, home base, and background of the hero” (Vogler 87).

[Monologue] Now, where to begin?

[baby crying]

[Monologue] **The first thing you need to know is that my mother named me Enola.** She insisted on it, in fact!

[Eudoria whispering] Enola...

- [normal voice] Enola.

- [Enola coos]

[Monologue] I know it's an unusual name, **but my mother is rather a fan of word games.**

[Monologue] **And yet we were always together.**

[Eudoria] - No. No.

[Enola] - [laughing] Yes!

[Monologue] She was not an ordinary mother. **She didn't teach me to string seashells or practice my embroidery. We did different things. Reading, science, sports, all sorts of exercise,**

- both physical...

- [Enola grunts]

and mental.

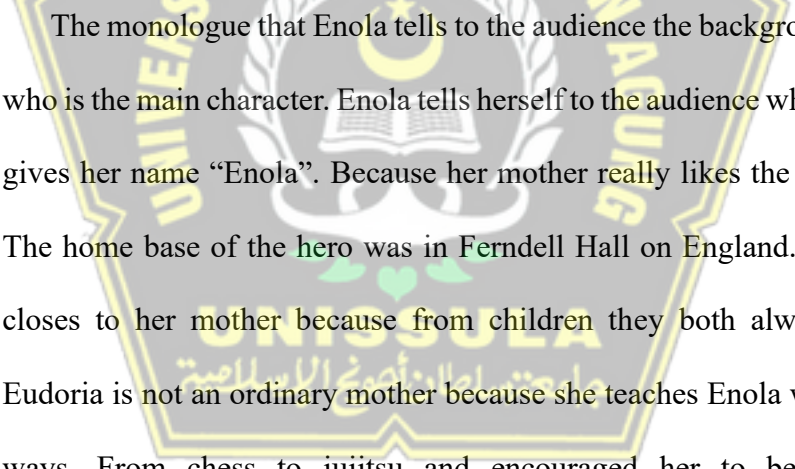
[Monologue] Mother said we were free to do anything at **Ferndell...**

[Eudoria] Oh. Sorry, Grandpa.

[Enola sighs]

[Enola] ...and be anyone.

[Monologue] **She was my whole world.** (00:00:41- 00:02:24)



The monologue that Enola tells to the audience the background of Enola who is the main character. Enola tells herself to the audience why her mother gives her name “Enola”. Because her mother really likes the word games. The home base of the hero was in Ferndell Hall on England. Enola really closes to her mother because from children they both always together. Eudoria is not an ordinary mother because she teaches Enola with different ways. From chess to jujitsu and encouraged her to be strong and independent. The way Eudoria teaches Enola becomes to strong background of main character to passes the Hero’s Journey. Furthermore, The Ordinary World as refer to Vogler “Often, they have just lost a family member. A mother or father has died, or a brother or sister has been kidnapped” (Vogler 91), and can be seen in the next following scene:

[Monologue] **My father died when I was young.** I don't really remember him. **And both my brothers left home soon after.** I barely remember them, either. So, then it was just the two of us, and it was wonderful. (00:01:22-00:01:35)

On the monologue above, Enola lost her father when she is a baby and she even not remembered him. Also, the brothers left Enola and her mother not long ago after the father died. So, Enola life at home just with her mother and Mrs. Lane, a servant at Ferndell Hall. Next scene below also shows the Ordinary World stage:

[Monologue] A week ago, on the July morning of my 16th birthday, I awoke...

[Enola] Mother?

[Monologue] **To find that my mother was missing.**

[Enola] **[breathing heavily]**

[Monologue] She'd left Ferndell Hall, our home, at some point during the night.

[Enola] Mother?

[Monologue] **And she did not return.**

[bicycle rattling]

[Monologue] She left me with little, bar some gifts that she instructed Mrs. Lane to give me at teatime.

[Mrs. Lane] What kind gifts! And, look, she's made this herself.

[Enola] We were happy. Weren't we, Mrs. Lane? **Shouldn't she give me these presents herself?** (00:03:02-00:04:04)

“These wounds of rejection, betrayal, or disappointment are personal echoes of a universal pain that everyone has suffered from: the pain of the child's physical and emotional separation from its mother” (Vogler 92). Another monologue when Enola turns into 16th years old and she was lost her mother. She was very disappointment on her birthday. Even though her mother presents a gift to Enola but unfortunately her mother can't give directly to Enola and leaving Enola without a reason or a message.

A.2. The Call to the Adventure

The story begins with the Call to Adventure, which upends the Hero's easy life in the Ordinary World and presents a duty or mission that must be accomplished. The Call specifies the stakes in the event that the challenge is refused and upsets the stability of the Ordinary World. “After the introduction of the main character. The next stage is the call to the adventure. A Call to Adventure may come in the form of a loss or subtraction from the hero's life in the Ordinary World” (Vogler 103). Which is can be seen in the following scene:

[Mycroft] We have **two problems**, as I see it. **One, finding a boarding school that is willing to take Enola on so she won't be a complete failure in this world.**

[Mycroft] That I am in the process of solving... with the help of an old friend.

[brakes screech]

[Mycroft] **And two, finding Mother.** The first is my problem, the second I consider yours. (00:11:33-00:12:00)

On dialogue above between Enola's brothers, Enola listened that she wants to send to school. Because young Enola not given an education school from her mother. Yet, Mycroft Holmes thinks if Enola don't have an education, she will failure on this world. In addition, the Enola's brothers back to home since they are left young Enola is to find mother who was missing a week ago. Another the call of adventure as Vogler stated are: "disrupting the comfort of the Hero's Ordinary World, presenting a challenge or quest that must be undertaken. The Call throws the Ordinary World off balance, and establishes the stakes involved if the challenge is rejected" (Vogler 103) will be seen in the following scene:

[Miss Harrison] Stand tall, girl.

[door closes]

[Miss Harrison] That's better.

[seamstress] Waist, 24 inches.

[Miss Harrison chuckles]

[seamstress] Chest, 33 inches.

[Miss Harrison] **Well, that's too small.**

[Enola] **They are perfectly fine.**

[seamstress] Hips, 35 inches.

[Miss Harrison] **Oh, how disappointing.** We will have to use an amplifier.

[Enola] **Hips are simply a function of legs, aren't they? What need have they of amplification?**

[Miss Harrison] Aren't you the clever little tongue? I'll enjoy that.

[Enola] **I won't enjoy being imprisoned in those preposterous clothes.**

[Miss Harrison] These clothes will not imprison. They will free. **They will allow you to fit into society, to take part in its numerous pleasures. To catch an eye, to attract.**

[Miss Harrison] At my finishing school, **you will learn how to be a young lady, and you'll make many new friends.** (00:12:31-00:13:48)

The dialogue between Enola and Miss Harrison show Enola not agree with Miss Harrison argument. Miss Harrison is an old friend of Mycroft

Holmes come to pick up Enola to her boarding school. But when Enola has measurement for uniform she protests when Miss Harrison told her about her body. Enola thinks that her body is not wrong and works as usual. Enola protest again why she must wear clothes that made her like imprisoned. Now the challenge will Enola faces is how to fit into society, to attract and to catch an eye when she wearing proper clothes according Miss Harrison. Enola also will learn how to be a young lady and how to make a new friend.

A.3. Refusal of the Call

A Hero is forced to Refuse the Journey due to fears and worries that have arisen from the Call to Adventure. The Hero despises change and would much prefer go back to the familiar surroundings of the Ordinary World. “A Hero Refuses the Journey because of fears and insecurities that have surfaced from the Call to Adventure. The Hero is not willing to make changes, preferring the safe haven of the Ordinary World” (Vogler 108).

[seamstress] Chest, 33 inches.

[Miss Harrison] Well, that's too small.

[Enola] **They are perfectly fine.**

[seamstress] Hips, 35 inches.

[Miss Harrison] Oh how disappointing. We will have to use an amplifier.

[Enola] **Hips are simply a function of legs, aren't they?** What need have they of amplification?

[Miss Harrison] Aren't you the clever little tongue? I'll enjoy that.

[Enola] **I won't enjoy being imprisoned in those preposterous clothes.**

[Miss Harrison] These clothes will not imprison. They will free. They will allow you to fit into society, to take part in its numerous pleasures. To catch an eye, to attract.

[Miss Harrison] At my finishing school, you will learn how to be a young lady, and you'll make many new friends.

[Enola] **I don't need friends. I have my own company.**

[Enola] **And I don't need to go to your ridiculous school.**

(00:12:35-00:13:48)

The dialogue between Enola and Miss Harrison shows that Enola refuses to go to Miss Harrison school. When Miss Harrison told Enola that chest is too small and the hips too, Enola argues that nothing wrongs with her body and nothing needs to be changed. Enola insists that she won't wearing those preposterous clothes. Because from children she was always together with mother and Enola thinks that she doesn't leave the Ferndall Hall. Enola argues that she doesn't need have a new friend and she is willing not to go to Miss Harrison school.

[Enola] **No! Please don't do this to me.** Let me remain happy. I am happy here.

[Mycroft] You are a young woman now, Enola. You need an education.

[Enola] **Test me on anything you think** I need to know to be sufficient for this world.

[Mycroft] If she taught you so well, you wouldn't be standing in your undergarments in front of me. You have no hope of making a husband in your current state.

[Enola] **I don't want a husband!**

[Mycroft] And that is another thing you need to have educated out of you. (00:13:50-00:14:15)

“The protest continues until the hero's Refusal is overcome, either by some stronger motivation” (Vogler 108). Enola consists on her thought that she doesn't want to go. She was happy and prefers on Ferndall Hall rather than go to Miss Harrison School. Her brother think Enola need an education. But Enola thought that she already knows about the world from the books she had been read at Ferndall Hall library. Even Enola refuse to have a husband. So, Mycroft want to educated Enola for the better life in the future.

A.4. Meeting the Mentor

The Hero meets with a Mentor to get the confidence, knowledge, insight, guidance, training, or magical skills need to overcome their first fears and go on the journey. A Hero looks for the knowledge and insight of someone who has been there before since they don't want to enter a Special World blindly. "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).

[Enola] And yet it took our mother's disappearance to bring you home. **She meant to go. She's not coming back.**

[Sherlock] No. **But the truth is, Mother always had a reason for everything. Her own way of doing things.** And those kinds of mysteries are always the most satisfying to unpick.

[Enola] **I don't want a mystery, Sherlock. I want my mother back here and my life as it was.**

[Sherlock] **You're being emotional. It's understandable, but unnecessary.**

[Enola] [sighs]

[Sherlock] **Look for what's there, not what you want to be there. You'll see the truth soon enough. (00:17:22-00:18:06)**

After Enola refuse to Miss Harrison School, Enola relaxing her mind under a tree outside Ferndall Hall. Suddenly, Sherlock came to her. Enola told to her brother that their mother wants to leave Enola alone and not coming back again to Ferndall Hall. Sherlock with his knowledge said to Enola their mother has reason to do it and the mysterious way why their mother do the things is the most satisfying to be solve. Of course, Enola refuses it. With emotional feelings she only wants her mother back and life with her as usual in Ferndall Hall before her mother go. Sherlock once more give the knowledge to Enola if you want to see a truth, she must look in fact her mother leave Enola rather than Enola want to her mother always with her. Now Enola has new thought that she must go through adventure to find the truth because her mother left Enola. The next following scene also shows the stage of meeting with the mentor:

[Enola] Money. She must have left a message.

"Our future is up to us."

[Enola] **What future? There are two paths you can take, Enola.**

Yours... or the path others choose for you.

[Enola] **"Our future is up to us."** (00:20:06-00:20:34)

“They may seek out the experience of those who have gone before, or they may look inside themselves for wisdom won at great cost in former adventures” (Vogler 118). After Enola have new knowledge from Sherlock, Enola begins to imagine the things she once did with her mother, maybe

there was a message during her mother before left Enola. Enola found on his present at her birthday there are money and message from her mother that “our future is up to us”. Enola believes that she has her own path rather than the path from her brother, Mycroft.

A.5. Crossing the First Threshold

When they cross the threshold, the Hero has at last given himself up to the Journey. He's prepared to cross over into the Special World from the Ordinary World. “Heroes typically don't just accept the advice and gifts of their Mentors and then charge into the adventure” (Vogler 128). The next monologue shows this stage:

[Monologue] **Mother was able to vanish from Ferndell, and so must I,** in the clothes Sherlock himself grew up in.

[Monologue] It's a necessary distraction. I was just beginning to master it. Phase one of the plan complete. **I'm coming to find you, Mother. The game is afoot.**

[train whistles]

I couldn't go to my local station, of course, so I chose a different line altogether.

With my brothers after me, there's no telling **where they'd search.**

(00:20:38-00:21:22)

After Enola convinces herself that if her mother can go choose her own path even with her siblings who have their own path. Enola decided to leave Ferndall Hall rather than follow her brothers' orders to go to Miss Harrison School. So, the adventure is begun to find Eudoria, her mother. With the clothes little Sherlock that she had found on a crest, she began the adventure. In the next early morning, she leaves Ferndall Hall and go to local train station to committing the adventure, find her mother, Eudoria.

A.6. Test, Allies, and Enemies

After passing the Threshold, the Hero must now overcome Tests, meet Allies, combat Enemies, and discover the laws of the Special World. Our first glimpse of the Special World and how its people and surroundings differ from the Hero's Ordinary World comes during the Test Stage. The Hero must determine whom to trust. A Hero Team may be formed, allies can be acquired, and sidekicks can join. There are adversaries and antagonists. A rival to the hero's objective can show up. "The most important function of this period of adjustment to the Special World is testing. putting her through a series of trials and challenges that are meant to prepare her for greater ordeals ahead" (Vogler 136)

[Tewkesbury] [yells] **Help! Help! Help! Somebody helps me!**

[train whistles]

[Tewkesbury] **Help!**

[Enola yells]

[Tewkesbury] **Aah! Oh! Oh!**

[breathing heavily]

[Tewkesbury] **Oh! Aah!**

[Tewkesbury] [**yelling**]

[breathing heavily]

[Tewkesbury] Who is that? **He was trying to kill me!** I'm not ready to die on a train.

[Enola] **I'm not ready to die at all.** I wasn't going to **before I met you.**

[Tewkesbury] Where are we going?

[Enola] I don't know yet. Let me think. (00:26:10-00:26:52)

After crossing the first threshold Enola will facing test, allies, and enemies. The first test when she meets the Tewkesbury and try to help him because the Tewkesbury in danger. Enola also facing the Enemies, a man who try kill Tewkesbury and Enola because she chooses to help Tewkesbury. Following Enola's successful rescue of Tewkesbury lives, both Enola and Tewkesbury run away in order to avoid being pursued by the murderer. By leaping off the train and landing in the bushes, they were able to run away. Enola have found allies who will help him through her journey which is Tewkesbury.

A.7. Approach to the Inmost Cave

The Journey's core ordeal, the Inmost Cave, requires the Hero to make the necessary preparations in order to approach it. The Hero may have to

analyze maps, plan attacks, conduct reconnaissance, and potentially reduce the Enemy's forces before confronting his biggest fear or the most serious danger that awaits within the Special World. "They may take time to make plans, do reconnaissance on the enemy, reorganize or thin out the group, fortify and arm themselves" (Vogler 144)

[Monologue] So if I am to fit in and **stay hidden from my brothers**, I must become something... unexpected.

[Enola] **Do you have anywhere I can dress?**

[shuddering]

[Miss Gregory] In the back.

[Monologue] The corset: a symbol of repression to those who are forced to wear it. But for me, who chooses to wear it, the bust enhancer and the hip regulators will hide the fortune my mother has given me. And as they do so, **they will make me look like that truly unlikely thing: a lady!** (00:36:09-00:39:17)

After survive from the enemies, Enola and Tewkesbury finally arrives in London, the heart of England. Enola and Tewkesbury decided to separate because they had different goals. The first thing to Enola does changing her dress because she wearing little Sherlock clothes. Enola wants to change her look like an England lady at the era to stay hidden from her brothers and fit into society.

A.8. The Ordeal

During the Ordeal, the main life or death situation, the Hero faces his greatest fear, takes on this hardest challenge, and encounters "death." "Sometimes the hero comes close to death at the Ordeal, but it is the villain who dies" (Vogler 164).

[Enola screams]

[muffled screaming]

[muffled screaming]

[gasping breaths]

[Linthorn] I will ask you this only once. Where is the marquess?

[panting]

[Enola] Now, who would that be?

[grunts]

[gasping breaths]

[Enola] We went our separate ways.

[Linthorn grunts]

[gasping breaths]

[Linthorn grunts]

[Enola] [**gasping breaths**] I've not seen him. I have nothing to do with him.

[Linthorn] That's a shame.

[**Enola breathing heavily**]

[Linthorn] Well, you've seen my face now.

[Enola] [pants] No, your face is totally unmemorable!

[**muffled screaming**]

[**muffled screaming**]

[Enola grunts]

[Linthorn groans] (00:49:24-00:50:39)

Suddenly when Enola searches her mother at Limehouse Line. She meets Linthorn, the murderer in the train. Linthorn grab and holding her head and putting it in a drum filled with water so that Enola could hardly breathe. He asks where is the Tewkesbury. Enola told him that she doesn't know because she separated on the road with Tewkesbury and also Enola has nothing to do with him. But Linthorn doesn't believe her. So, he holding her head and putting it in a drum filled with water again and makes Enola could hardly breathe. Enola fights the villain and can survive this stage.

A.9. The Reward

After slaying the dragon, overcoming his worst fear, enduring the Crisis of the Heart, or surviving death, the Hero now receives the desired Reward. The Hero's Reward might take many different forms, such as a mystical sword, an elixir, increased wisdom or insight, or mending a romantic relationship. The Hero has earned the right to feel joy regardless of the treasures. “Heroes can sometimes experience a profound self-realization after tricking death. They see who they are and how they fit into the scheme of things. They see the ways they've been foolish or stubborn. The scales fall from their eyes and the illusion of their lives is replaced with clarity and truth” (Vogler 181).

[Enola] **The truth is, I did not ask for Viscount Tewkesbury, Marquess of Basilwether in my life. I did not want the Viscount Tewkesbury, Marquess of Basilwether in my life. So why do I feel responsibility for the Viscount Tewkesbury, Marquess of Basilwether? Because... there are those that want to hurt him... and he has not the strength to stop them...**

[yells]

and I do have that strength. She would have me leave him. He is foolish, and proud, and utterly ridiculous. But he's on the edge of a cliff. Mother, you will have to wait. (00:54:43-00:55:27)

After Enola survive from faces of death cause from the enemies Enola profound self-realization, she doesn't want Tewkesbury in her life but why does Enola think that she feels responsible for Tewkesbury life. Enola feels that the weak Tewkesbury is on the edge of a cliff and someone wants to hurt him. Enola, think she has strength to faces the villain and safe the Tewkesbury life first rather than find her mother.

A.10. The Road Back

The Road Back to the Ordinary World and the Hero's ultimate commitment to finishing the Journey must be accepted. Success in the Special World might make it difficult for a Hero to go back. Similar to Crossing the Threshold, The Road Back requires an occasion to force the Hero to cross the threshold and return to the Ordinary World. "The Road Back marks a time when heroes rededicate themselves to the adventure" (Vogler 189).

[Enola] **I'm not finished yet!**

[Miss Harrison gasping]

[Miss Harrison screams]

[tires screeching]

[Enola] Thank you. That was, uh... **You did save me.**

[Tewkesbury chuckles]

[Enola] The best bit was my idea, but you did save me.

[Tewkesbury] You're welcome. I think.

[Enola] **I didn't like it in there.**

[Tewkesbury] No. No, of course not.

[Enola] Now, **let's get back to London** and find a proper hiding place. (01:32:13-01:32:41)

After her hiding is revealed, Enola is sent by her brother Mycroft to Miss Harrison's school. Enola was obviously unhappy at Miss Harrison school. She felt the school not suitable for her because she wasn't able to take part in its activities. Tewkesbury success entered Miss Harrison school and comes for Enola to escape from the Miss Harrison's school. With a brilliant idea from Enola and with help from Tewkesbury, they managed to get out of the Miss Harrison's school to continue the adventure.

A.11. The Resurrection

The Hero's most critical experience with death is the Resurrection. This last trial of life and death demonstrates that the Hero has retained and is able to use all he brought back to the Ordinary World. "The Resurrection may just be a hero facing death one last time in an ordeal, battle, or showdown. It's often the final, decisive confrontation with the villain or Shadow" (Vogler 199).

[rifle cocks]

Down!

[Tewkesbury whimpering]

[gunshot]

[panting]

[Enola] Run!

[Tewkesbury grunts]

[rifle cocks]

[panting]

[Tewkesbury] It's locked!

[gunshot]

[gasping]

[gunshot]

[Enola screams]

[both panting]

[Enola] Down! (01:35:56-01:36:18)

After successfully surviving from the enemies in the Ordeal stages, Enola has to face the enemies again in this stage. When Enola and Tewkesbury reached Basilwether's residence, they wondered why no one was inside. Suddenly his enemy fired a shotgun at them several times. They tried to escape outside but couldn't because the door was locked. They got

repeated shots but they were still able to avoid them. Both of them can survive and pass this stage. Enola and Tewkesbury also get the answers why Tewkesbury grandmother, the dowager want to kill Tewkesbury.

A.12. Return with the Elixir

The last reward obtained throughout the Hero's Journey is the Return with the Elixir. After being developed from the dead, cleaned, and granted acceptance back into the Realm of the Ordinary People, the Hero is now ready to share the Elixir of the Journey. The real hero comes back with an elixir to provide to others or fix a broken land. The Elixir may be a magical potion or a valuable gem. It can be wisdom, love, or just the knowledge of having made it through the Special World. "A good Return should untie the plot threads but with a certain amount of surprise. It should be done with a little taste of the unexpected, a sudden revelation" (Vogler 219).

[Servant] **You've got a visitor.**

[inhales sharply]

[Eudoria] This is a surprisingly nice room. I like the finishing touches.

[Eudoria] [inhales sharply] I can't stay long.

[Eudoria] People might be watching. How on earth did you find that?

[Enola] Sherlock did.

[Eudoria] I thought you had forgotten it. You never could leave it alone as a little girl

You used to drag it around behind you...

[Enola] Sherlock said.

[Eudoria] You'd heard Queen Victoria had...

[Enola] Sherlock said that too.

[Eudoria] Well... nice that you two have connected. I'm sorry. I'm sorry. I wanted to tell you where I was going, but it wasn't safe.

[Enola] Are you safe now?

[shuddering breaths]

[Eudoria] I didn't leave you because I didn't love you.

[Eudoria] I left for you... because I couldn't bear... **to have this world be your future.** So, I had to fight. You have to make some noise if you want to be heard.

[Eudoria] Oh, it's funny. [chuckles] I thought... **I was the one that was going to change the world.**

[Eudoria] **The reform bill, is it true what you did?**

[chuckles]

[sniffles]

[Eudoria] **What a woman you've become.** (01:52:12-01:54:35)

After surviving the final battle and discovering the reason why they were eager to kill Tewkesbury, Enola returns to her new lodging place. Enola was surprised when the maid tells her that someone is waiting for her in the room and it turned out to be his mother, how surprised Enola had been looking for him, but suddenly she came to him. Her mother told Enola that she was so proud that Enola had succeeded in changing the reforms bill, she did not expect her daughter to be the main actor of the reforms bill. His mother thought he was the one who would do it.

B. The Archetype support Enola in Hero's Journey

B.1. Hero

Vogler stated in his book "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 usually is a protagonist of the story. The journey of a hero may be a challenge personal growth likes to win a competition, to heal a wound or to find a love. Usually, the Journey is when the Hero grows and develops the most. And by the conclusion of the journey, despite his initial reluctance, justifications, and even need to respond to external circumstances, the hero has emerged as an active figure motivated by his strong dedication to achieve. The desires that all people have to achieve, find love, make changes for wrongs, and pursue justice must motivate the hero. These motivations are linked to the Inner and Outer Problems that require solving for the Hero.

[Monologue] **Mother was able to vanish from Ferndell, and so must I,** in the clothes Sherlock himself grew up in.

[Monologue] It's a necessary distraction. I was just beginning to master it. Phase one of the plan complete. **I'm coming to find you, Mother. The game is afoot.**

[train whistles] (00:20:38-00:21:05)

When Enola committing to find her mother so the Journey is begun. Before Enola start to find her mother, she must face the insecurities and lack of knowledge in herself because do not have enough supplies or knowledge. She learned and growth from circumstances. What her brother's and mothers did make her to start on her journey. Enola willing leave the ordinary world at Ferndall Hall to find her mother.

[Eudoria] Oh, it's funny.

[chuckles] I thought... **I was the one that was going to change the world.**

[Eudoria] **The reform bill, is it true what you did?**

[chuckles]

[sniffles]

[Eudoria] **What a woman you've become.** (01:54:14-01:54:35)

At the end of movie. Enola grows and develop the most. Her original purpose when she starts the journey is to find her mother. But during the journey finding her mother, she found more complicated problems. After she meets Tewkesbury and she realize that Tewkesbury in danger, she wants to help Tewkesbury. Enola realizes why Tewkesbury chasing by a murderer. Enola found that a murderer is sent by Tewkesbury's grandmother because she not willing a reform bill. Another function of the Hero is learning and growth (Vogler 31). Enola shows that she learns and growth during the journey.

B.2. Mentor

“Mentor, usually a positive figure who aids or trains the hero” (Vogler 39) All figures that mentor, guard, and bestow gifts upon heroes embody this archetype.

[Enola] **The truth is, I did not ask for Viscount Tewkesbury, Marquess of Basilwether in my life. I did not want the Viscount Tewkesbury, Marquess of Basilwether in my life. So why do I feel responsibility for the Viscount Tewkesbury, Marquess of Basilwether? Because... there are those that want to hurt him... and he has not the strength to stop them...**

[yells]

and I do have that strength. She would have me leave him. He is foolish, and proud, and utterly ridiculous. But he's on the edge of a cliff. Mother, you will have to wait. (00:54:43-00:55:27)

Enola has inner mentor. She doesn't want Tewkesbury in her life but why does Enola think that she feels responsible for Tewkesbury life. Enola feels that the weak Tewkesbury is on the edge of a cliff and someone wants to hurt him. Enola, think she has strength to faces the villain and safe the Tewkesbury life first rather than find her mother. Young Enola was train by her mother in different way. From jujitsu to chess and inspired her to be self-reliant and powerful. The manner in which Eudoria trains Enola to develop a solid background as the primary character in order to be mentor for herself. “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 behaviour” (Vogler 47).

B.3. Shapeshifter

The archetype Shapeshifter means “appearance and characteristics change as soon as you examine it closely” (Vogler 59). It is challenging for the hero and the audience to define shapeshifters because they might change the way they look or mood. “Shapeshifting may manifest in changes of appearance” (Vogler 62).

[Monologue] Mother was able to vanish from Ferndell, and so must I, in the clothes Sherlock himself grew up in.

[Monologue] It's a necessary distraction. I was just beginning to master it. Phase one of the plan complete. I'm coming to find you, Mother. The game is afoot.

[train whistles]

[Monologue] I couldn't go to my local station, of course, so I chose a different line altogether. With my brothers after me, there's no telling where they'd search. (00:20:38-00:21:22)

Before Enola left Ferndall hall, she changed her characteristic and appearance with Sherlock clothes. Then when she put her bicycle in different way to distract her brother's. Even Enola goes to local station she preferred different line to distract where the brothers would search Enola. So, Enola starts the journey with different characteristics and appearances in the start of the movie.

CHAPTER V

CONCLUSION AND SUGGESTIONS

A. Conclusion

According to the analysis on this study leads to the conclusions that the twelve stages of hero's journey and the archetype by Christopher Vogler can be found and identified on main character in *Enola Holmes (2020)* movie. Related to the hero's journey by Christopher Vogler, the twelve stages of hero's journey portray by Enola as the main character are: Ordinary World as the first stage, when Enola was introduced to audience in his ordinary life. Second, Enola receives Call to Adventure after her mother leaving Enola and her brothers want to send Enola to Miss Harrison school. Third, Refusal of the Call when Enola argues with her brothers that she did not want to leave Ferndall Hall. Fourth, Meeting with Mentor when Enola meets Sherlock and gives the knowledge or supplies to Enola. Fifth, Crossing the First Threshold when Enola leave Ferndall Hall and go to train station to committed her heroes' journey. Sixth, Test, Allies and Enemies when Enola found a challenge, makes allies with Tewkesbury and meets enemies.

The seventh stage was Approach to the Inmost cave, when Enola start running her plan after arrived at London. Eighth, The Ordeal, when Enola has to faced again with Linthorn. Ninth, Enola received a Reward after she can survive from death after meet the ordeal. Tenth, The Road Back, when Enola success escaped from Miss Harrison school and committing the journey once more. Eleventh, The Resurrection, when Enola must face the death battle with

the enemies. And the last stage is Return with the Elixir, when Enola finally meets her mother.

Related to the archetype, Enola have three roles who supports her hero's journey. The first is hero, someone who has the most problem in a story and willing to sacrifice. The second archetype is mentor, Enola has inner mentor because has strong background in the beginning of the story so she can be advisor for herself. Last archetype is shapeshifter, when Enola success change her appearance to fit into society or situation.

B. Suggestion

Based on limitation in this study, there are suggestion for the readers. First, the readers might apply the hero's journey and the archetype by Christopher Vogler theory on another character in the movie. Second, readers might apply hero's journey theory by Maureen Murdock to an analysis of the film *Enola Holmes (2020)* movie. The readers also might apply the hero's journey and the archetype theory by Christopher Vogler to the other literary works.

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