

CHAPTER I

INTRODUCTION

Chapter I is an introduction to introduce the general description of the research. This chapter consists of research background, statement of problems, research objectives, research significances, previous of studies, definition of key terms, and conceptual framework.

1.1 Research Background

Popular culture is the result of mass industry production and is marketed to the general public to achieve profits (Dewojati, 2015, p. 10). Therefore, popular culture is a culture that is produced massively in society. Popular culture products can be found in various fields, the most common examples being films, music, fashion, literature, or what can be called popular literature. As a mass product, popular literature is more oriented toward readers as consumers. This is because the main focus of popular products is to make as many products as possible that many people can easily enjoy. So, when we read various popular literary works, we often find similar narrative elements or formulas because this formula aims to make a popular literary product more acceptable, relatable, and ultimately enjoyed by many people. Popular literary works are in various genres, such as adventure, romance, mystery, melodrama, detective, and western genres.

One of these popular literary works is *Eon* novel written by Alison Goodman. *Eon*, published in 2008, is the first novel of the series *Eon* and *Eona*. *Eon* won the 2008 Aurealis Award for Best Fantasy Novel, a nomination event founded by Chimaera Publications, the publisher of Aurealis magazine, which aims to recognize the achievements of writers of science fiction, fantasy, and Australian horror. Apart from that, *Eon* also won several other awards, such as the 2008 James Triptee Award for Honor Book, the 2009 CBCA Award for Notable Book, and several other awards, one of which was included in the New York Times Bestseller book list. Due to its popularity, *Eon* has been published and translated into various languages in 18 countries. *Eon* is a novel with the fantasy and adventure genre. As previously mentioned, popular literary works are in

various genres, such as adventure, romance, mystery, melodrama, detective, and western genres. One of the genres in *Eon* is adventure. According to Cawelti (1976), adventure is a genre of story that focuses on the story of a hero with natural obstacles that he must face. In adventure story, there are usually various problems or chaos. The chaos in adventure story can vary from conflicts between two groups, colonization of oppressed people, or threats and attacks from bad people. Therefore, to overcome the chaos, a hero is needed. Hero is the protagonist or main character in the story. Vogler (2007) defines a hero as "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". Based on this statement, Vogler added that the hero concept's root idea is self-sacrifice. Hero is a general neutral term. Therefore, the word "hero" can refer to a man or woman.

A hero is a character that is willing to sacrifice for others. A hero always sacrifices herself to face various obstacles to achieve her goals. In pursuing her goal, a hero will undergo a journey, or what Vogler called a "hero's journey". The hero's journey is a narrative story pattern that describes the journey of the hero to achieve her goals from the beginning of the adventure until the return.

Eon is a story that represented the hero's journey. The story of the novel begins when the main character, Eona, takes part in a competition to become an apprentice for a Rat Dragoneye (dragon retainer). However, instead of becoming a Rat Dragoneye apprentice, she suddenly becomes a Mirror Dragoneye, a five-hundred-year-old dragon. After becoming a Mirror Dragoneye, Eona must escape the pursuit of those who want to take her power and save the kingdom from the chaos of power struggles. In the story, it can be seen that Eona, the main character in the novel, has to sacrifice herself to face various obstacles and dangers that are part of the hero's journey.

However, the hero will not stand alone in her journey. She will interact with other characters with different archetypes through her journey. In literary works, archetypes are universal symbols that manifest as themes, characters, symbols, or settings across different stories. According to Vogler (2007), archetypes are an essential tool for knowing the purpose or function of a character

in a story. Archetypes act as masks for characters that can change. It is possible for a character to have one or more archetypes. In each stage of the hero's journey initiated by Vogler, the hero will meet with various different archetypes. Even in some stages, meetings with some of these archetypes can mark the transfer of one stage to another stage. So, it can be seen that archetypes also play a role in supporting the hero's journey. Likewise in the novel *Eon*.

In this novel, archetypes play a role in supporting Eona on her journey as a hero. For example, Brannon, the Mentor archetype, plays a role in Eona's journey as a figure who teaches her some necessary knowledge about her powers. Apart from that, there are also Dela, Ryko, Kygo, and Solly, the Allies archetype, who always help and support Eona in achieving her goal of protecting the kingdom. Therefore, in analyzing the hero's journey, especially in this novel, it is also necessary to analyze the archetypes.

Some of the findings above also encouraged the researcher to take *Eon* novel as research object in this study. Apart from presenting the hero's journey, this novel also shows the existence of several archetypes that play a role in supporting the hero's journey. Hence, the researcher is interested in researching the matters in a study entitled "Hero's Journey and Archetypes in Alison Goodman's *Eon*".

1.2 Statement of Problem

Based on the research background above, it can be seen that the hero's journey and the archetype are related. In analyzing the hero's journey, it is also essential to analyze archetypes because archetypes play a role in supporting the hero's journey. Likewise, in the novel *Eon* by Alison Goodman. Therefore, the researcher attempts to analyze the issues in this research by focusing on the hero's journey and archetypes, which was formulated into the research questions as follows:

1. What are the stages of the hero's journey presented in Alison Goodman's *Eon*?

2. How are the archetypes implicitly presented through the hero's journey in Alison Goodman's *Eon*?

1.3 Research Objectives

Based on the statement of problem above, the researcher has two purposes of this research as follows:

1. To find out the stages of the hero's journey in Alison Goodman's *Eon*.
2. To identify the archetypes presented through the hero's journey in Alison Goodman's *Eon*.

1.4 Research Significances

This research is expected to offer readers information and knowledge regarding hero's journey and archetypes both theoretically and practically level. Theoretically, the research is expected to contribute thoughts in the academic and literary fields on selected literary works investigated in the theory hero's journey and archetypes by Christopher Vogler.

In addition, practically speaking, this research is expected to help readers comprehend the theory of hero's journey and archetypes by Christopher Vogler. Therefore, this research is expected to be a reference for readers who want to analyze the same problem.

1.5 Previous of Studies

There are several previous studies related to this study. The researcher reviews several previous studies as references to support the development of this study. The first previous research was a thesis titled *Hero Journey in C.S Lewis' The Chronicles of Narnia: Prince Caspian (The Return to Narnia) Novel* by Cici Nurdina in 2016. This research examined the hero's journey and archetypes of characters in the novel using Joseph Campbell's theory of the hero's journey and Christopher Vogler's character archetypes. In this study, Cici Nurdina found that the hero in the novel *The Chronicles of Narnia: Prince Caspian (The Return to Narnia)* goes through ten stages of the seventeen stages of a hero's journey. In addition, she also found the eight archetypes of characters in the novel.

The second previous research is a journal by Ellsa Aringga Bahari in 2020 entitled *Archetype and Hero's Journey in Herman Hesse's Demian*. In this research, Bahari used the archetypal and hero's journey theory by Joseph Campbell. The results showed that Sinclair, the hero in *Demian*, went through three stages and twelve phases of the hero's journey theory. The research also indicates that five archetypes have a role in Sinclair's journey to help him reach the end of the storyline and his true identity.

Furthermore, the third previous research was written by Nurdiana and Winda Evyanto in 2019, titled *The Hero Journey of Alice's Adventure in Wonderland by Lewis Carrol; Archetypal Approach*. This research focuses on analyzing the hero's journey using Joseph Campbell's theory. The results of this study show that not all stages in the separation and return stages are found in the novel *Alice's Adventure in Wonderland*. Three out of five stages are found in the separation stage, while in the return stage, only one out of six stages is found.

The fourth previous research was a thesis by Gita Mutiara Ramdhanty titled *Heroine In Adventure Stories In Mark Andrews & Brenda Chapman's Brave (2012) And Ron Clements & John Musker's Moana (2016)* in 2020. This research uses the theory of hero's journey by Christopher Vogler and the theory of adventure formula by John G. Cawelti. Based on the research, it was found that the hero in the movie *Brave* and *Moana* both have gone through several stages in the hero's journey, and the hero in both novels also has an essential role in constructing the adventure formula.

Lastly, the fifth previous research was written by Alvie Rachmayanti in 2023, entitled *Archetype and heroine journey in Enola Holmes movie (2020)*. The research used the theory of the hero's journey and archetypes of characters by Christopher Vogler. The results found six archetypal data points and sixteen instances from the ten stages of the hero's journey. The research also showed the importance of the six supporting characters in the hero's journey of the main protagonist in that movie.

The previous studies above show various research results regarding the hero's journey and archetypes. There are various kinds of objects selected in

previous studies. Still, no one has specifically analyzed the novel *Eon* using the theory of the hero's journey and archetypes by Christopher Vogler. Thus, the difference between this research and previous studies is the object of analysis. Although most of the previous studies use similar theories, but with different object analysis, the research data analysis and results will be different. Based on this, the researcher chose to analyze the hero's journey and archetypes using Christopher Vogler's theory in the novel *Eon* by Alison Goodman.

1.6 Definition of Key Terms

To avoid misunderstandings, in this section the researcher explains several definitions of the keywords used in this research, namely:

1. Hero's Journey

Hero is a story pattern where a hero leaves his ordinary world and adventures into an unfamiliar world where antagonist forces challenge him (Vogler, 2007). Hero is a general neutral term. The word "hero" can refer to a man or woman. Therefore, even though Eona is a female character in *Eon* novel, the researcher uses the term "hero" to refer to Eona.

2. Archetypes

Archetypes are universal symbols that are found repeatedly in the form of themes, characters, symbols, or settings in various stories. According to Vogler, archetypes are an essential tool in understanding a character's purpose and function in the story. Archetypes also acts as a mask which characters can temporarily use as needed in the story (Vogler, 2007).