



JOSEPH CAMPBELL'S MONOMYTH AS REFLECTED IN *MYTHICA*:  
*A QUEST FOR HEROES* MOVIE

A Thesis

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## **PRONOUNCEMENT**

The writer honestly declares that she compiles this thesis entitled Joseph Campbell's Monomyth Reflected in *Mythica: A Quest For Heroes* Movie by herself without taking any result from other researchers in S-1, S-2, S-3, and in diploma degree of any university. The writer ascertains that she does not quote any material from other publications or someone's paper except from the references mentioned.

Semarang, 26 September 2018

Retno Asih Wulandari

## **MOTTO**

*Being a hero doesn't mean you're invisible. It just means that you're brave enough to stand up and do what's needed.*

***Piper Mclean***

*Someone who has given his life to something bigger than himself.*

***Joseph Campbell***

*Life is 10% what happens to you and 90% how you react to it.*

***Charles R. Swindoll***

***This thesis is dedicated to my beloved family***

***Thank you very much***

***I love you***

**APPROVAL**

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*A QUEST FOR HEROES* MOVIE**

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Semarang, 26 September 2018

Retno Asih Wulandari

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## ABSTRACT

The title of this research is *Joseph Campbell's Monomyth as Reflected in Mythica: A Quest For Heroes* movie. The writer choose *Mythica: A Quest For Heroes* movie because of the theme contained inside, it is about the journey of Marek as the main character in this movie becomes a heroic figure. The writer uses library research in collecting the data. The objectives of this thesis are to describe both intrinsic aspects which include a narrative element (character, setting and conflict) and cinematic element (mise-en-scene, camera distance and sound) and to analyze the extrinsic aspects of the movie, the writer uses the theory of monomyth or hero's journey by Joseph Campbell. According to the theory, the hero's journey and hero as a main character in many stories, fairy tales, and myths around the world, unconsciously appears in similar shapes and pattern. Joseph Campbell's theory is based on mythological stories, it becomes interesting to find out the compatibility of the theory when it is applied in a fantasy adventure movie such as *Mythica: A Quest for Heroes*. The result of this research is to give conclusion that the pattern of Joseph Campbell's theory actually has relevance and fit when it is applied in *Mythica: A Quest for Heroes* movie.

KEY Words: Monomyth, Hero's Journey, Mythica, heroic figure

## CHAPTER 1

### INTRODUCTION

#### 1.1 Background of the Study

The concept of the hero according to ancient Greece are the ones sent by the gods to descend to Earth and helped the man to perform daily activities. In addition, they are sent to root out evil and defeat the creatures are believed to interfere with human life. They are described as having a strong body and mind, and has super power. In the concept of Western, the hero is described as having a strong posture and burly, also has super power, bold, willing to sacrifice, and others. In contrast to the myth of the hero, a hero is not always portrayed by physically, but in moral and personality of the hero. The hero is portrayed love to helping each other, willing to make sacrifices and also give precedence to others than to himself.

*Mythica: A Quest for Heroes* movie is providing a few different themes, such as myth hero, the good versus the evil, and defending justice in society. This movie is very different from the other movies with the same theme. In this movie the portrayed of hero is very ordinary, while Gretel in *Hansel and Gretel: Witch Hunters* movie is so rich and genius, or Diana in *Wonder Woman* movie is demigod and lady of Amazon, Susan in *The Chronicles of Narnia: Prince Caspian* movie is headstrong and mature, in *Mythica: A Quest For Heroes* Marek only portrayed an ordinary very young girl, clubfooted and innocent. Marek is a clubfooted girl who dreams of becoming a heroic figure. When she meets a beautiful

priestess, Teela, in need of help, Marek puts together a team of adventurers including Thane the warrior and Dagen the thief and enters into an epic quest to rescue Teela's sister from Ogres.

A hero quoted by Joseph Campbell as "someone who has given his life to something bigger than himself". The hero may set off on the adventure intentionally or the hero may be thrown into the adventure. However, the hero is always prepared for the journey. The hero life's lessons have prepared him/her for the trials that will be faced while on the journey. From these definitions, they give more support arguments about the hero and by knowing them the writer more convincing to say once that people need or want to be a hero in their own life.

This thesis entitled "Joseph Campbell's Monomyth Reflected in Mythica: a Quest for Heroes Movie" tries to explain how the movie can bring the idea of the *monomyth* based on the theory proposed by Joseph Campbell. Campbell defines that there are three structures of monomyth, they are departure, initiation, and return. This theory are based on mythological stories or heroes.

In the previous study, the theory by Joseph Campbell had been used to analyze the novel *Demian : Die Geschichte Von Emil Sinclair Jugend* by Olivia SyafitriandLisdaLiyanti from Faculty of Humanities Universitas of Indonesia entitled *ArketipePahlawan Carl Gustav Jung dalam Novel Demian: Die Geschichte Von Emil Sinclair Jugend*. However, in this paper the writer using film as an object of study. Surely it would be more challenging because there are cinematic elements as a depiction of the movie that makes it more interesting.

## **1.2 Aims of the Study**

1. To describe both intrinsic and extrinsic elements of *Mythica: A Quest For Heroes* movie.
2. To explain monomyth or hero's journey reflected on Marek as the main role in *Mythica: A Quest For Heroes* movie based on Joseph Campbell theory.

## **1.3 Scope of the Study**

In the scope of the study, the writer analyzes the movie from the intrinsic and extrinsic aspects. In the intrinsic aspect, the writer will explain more about narrative elements and cinematic elements of the movie. In extrinsic aspect, the writer examines monomyth or hero's journey reflected on Marek as the main character in the movie *Mythica: A Quest for Heroes* based on Joseph Campbell theory.

## **1.4 Methods of the Study**

In writing this research, the writer uses two kinds of method of the study. They are method of research and method of approach.

### **1.4.1 Method of Research**

The writer uses the library research to collect the data for both intrinsic and extrinsic aspect of the movie. As it is stated by Mary W. George that "library research involves identifying and locating sources that provide factual information or personal / expert opinion on a research question; necessary component of every

other research method at some point” (2008:6). The sources are some library material related to the subject analyzed. There are two kinds of main data:

1. Main data which is a movie entitled *Mythica: A Quest For Heroes* directed by Anne K. Black.
2. Secondary data which are collected from books, scripts, journal and articles related to the movie and the theory of the study.

#### **1.4.2 Method of Approach**

The writer uses two kinds of method of approach. The first one is exponential approach, the second one is Joseph Campbell’s theory (monomyth). The exponential approach points to the intrinsic elements of the movie, such as narrative and cinematic aspects. In this thesis, the writer only analyze the character, setting, and conflict. According to Guerin in *A Handbook of Critical Approaches to Literature*, “we designate this method as the exponential approach because the inclusiveness of that term suggest at once the several meanings of motif, image, symbol and archetype” (1992:197). Exponential approach describes implicit meaning in a film which is represented by symbol, image, or any basic pattern. On the other hand, monomyth theory is used to analyze the extrinsic element. The writer focus on Marek’s character to examine monomyth reflected in *Mythica: A Quest for Heroes* movie.

## 1.5 Organization of the Study

Chapter 1: Introduction. The writer starts to explain the background of the study, the scope of the study, the aim of the study, the method of the study and the organization of the study.

Chapter 2: This chapter consists of the synopsis of *Mythica: A Quest For Heroes* movie.

Chapter 3: Literary review. This chapter presents the intrinsic elements and extrinsic elements which are very useful in helping the writer to analyze the object of the thesis.

Chapter 4: Analysis. This chapter contains the analysis of masculinity representation of Marek character in *Mythica: A Quest For Heroes* movie.

Chapter 5: Conclusion. This chapter consists of a summary of the main point of the previous chapters.

## CHAPTER 2

### SYNOPSIS OF MYTHICA: A QUEST FOR HEROES (2014) MOVIE

*Mythica: A Quest For Heroesis* a 2014 Arrowstorm Entertantment fantasy adventure movie directed and written by Anne K. Black, starring by Kevin Sorbo and Melanie Stone, and produced by Jason Faller and Kynan Griffin. It is story tells about Marek as the main character. The story is started in a Vitalia village, stuck in her life, Marek dreams of becoming a heroic figure. She is still thinking about how to set her free from slave. One day, Marek tries to practicing magic, it is known by her Master and she gets punished. Marek was ordered to sell things to the city and get coin for her Master.

Marek was very happy being punished, because she also could meet with her magician's teacher called Gojun Pyo. In his house, Marek can learn how to be a hero as she want to be. Gojun Pyo said that if Marek wants to becomes a hero she has to go to Hammerhead's inn, there is a gathering place for warriors and adventurers. Gojun Pyo suggested Marek to return home soon because the time is getting night and the guard will catch a slave who is still hanging around.

While she on her way to back to home, she accidentally caught by guards and because Marek is a slave so it is proper for a slave to gets punishment. But there is something weird in that moment, Thane is a soldier tried to set Marek free from the guard. Marek managed to free from the guards then, thanks to the soldiers because he sets her free. She continues to turn back home before that day are getting night. Unfortunately, there are many Vitalian guards stand at the

border of the city, then Marek find ways to escape by stowing on horse-carriage that brought the straw. But on horse-carriage there was a thief who stole coins which she carried. Marek tried to chase the thief, but instead make her involuntarily caught by his guards. Then the guards bring Marek to her Master's home. The Master is angry because Marek turns back home without the coins, Marek gets whip punishment. Marek feels that her explanation was not listening by her Master. She disappointed and angry, her anger turns into magic that kills the Master.

When Marek realizes she had killed the Master, Marek chooses to escape run away from home. She is going to Hammerhead's inn. She meets a beautiful priestess, Teela, in need of help for set her sister free from the Ogres. Unable to make a choice, Marek escapes her master and puts together a team of adventurers. It shows how Marek is strong and independent women in this movie. Marek is women, she covered as a real woman with long hair, but she has strong and brave souls as a man's character in hero movie. Whatever about consequences that she will get, It shows about she has firm on her stance to help Teela.

Including Thane the warrior and Dagen the thief and embarks on an adventure to set Teela's sister free from the Ogres. The conflict begins after raiding the Orc's hideaway, the group learns that Teela's sister has been taken into the mountains by a giant ogre. Marek is courage when taking something that is more important for Teela to help her to set her sister free. The team is trying to scaping the dark forest and Orcs on their dangerous adventure. However, the team are arrived in hopeless situation when they are feeling tired and separated each other.

At the end of the story, Marek and her team return to the Hammerhead's inn and prove that she could be the heroes to break people's opinion. She brings the Orc's ear to Hammerhead. They are proud of her because successfully beat Orc and the Ogres to become a hero. In Marek character never seemed worried about the consequences that she will faced. On her mindset is not about worried but also about responsibility.

## **CHAPTER 3**

### **LITERARY REVIEW**

#### **3.1 Intrinsic Aspects**

Intrinsic aspect is very important in a film. It reveals the situation, environment, society and other aspects which build from the inside of the story. Intrinsic aspect consists of two elements. Those are narrative and cinematic elements.

##### **3.1.1 Narrative Elements**

A good movie is one that can keep the audience to enjoy while watching it. In order to be a good movie, there are some intrinsic elements that have to be deeply considered. Some of them are character, setting and conflict.

##### **3.1.1.1 Character**

Character is the doer of activities in the story. Character needs to be interesting, so it will grow people's interests toward the story.

Limited readers also demand that the main character always be an attractive one. If the main character is male, he need not be perfect, but he must ordinarily be fundamentally decent—honest, good-hearted, and preferably good-looking. If he is not various, he must have strong compensatory qualities—he must be daring, dashing, or gallant. (Perine, 1998:65)

Bordwell and Thomson (2001:63) indicate in *Film Art an Introduction* that a character, “usually has a body and often posses some traits, such as attitude, skill, preferences, psychological drives, details of dress and appearance, etc.”

There are many characters in a film where each of them relates to one another to create such a story in a film. That is why they bring idea, thought, motivates and themes toward the content of the story. Each of them surely has differ-

ent personality that built the idea of the story. Finally, those characters give the viewer some values or messages through their roles in the movie. Character is basically divided into two, which are major character and minor character.

#### **3.1.1.1.1 Major Character**

Major character is the one who dominates the whole story of the film. It is obviously by his or her portion who has the most appearance in the screen compares to other character. On the other words, in a movie, a major character is the characters who is always seen in the movie. Major character can be both a protagonist and antagonist.

#### **3.1.1.1.2 Minor Character**

Minor characters are the ones who get a smaller portion of the scenes in the film. They also play role in supporting the major character. They helps major character in building the whole story.

#### **3.1.1.2 Setting**

According to Michael Mayer in *The Bedford Introduction to Literature*, “setting is the context in which the action of a story occurs. There are three elements of setting. These elements establish the world in which the characters act”(1990: 134).

The first setting is setting of time which explains when the event happened or is delivered in the movie. Setting of time includes date, month, year, century and also natural condition such as morning, afternoon and night. The second is setting of place, explains where the story happens. Setting of place can be a na-

tion, a city, a village, or a room. It depends on the story. And the last is setting of social environment, can be defined as customs, traditions, culture, norms and other social condition of the story.

### **3.1.1.3 Conflict**

Conflict is one of the basic aspects in a film where it constructs the whole story line in a film. According to Perrine, in her book, *The Story Structure, Sound, and Sense* (1988),

“Conflict is a clash of action, desire, ideas, or goods in the plot of a story or drama. Conflict may exist between the main character and some other person or persons (man against man); between main character and some external force, physical nature, society or fate (man against environment); or between the main character and some destructive elements in his own nature (man against himself)” (1988: 1408).

Moreover, Mayer also states in, *The Bedford Introduction to Literature* (1990: 45), conflict is divided into two parts, they are internal conflict and external conflict.

- a. Internal conflict; the conflict may also be internal; in such a case some moral or psychological issues must be resolved within the protagonist.
- b. External conflict; the protagonist physical struggles with a formidable foe or the ever present dangers of a dense jungle echoing wild screams provide plenty of excite. It may place the protagonist in opposition to another individual, nature, or society (Mayer, 1990: 45).

### **3.1.2 Cinematic Aspects**

#### **3.1.2.1 Mise-en-scene**

As stated in *Film Art: an Introduction, 8<sup>th</sup> Ed* (2006) by Bordwell and Thompson, “*mise-en-scene* was applied to the practice of directing plays” (2006:112). *Mise-en-scene* consists of some aspects such as lighting and costume and make up.

##### **3.1.2.1.1 Lighting**

Lighting is about how lights can support the mood or atmosphere of a movie.

In cinema, lighting is more than just illumination that permits us to see the action. Lighter and darker areas within the frame help create the overall composition of each shot and thus guide our attention to certain objects and actions. A brightly illuminated patch may draw our eye to a key gesture, while a shadow may conceal a detail or build up suspense about what may be present. (Bordwell and Thompson, 2001: 164)

The first lighting is hard lighting which is explain lighting creates clearly defined shadows, crisp textures, and sharp edges. The second is soft lighting, explains lighting creates a diffused illumination. In nature, the noonday sun creates hard light, while an overcast sky creates soft light. And the last is frontal lighting. Frontal lighting is lighting from a position near the camera that is directed to the objects of the scene. Bordwell and Thompson (2001: 165) claim that “Frontal lighting can be recognized by its tendency to eliminate shadows ... the result of such frontal lighting is a fairly flat-looking image.”

### **3.1.2.1.2 Costume and Make Up**

Bordwell and Thompson (2001: 122) state that costume and make up are unity that are related to each other. They play a significant function in a film. Costume can be used to depict the character and the social environment of the film. Therefore, the viewer can identify how the character looks like. Make up is also necessary along with the costume. The film maker uses make up to enhance the appearance of actors on the screen.

### **3.1.2.2 Cinematography**

Cinematography is about the camera and how it moves. In other words, it talks about how the movie scenes are taken or shot by the camera.

#### **3.1.2.2.1 Camera Shot**

Camera shot is related to the way the camera takes shots of the scenes of the movie. Bordwell and Thompson (2001: 219) say that there is extremely long, long, medium long, medium, medium close up, close up and extreme close up shots. Unfortunately, the extreme length and extreme close up shots will not be explained here, because they are rarely used in the movie.

##### **a. Long shot**



*Picture 1*

Long shot technique where the whole body of figure is more visible

(Dise, “Filmmaking 101: Camera Shot Types”, p: 1. par 5)

The long shot is a shot in which the object is small but not as small as the object in the extreme long shot. If the object is a human being figure, then his height will be nearly the same as the screen. In addition, the background still dominates the screen.

**b. Medium long shot**



*Picture 2*

Medium long shot technique framed from knees to head

(Dise, “Filmmaking 101: Camera Shot Types”, p: 1. par 7)

The medium long shot is a shot in which the  $\frac{3}{4}$  part of the object appears on the screen. If the object is a human being figure, then his knees up to his head will appear on the screen. Bordwell and Thompson (2001: 219) say that this shot is very commonly used, because it has a good balance between the composition of the objects shot and the surroundings.

**c. Medium shot**



*Picture 3*

Medium shot technique framed from waist to head  
(Dise, “Filmmaking 101: Camera Shot Types”, p: 1. par 9)

A medium shot is a shot in which the object is in a moderate size. If it is a human being figure, then his waist up to his head will appear on the screen above. Here, the human facial expression becomes clearer.

**d. Medium close up shot**



*Picture 4*

Medium close-up shot technique framed from shoulder to head  
(Dise, “Filmmaking 101: Camera Shot Types”, p: 1. par 10)

A medium close up shot is a shot in which the object is large enough. In human being figure object, his chest up to his head will appear on the screen.

**e. Close up shot**



*Picture 5*

Close-up shot technique focusing on particular part  
(Dise, “Filmmaking 101: Camera Shot Types”, p: 1. par 11)

A close up shot is a shot in which the object will fill almost the entire screen. It only shows a part of the body, such as the head, eye, or hand, but only one of those parts.

### **3.1.2.2.2 Camera Angle**

The camera angle is the position of the camera. According to Bordwell and Thompson (2001: 218) there are three kinds of camera angles.

#### **a. Straight-on angle**



*Picture 6*

Straight-on angle technique framed in a neutral effect  
(Dise, “Filmmaking 101: Camera Shot Types”, p: 1. par 15)

The straight-on angle is an angle that is commonly used in a movie. Its height level is the same as the eye level of people. So, it is also called an eye-level angle.

#### **b. High angle**



*Picture 7*

High angle technique framed from eye level  
(Dise, “Filmmaking 101: Camera Shot Types”, p: 1. par 16)

A high angle is an angle in which the camera is in a high position and it shoots the objects below it. This angle implies that the object shot is weak and inferior.

**c. Low angle**



*Picture 8*

High angle technique framed from eye level  
(Dise, “Filmmaking 101: Camera Shot Types”, p: 1. par 17)

A low angle is an angle in which the camera is in a low position and it shoots the objects above it. This angle suggests that the object is powerful and superior.

**3.1.2.3 Sound**

Sound is the other aspect of the cinematic element which plays an important role in the movie. It supports the way the story delivered toward the viewer. Sound is used to depict the atmosphere of the scenes. It is also related to what Bordwell stated that “sound can actively shape how we perceive and interpret the image” (2006: 265). Jill Nelmes also states that the sound of the movie is divided into three, they are dialogue or speech, music and sound effect (Nelmes, 1012: 100).

Dialogue is a verbal communication between two or more characters in the story. Music is an element which strengthens the atmosphere in the movie. For example, the up-beat music depicts a happy atmosphere, whereas the slow beat music reflects a sad atmosphere. Next is sound effect which is usually called noise. Noise is the sound of dialogue, song, and music. For the examples are the sound of animal, thunder, wind, rain and other.

## **3.2 Extrinsic Aspect**

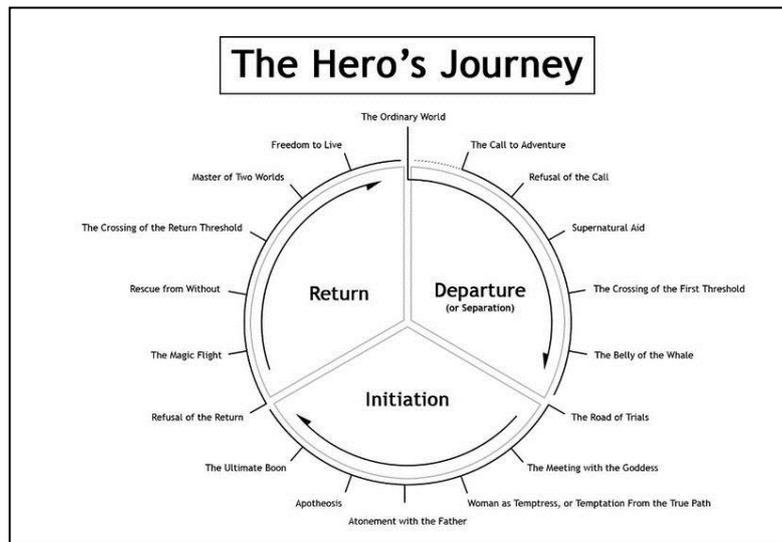
### **3.2.1 Joseph Campbell's Monomyth**

The term monomyth or hero's journey is derived by Joseph Campbell to explain about the hero's journey based on mythology. According to Joseph Campbell in "The Hero with a Thousand Faces" (2004: 30) the standard path of the mythological adventure of the hero is a magnification of the formula represented in the rites of passage: separation-initiation-return:which might be named the nuclear unit of the monomyth."

"A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous are there encountered and decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man" (Campbell, 2004:30).

Monomyth is the hero's journey that include three structures and seventeen stages. The monomyth structures are departure, initiation and return. However, in every structure has some stages. In departure, there are five sub stages, namely the call to adventure, refusal of the call, supernatural aid, crossing of the first threshold and belly of the whale. In initiation there are six sub stages, namely the road of trials, the meeting with the goodness, woman as a temptress, atonement with

the father, apotheosis, and ultimate boon, and then in return also has six sub stages they namely refusal of the return, the magic flight, rescue from without, the crossing of the return threshold, master of the two worlds and freedom to live. The relationship between monomyth and the structures involved can be seen in this diagram below.



Picture 9

The hero journey

(Hendricks, “Sherpascinema: The Man, The Myth, The Mentor”, p: 1. par 5)

### 3.2.1.1 Departure

Departure is the first section of the hero to begin the adventure from the ordinary world into the unknown world. It means that every life begins with the journey in the world with departure. The departure consists of five stages which will be described below:

- a. The call to adventure

The first stage of the mythological hero's journey begins with *the call to adventure*. According to Campbell in "*The Hero with a Thousand Faces*" book states,

"call to adventure" –signifies that destiny has summoned the hero and transferred her spiritual center of gravity from within the pale of her society to a zone unknown. This fateful region of both treasure and danger may be variously represented; as a distant land, a forest, a kingdom underground.... (Campbell, 1949: 58)

By the statement above, it can be concluded that *the call to adventure* is the hero starts or begins his adventure from the normal world to the unknown world.

b. The refusal of the call

*Refusal of the call* reflects the other side of heroic figure that have to refuse the negative of call. The heroes have to understand about a kind of present system of ideals, virtues, goals and advantages were to be fixed. They were decided into two sides which is positive or negative. Campbell states,

Thus she failed to advance into the life-role that she assumed –and we have seen with what calamitous effect. The divinity itself became her terror; for, obviously, if one is oneself one's god, then God himself, the will of God, the power that would destroy one's egocentric system, becomes a monster. (Campbell. 1949: 60)

As stated above, *refusal of the call* is the hero is not always happy in his journey, but the hero has decided to choose becomes part of positive or negative sides.

a. Supernatural Aid

For those who have not refused the call, the first encounter of the hero's journey is with a protective figure (often old man) who have a magical ability to help the hero in the journey. It is in line with Campbell's statement (1949: 72) "The higher mythologies develop the role in the great figure of the guide, the teacher, the ferryman, the conductor of souls to the afterworld."

b. The crossing of the first threshold

The crossing of the first threshold is the hero goes forward in her adventure, leaving the known palace in an unknown place. The heroes entered the danger place in their journey. Campbell states,

Such custodians bound the world in the four directions –also up and down –standing for the limits of the hero's present sphere, or life horizon. Beyond them is darkness, the unknown, and danger; just as beyond the parental watch is danger to the infant and beyond the protection of her society danger to the member of the tribe.

(Campbell, 1949, 77-78)

The statement above implies that the region of the unknown place such as, desert, jungle, deep sea, alien land, etc.

c. The belly of the whale

In this stage which includes challenge and examination that can be faced in the adventure. Entered *the belly of the whale* stage is simply means going to the next level of life. It is a kind of challenge that can make hero stronger. As Campbell states,

The temple interior, the belly of the whale, and the heavenly land beyond, above, and below the confines of the world, are one and the same. That is why the approaches and entrances to temples are planked and defended by colossal gargoyles: dragons, lions, devil-slayers with

drawn swords, resentful dwarfs, winged bulls. (Campbell, 1949: 91-92)

The statement above implies that the hero entered the belly of the whale step. It is when the hero successfully passing through the step means a kind of re-birth.

### **3.2.1.2 Initiation**

Initiation is the main part of the hero does in the adventure. The hero has already in the unknown world. In the unknown world to finds some tasks or trials with assistance or helpers. The stage of initiation, there are six subsections:

a. The road of trials

In *the road of trials*, the heroes move in another journey where they must survive a succession of trials. The heroes have to prove himself earn the right to achieve destiny. Campbell states,

The hero is covertly aided by the advice, amulets and secret agents of the supernatural helper whom he met before his entrance into this region. Or it may be that she here discovers for the first time that there is a benign power everywhere supporting her in her superhuman passage. (Campbell, 1949: 97)

As states above, another explanation about *the road of trials* is the heroes have to face the test that can provide knowledge to them, which their friends and enemies are.

b. The meeting with the goddess

*The meeting with the goddess* is when the hero may meet a powerful female figure with whom he finds a bond of kindness. A powerful female figure here may be an ordinary woman with whom the hero's support. Campbell states,

The ultimate adventure, when all the barriers and ogres have been overcome, is commonly represented as a mystical marriage of the triumphant hero-soul with the Queen Goddess of the World. This is the crisis at the nadir, the zenith or at the uttermost edge of the earth, at the central point of the cosmos, in the tabernacle of the temple, or within the darkness of the deepest chamber of the heart. (Campbell, 1949, 109)

The statement above shows that the goddess here may symbolize as a mother and queen who brings the hero's power. In other words, the goddess may give advice and guide toward the hero through the journey.

c. Woman as the temptress

*Woman as the temptress* is a kind of heroic test; it is when the hero meets temptation, often in female form. In this stage, the hero will find flirtation from the woman and he will leave his adventure. He will be happy with her and it makes him to forget about his purpose before. It is also related to what Campbell states,

And the testings of the hero, which were preliminary to his ultimate experience and deed, were symbolical of those cries of realization ... enduring the full possession of the mother-destroyer, ... The whole sense of the ubiquitous myth of the hero's passage is that it shall serve as a general pattern for men and women, wherever they may stand along the scale. (Campbell, 1949: 120-121)

d. Atonement with the father

In this stage of being a heroic figure is the hero has to conform with the authority figure in his life. Conformation means the end the conflict. As Campbell states,

Atonement (at-one-ment) consists in no more than the abandonment of that self-generated double monster –the dragon thought to be God (superego) and the dragon thought to be Sin (repressed id). But this requires an abandonment of the attachment to ego itself, and that is what is difficult. One must have a faith that the father is merciful ... (Campbell, 1949: 130)

The statement above shows that the authority figures need for approval that their rights as God or father. This act of atonement brings the new level of maturity to the hero. The hero may need to gain of the authority figure to complete this stage.

e. Apotheosis

In this stage the hero achieving a higher level of the journey. With the new knowledge, the hero is resolved and ready for the more difficult part of the adventure. As Campbell views “The world is filled and illumined by, but does not hold, the Budhisattva (he whose being is enlightenment); rather, it is he who holds the world, the lotus. Pain and pleasure do not enclose him,” (Campbell, 1949: 151).

The statement above means the one that is achievable perfection, reaching enlightenment and nirvana successfully catching a higher level. Campbell uses Budhisattva as a kind of example.

f. The ultimate boon

The ultimate boon is the achievement of the goal of the adventure. It is what the hero received on the journey. Campbell states,

The gods and goddess then are to be understood as embodiments and custodians of the elixir of Imperishable Being but not themselves the Ultimate in its primary state. What the hero seeks through his intercourse with them is therefore not finally themselves, but their grace, i.e., the power of their sustaining substance. (Campbell, 1949: 181)

It can be summed as Campbell explained about the myth in his book entitled *The Hero with a Thousand Faces* above that all the previous stages serve to prepare the hero for this stage. This is the achievement of the goal of the journey. It is what the hero goes on the journey to get.

### 3.2.1.3 Return

In the return section, the hero is transformed by the adventure and gains wisdom or spiritual power over the worlds. It is the last stage of monomyth, there are also six subsections:

a. Refusal of the Return

According to the *Oxford Dictionary* refusal means an action of unwillingness to do something or rejection or may be denial. And return means to come back earlier. It is same as explanation of refusal of the return is the hero may not to return to her past or her home. Because when the hero achieving the higher level in their life, they do not want to turn into lower level for twice. Campbell states,

When the hero-quest has been accomplished, through penetration to the source, or through the grace of some of male or female human or animal, personification, the adventurer still must return with his life-transmuting trophy. The full round, the norm of the monomyth, requires that the hero shall now begin the labor of bringing the runes of wisdom, the Golden Fleece, or his sleeping princess, back into the kingdom of humanity, where the boon may redound to the renewing of the community, the nation, the planet, or the ten thousand worlds. (Campbell, 1949: 193)

The statement above explained about how the hero can be refused of the return. The hero has to take responsibility makes some kind of choices.

b. The magic flight

In this stage, sometimes the hero has to escape with the boon or it can be just as adventurous. This stage is kind of climax in the movie. Campbell states,

If the hero in his triumph wins the blessing of the goddess or the god and is then explicit commissioned to return to the world with some elixir for the restoration of society, the final stage of her adventure is supported by all the power of his supernatural patron. (Campbell, 1949, 196-197)

The statement above shows that sometimes the hero has to escape the adventure and deny the destiny. In other words, the hero can return the dangerous adventure as it was.

c. Rescue from without

In this stage, the hero is rescued from an unexpected guide. The rescued may be someone who had previously saved the hero's life or someone's that the hero does not know. Campbell states,

The hero may have to be brought back from his supernatural adventure by assistance from without. That is to say, the world may have to come

and get him. For the bliss of the deep abode is not lightly abandoned in favor of the self-scattering of the wakened state. (Campbell, 1949: 207)

According to Campbell states above show that the hero may need guidance or assistance to set out on the adventure. They must be powerful to bring the hero back to a better life.

#### d. The Crossing of the Return Threshold

The crossing of the return threshold can be concluded what began at the crossing of the first threshold stage; in the same way the ultimate boon stage relates to the call of adventure stage. It is the moment when the hero has to figure out what it takes to be a heroic figure. In other word, the hero finally worked out the kind of person as they are going to be. Campbell states,

The returning hero, to complete his adventure, must survive the impact of the world. Many failures attest to the difficulties of this life-affirmatives threshold. The first problem of the returning hero is to accept as real, after an experience of the soul satisfying vision of fulfillment, the passing joys and sorrows, banalities and noisy obscenities of life. (Campbell, 1949: 226)

As the statement above explained about the trick in keeping the wisdom that get in adventure and show it in the next life in the society. How to be a good heroic figure based on Campbell's theory.

#### e. Master of the Two Worlds

In this stage, is usually represented by a transcendental hero like Jesus or Buddha Gautama. For a human hero, it means achieving a balance between the material and spiritual. Master of the two worlds is the hero has become competent in both the inner and outer world. Campbell states,

Freedom to pass back and forth across the world division, from the perspective of the apparition of time that of the casual deep and back – not contamination the principles of the one with those of the other, yet permitting the mind to know the one by virtue of the other –is the talent of the master. (Campbell, 1949: 229)

The statement above tells that when the hero having completed the journey, the hero is now has become a master of both inner and outer worlds. Because the hero success to faced own fear in the journey. The hero is also a master of the inner world as well as outer worlds.

f. Freedom to Live

The last stage of monomyth, this stage shows about the success of the hero's journey. The hero successfully killed all of enemies and achieving destiny. At the time, everybody was happy. It is in line with Campbell's statement (1949: 243) "The hero is the champion of things becoming, nit of things become, because he is." As Campbell's statement above explained the hero has learned the right way to live as they choose. They may get married and settle down or may go adventuring again

## **CHAPTER 4**

### **JOSEPH CAMPBELL'S MONOMYTH REFLECTED IN MYTHICA: A QUEST FOR HEROES (2014) MOVIE**

#### **4.1 Intrinsic Aspect**

##### **4.1.1 Character**

###### **4.1.1.1 Major Character**

In this movie, there are two persons who become the major characters. Because both of them dominating the scenes in this movie compared to other characters. They also have a big influence in playing role as the character in the movie. These two persons are Marek and Teela.

###### **4.1.1.1.1 Marek**

Marek is considered as the main character because she plays a very important role in this movie. She is described as a young clubfooted slave girl who dreams of becoming a great wizard. She is portrayed as a beautiful, and strong. She has a pointed nose and light black hair. She is living as white slaves. Some scenes show that she is a very kind girl. These scenes below indicate that she is a brave and adventurer girl. Picture 10 which taken by using medium close-up shot and Picture 11 which is taken by using long shot shows when Marek meets a beautiful priestess, Teela, in need of help. At the time, she watched how Teela is truly needed a help to rescue her sister from Ogre. Picture 12 which taken by using medium shot. It shows Marek feeling confidence of being adventurer.

Another character of Marek is hard working. It shown in Picture 13 which taken by using medium shot is one of the scenes when she practiced the magic until gets punished by the master. She even practices it at the Master house in order to be a heroic figure that she wants to be.



Picture 10 Marek's fighter character  
(*Myticha: A Quest For Heoes*, 00:27:43)



Picture 11 Marek's independent character  
(*Myticha: A Quest For Heoes*, 00:28:31)



Picture 12 Marek's confidence  
(*Myticha: A Quest For Heoes*, 00:27:01)



Picture 13 Marek practice magic  
(*Myticha: A Quest For Heoes*, 00:28:31)

#### 4.1.1.1.2 Teela

Teela can be categorized as major character as well for she dominates most scene and influence the whole story. In this movie, she is a young priestess. She also has a pointed nose, red hair and brown eyes. She is not too old which under forty years old, but she is older than Marek. Her sister named Caeryn is kidnapped

by Ogre. Teela brings the Marek's power to be a heroic figure through the adventure. By the conversation below shown when Caeryn has kidnapped by Ogre and trying to catch Ceryin, in minute 00:02:01-00:02:03.

Father : My child, you must take this stone to the Paladin at Sung Hill. I am too old to make the journey. Run! Run!  
Teela : Sister, sister !  
Caeryn : Run, Teela! The Goddess will not let me die. Find help.  
(00:29:00-00:02:03, on *Mythica: A Quest For Heroes* movie)

Background of Teela character is shown in one of this dialog with Marek below in minute 00:27:29-00:27:56.

Teela : My white robes symbolize purity and show my dedication on the goddess, Anisette. And I will not be spoken to like one of your common whores.  
Marek : Wait!  
Teela : You need help. In there I heard you, you need help. I require seasoned adventurers, heroes even. Not young girl.  
Caeryn : I have a team.

(00:27:29-00:27:56, on *Mythica: A Quest For Heroes* movie)

The dialogue above shows Teela is the Goddess's child. Because Teela's robes symbolize purity and her dedication on the goddess Anisette. She is holy and different from another woman, as she said.

Another characterization of Teela is caressingly. It is when Thane is getting hurt by Orc's attack she has already delayed the journey. She thinks that Thane needs a help. It shows in this conversation below in minute 00:45:32-00:46:53 below.

Thane : Just leave me! I'm slowing you down.  
Teela : No! Our oath goes both ways.  
(00:45:32-00:46:53, on *Mythica: A Quest For Heroes* movie)

The dialogue above shows Teela said, “No! Our oath goes both ways” that she cares toward Thane. She tries to rescue Thane and bring him to the cave. Thane is thankful because he is still life. Therefore, the team must be delaying the journey.

#### **4.1.1.2 Minor Character**

There are several minor characters which support the whole story and the major character, such as Hammerhead, Gojun Pyo, Dagen, Thane, Egan, and others. But here, the writer will explain about Gojun Pyo, and Thane only.

##### **4.1.1.2.1 Gojun Pyo**

Gojun Pyo is the first minor characters in this movie because he does not appear many times in the scenes. Gojun Pyo is old and educated – kind of fighter man. He is mentor and magical guide to Marek. Marek learning about magic by Gojun Pyo. Gojun Pyo looks more mature and patient. Picture 14 which is taken with close-up shot technique shows his face is full of wisdom. He is kind of man that bring Marek to join the adventure. He is a mature man with pointed nose, brown hair and blue eyes. Gojun Pyo is also described as a warrior he was a member of a legendary team of adventurers. Picture 15 that is taken by using long shot techniques. It shows Gojun Pyo was suggesting Marek to go to Hammerhead’s inn. There is a palace for a warrior and adventurer gathering.



Picture 9 Gojun Pyo's wise character      Picture 10 Gojun Pyo's mentor character

(*Mythica: A Quest For Heroes*, 00:12:01)      (*Mythica: A Quest For Heroes* 00:10:05)

Another conversation below depicts his advice to bring spirit of Marek. It shown in minute movie 00:08:51-00:09:13 below.

Gojun Pyo : There is to many eyes, to much lust for power. I've stayed to long.

Marek : Take me with you.

Gojun Pyo : You've strong mind Marek and gift for learning.

Marek : You could teach me.

Gojun Pyo : There's an inn. It's just outside of town. You ask for Hammerhead. You'll find the experience that you lack there and someone, will be in need of a conjurer.

(00:08:51-00:09:13, on *Mythica: A Quest For Heroes* movie)

The quotation above shows that Gojun Pyo is ordering Marek to go to Hammerhead's inn. He said there is something that Marek looking for. Then Marek goes to the Hammerhead's inn after killing the Master. Because Marek always remembers that Gojun Pyo is always help her in this movie.

#### 4.1.1.2.2 Thane

Thane is also the minor character in this movie since he does not dominate many scenes. But here he also supports the whole story and influence the major character. Thane is depicted as a not so young man. He may be around 50 years old. As an Vitalia soldier, because his appearance with the sword. He was a warrior same as GojunPyo. But he is not Marek's mentor. He is rescuing Marek's when

she has attacked by Peregus Malister. It is depicted in the conversation below in minute 00:10:48-00:13:25. Shows Marek said “No! No! Let go!” depict that Marek has needed a help.

Paregus Malister : Watch where you're, going , gimp! Oh... what do we thing of this huh? Oh slave girl. But you're not so young.  
Marek : No!  
Paregus Malister : Some man pay extra for you.  
Marek : No! let me go!  
Thane : “And find out who owns the rights, in case... somebody wants to claim her.”  
Paregus Malister : “Hold. My slave, she ran away... but I caught her. Your slave's out past first watch. She will have to come with me. Like I said my slave girl ran away and I found her.”  
Thane : There is no harm done here. That's for your troubles. What's her name?

(00:10:48-00:13:25, on *Mythica: A Quest For Heroes*)

The dialogue above shows Thane did not believe with Peregus Malister. He assumed that Marek already in danger. But Peregus Malister trying to bring Marek and claim her as his slave. It is shown in dialogue below,

Another evidenced to show how Thane is in dialogue below. Thane has already to be rescued Marek with his sword.

Picture 16 which taken by using close up shot and Picture 17 that is taken by using medium long shot techniques. Both scenes show that Thane is a helper. Shows he fights for Marek and killing Peregus Malister. Picture 18 which is taken by using a medium shot technique also proves his skill to protect the team. It is when they were attacked Ogre in the journey. Thane sacrifices himself to be attacked by Ogre until he is dying.



Picture 11 Thane is a helper  
(*Mythica: A Quest For Heroes*, 00:12:00)



Picture 12 Thane killing Paregus Malister  
(*Mythica: A Quest For Heroes* 00:12:51)



Picture 13 Thane sacrifices himself  
(*Mythica: A Quest For Heroes*, 01:04:40)

## 4.1.2 Setting

### 4.1.2.1. Setting of Time

There is no exact clue in the movie about what year *Mythica: A Quest For Heroes* is in, but the writer assumes that the movie is in the same year as when slavery period, which is around 1600s until 1700sc. The writer's assumption is supported by Don Jordan and Michael Walsh book entitled *White Cargo: The Forgotten History of Britain's White Slaves in America*, says that "In 1618, the authorities in London began to sweep up hundreds of troublesome urchins from

the slums and, ignoring protests from the children and their families, shipped them to Virginia.” (Jordan and Walsh, 2007:6)

This book tells the story of white slaves in America. They were all supposed to gain their freedom eventually. But they were being kidnapped by pirates and making them to be white slave in America. They get punished brutally and in some cases literally worked to death.

#### 4.1.2.2. Setting of Place

*Mythica: A Quest For Heroes* movie takes place in two places, which are Viltalia village and Dark Forest. The first setting of place in this movie is Vitalia village that has a classic aura because high amounts of snow drop level and house of a villager. In this movie, Vitalia village is set in Utah. Picture 19 which is taken by using straight-on angle technique resulting in a neutral effect on the audience. The village structure and architecture are very ancient. Picture 20 which is taken by using high angle technique makes the subject seem vulnerable, weak or frightened.



Picture 14 Vitalia village



Picture 15 The master's house

(*Mythica: A Quest For Heroes* ,00:04:49) (*Mythica: A Quest For Heroes*, 00:16:19)

The buildings are built using the ancient-style, they use wooden in the most of the building materials. This village becomes a living place for the Vitalian and Marek's Master.



Picture 16 Orc's camp



Picture 17 Dark forest

(*Myticha: A Quest For Heoes*, 00:38:09) (*Myticha: A Quest For Heoes*, 00:58:58)

The second setting of place in this movie is Dark Forest. Picture 4.13 which is taken by using straight-on angle technique, making resulting in a natural effect. This forest has a dark aura because this forest becomes a living place for Orcs. Orcs is suitable for the Dark Forest because of its symbol of evil. Picture 4.14 which is taken with low angle technique showing the object look powerful, heroic and superior. In addition, after the team faces with Orcs they ready for going to the Ogre that living in the end of the Dark Forest.

### **4.1.3. Conflict**

#### **4.1.3.1. Internal Conflict**

Internal conflict happened in the movie is about Marek with her true self. She is dealing with her own personality. For the first time she is confused whether she has to maintain her true personality or to metamorphose denying people's judges. It is depicted in the hammerhead monologue below in minute 00:24:33-00:25:17.

Marek : I'm looking for work.  
 Hammerhead : Then talk to Narnie over there.  
 Marek : No. Adventuring work! I want a chance at a bounty. I do magic.  
 Hammerhead : Ooohhh. Why didn't you say so? A magician! Well, I had no Idea. And all this time I've been paying court to a real fyeking magician. Now get out before my temper's....  
 (00:24:33-00:25:17, on *Mythica: A Quest For Heroes* movie)

The dialogue above shows Marek faces a dilemmatic situation. After she asked Hammerhead about an adventuring job, but she has been refused. Show in the dialogue above “No. Adventuring work! I want a chance at a bounty. I do magic.” Hammerhead does not really believing about Marek’s ability and he said that “Well, I had no Idea. And all this time I’ve been paying court to a real fyeking magician.” It is breaking her spirit. The adventurer actually depicts her character. But on the other side, she must be able to do slave work which is not her destiny. Moreover, Hammerhead emphasizes that Marek should become a heroic figure. This dilemmatic situation is also shown in Picture 23 which is taken by using medium long shot technique. This picture describes how Marek feeling afraid because she already killing the Master. Picture 24 also another proof of how Marek decides to hide under the table in Hammerhead’s inn depicting the weak side of her.



Picture 18 Marek feeling afraid



Picture 19 Marek under yhe table

(*Myticha: A Quest For Heoes*, 00:18:56)

(*Myticha: A Quest For Heoes*, 00:25:30)

#### 4.1.3.2. External Conflict

External conflict occurs when Marek is dealing with the society and environment. The environment here means between Marek and GojunPyo and also Marek with the Master. GojunPyo gives strength to Marek. He leads Marek to be an adventurer in which she has to be the heroic figure in this movie. He has solution about every Marek's problem.

Gojun Pyo : There is to many eyes, to much lust for power. I've stayed to long.

Marek : Take me with you.

Gojun Pyo : You've strong mind Marek and gift for learning.

Marek : You could teach me. You could buy me and you could teach me.

GojunPyo : There's an inn. It's just outside of town. You ask for Hammerhead. You'll find the experience that you lack there and someone, will be in need of a conjurer.

(00:08:34-00:09:13, on *Mythica: A Quest For Heroes* movie)

The dialogue above show Marek is chosen to come with Gojun Pyo. As Marek says GojunPyo can rescue her from the slave. But at the time, GojunPyo insists to not letting Marek come with him. After the dialogue between Marek and Gojun Pyo above, Gojun Pyo tries to rescue Marek with another way.

In order to rescue Marek from the slave, he pushes Marek to come Hammerhead's inn. He thinks that Marek will find her destiny there.

Another external conflict is between Marek and the Master. The Master is a perfectionist person. He wants everything is done as he wants. The Master looks very fierce and cruel toward Marek who could not obey his orders. The conflict

between Marek and the Master is also can be seen in the Master dialogue in minute 00:16:56-00:17:38 below.

The Master : Are you trying to make a fool of me, girl? You Finished here! Yes, I wanted you clean, so I could keep your price up! Now, I'll just take what's mine. Sell whatever's left of you to the whorehouse.  
Marek : I'm sorry, I was robbed.  
The Master : Are you trying to make a fool of me, girl?  
Marek : You managed that yourself.  
The Master : You Finished here! Yes, I wanted you clean, so I could keep your price up! Now, I'll just take what's mine. Sell whatever's left of you to the whorehouse.  
(00:16:56-00:17:38, on *Mythica: a Quest For Heroes* movie)

By the Master, Marek has to decide to leave the slave and becomes a heroic figure. It can be seen in Picture 25 which is using long shot technique. It shows how the Master gives caning punishment to Marek. The Master's did not believe in Marek when his coin was robbed. Picture 26 which is also taken by using long shot technique. Marek's disappointed toward the Master. Finally, she kills the Master with her magical power.



Picture 20 The master gives punishment



Picture 21 Marek kills the master

(*Myticha: A Quest For Heoes*, 00:17:08) (*Myticha: A Quest For Heoes* 00:18:21)

## 4.2 Extrinsic Aspect

### 4.2.1 Joseph Campbell's Monomyth Reflected in Mythica: A Quest for Heroes Movie

According to Campbell, there are three monomyth structures. They are departure, initiation, and return. These structures are found as the following explanation:

#### 4.2.1.1 Departure

The departure of Marek as the main character in this movie could be seen when she was started to begin her journey. Her journey was started since she meet with beautiful priestess, Teela. In this movie, there are some quotes and scenes in every stage in departure that relevant to this thesis, they are as follows:

a. The Call to adventure

This first stage of departure is experienced by Marek as the main character in this movie. *The Call to adventure* stage actually begins when Marek convinces with Teela that she decide to join the adventure. It is the first call of Marek for joining the adventure. It is when Marek said "Wait. You need a help. In there I heard you. You need a help." In minutes 00:27:29 below, shows Marek's courage, she sure about herself that she could rescuing Teela's sister from Ogre.

Marek	: Wait. You need a help. In there I heard you. You need a help
Teela	: My white robes symbolize purity and show my dedication on the goddess, Anisette. And I will not be spoken to like one of your common whores.
Marek	: Wait! You need help. In there I heard you, you need help.

Teela : I require seasoned adventurers, heroes even. Not young girl.

Marek : I have a team. You won't regret it. I very much doubt that. Give me until fourth watch.

(00:27:29-00:28:41, on *Mythica: A Quest For Heroes* movie)

It is the journey to rescue Teela's sister from Ogre. In fact, Marek is a slave that actually do not allow in any adventure. It can be said that she accepts the challenge to join the adventure with Teela. Teela in the dialogue above said that "I require seasoned adventurers, heroes, even. Not young girls." It can explain that she just needed an adventurer not a young girl. But Marek decided to join the adventure and she really sure about herself.

In the minutes 00:28:41 above shows Marek takes a time to thinking about the adventure quest. In beginning story that tell about Marek trying to run away from her Master and her past life. Finally she concluded that she has to change her destiny.

#### **b. Refusal of the Call**

In this case, Marek as the main character in this movie was not always happy. Sometimes, she gave up and wanted to run from her adventure. As seen in picture 27 which taken by using a close up shot technique below shows how Marek asks Hammerhead to looking for an adventurer's job, but she had already refused. Marek must do everything to go out from her condition and found the solution to her problem while she would to continue the adventure.



Picture 22 Marek in Hammerhead's inn



Picture 23 Marek with the team

(*Myticha: A Quest For Heoes*, 00:25:10) (*Myticha: A Quest For Heoes*, 00:35:05)

Picture 28 above which taken by using a long shot technique. It shows that Marek tries to find a team. She tries to ask Dagen and Thane to become her team. Show that Marek is need of help because she thinks that in the new journey that is the most dangerous journey of adventure. Marek entered *Refusal of the Call* stage.

### c. Supernatural Aid

In the Marek's journey there were some magical powers that help her in his adventure. The first helper that she found was Thane. He was an Vitalia soldier. Picture 29 which taken by using medium long shot technique shows Thane rescuing Marek from ParegusMalister who claimed she became his slave. Thane came with swords and killed Paregus Malister.

Marek is the slave girl in this movie. She would do her adventure with the stronger helper or magical power. In picture 30 which taken by using a long shot technique shows that Thane had already killed Paregus Malister.



Picture 24 Thane rescuing Marek  
(*Mythica: A Quest For Heroes*, 00:12:17)



Picture 30 Thane kills Paregus Malister  
(*Mythica: A Quest For Heroes*, 00:12:51)

The next helper that she found was GojunPyo. He was a Marek's mentor. He was an adventurer. GojunPyo guides Marek to go to Hammerhead's inn. Marek gets much knowledge from him. By the Hammerhead's inn, Marek started to find her journey that she is looking for. The dialogue in the minutes 00:08:10 below shows that GojunPyo has supported Marek to become a heroic figure.

GojunPyo : You've a strong mind Marek, and gift for learning.

Marek : You could buy me and you could teach me.  
(00:08:01-00:08:10), on *Mythica: A Quest For Heroes* movie)

Marek trust that Gojun Pyo set her free from slavery. It is shown in the minutes 00:08:50 below when Marek said that "You could buy me and you could teach me." Gojun Pyo could buy and teach Marek. Marek thinks that this is the way to be free from slavery.

d. The crossing of the first threshold

After, Marek comes to the Hammerhead's inn and decide to join with Teela in adventure she emerges into the Dark forest. The Dark forest belonged to Orcs encampment. This area was limited from Marek adventure. In other words, the

hero left her familiar surroundings into crossing the first threshold and step into the unknown place, where darkness and danger place.

Dagen : Were here. Allow me. Dagen.  
Teela : My white robes symbolize purity and show my dedication on the goddess, Anisette. And I will not be spoken to like one of your common whores.  
Dagen : Charming. A holy ?  
Teela : There is an Orc encampment 10 leagues east. My sister is held there. We will rescue her under cover of night.  
(00:34:36-00:35:20, on *Mythica: A Quest For Heroes* movie)

From the dialogue above, it is when they start to adventure for rescues Teela's sister. The place is the Stone Circle as Teela said. Marek is ready to face the first challenge. "There is an Orcencampment 10 leagues east." This step is the hero goes forward in the first adventure until she comes to the place or position that she want to be. The place shows Orcencampment as Teela says.

Another evidenced which reflected *The Crossing of the First Threshold* stage is can be seen in the Picture 31 which is taken by using long shot technique and Picture 32 which is taken by using a close up shot technique. Those pictures show encampment of the Orcs that full of darkness and corpse.



Picture 25 Orc's camp

(*Mythica: A Quest For Heoes*, 00:38:11)



Picture 32 Marek in Orc's camp

(*Mythica: A Quest For Heoes*, 00:38:21)

e. The Belly of the Whale



Picture 26 The belly of the whale stage

Picture 34 Marek rebirt

(*Myticha: A Quest For Heoes*, 00:18:21) (*Myticha: A Quest For Heoes*, 00:37:28)

Picture 33 which is taken by using a long shot technique shows *the belly of the whale* by Marek. *The belly of the whale* means the hero's rebirth. The symbolism of this stage occurs after Marek had punished by the Master. She used her magical power to kill the Master. Finally, she runs to the Hammerhead's inn as Gojun Pyo suggested. Picture 34 which is taken by using medium shot technique. It shows that Marek leaves her problem and rebirth as an adventurer that already started the new adventure.

#### 4.2.1.2 Initiation

In initiation, Marek has only experienced three of six stages. They are the meeting with the Goddess, atonement with the father and apotheosis.

a. The Meeting with the Goddess

By Teela character, Marek learns to be brave, strong and never give up. Now Marek found her life purpose, starting the new adventure that changed her destiny. Picture 35 which is taken by using a close up shot, Picture 36 which is taken with medium shot. Shows when Marek meet with the Goddess Anisette. She asks to Anisette for saving her friends. She hopes that Anisette could hear her.

This scene Marek feels awakened and she has enlightenment from Anisette. Finally, she has to continue the journey by herself. It also makes transformation of Marek, by a slave girl become a heroic figure.



Picture 27 Marek in the dark forest  
(*Myticha: A Quest For Heoes*, 01:05:40)



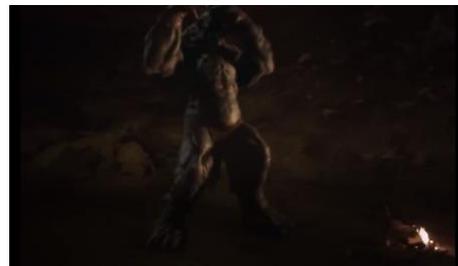
Picture 36 The goddess Anisette  
(*Myticha: A Quest For Heoes*, 01:06:48)

#### b. Atonement With The Father

Picture 38 which taken by using medium shot and Picture 39 which is taken by using medium shot techniques. Show that Ogre figure in this movie is appears as atonement. It has been described previously that *Atonement with the father* stage is the hero has to conform with the authority figure in her life.



Picture 28 The ogre in the cave  
(*Myticha: A Quest For Heoes*, 01:19:27)



Picture 38 The atonement figure  
(*Myticha: A Quest For Heoes*, 01:19:29)

In the end of the story, Marek successful kills the Ogre and rescue Teela's sister. Not only kill the Ogre, but also she and her team successful to escape the Dark Forest. They faced any kind of darkness and evil. The Ogre in this movie is a symbol of the darkness and a figure that has a power in bad side.

c. Apotheosis



Picture 29 Marek is healer



Picture 40 Marek disappointed

(*Myticha: A Quest For Heoes*, 00:57:24) (*Myticha: A Quest For Heoes*, 00:58:16)

Picture 40 which taken by using a long shot and Picture 41 which is taken by using medium long shot techniques. Both pictures show that Marek trust that Teela is a healer. In other word, that Teela able to heal her club footed. But Teela could not heal her club footed because Teela's magical skill could not to heal physical defect. It made Marek disappointed at the time, because she thinks that Teela has a great magical power.

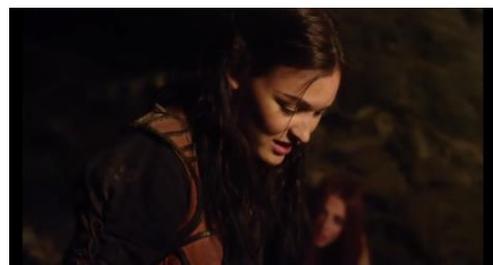
However, Marek chooses to look for Dagen, out of the cave where hiding and trough the Dark Forest. Marek is an independent figure in this movie. Marek goes through dangerous way survive by herself to meet with Dagen. It shows that Marek achieve higher levels in her life. She understands the purpose of her life.

#### 4.2.1.3 Return

In this stage, Marek has only experienced two of six stages. They are the magic flight and freedom to live.

##### a. The Magic Flight

Picture 42 which is taken by using a long shot and Picture 43 which is taken by using medium shot techniques. It shows when Marek against Ogre who kidnapping Teela's sister.



Picture 30 Marek trapped in the cave

Picture 43 Marek against Ogre

(*Mythica: A Quest For Heroes*, 01:20:37) (*Mythica: A Quest For Heroes*, 01:25:03)

Dagen and Thane are the man in this movie is not able to against Ogre. Marek is able to activate and kill the Ogre with the arrows. It is described in the scene when Marek takes advantage of the situation and gets the bow to shoot the Ogre. Marek is entering *The Magic Flight* stage. It shows how the team has been successful in their mission. Dagen recognizes the transformation of Marek become a heroic figure. As seen in the dialogue below, the heroic figure of Marek described by Dagen.

Dagen : Well, done Wizard.

Thane : Is everyone alright ? You did it.

Marek : We You did it.

(01:24:42-01:25:09, on *Mythica: a Quest For Heroes* movie)

b. Freedom to Live

Marek as the main character in this movie successfully leads to freedom from the fear of death. Picture 44 which taken by using long shot shows after the Ogre dies and Teela's sister has free. Picture 45 which is taken by using a medium shot technique shows Marek became a heroic figure as she wants to be and her friends become a loyal bodyguard in the Vitalia. They were given the freedom to live in the society. Marek and her friends managed to achieve the new destiny and they all live happily. Marek was clubfooted but today she has become a hero with the new experiences.



Picture 31 The Marek's team

(*Myticha: A Quest For Heoes*, 01:25:41)



Picture 44 Marek's self confidence

(*Myticha: A Quest For Heoes*, 01:27:28)

Marek was successful kills the Orcs that symbolizes the existence of Marek as hero figure and a helper. The heroic figure of Marek displayed when she has finished helping Teela and back to Hammerhead's inn. Marek transforms to be brave figure, charismatic, determined, aggressive and looks heroic characterize. Picture 46 shows Marek's eyes expression indicating high self-confidence. Another evidenced it can be seen in the dialogue below,

Marek : How much for an Orc's are?

Hammerhead : An Orc's ear you say? I'd say that's worth, a free drink and a smidgen of respect.  
(01:26:09-01:26:26, on *Mythica: A Quest For Heroes* movie)

Marek shows heroic character when she back to Hammerhead's inn and bring Orc's ear as a symbol that successfully to rescuing Teela's sister. With highlight eyes, she is more confident, courageous and raring. Hammerhead accepts Marek as heroic figure because she did it become an adventurer.

The final *Freedom to live* stage is Marek already managed to break all the bad assumption about her.

Marek : To adventure!  
Dagen : To riches and gold!  
Thane : To a life of dignity!  
(01:27:22-01:27:43, on *Mythica: A Quest For Heroes* movie)

The dialogue above shows Marek toast a glass and celebrate her great mission. She said "To adventure!", Thane and Dagen following. It can be seen in dialogue minute 01:27:22-01:27:43. Dagen said "To riches and gold!" And Thane said "To a life of dignity!" described that the team are successfully and they achieve a better life. The sound effect support the conversation with the sound of up-beat sound that depict happy and strength atmosphere.

## CHAPTER 5

### CONCLUSION

*Mythica: A Quest for Heroes* movie there are both intrinsic and extrinsic aspects. Intrinsic aspects which includes a narrative element such as character, setting and conflict. In the character, the writer found that there are two kind of character in this movie. Consist of Marek and Teela as the main character and Thane and Gojun Pyo as the minor character in this movie. In the setting, the writer only found one kind of the setting. There is setting of place. The movie occurs in the Vitallian village. There was still having traditional atmosphere and costume showed by the character. In the conflict, the writer found that there are two kind of conflict occurs in this movie. Consist of internal conflict and external conflict. Internal conflict happened in the movie is about Marek with her true self. She is dealing with her own personality. External conflict occurs when Marek is dealing with the society and environment.

To analyze the extrinsic aspects of the movie, the writer uses the theory of monomyth or hero's journey by Joseph Campbell. The adventure of Marek as the main character in *Mythica: A Quest for Heroes* movie, according to Joseph Campbell's theory, there are three structures they are, departure, initiation, and return. From the three structures there are seventeen following. In the result, the writer found that Marek as the main character in this movie experienced ten from seventeen stages. Marek has experienced all stages of departure. Three stages in initiation consists of the meeting with the goddess, atonement with the father,

apotheosis and then in return she experienced refusal of the return, the magic flight, and freedom to live.

To become a heroic figure Marek as the main character in this movie successfully brings out the hero's character. Marek shows heroic character such as confident, strong mind, and courageous. She is not only portrayed by physically, but in moral and personality. She is portrayed love to helping each other, willing to make sacrifices and also give precedence to others than herself.

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