

Application of Hero's Journey and Archetype Functions in Films

Reza Noormansyah*, Budi Dwi Arifianto

Communication Science Department, Muhammadiyah University Yogyakarta, Yogyakarta, Indonesia

*Corresponding author's email: noormansyahr@gmail.com

ABSTRACT

Keywords

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Researchers tried to make the film Vengeance Is Mine, All Others Pay Cash For Using Chirstopher Vogler's heros journey, this theory presents twelve heroic journeys from the protagonist to become more individual than ever. In this study, there are interesting findings such as the stages of the hero's journey that can be found in this film are not sequential, indeed it only occurs in meetings with the mentor, where it occurs when Ajo is at the stage of the ordeal and also the resurrection. Meeting with the mentor occurred several times, namely when meeting Jelita and Ki Jempes. There is a shift in the protagonist, when Ajo is in prison Ajo is weakened as the protagonist and then the protagonist shifts to Iteung who will avenge Ajo. Archetype on Ggembul's uncle who has three masks namely; Herald, Threshold and Trickster.

1. Introduction

Hero's journey is often known as teory in speech, storytelling which is often used as making Hollywood films. So popular, the Hero's Journey Flow seems to be a mold that is recycled many times. Even so, movie connoisseurs never get tired of following its journey. The reason is as we have discussed before, because unconsciously, the Hero's Journey has been ingrained from us from an early age.

The story aspect in a work of fiction is a very central thing from beginning to end. Likewise, what is said (Foster in Burhan. 1997) without the story element of a work of fiction cannot be tangible. Because, stories are the core of fiction works that themselves are fictional stories. Whether or not the story is presented, besides it will motivate someone to read it, it will also affect other elements of development. In other words, the author actually wants to convey an idea to us as readers. The appearance of events in essence also means the expression of ideas.

Hero's Journey is a big framework of a character's journey from the time he is summoned from his usual life to carry out certain missions to returning home as a hero. The framework of this concept is found in almost all the stories of world mythology, folklore, religious stories, to modern fiction stories, especially the fantasy and science fiction genres (Mahardjanto & Elfira, 2014).

Meanwhile, Hero's journey was first introduced by Joseph Campbell in his book, The Hero with a Thousand Faces, hero's journey is found in myths around the world and inhabited by archetypal characters representing human qualities universal. Hero's Journey is Campbell's all-encompassing metaphor for the journey of profound inner transformation that heroes seem to share in every time and place. Campbell mentions that there are seventeen stages in the hero's journey and seven archetypes that serve to understand the meaning or purpose of each character expressed in a way implicit and explicit by the author (Nautical, 2020).

Then Christopher Vogler introduced a theory called Archetypes. Archetypes are the stages that a protagonist must go through in order to gain an epiphany. The enlightenment will cause a character development or change in the protagonist, which in the scenario is called the character's arc. Vogler marries Campbell's plot and 8-sequence film structure. Vogler divides these stages into 12 phases (Sofiyanti, 2018).

Vogler (in Armando, 2019) states that this Hero's Journey Theory is a theory that aims to prove the existence of repetition of hero travel patterns used in many heroic stories. Hero's Journey theory is not an absolute formula that a writer requires if he wants to write a heroic-themed story. Writers are free if they do not want to use this Hero's Journey theory as a basis for writing the story or if they want to use the Hero's Journey theory but do not use the entirety of the stages of the hero's journey. Thus, the purpose of this study is how the application of hero's journey to films Such as *Grudges Must Be Paid Thoroughly* and the function of archetypes to the characters involved in them.

2. Methodology

Based on the purpose of the research that the author did, namely to find out the Application of Hero's Journey to the Protagonists of Films Such as *Grudges Must Be Paid Thoroughly*, the author uses a research method based on a qualitative approach. Qualitative research is a research procedure that can produce descriptive data in the form of written and spoken words from people or behaviors that can be understood (Moleong, 2007).

The analysis carried out by the author is to explain the plot and chronology into stages that are in accordance with the theory of Hero's Journey. In this study, the author used Christopher Vogler's Hero's Journey theory so that the plot of the hero's journey and developments in the personality of the protagonist of the film Such as *Grudge, Miss Must Be Paid Thoroughly* to prove the heroic plot and development of the protagonist.

3. Result and Discussion

The Hero's Journey theory proposed by Christopher Vogler has twelve stages of the hero's journey in describing the journey he goes through during his adventure. The twelve stages are described by Vogler as follows (Vogler, 2007): Heroes are introduced in the ORDINARY WORLD, where they receive the CALL TO ADVENTURE. They are RELUCTANT at first or REFUSE THE CALL, but are encouraged by a MENTOR to CROSS THE FIRST THRESHOLD and enter the Special World, where they encounter TESTS, ALLIES, AND ENEMIES. They APPROACH THE INMOST CAVE, crossing a second threshold where they endure the ORDEAL. They take possession of their REWARD and are pursued on THE ROAD BACK to the Ordinary World. They cross the third threshold, experience a RESURRECTION, and are transformed by the experience. They RETURN WITH THE ELIXIR, a boon or treasure to benefit the Ordinary World.

For storytellers, certain character archetypes are an indispensable trading tool. You can't tell stories without them. The archetypes that appear most often in the story, and that seem most useful for the author to understand, are (Vogler, 2007): HERO hero or protagonist character in the story, MENTOR (Wise Old Man or Woman) Mentor provides motivation, insight and training to help the Hero, THRESHOLD GUARDIAN protecting the Special World and its secrets from Heroes, and providing important tests to prove the Hero's commitment and value, the HERALD Herald is a character who issues challenges and announces the arrival of significant changes, SHAPESHIFTER Shapeshifter will mislead the hero by hiding the character's intentions and loyalty, SHADOW Shadow can represent our darkest desires, our untapped resources, or even rejected qualities, TRICKSTER Trickster they enjoy the distractions of the status quo, turning Ordinary World into chaos with their quick change of phrases and physical antics.

3.1. Hero's Journey in a movie Like a Grudge Miss Must Be Paid Thoroughly

The Hero's Journey that researchers have found in the film *Like a Grudge of Longing Must Be Paid Thoroughly* is as follows:

Here is the hero's journey of Ajo kawir; Ordinary world: Ajo kawir thugs who like to fight; Call to adventure: Ajo accepts an offer to kill the tiger; Refusal of the Call: The marriage to the iteung makes Ajo give up the intention to kill the Tiger; Meeting with the mentor: Iteung's pregnancy event

makes Ajo intend to become a hitman again; Crossing the First Threshold: Ajo serves life in prison for killing the Tiger; Test, Allies, Enemies: Ajo lives life in prison full of disappointment; Approach to the most Cave: Ajo is buried in prison with uncontrolled emotions; The Ordeal: Ajo is helped into a new person by his cellmate Ki Jempes; Reward: Ajo gets out of jail with a new person; The Road Back: Ajo chooses not to go home to his wife because he is still impotent; The Resurrection: Ajo meets Jelita who is sweetening her Impotence; Return with the Elixir: Ajo dares to go home as a real man but is arrested by the police.

Then this is the hero's journey of the character Iteung; Ordinary world: Iteung female thug married to impotent AJo Kawir; Call to adventure: Iteung wants to find two rapist officers who made Ajo impotent; Refusal of the Call: Ajo forbids Iteung from interfering in his past; Meeting with the mentor: Budi Baik offers help to find the 2 officers who raped Rona Merah; Crossing the First Threshold: Iteung gets pregnant because of cheating on Budi Baik; Test, Allies, Enemies: Iteung is pregnant and has to give birth without a clear partner; Approach to the most Cave: Iteung kills Budi Baik for feeling betrayed; The Ordeal: Iteung goes to jail; Reward: Iteung released Ggembul's uncle and got information on the whereabouts of the two officers he had been looking for; The Road Back: Iteung avenged Ajo by killing the two officers; The Resurrection: Iteung calms down and waits for Ajo to return home; Return with the Elixir: Iteung is picked up by the police when Ajo comes home as a real man.

Table 1. Archetypes on Characters in Movies

No	Character Name	Types of Archetypes	Description
1	Ajo Kawir	Hero dan The Shadow	Ajo is the protagonist in the story in the movie, a brave man because he has impotence, because of his impotence he is not confident in romance. This is the shadow Ajo.
2	Iteung	Shapeshifter	Iteung obstructs Ajo's goal to kill the tiger which Iteung then manages to stop Ajo.
3	Uncle Gembul	Herald, Threshold dan Trickster	Uncle Gembul delivered the message, protector and destroyer at the same time. Gives the task of killing the Tiger to Ajo, Possesses rich information, and makes Ajo go to jail.
4	Ki Jempes	Mentor	Ki Jempes will take care of Ajo, temper his passionate anger, and Ki Jempes will not hesitate to serve Ajo's anger. Peran Ki Jempes to stabilize Ajo's anger and when Ajo gets out of prison he becomes a new person.

After describing the data that the researchers have found, the researcher found several other findings about the hero's journey in this film, including;

1) Protagonist Shift

The journey shifts in Ajo and Iteung. When Ajo was about to enter the Meeting with the mentor Iteung entered his ordinary world, the meeting with the mentor Ajo started when Iteung had passed the meeting the mentor Iteung, then the screen time returned to Ajo until He passed the ordeal. At that time Iteung was crossing the first threshold and it was there that the screentime was taken by Iteung samapai at the same stage as Ajo to the ordeal. Then at the reward stage, the road back and the resurrection of Ajo and Iteung's characters run alternately with customized screentime. Until the return with the elixir runs simultaneously, where Ajo returns to Iteung with his pubic condition that can already get an erection, but Iteung must be taken by the police because had killed the policeman who made Ajo suffer from Impotence.

2) Multifunctional Archetype on Figures

The archetype can be considered a mask, which is worn by the characters temporarily because it is necessary to advance the story (Vogler, 2007). The archetype is latently hidden in all people and will be given a symbolic expression according to the historical situation in which the person is covered. Archetypes often appear in myths, folklore, religions, and dreams (Jung in Martyrdom, 2016). Here the researcher will discuss Uncle Gembul who has 3 archetypes in his character, here is the discussion;

a) Herald

Herald Herald can appear anytime and anywhere during the journey, but usually appears at the beginning of the story to announce the challenges the hero will face (Vogler, 2007). Uncle Gembul who gave Ajo a task to kill the Tiger who was the enemy of Uncle Gembul, at first Ajo didn't want to fight but his mind changed because of the offer of prize money if Ajo managed to kill the tiger.

b) Threshold

is a character who keeps a secret to protect the special world from heroes and sometimes prepares a test for the hero (Vogler, 2007). Uncle Gembul knows who the two policemen who made Ajo have impotence are, knows also the background of the Red Rona can go crazy, characteristically he is a former influential person in the government.

c) Trickster

Trickster is a character who wants to make Ajo's special world chaotic (Vogler, 2007). Uncle Gembul himself knew how he was going to act but unknowingly made it. Ajo who suffered Impotence by the two policemen who will now be hunted down by Iteung on the orders of Uncle Gembul and Iteung who lost Ajo because he wanted to find the two policemen but the result was nil, and Rona Merah who lost her husband in front of her own eyes.

3) Ambiguity over the emergence of Meeting with the Mentor

The hero meets with a mentor to gain confidence, advice or training to face the adventure (Grocott, 2012). Heroes Meet Mentors to gain confidence, insight, advice, training, or a magical gift to overcome initial fears and face the threshold of adventure (Vogler, 2003).

In the film Ajo gets a meeting with the mentor several times, when he is in prison, Ki Jempes takes care of him there, when Ajo comes out of prison he becomes a better person. The meeting with Jelita that occurred at the resurrection, the researcher assumed that in addition to the resurrection Ajo also experienced a meeting with the mentor, because of the meeting with Jelita, Ajo dared to go home because he could get an erection back.

4) Hero's Journey Doesn't Have to Be Sequential

According to (Allison and Goethals, 2017), not all of a hero's journey contains the same stages, archetypes, or dynamics. The sequence of stages given here is just one of many possible variations. Stages can be drastically removed, added, and scrambled without losing their power (Vogler, 2007). Researchers found a meeting with the mentor that occurred when Ajo was at the stage of the ordeal and the resurrection. Hero's journey does not require scenario writers to follow the hero's journey theory in order, it can also add or even remove some of these stages as long as the core of the story can be delivered.

4. Conclusion

After analyzing the film with the hero's journey theory and archetype function, the researcher drew conclusions. That, the stages of the hero's journey that are set in this film are not sequential, indeed it only happens at a meeting with the mentor, where it happens when Ajo is at the ordeal stage and also the resurrection. Meeting with the mentor occurred several times, namely when meeting Jelita and Ki Jempes. There is a shift in the protagonist, when Ajo is in prison Ajo is weakened as the protagonist and then the protagonist shifts to Iteung who will avenge Ajo. Archetype on Ggembul's uncle who has three masks namely; herald, threshold and trickster.

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