

***The Wonderful Wizard Of Oz* Novel: An Analysis Of
Monomyth Stages In Dorothy's Character**

Thesis

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**DEPARTEMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM
MALANG
2021**

***The Wonderful Wizard of Oz* Novel: An Analysis of
Monomyth Stages in Dorothy's Character**

THESIS

Presented to Universitas Islam Negeri Maulana Malik Ibrahim Malang
in Partial Fulfillment of the Requirements for the Degree of *Sarjana Sastra* (S.S)

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2021**

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I state that thesis entitled "*The Wonderful Wizard of Oz Novel: An Analysis of Monomyth Stages in Dorothy's Character*" is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

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APPROVAL SHEET

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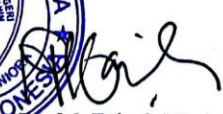


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MOTTO

*“When you want to give up, look at back and then see how far you
have climbed to reach your goal.”*

DEDICATION

This thesis dedicated to my beloved parents, Dr. Alfian Zuhairi, M.Pd and Nurul
Hidayati, S.Ag.

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Alhamdulillahirobbil 'alamin, all praises are due to Allah SWT, the most gracious and the most merciful. Allah is the one who has given the researcher guidance in completing this thesis to accomplish the requirement for *Sarjana* degree in Departement of English Literature of Universitas Islam Negeri Maulana Malik Ibrahim Malang. Sholawat and salam may always be given to the Prophet Muhammad SAW, the last messenger, who has guided the researcher from the darkness to the lightness till the researcher can enjoy the peaceful life right now.

This thesis would not be completed without some helps, supports and prayers from many people around the researcher. Therefore, the researcher would like to give the deepest appreciation for them whom the researcher loves.

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Furthermore, the sincere gratitude goes to all friends, who always support and help the researcher during this study. The researcher is grateful for having all of you in life.

Finally, the researcher truly realize that this thesis has some weaknesses and needs the constructive criticisms and suggestion from the readers in order to make it perfect. Hopefully this research can be useful for the readers, especially for the students of Department of English Literature.

ABSTRAK

Mahendra, M Yusril, Ihza.(2021). *Hero`s Journey Experienced by Dorothy in The Wonderful Wizard Of Oz Novel: An Analysis Of Monomyth Stages In Dorothy's Character*, Undergraduate Thesis, Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Dr. Siti Masitoh, M.Hum.

Key words: Hero, Hero's journey, Moral Value

Fantasy story is a fictional story in the fantasy genre, or an imaginative world created by an author. In fantasy stories, things that are impossible are made as if they were normal. It shows special story because it is explaining the extraordinary journey of someone. This study aims to analyze the journey of Dorothy, the main character in the story *The Wonderful Wizard of Oz* who travels to find someone and find her way home. This study also provide an illustration that children's stories also have hero stories that are in accordance with the hero's journey theory. This research uses literary criticism and the hero's journey theory to answer the research questions.

The data were taken from words, phrases, and sentences in the novel *The Wonderful Wizard of Oz*. The researcher collect data by identifying and classifying relevant quotes in the novel. The researcher analyzes the data by explaining or describing quotes based on the theory of hero's journey from Joseph Campbell.

The purpose of this study is to explain about the stages of a hero's journey through Dorothy in *The Wonderful Wizard of Oz* and also how Dorothy's moral values in her development in this story. In this case the researcher uses the theory of a hero's journey from Joseph Campbell. There are three main parts in the theory of a hero's journey, namely: Departure, Initiation, Return.

The results of this study conclude that Dorothy is a very strong hero even though she is still a child. He successfully completed 17 stages of the theory of a hero's journey. Dorothy is also a person who has moral values such as Sympathetic to other, Bravery, Love and Affection, Steadfastness, and Cooperativeness. This is evidenced by the development of Dorothy in her journey.

ABSTRAK

Mahendra, M Yusril, Ihza.(2021).*Perjalanan Seorang Pahlawan Yang Dialami Oleh Dorothy Dalam Novel The Wonderful Wizard Of Oz*, Skripsi Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Dr. Siri Masitoh, M.Hum.

Kata Kunci: Pahlawan, Perjalanan Seorang Pahlawan, Nilai Moral

Cerita fantasi adalah cerita fiksi yang bergenre fantasi, atau dunia imajinatif ciptaan penulis. Pada cerita fantasi, hal yang tidak mungkin dijadikan seolah-olah biasa. Memperlihatkan cerita yang spesial dan menjelaskan tentang perjalanan yang luar biasa dari seseorang. Penelitian ini bertujuan untuk menganalisa perjalanan dari Dorothy yakni tokoh utama dalam cerita *The Wonderful Wizard of Oz* yang melakukan perjalanan mencari seseorang dan menemukan jalan pulang. Penelitian ini juga bertujuan untuk memberikan gambaran bahwa cerita anak-anak juga memiliki kisah pahlawan yang sesuai dengan teori hero's journey. Penelitian ini adalah jenis penelitian dengan menggunakan kritik sastra, yang juga menggunakan hero's journey teori untuk menjawab pertanyaan penelitian.

Data penelitian diambil dari kata-kata, frasa, dan kalimat dalam novel *The Wonderful Wizard of Oz*. Peneliti mengumpulkan data dengan cara mengidentifikasi dan mengklasifikasi kutipan yang relevan dalam novel. Peneliti menganalisa data dengan menjelaskan atau mendeskripsikan kutipan berdasarkan teori hero's journey dari Joseph Campbell.

Tujuan dari penelitian ini adalah untuk menjelaskan tentang tahapan dari Perjalanan seorang pahlawan yang dilalui oleh Dorothy dalam *The Wonderful Wizard of Oz* dan juga bagaimana nilai moral Dorothy dalam perkembangan dia dalam cerita ini. Dalam hal ini peneliti menggunakan teori perjalanan seorang pahlawan dari Joseph Campbell. Terdapat tiga bagian utama dalam teori perjalanan seorang pahlawan yaitu: Keberangkatan, Permulaan perjalanan, Kembali dari perjalanan.

Hasil penelitian ini menyimpulkan bahwa Dorothy adalah seorang pahlawan yang sangat tangguh meskipun dia masih kecil. Ia berhasil menyelesaikan 17 tahapan dari teori perjalanan seorang pahlawan dengan sukses. Dorothy juga adalah seorang yang mempunyai nilai moral seperti simpatik terhadap sesama, keberanian, cinta dan kasih sayang, ketabahan, dan kerjasama ini dibuktikan saat perkembangan Dorothy dalam perjalanannya.

نبذة مختصرة

ماهيندرا ، إم بوسريل ، إجزا. (2021). رحلة البطل التي مرت بها دوروثي في رواية الساحر الرائع لأوز: تحليل لمراحل العقل في شخصية دوروثي ، أطروحة جامعية ، قسم الأدب الإنجليزي ، كلية العلوم الإنسانية ، جامعة إسلام نيجري مولانا مالك إبراهيم مالانج.
المستشار: د. سيتي ماسيتوه ، محمد هم

الكلمات المفتاحية: البطل ، رحلة البطل ، القيمة الأخلاقية

القصة الخيالية هي قصة خيالية من النوع الخيالي ، أو عالم خيالي تم إنشاؤه بواسطة مؤلف. في القصص الخيالية ، الأشياء المستحيلة تصنع كما لو كانت طبيعية. إنها تظهر قصة خاصة لأنها تشرح الرحلة غير العادية لشخص ما. *The Wonderful Wizard of Oz* تهدف هذه الدراسة إلى تحليل رحلة دوروثي ، الشخصية الرئيسية في قصة التي تسافر للعثور على شخص ما والعثور على طريقها إلى المنزل. تقدم هذه الدراسة أيضاً توضيحاً يوضح أن قصص الأطفال تحتوي أيضاً على قصص أبطال تتوافق مع نظرية رحلة البطل. يستخدم هذا البحث النقد الأدبي ونظرية رحلة البطل للإجابة على أسئلة البحث

يجمع الباحث البيانات *The Wonderful Wizard of Oz* تم أخذ البيانات من الكلمات والعبارات والجمل في رواية عن طريق تحديد الاقتباسات ذات الصلة في الرواية وتصنيفها. يقوم الباحث بتحليل البيانات من خلال شرح أو وصف الاقتباسات بناءً على نظرية رحلة البطل من جوزيف كامبل

The Wonderful Wizard of Oz الغرض من هذه الدراسة هو شرح مراحل رحلة البطل من خلال دوروثي في وأيضاً كيف قيم دوروثي الأخلاقية في تطورها في هذه القصة. في هذه الحالة يستخدم الباحث نظرية رحلة البطل من جوزيف كامبل. هناك ثلاثة أجزاء رئيسية في نظرية رحلة البطل ، وهي: المغادرة ، والبدء ، والعودة

خلصت نتائج هذه الدراسة إلى أن دوروثي بطلة قوية للغاية رغم أنها لا تزال طفلة. أكمل بنجاح 17 مرحلة من نظرية رحلة البطل. دوروثي هي أيضاً شخص لديه قيم أخلاقية مثل التعاطف مع الآخر ، والشجاعة ، والحب والحنان والصمود ، والتعاون. يتضح هذا من خلال تطور دوروثي في رحلتها ،

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CHAPTER I

INTRODUCTION

This chapter explains about the background of the research which depicts the reasons for analyzing the subject, theory and shows the interesting topic behind the hero's journey. Besides, it serves the research questions and objectives. It also consists of previous research and methodology to know the steps of analysis.

A. Background of Study

People nowadays are presented with various models of heroes. Hero itself is constructed for someone who can help or save people from disastrous things, such as monsters, fire, meteor fall, viruses, or even enemies. Yet, it is only the appearance of a hero thought by common people. Meanwhile, a hero is not only pointed to as someone who has a special ability to save people but can be described more than this.

The act of becoming a hero is called heroism or heroic action to recognize someone as a true hero. Daily, we face many figures of heroes in life who commit greater risk to the helper acknowledging it as heroic action (Oliner, 1988). Taking some examples, either a police officer saves kids from abduction or a man runs to help elderly from fires were actual action of heroism. To define more, the classification of hero is not merely the real actions as mentioned above, it develops to the action in. encouraging people to do better, such as teachers, doctors, volunteers, and more. Furthermore, a hero is one doing a heroic action to help others from their problems.

The portrayal of a hero emerges from a favorable imagination which is told frequently from the traditional literature into modern literature. It inspires some creators to construct a picture of a hero shared with society. Hourihan (2005) believed that the construction of heroes and their stories has similarities and it is ubiquitous which are presented through media, literary works, films, folktales, and journalism. Norton (1987:203) added that all types of traditional tales, whether they are a myth, legends, ballads, and folk tales share a common characteristic which develops from oral tradition without the specific author. This contributed greatly to spreading the hero character to be popular in several works and has a similar pattern to the formula.

Hero figures in some works are depicted as strong, brave, chosen ones to have a special ability, and also adorable while others are pictured as kind, simple, lovable, and graceful. In a different case, heroes emerge as fierce, rude, and even unfriendly which do not present the hero character completely. They have specialization based on the character's development and specific background. Campbell (2004) said that you could be a local God, but for the people whom that local God conquered, you could be an enemy. Whether you call someone a hero or a monster is all relative. Here, he explained that becoming a hero depended on the experience through the journey influencing a character. Moreover, this problem and its complexity emerge in the hero's journey character formula is interesting to be analyzed by knowing the development of the characters to become a hero.

Hero's pattern is often occurred in children's literature since the hero performs as morally and mentally educated for them as a wholly enjoyable character for daily (Hourihan, 2005). In children's literature, the story often tells about a journey of someone that is portrayed as a protagonist character who has kindness, loyalty, bravery, and power. It is important for them to give a particular culture and models of greatness through the ages (Huck et al, 1987), for example, a journey to search for identity. Sometimes, a hero character does not realize that he/she was a hero. The main character undergoes facing a villain and many obstacles to prove his/her heroic action. In addition, the main character takes an important role to build up heroic action by overcoming supporting characters' problems from the obstacles. This hero story takes from human experiences so as it manifests to children that good will be rewarded, yet bad will be punished as an accepted value (Cullinan, 2002). Through the childhood perspective of innocence, children's literature commonly presents as a journey within untainted, magical, and utterly protected from the harshness of adult life (Giroux in Licht, 2006:7). Some famous children literature with hero characters is J.R.R. Tolkien's fantasy classic *The Hobbit* appearing Bilbo Baggins a hero who is small in size but large in heart, A.A. Milne's Winnie-the-Pooh with a sweet and silly character who supported Christopher Robin, and Jo March in Lousia May Allcott's *Little Women* who became strong and heroine character for her family.

Following the discussion above, children's literature with hero story is interesting to comprehend the steps of the main character being a hero that it is further looked for the moral value brought from the story. The formula of a hero's

journey is the so-called Monomyth. Hero's Journey or Monomyth is about growth and passage which requires a separation from the comfortable, known world, and an initiation into a new level of awareness, skill, responsibility, and then a return home (Campbell, 2004:28). One of the literary works which portray a hero's journey in the main character is *The Wonderful Wizard of Oz* by L. Frank Baum. This story tells about Dorothy's journey as the main character in Land of Oz. It began with the cyclone that carried Dorothy's house away up to the Munchkin territory in the Land of Oz (Baum, 1900). Dorothy became a hero because she had killed the Wicked Witch from the East who colonized Munchkins. People are felt safe from Dorothy's coming, yet Dorothy wanted to go back home to Texas. Unfortunately, Munchkins could not help her because of their powerlessness. Thus, they asked Dorothy to go to Emerald City to meet the Wizard of Oz for manifesting her hope. In her journey, she met with the Scarecrow who wanted a brain, Tin Woodman who wanted heart, and Cowardly Lion who wanted bravery (Baum, 1900). As she faced many obstacles, she found Wizard of Oz and asked her again to defeat the Wicked Witch from the West. She and her four friends again underwent a long journey with more dangerous obstacles that finally she could defeat the Witch. However, the promise of the Wizard of Oz was only nonsense. Dorothy and her friends felt angry and forced Oz to overcome their problems. Again, she experienced disappointment as she was left by Oz in Emerald City. Finally, she found a hint to ask help to Glinda, the Good Witch of the South. She did a hard trip again for going home and meeting her aunt and uncle again. Therefore, Dorothy's story as a hero for Munchkins and her friends is

appealing data to analyze. From the story, it can be uncovered the Monomyth stages through the main character as a hero.

To uncover the steps and character development of the main character in L. Frank Baum's *The Wonderful Wizard of Oz*, the researcher used the theory from Campbell to analyze it. As he said that a hero is always special, born into the world under special circumstances and destined to make a special trip, and return with a victory (Campbell, 2004). The description emphasizes that in revealing the steps of heroic action, it needs to understand the plot of the story which builds the main character becoming a hero. The researcher will analyze from the beginning journey, circumstance, and the resolution to characterize a heroic character. Moreover, Campbell (2004) stated that the standard pathway of the heroic mythological adventure was an enlargement of the formula represented in the transitional ritual: separation – initiation – return: which might be called a monomythical nuclear unit. The hero's journey resulted in some changes, growth, and wisdom. The hero's journey depicted some prominent parts beginning with departure (going on an adventure), Initiation (the part of becoming a hero), and Return (returning home and making transformation). Hence, it concerns each stage passed by the hero so as the character of the hero's journey can be emerged.

The researcher used the hero's journey theory from Campbell to analyze 17 stages of Monomyth through the main character's heroine of *The Wonderful Wizard of Oz*—Dorothy. In addition, it was further analyzed the moral value obtained by the development of the main character passing each stage.

B. Research Questions

Based on the background of the study above, it is found some significances as the main problems to comprehend, thus it develops some research questions as following:

1. What are the Monomyth stages experienced by Dorothy to become a hero in *The Wonderful Wizard of Oz* by L. Frank Baum?
2. How is the moral value described from the development hero character of Dorothy in *The Wonderful wizard of Oz* by L. Frank Baum?

C. Objective of the study

This research focus on problems from the research questions which aims at:

1. To analyzing the Monomyth stages experienced by Dorothy to become a hero in *The Wonderful Wizard of Oz* by L. Frank Baum.
2. To describe the moral values from the development hero character of Dorothy in *The Wonderful Wizard of Oz* by L. Frank Baum.

D. Significance of Study

Each research has significance as its contribution to literary criticism. Some studies may also analyze hero's journey, yet this research specifies the study into children literature which performs the 17 stages of Monomyth by Campbell (1949). Through the Monomyth formula found, it also reveals the moral value in this study through the development of the hero's journey. This research

certainly uses a famous children's novel from L. Frank Baum's *The Wonderful Wizard of Oz* which published in 1900.

E. Scope of Limitation

To avoid this research for being too wide and neglect the essential elements, the limitation of this research is analyzing the Monomyth stages experienced by the main character named Dorothy to become a hero. The hero's journey used in this research is the theory by Joseph Campbell in his book entitled *The Hero With Thousand Faces* (1949). In addition, this research also described the moral values from the development of hero uses Hornby theory (2010).

F. Definition of Key Term

This subchapter is provided to specify some terms which frequently used in this study. It is also to ease finding the main topic discussed.

1. Hero

Hero is one of the keys in this study which means one who is capable to perform great sacrifices for the greater good of humanity (Campbell, 2004).

2. Monomyth stages

Monomyth stages is the pattern presented in the novel to show the journey of the main character to become a hero (Campbell, 2004).

G. Previous Studies

In the following section, there are many researches that have been conducted about Monomyth or hero's journey using various approaches and theories. The data could be from many sets of data, such as books, novels, films, and short stories. Previously, there were two similar researches conducted by

similar approaches and theories using Monomyth theory, but a different form of data and different output as well.

The first previous research was a thesis coming from Wahidah (2016). She is focused on analyzing the adventure of Peter Nimble in Jonathan Auxier's novel according to Campbell's theory (Monomyth). The research employed a descriptive qualitative method and note-taking for the data collection technique. The findings of this research found that there were three major Monomyth structures in the novel; departure, initiation, and return. However, those three stages had sub-stages consisting of 17 sub-stages and the thesis had all of those stages in Monomyth except 'women as temptress' and 'refusal of the return'.

The second previous research was carried out by Fatihatullaily (2017). In her thesis, she analyzed carefully and accurately using the theory proposed by Joseph Campbell, Monomyth, in the book titled *The Hero With a thousand Faces*. The method used in her research was the qualitative method with descriptive analysis technique. The research objective was to find out whether the Campbell's Monomyth that was used to analyze the hero's journey can also work for the villain's journey. So, the research employed the Monomyth theory proposed by Campbell for both hero's journey and villain's journey. According to the findings of her research, she found that the hero named Bod had a complete phase of Monomyth which is valid to Campbell's theory. However, the villain named Jack Frost had only undergone the stages of "Departure" and "Initiation" along with his journey which indicated that there was no evidence for the third stage of Monomyth, namely "Return".

Nevertheless, these two previous researches conducted prior to this research had similarities to this research. Starting from Wahidah (2016), it only focused on the hero's journey coming from Peter Nimble whilst she used Monomyth theory to uncover the stages that had been through by the main character. While Fatihatullaily (2017) used the same theory, yet a different object of data. She analyzed two main characters in *The Graveyard Book* novel; hero's journey and villain's journey. She ascertained in case the Monomyth theory postulated by Campbell could be applied to a villain's journey. Those two different theses had the same theory to this research. The researcher also applied the Monomyth theory to find what stages that had been through in Dorothy's journey.

Apart from the similarities, this research also had contradictions to those previous researches. This research had different objects to analyze, in which the researcher selected the children's story to be the data, namely *The Wonderful Wizard of Oz*. It was actually the same with Auxier's novel which is categorized as a children's story, but the distinguishing point here was the additional moral values from the researcher. Still, those two researches had some contributions to this research. The use of Monomyth theory in two prior researches had provided insightful understanding to help the researcher applying the theory in this research.

H. Research Methodology

1. Research Design

This study uses literary criticism design because it analyzes and evaluates the work of literature. The researcher uses the theory of hero's journey proposed by Joseph Campbell to obtain detail explanation of the Monomyth stages experienced by the main character of Dorothy. Structuralism approach is used to analyze the data because this study breaks down the plot of the story and classifies the circumstances, events, and dialogues of the novel. The data of the research is analyzed using the theory of hero's journey by Joseph Campbell's theory (1949). The researcher wants to reveal the hero's journey experience by Dorothy as the main character in *The Wonderful Wizard of Oz novel*. The focus of this analysis is the theory hero's journey applied to the object of the research.

The researcher applies hero's journey theory to analyze the novel *The Wonderful Wizard o Oz*. Hero'a journey is applied as a tool to analyze Dorothy as the main character in *The Wonderful Wizard of Oz*.

2. Data Source

The data of this research are taken from the main character of Baum's novel entitled *The Wonderful Wizard of Oz*, namely Dorothy. The data are in the form of words, phrases, sentences, and dialogues from the novel that portray the description of Dorothy's journey to be a hero. The novel itself consists of 118 pages and was released in 1900. It is an American children's novel written by author L. Frank Baum.

3. Data Collection

The method of collecting the data in this research is documentary. It allows the researcher to get the words and language of participants since it is written text as well as enables the researcher to access at a convenient time (Creswell, 2014). The researcher collected the data by selecting phrases, sentences, or dialogues from the character, especially the main character of *The Wonderful Wizard of Oz* novel which support the analysis of the hero's journey.

There were several steps of collecting data in this research. First, the researcher is reading to deeply understand Lyman F. Baum's novel *The Wonderful Wizard of Oz* and find out the character in the novel. In this case, the researcher uses the hero's journey theory. In the following step, the researcher rereads the novel carefully and highlights relevant data such as words, sentences, and conversation which is suitable to support Dorothy's journey. And the last, the researcher classifies the data found and divides into two parts, each of which answers the objectives of the study.

4. Data Analysis

In this stage, the data that was collected from the characters in *The Wonderful Wizard of Oz* novel was ready to analyze through some steps:

First, the data is classified based on the stages of Monomyth using Campbell's (1959) theory. Next, the selected data is presented along with the context to explain the meaning behind the data. Then, the researcher tries to identify the connection between the data and the stages of monomyth. It is conducted to find

out what stages the character has been through to meet the requirement of a hero.

Finally, the data analysis is concluded according to the findings.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter presents the theories related to the research in supporting the analysis. It consists of the description of the structuralism approach, the definition of Monomyth and the stages of Monomyth theory postulated by Campbell. It also presents the theory of moral value proposed by Hornby.

A. Structuralism Approach

This research uses the structuralism approach to analyze the data. According to Abrams', the structural approach is called the objective approach. Structural approach views literary works as structures that stand alone, apart from elements that are outside of themselves. Literary studies are separated from the socio-cultural elements, authors, and readers. Things that are outside the work, such as author biographies, psychology, sociology, and history, are not included in the analysis, because according to Teeuw (2003: 111), what is needed is close reading, microscopic reading of literary works as language creations.

Suwonde (2003: 54) states that the characteristic of a structural theory is a consideration that in literary work itself, there is an autonomous structure that can be understood as a unit of its elements, which relate to each other. In a novel, the structure does not present from word and language but also from the elements such as theme, character, plot, setting, and point of view. To understand the whole meaning of the literary works, the reader should analyze all the elements.

According to Burhan Nugiyantoro in *Teori Pengkajian Fiksi* (1995), the structuralist approach aims to explain as clearly and accurately as possible the functions and relationships among many elements of a literary work which produce the whole story. What is important is to show how the elements relate to one another. Structuralism is a way of thinking about the world which is mainly concerned with the perception and description of structures. Structuralism claims that the nature of each element in a given situation has no meaning by itself and is actually determined by all other elements involved in that situation.

The structure of a literary work also refers to the relationship between elements. They influence each other and become a single unit. Each element can be significant and important once it has a relationship with other elements and their contribution to the story or play. Structuralism can be seen as one of the literary approaches that pay more attention to the relationship between the elements involved in a work. According to Hawkes (1978), "structuralism is basically about how we see the world as a formative link, not as a formative thing. An element in a system of structure will have a meaning after getting a link with the others." Thus, the analysis of structuralism purposes to accurately elaborate the function and the relationship among the elements of literary works.

For many readers, form and structure are familiar. They do not read literature to learn about form and structure but actually strengthen the experience of reading. "Form is inevitable. Art cannot do without form" (Bertens, 2008: 41). No matter how life like a novel or a movie may seem, it is the end product of countless decisions involving form. All elements of a text are interconnected. The

various functions of these elements and the relations between them constitute a structure. The researcher takes the structuralist approach for her analysis because of the main idea of structuralism that emphasizes the relationship among the components of a literary work. The researcher thinks that naturalism is also a system. There must be some characteristics which make it different from the other systems. It is just like the idea of structuralism which emphasizes more in the relationship among the elements. In this research, the researcher tries to elaborate on some aspects of naturalism that appear in Maggie, A Girl of the Streets to show the readers that those aspects relate to each other and make a unity. They are gathering together, making a system; that is naturalism.

In literary theory, structuralist criticism relates a literary text to a larger structure, which may be a particular genre, a set of intertextual relationships, a universal model of narrative structure, or a system of recurring patterns or motifs. Structuralism argues that there must be structure in every text. Everything written seems to be governed by specific rules. Like recent criticism, structuralism concentrates on elements in a literary work without focusing on historical, social, and biographical influences. Structuralism is a way of thinking about the world which is mainly concerned with the perception and description of structures. Structuralism claims that the nature of each element in a given situation is of no significance by itself and is in fact determined by all the other elements involved in that situation. "The full significance of any entity cannot be perceived unless and until it is integrated into the structure of which it forms a part" (Hawkes, 1978, p.11).

Structuralists believe that all human activities are constructed, not natural or essential. Therefore, the organizational system is essential. Everything that human beings do is always a matter of selection within a given construct. According to Northrop Frye, “literature itself formed such a system” (1983: 91). Actually, this is not just a random collection of historical writings; if readers examine it closely, they can see that it operates by specific objective laws, and criticism can become systematic by formulating it. These laws are the modes, archetypes, myths, and genres by which all literary works are composed. “A literary work, like any other product of language, is a construct, whose mechanism can be classified and analyzed like the objects of any other science.” (Eagleton, 1983, p.106).

Structuralists appear to have found a more solid object of inquiry. The role of literary criticism is not primarily to make interpretive or evaluative statements but to step back and examine the logic of those statements, to analyze what they did, what codes and models they applied, when they made them (Eagleton, 1983). Jonathan Culler stated that “the applying of structuralism can advance one’s understanding of the conventions and operations of an institution, a mode of discourse” (Eagleton, 1983: 124). Structuralists see literature as a thing that involves too much subjectivism. Structuralism is teaching and studying not so much *‘literary works’* but the *‘literary system.’* Structuralists identify and interpret literary works in the first place by exploring the whole system of codes, genres, and conventions (Eagleton, 1983).

Therefore, the researcher tries to figure out about the monomyth stages experienced by Dorothy in the novel. To uncover the monomyth stages experienced by Dorothy to become a hero in *The Wonderful Wizard of Oz* and the moral value, the researcher needs to analyze the structure itself without relating to the author's life, the background of society, or the background of the work. Thus, the researcher needs to understand all those elements such as plot, character, setting, and others to obtain data because those elements must be related to each other. In order to discover whether Dorothy follows the hero's journey or not, the researcher should understand the characters of Dorothy, how the plot of the story, what is the theme of the story, and others.

The researchers will not be able to collect data optimally if only focusing on one of the elements. According to Abrams, "The structure of a literary work can be regarded as an arrangement, firmness, and depiction of all elements and materials which shaping a unity" (Abrams, 1981: 68). Each element cannot stand alone without the other elements. An element needs the other elements to produce a whole story.

B. The Theory Monomyth Stage

Campbell (1949) defined the Monomyth as that single "consciously controlled" pattern most widely exhibited in the world's folk tales, myths, and religious fables. It refers to the concept postulated by Campbell in his book entitled *The Hero with a Thousand Faces* (1949). In his research, he found the same pattern of the hero's adventure encountered by all heroes, in which they

possessed certain qualities and experiences a series of events in myth, folklore, legend, and religion.

Campbell was initially borrowed the term "Monomyth " and developed it into his book *The Hero with a Thousand Faces* in 1949. He borrowed the term from Joyce's book entitled *Finnegan's Wake*. Nevertheless, the earliest form of the Monomyth was developed by Adolf Bastian in the late 1800s and called "The Physic Unity of Mankind". According to the theory, all humans have the same basic elementary thought processes that are universal, transcultural, and transhistorical. In Jung's theory, the term is called "archetype", which he said that we all understand unconsciously. It means all humans have innate ideas on what a model of hero or journey is. Campbell in Brennan (2001) used the ideas of archetype to find "the common underlying structure behind all religion and myth". He stated that stories and heroes are fundamentally the same, which leads to the "nuclear unit of the Monomyth".

Regarding the Monomyth or hero's journey theory, Campbell had explained what a hero means. A hero is frequently someone called to an adventure, crosses the threshold to an unknown world to endure tests and trials, and usually returns with a boon that benefits his fellows (Campbell, 1949, p.414). In addition, according to him, a hero is symbolic of the divine creative and redemptive image which is hidden within us all, only waiting to be known and rendered into life (Campbell, 1949, p.36).

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

-Joseph Campbell, *The Hero with a Thousand Faces*

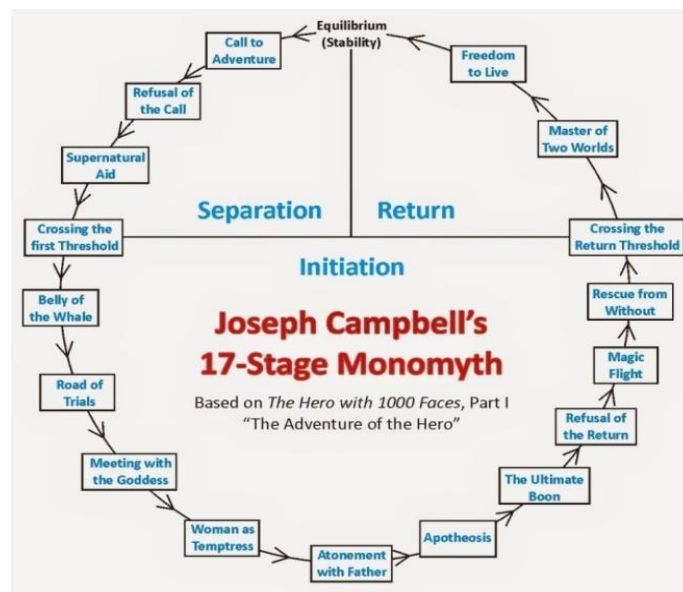
The passage refers to the conception of how a hero travels from the world he has been living into the region of supernatural wonder. The hero is the one who responds to the call to adventure. Frequently, the stories or quests begin with the hero appearing restless. There is a feeling of destiny and something is missing in life. However, the hero sometimes needs companions to provide wisdom and magical power. According to Campbell (1949), “traditionally the hero is a warrior, an explorer; and in the modern world, the artist or the doctor. The hero itself is the embodiment of culture's ideals based on its mythology”.

On the other hand, Campbell (1949) in his book had analyzed the anatomy of the archetypal hero and descriptions of specific incidents likely to happen at each stage of his adventure. He must be a product of a virgin or special birth.

1. **The Nuclear Unit of Monomyth**

Following the stages in the previous section, Campbell in his book *The Hero with a Thousand Faces* discovered the pattern of how a hero ventures forth from the ordinary world into a supernatural world. Campbell (2004) divided the hero's journey pattern into three major stages, in which each stage has its sub-stages. It is a formula or so-called *the nuclear unit of the Monomyth*.

Based on the pattern or Monomyth theory by Campbell, someone or a character in a story has to meet at least each one of these sub-stages in three major stages to be categorized as a hero. The picture below depicts how the hero's journey is illustrated.



Picture 1: The stages of the hero's journey

a. Separation or Departure

1) The Call to Adventure

It is the first call or invitation to participate in an adventure, which later a hero must act to solve the problem. This is also the initial stage of the mythological journey called Call to Adventure that represents summon of a hero from ordinary life or a pale society to something strange and dangerous. In his book Campbell writes that events like this which are both treasure and danger are usually described through a forest, a kingdom underground, beneath the waves, above the sky, a secret island, a lofty mountain top or profound dream state; but it is always a place of strangely fluid and polymorphous beings, etc. The adventure might start with a mere accident or blunder (Campbell, 2004).

2) The Refusal of the Call

At this stage, a hero is doubtful, worried, and afraid of the situation he will face. Refusal of the call is a negative aspect; reader sentiment becomes negative because of the rejection of the hero. Refusal of the call also implies that the hero needs an act to think and decide what he will do. This is based not solely on fear but the adventure that the hero will face is something new to him, very different from his daily life. The hero will also face many obstacles, so this refusal to the call appears (Campbell, 2004).

3) Supernatural Aid

This is the first journey encountered by the hero after deciding to answer the call and eliminate all negative feelings that enter him. He will meet a protective figure (often a little old crone or old man) who tells him a lot about how to deal with his enemies. In this stage, a hero will also get a supernatural wonder in his adventures later (Campbell, 2004).

4) The Crossing of the First Threshold

The hero begins to prepare to enter the area of his adventure, leaving his daily life into a very strange and dangerous world. The hero leaves known limits to unknown limits. The hero continues his adventure until he comes to the "threshold guardian" at the entrance to the zone of magnified power. In this case, the description of the unknown place is desert, jungle, alien land, and so on that indicates the projection of unconscious content. "The hero's job is to protect his people from danger" (Campbell, 2004).

5) The Belly of the Whale

This stage is the last separation from the world and the self of the known hero, the hero shows his willingness to undergo metamorphosis. Here the hero will encounter many obstacles as an opening to find out the circumstances in the new world and the difficulties he will face (Campbell, 2004).

b. Initiation

This section is the second part of the hero journey based on Campbell's Theory. There are six parts signed by the main character to face each step hero journey. They are The Road of Trials, The Meeting with the Goddess, Women as the Temptress, Atonement with the father, Apotheosis, and also The Ultimate Boon. Moreover, it will explain as follows:

1) The Road of Trials

In this first part of the initiation, a hero may undergo difficult tasks which the journey begins. After the hero has traversed to the threshold, it appears as an ambiguous picture where the hero must overcome and survive the trials. As Campbell said that it forms miraculous tests and ordeals. Unconsciously, the hero gets help from some advice, amulets, and secret agents where he obtained before he went on the journey (Campbell, 2004, p.89). This aid is a boon from the supernatural power he met before. Here, Campbell (2004, p. 93) explained that:

...this is the process of dissolving, transcending, or transmuting the infantile images of our past. In our dreams the ageless perils, gargoyles, trials, secret helpers, and instructive figures are nightly still encountered; and in their forms, we may see reflected not only the whole picture of our present case but also the clue to what we must do to be saved.

The quotation above says that it transforms our childhood or infantile memories about a fear which portray as trials, monstrous images, or even fairy as a helper aid to construct him as a hero to save their future. Thus, it is only the beginning of the hero to do the conquests which either he saves to overcome or loses to the ego.

2) The Meeting with the Goddess

In this part, it is a symbolization of the meeting of the hero with the Queen of Goddess in having a mystical marriage. It illustrates as the deep crisis which Campbell imagined that it was a crisis in the middle of the cosmos or within the darkness of the deepest chamber of the heart (Campbell, 2004, p.100). Its magical phenomenon presents a figure of a mother to protect or nourish him. The woman is a representation of good and bad that it is a contemplation of equality commonly said as human nature or nature is.

Campbell (2004, p.106) asserted that only geniuses capable of the highest realization can support the full revelation of the sublimity of this goddess. In addition, the hero who can take her as she is, with kindness and assurance, becomes a king, the incarnate God of her created world (*ibid*). Moreover, its pattern initiates the hero to have a companion for his journey as its mastery of life. A goddess is a symbol of life that he goes

through such as kindness, thought, or death while the hero is a knower and master. Hence, a hero needs to synchronize his thought with his companion by helping each other and beating their egos to reach the same goals.

3) Women as the Temptress

A hero, in this stage, has a temptation who is symbolic with women or feminine attraction to affect him off the journey or goal. When a hero decides a purpose for a better life, he faces persuasion and allurements to forget whole things. Since women become a metaphor for seduction or temptation, (Campbell 2004, p.111) illustrates that a hero undergoes dreams and hallucinations for the journey is getting underway into horror, disgust, or dark. It also emphasized in this quotation:

Thus phrased, in extremest terms, the problem may sound remote from the affairs of normal human creatures. Nevertheless, every failure to cope with a life situation must be laid, in the end, to a restriction of consciousness. (ibid)

It gives clearance that temptation, allurements, and seduction emerge to build a hero stands for continuing his adventure or choose to get failure. Therefore, women are presented as the temptation as a metaphor of strong feminine force or a temptation representing lust or comfort.

4) Atonement with the Father

This stage is described as the hero's meeting with a fearsome father-God whom the hero must either overcome or conciliate with. This stage comes to a strategy of the hero in facing their trials and ordeals by what he possesses. It is problematic that the trials are getting more dangerous, hard,

and running continuously. (Campbell, 2004, p.117) called it as God's Wrath where the hero undergoes intense obstacles acquiring ten times the power to overcome. Moreover, a hero has to project in adultery view that demands a greater job to continue his life and believes in God's mercy and grace as its assurance for to succeed it (Campbell, 2004, p.118). As it is happened, it is not easy to balance his double unconsciousness of superego and repression.

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). [...] Therewith, the center of belief is transferred outside of the bedeviling god's tight scaly ring, and the dreadful ogres dissolve. (Campbell, 2004, p.120)

A hero is forced to choose either he follows his ego becoming someone what they want to and stays in his comfort zone or he accepts the ordeals and tries to fight with. Here, a hero will find support and help from a female figure represented by a m' dother to protect him from the frightening experience of the father's ego-shattering initiation (*ibid*). Hero then realizes with the reliance on support in a crisis, the father and mother figures are essentially similar. Furthermore, the hero struggles to determine the journey chosen whether living safely in a comfortable situation or breaking the harder threshold to win.

For the hero's journey, the father serves as a passage away from the comforting world of the nursery into the world of adult responsibilities and manhood. In daily, people often meet a circumstance when children sometimes are fraught with misunderstanding and hurt feelings due to father's less capability to control their emotions so as becoming an issue between them. It is explained by Campbell as the following quotation:

When the child outgrows the popular idyl of the mother breast and turns to face the world of specialized adult action, it passes, spiritually, into the sphere of the father—who becomes, for his son, the sign of the future task, and for his daughter, of the future husband. (Campbell, 2004, p.125)

It emphasizes the role of man as a father no matter what his position is in society symbolizing the larger world to pass (*ibid*). In addition, the complication of father and mother shapes a rivalry to their children which portrays the future reality of son against his dad for mastery of the universe and daughter against her mom for mastery of the world. To master the universe and the world, a hero is required to mature himself to think wisely. “A maturely is pictured as the eating and drinking the flesh and blood of Jesus Christ as a symbol of suffering and maturity father to face the world” (Campbell, 2004, p.132). A hero who has successfully passed the atonement with the father stage sees its ordeals as an acceptance. Thus, only a hero can pass the infantile illusions of ‘good’ and ‘evil’ to an experience of majestic cosmic law and at peace in understanding of the revelation of being (Campbell, 2004, p.126).

5) Apotheosis

Apotheosis is a step when a hero realizes a greater understanding of life. He arms with the new knowledge and perception to become the second-born life of a hero. Then, he becomes free of all fear and changes into his newest journey (Campbell, 2004, p.139). In addition, he adds more explanation as follows:

What is understood is that time and eternity are two aspects of the same experience-whole, two planes of the same nondual ineffable; i.e., the jewel of eternity is in the lotus of birth and death ... (Campbell, 2004, p.140)

“A hero has been died which means he has outgrown his old self. Then he learns many things and changes too much so that the new hero's figure can rise again. He reaches a new life, new birth, and new knowledge of the existence of the God-given” (Campbell, 2004, p.149). Furthermore, this step shows that a hero has to die in order to be reborn again as a stronger and better person since many spiritual journeys and ordeals have been left behind.

“Apotheosis is a prominent part of a hero's journey because it is at the highest point of a hero's life to find his identity of the divinity of one's self. It portrays as a hero who annihilates the distinctive life and releases from life to Nirvana” (Campbell, 2004, p.150). “The Nirvana or Heaven symbolizes the hero's peaceful after a long burden to gain his thought-transcending into as the so-called emptiness” (Campbell, 2004, p.152). Therefore, this emptiness will bring liberation and wisdom thought to a hero to determine a more phenomenal path.

6) The Ultimate Boon

This stage of the hero's journey is actually the achievement of the hero in which he has quested along the passage. The reward of having adventures and persistence toward trials and ordeals make him the superior one. The concept of the ultimate boon is rooted in infantile psychology, where the newborn child appears to have some vague idea of mythology and an awareness of a state of bliss beyond the distractions of the day-to-day world. It can be seen from the baby's reactions to being torn away from the

mother's breast, or the temper tantrum when she is deprived of the things she wants (Campbell, 2004, p.160). This is an attempt to protect what we have from outside interference or other people. Several boons will be obtained by the hero in the form of being free from injuries of the present body (Campbell, 2004, p.161).

The ultimate boon is the grace of the gods for giving their energy substance and their elixir of impenetrable being to a hero. Hence, a hero's reward may not in adjacent to what the hero wants as a final boon, all existence, whether heavenly, earthly, or infernal, may, at last, be seen ... like mere child-hood dream of bliss and fright (Campbell, 2004, p.167). Besides, physical immortality is not been given by gods because eternity brings disorder and evil (Campbell, 2004, p.175). In fact, the ultimate boon is God's gift to the blessing of life from a human being depending on the goodness of the request given.

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c. Return

This phase of hero's journey is the final stage of the adventure. After the hero prepared in the Departure phase and became a true hero through the Initiation phase, this phase of Return portrays the comeback of the hero to his existence. The Return stage comprises of 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.

1) Refusal of the Return

The very first stage of Return is a refusal of the return. This means a rejection of the hero coming back to the reality of his own life. After being awarded by the boon as a hero, he feels a comfortable and enjoyable life of his mystical worlds. (Campbell, 2004, p.179) said that a hero has a responsibility to bring his life-transmuting trophy obtained such as runes of wisdom, the Golden Fleece, and others into life for the sake of renewing and rebounding his community, nation, or planet, yet he refused it. He takes Much kinda as the example for his awakening, he refused to be back in life. Therefore, this stage symbolizes testing of selfishness to hero which he refuses their duty to return home and shares newfound wisdom of humanity to the world in the existed.

2) The Magic Flight

Remembering the aim of its adventure is to come back home, this is a stage for a hero experiencing a magical flight. This flight is signed by supports from all the power of supernatural patron (Campbell, 2004, p.182).

It then occurs a pursuit for a hero who has stolen an elixir from gods or demons to be attained back. The step to leave the supernatural world can be either quite simple or complex with once again magical obstruction and evasion (*ibid*). The reader has defined the destination of a hero as his goal to reach, then it feels harder and harder to hold. A hero's task is to go ahead and make a progress by showing his skills and abilities to good use. Finally, (Campbell 2004, p.192) notes that it is the problem of the crisis of the threshold of the return and a hero must fight to overcome as the symbol of superhuman in history.

3) Rescue from Without

This is literally quite difficult to define 'without' from the term of rescue from the without of Campbell's 14th stage which means the symbolization of the hero's assistance to return the threshold. (Campbell 2004, p.192) said that the world may have to come and get him having a meaning of hero's self-pursuing to return to what he belongs to. After the experience on how enjoyable the supernatural world or failure of magical flight, the help occurs from the strong willpower and bring up the unexpected to bring her back home. It is explained through the following passage:

...the whole miraculous excursion has been but a prelude—that, namely, of the paradoxical, supremely difficult threshold-crossing of the hero's return from the mystic realm into the land of common day. Whether rescued from without, driven from within, or gently carried along by the guiding divinities, he has yet to re-enter with his boon the long-forgotten atmosphere where men who are fractions imagine themselves to be complete. (Campbell, 2004, p.201)

The quotation above asserts that the rescue he gets from a hero can come from anywhere, such as from a goal he has formed from the start, from his inner guidance or natural powers, or a shadow from a house that makes him feel confident that the complete picture of himself is where he comes from. This encouragement is what helps a hero to return to the real world by bringing all the wisdom he got when he became a hero.

4) The Crossing of the Return Threshold

After a hero has succeeded to bring the boon in his hands, of course, returning home is a final stage for him and to share it. Similarly, the first threshold of a hero crossing into the transcendence world brings the hero to a normal world as he lives in. The problematic experience may of him be adapting to his new normal when he lived as a hero in a sorrowing past magical world. (Campbell 2004, p.202) clarifies that this stage is to accept a real, after an experience of the soul-satisfying vision of fulfillment, the passing joys and sorrows, banalities and noisy obscenities of life. Hence, a hero now must adapt and live in his new life to his world, the real world. It is a fact that sometimes the real world is not very welcoming. The easy thing is to commit life with his community, close the past, and make a movement in it (*ibid*).

5) Master of the Two Worlds

In this phase, a hero is able to freely cross the boundary between the magical world and the real world. He is able to transcend the boundaries of time, perspective, and thought between worlds. Therefore, he can control his

idea or thought that is benefit able to be taught and disseminated to the people and communities living around him, then he is called a master. This is in accordance with what Campbell explained in the following quote:

Freedom to pass back and forth across the world division, from the perspective of the apparitions of time to that of the causal deep and back— not contaminating 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, 2004, p.212-213)

Then, (Campbell 2004, p.218) specified a master of the two worlds with what he called the "cosmic man" whom society worshiped and exalted either as gods, demigods, or whatever. He also raises the characteristics of a culture that will create a culture or civilization. Because actually, a hero is a destiny of God, not an achievement.

6) Freedom to Live

This part is the end of the hero's journey where he has won the victory, after facing all obstacles from the unknown world and known world. At the end of a story, a hero will choose his life and will face death on a journey after human life. (Campbell 2004, p.221) said that the battlefield is symbolic of the field of life, where every creature lives on the death of another because a hero believes there will be rebirth after death. At all the stages a hero has passed, there will be many different archetypes in folk tales, novels, and myths. At all stages in the monomyth, it is only the mapping of the archetypes that Campbell studied. The findings in each story will vary depending on the author.

C. The Theory of Moral Value

Moral values are values concerning principles of right and wrong and the standards of behavior (Hornby, 2011, p.285). The social value is the value or the quality of the relations between people in communities (Hornby, 2011, p.421). So moral value is something that can encourage people to act or do something. And moral values are useful for regulating and limiting our actions in everyday life.

1. Kind of moral values

Based on Hornby (2010) theory, there are eleven kinds of moral values, such as:

a. Bravery

“Bravery is willing to do things that are difficult” (Hornby, 2010, p.169). It is the ability to stand up for what is right in difficult situations. The example of bravery according to Hornby’s theory like brave in defending honesty and truth, like reporting actions of cheating friends.

b. Humbleness

Humbleness means showing that we do not think if we are as important another people (Hornby, 2010, p.734). The example of humbleness according to Hornby theory like not being arrogant for the advantages possessed and being polite.

c. Honesty

Honesty is the quality of being honest. It always tells the truth and does not hide the rightness (Hornby, 2010, p.721). The example of honesty

according to Hornby's theory like when given trust by parents to buy something, he or she buys the item according to the price and if there is a change, return it to the parent.

d. Steadfastness

Steadfastness means that our attitudes and aims are not changed (Hornby, 2010, p.1460). The example of steadfastness according to Hornby's theory like always praying if God decreases the test and no revenge.

e. Sympathetic to others

Sympathetic is the feeling of being sorry for somebody. It shows that we understand and care about the problems of other people. (Hornby, 2010, p.1514). The example of sympathetic to others according to Hornby's theory like giving words of sadness and condolence to the friend who was struck by the disaster of congratulating and taking delight in others who receive happiness.

f. Cooperativeness

Cooperativeness involves the fact of doing something together or working together toward a shared aim (Hornby, 2010, p.323). The example of cooperativeness according to Hornby's theory like cooperation at school, likes: cleaning classrooms and school environment or learning together, so that all members in the group understand all the material learned then the group assignments given by the teacher can also be easily completed and light to work on.

g. Thankfulness

Thankfulness is a word or action that shows that we are grateful to somebody for something. The example of thankfulness according to Hornby's theory is thanking God for the material blessings that he gives you, thanking God for the people in your life, thanking God for his continued presence and power in your life.

h. Kind-hearted

The kind-hearted is the quality of being kind (Hornby, 2010, p.822). The example of kind-hearted according to Hornby's theory is receiving insults with an open heart and never replying to it because it will cause an endless dispute.

i. Trustworthiness

Trustworthiness is that the action that we can rely on to be good, honest, sincere, etc (Hornby, 2010, p.1602). The example of trustworthiness according to Hornby's theory like show loyalty, there are many ways to show loyalty, among others by giving awards and not bad-mouthing someone when he is not there.

j. Sincerity

Sincerity shows the feeling, belief, or behavior that we really think or feel (Hornby, 2010, p.1385). The example of sincerity according to Hornby's theory like giving people compliments that reflect your true inner feelings, performing acts of kindness without expecting anything in

return, and maintaining the same personality when alone or in the presence of others.

k. Love and Affection

Love is strong feeling of deep affection for somebody or something, especially a member of family or friend (Hornby, 2010, p. 884). Affection is the emotional state of liking or loving somebody or something very much and caring about them (Hornby, 2010, p. 24). The example of love and Affection according to Hornby's theory is love and affection for parents and family likes listening to their advice and listening to the words and direction of parents and manners to parents and family.

The moral in the literature is the message or lesson to be learned from the story or event. Moral is a term from the Latin language support, namely *mos* and in the plural *mores* which also means custom or way of life of a person by doing good deeds (decency) and avoid evils (Ruslan, 2004).

CHAPTER III

FINDING

This chapter presents the findings of this research. In the finding, the researcher provides a detailed description of the Monomyth stages experienced by Dorothy to become a hero in *The Wonderful Wizard of Oz* based on Joseph Campbell's theory. It also provides the moral values obtained from the development of a hero character of Dorothy in *The Wonderful Wizard of Oz*.

A. The plot of the story

1. Exposition

First, the exposition shows that the introduction of the Character and setting. Dorothy lives in Kansas, America. One day, the Weather in Kansas does not well. This part is functioned to introduce that Dorothy as the main character of the story as real human. Dorothy takes an unplanned vacay when her house is swept up in a cyclone. Her destination is Oz, a beautiful land of many wonders, and from the moment Dorothy lays her eyes on it she wants to get the heck out. Since literally no one she meets has even heard of Kansas, Dorothy eases on down the road toward the Emerald City, hoping to get an audience with the all-powerful Wizard of Oz.

2. Rising Action

Rising action presents an increasing tension and uncertainty of the problem where protagonist should face. In this case, Dorothy is brought by Cyclone into fantasy world, named Land of Oz. Therefore, she does her journey to meet with

Wizard of Oz who can help her. In her adventure she meets some friends such as Scarecrow, Tin Woodman, and Lion. They should move from one place to other place as the characteristic of adventure story. By moving from one place to other places, they get the clue and face the obstacle. Dorothy lands in Oz when a tornado in Kansas blew her and tutto in her house, she crushes the wicked witch of the west. When she arrives, she is greeted by a good witch who tells her that the only person that can get her back home is the great wizard of Oz.

The witch tells her to follow the yellow brick road. She kisses her forehead; so that she will be protected along her journey. The second main character introduced is the scarecrow who Dorothy helped down from his stake; he told Dorothy he would accompany her to ask for brains. Then they came across the tin man who was so rusted he could not move. They oiled him and he went along with them to ask for a heart. Finally, they met the Lion who craved bravery and they all set out on a quest to see the wizard. After overcoming many challenges, they arrive in the land of Oz, the wizard tells them they must kill the wicked witch of the east to have their wishes granted.

3. Climax

Climax is the greatest tension and uncertainty in the story. When Dorothy and friends defeat the villain of the Wicked Witch of the West successfully. Defeating the villain suits adventure story where the some heroes usually fight the villain. The point climax of the story finds the hidden secret of mystery. Dorothy and friends are success to show the real creature of Wizard of Oz as a humbug

wizard. When they set along their second quest the wicked witch won the battle by calling upon the flying monkeys who then captured Dorothy and her friends. Dorothy ended up becoming her slave w one day she was cleaning and she accidently spilled water on the witch and melted her! Dororthy was so happy she went out to find her friends and they all set out back to the land of Oz. When they arrived with proof they had killed the witch, they find out that the great wizard is nothing but a fraud.

The scarecrow, tin man, and lion still insist on having their wishes granted. So, the wizard had a makeshift way of making them realize what they already had inside of them! As for Dorothy they plan on making a hot air balloon and floating up into the sky to see where it takes them, for how is how the great wizard landed in Oz. But the plan fails when totto jumps out of the basket and Dorothy goes to retrieve him the balloon has already flown up into the sky.

4. Falling Action

Falling action of the story deals with the ending suspense when the protagonist character Dorothy and friends come to Good Witch of the South for grant Dorothy and friends wishes especially for come back to Kansas. When all hope is gone for Dorothy, Glinda the good witch shows up and tells her to click her heels together three times while saying there's no place like home and as Dorothy does this, she wakes up in Kansas surrounded by her family and realizes it was all just a dream.

5. Denouement

Last, Denouement shows the ending of the story using the open ending. The open ending shows that Dorothy and friends get their wishes successfully and they are very happy. The story ended when Dorothy clicks her shoes and returns home. Having missed her ride home in Oz's miserable hooptie of a balloon, Dorothy heads south to seek guidance from Glinda the Good Witch. (The gang tags along, of course.) After a harrowing journey, they finally arrive at Glinda's palace. The witch tells Dorothy that all she has to do to get home is use the silver shoes. So, she does. Problem solved.

B. Monomyth stage experienced by the characters

Dorothy lived in the midst of the great Kansas prairies with Uncle Henry, a farmer, and Aunt Em, who was the farmer's wife, lived in a small house. The prairies in Kansas, where they live, is grey and barren. As a result, her guardians and dog, Toto, serve as her only source of fun. She is fully aware that she needs to savour most of what she currently has. Her life could have been different without people taking care of her and a dog ready to live with her through the boring times.

One day, a storm comes up while Dorothy and Toto are in the house. It hits it before Toto, and she can reach the storm cellar. The storm whirls the house in the air and carries it away. Soon the storm calms down, and they land back on the ground. Both Dorothy and Toto are frightened by the experience. They move slowly to their beds to have a sleep. Once Dorothy and Toto wake up, they realize that the cyclone has set their house down. The house has landed in "a land of

marvellous beauty". It changed Dorothy's life turned more challenging than before. Dorothy is trapped in the Land of Oz, and she wants to come back home. Dorothy faces a new problem in searching for a way back home, and her only way home is to meet great Oz. The Wizard suggests that she make a journey to the Emerald City and ask its ruler, the Oz, how she could get back home. The Oz is highly respected in the Land. He is deemed to bear great wisdom and, therefore, his subjects regard him to be highly important to them. Dorothy agrees to travel to Emerald City to meet the great Wizard. It is only the action that would enable her to identify some of the ways through which she could be in a position to go back to her home. The Witch of the North gives Dorothy a kiss of protection on the forehead as she plans to set out for the journey and vanishes. Dorothy meets many difficulties in his journey, but she can get through it all.

Dorothy, as the main character in her journey, is going through 17 stages based on Hero's Journey theory which is divided into three big sections, namely the departure, the initiation, and return. The departure contains five parts: Call to Adventure, Refusal to the Call, Supernatural Aid, The Crossing of the Threshold and The Belly of the Whale, then the initiation has six parts in it: The Road of the Trial, The Meeting of the Goddess, Woman as a Temptress, Atonement with a Father, Apotheosis, and The Ultimate Boon. The last, the return has six other parts, they are Refusal of the Return, The Magic Flight, Rescue from without, The Crossing of the Return Threshold, Mastering of the Two Worlds, and Freedom to Live.

1. Departure

This is the first section of the hero, to begin with, his journey from known world life to the unknown world. Departure is also a symbol of a child far from his family and feeling afraid of it. In departure, this will tell about the hero's background, like his environment, and problems in his life in the past. The departure of a hero usually begins with a blunder in the past and because of the hero's problem with his family or environment. Campbell states that the beginning of the adventure is arisen from a blunder (Campbell, 2004, p.46).

In this study, the researcher focuses on Dorothy's character in Lyman Frank Baum's *The Wonderful Wizard of Oz*. As the main character in the story, Dorothy is portrayed as a hero who wants to return home. Of course, to become a hero, someone must meet special standards that can prove he deserves to be called a hero. This is based on the nature of the character and also his relationship with the environment.

Dorothy is a teenager who lives in Kansas with her Uncle Henry and Aunt Em. The joy of her life is her dog, Toto. One day, a sudden cyclone strikes, and by the time Dorothy catches Toto, she cannot reach the storm cellar. They are still in the house when the cyclone carries it away for a long journey. When at last the house lands, Dorothy finds that she is in a beautiful land inhabited by concise, strangely dressed people. And the great adventure comes for Dorothy when she arrives in.

a. The call to adventure

This is the main gate for the hero's journey. The first stage is departure or separation, which will introduce the beginning of the adventure. In starting an adventure, the story of a hero can begin with various exciting events such as through dreams and problems that are happening around him or from himself (blunders). The blunder is the result of suppressed desires and conflicts. In his book [\[1\]](#) *The Hero With A Thousand Faces*, Campbell mentions a story called The Frog King from Grimms' Fairy Tales as an example of how the adventure is started. In the story of The Frog King, a princess's adventure begins when she makes a blunder. Blunders that started this adventure are the first disappearance of the ball, then the frog as the second sign, and the unconsidered promise. All of that eventually became the beginning of an adventure (Campbell, 2004). Sigmund Freud also mentions in his book entitled *The Psychopathology of Everyday Life* that the blunder is not the merest chance. The blunders stuck on the surface of our life, and they could be very deep as our soul itself. The blunders also produce by unsuspected action (Freud, 1960)

In *The Wonderful Wizard of Oz*, Dorothy also experiences the same thing. A storm comes up while Dorothy and Toto are in the house. It hits it before Toto, and she can reach the storm cellar. The storm whirls the house in the air and carries it away.

"There's a cyclone coming, Em," he called to his wife.

"I'll go look after the stock."

Then he ran toward the sheds where the cows and horses were kept.

Aunt Em dropped her work and came to the door. One glance told her of the danger close at hand.

"Quick, Dorothy!" she screamed. "Run for the cellar!" This is the text in the novel in chapter 1, which proves that Dorothy's house was hit by a cyclone that brought her all the way to the OZ. (Baum, 1900, p.5)

From the quote above, the house has landed in “a land of marvellous beauty” after being carried away by the cyclone. When Dorothy and Toto woke up, they left the house to look around. A group of weirdos approached them. They are linked to see Dorothy and Toto. They welcomed them to their land, the Land of the Munchkins.

When these people drew near the house where Dorothy was standing in the doorway, they paused and whispered among themselves, as if afraid to come farther. But the little old woman walked up to Dorothy, made a low bow and said, in a sweet voice:

"You are welcome, most noble Sorceress, to the land of the Munchkins. We are so grateful to you for having killed the Wicked Witch of the East, and for setting our people free from bondage."

Based on the quotation above, Dorothy also experiences the blunders, and she accidentally kills a wicked wizard with his house falling on that witch. Then, the group of people also thanked Dorothy for killing the wicked witch of the East. They seem to have bitter views and attitudes about the dead Witches. Dorothy is confused about how she could kill, and they explain that their house fell to a Wicked Witch, then the Good Witch of the North approaches Dorothy and Toto. He explained to them that they were in the Land of Oz. Dorothy explains to them that she is from Kansas and she wants to get back. So, The Wizard suggests that she make a

journey to the Emerald City and ask its ruler, the Oz, how she could get back home. This is the first way Dorothy did her adventure.

b. Refusal of the call

Refusal to the Call is the stage in which the hero rejects the offer. In this stage, it is illustrated that a hero experiences a confusing situation. He lost enthusiasm, confidence and is not in good condition. This causes a hero to be reluctant to start a journey. A hero is still not ready to leave his world and doing adventure in an unknown world. According to Campbell, the rejection of a hero on a call because he could show the limitations of the character's behaviour caused by several things such as environmental influences and also other factors. This shows that the hero is a victim that needs help (Campbell, 2004. p.54).

*"I am anxious to get back to my aunt and uncle, for I am sure they will worry about me. Can you help me find my way?"
(Baum, 1900, p.10)*

In the quotation above, Dorothy refuses the call because she is afraid of what would happen to her, and she has doubts about her ability or skill to get through obstacles in the journey. At first, she was accidentally carried away by the storm, and she landed on the Land of Oz. She just wanted to meet with his uncle and aunt, but the only way back was to meet Great Oz. At first, Dorothy refused and was scared, but the Munchkins explained that the great Oz was a good wizard.

This may be from a sense of duty or obligation, fear, insecurity, a sense of inadequacy, or any of a range of reasons that work to hold the person in his or her current circumstances. Someone may come to help convince the hero that they are the only ones who can do the task, or they are the best person for the job. Eventually, the hero learns that they must be responsible for completing the task at hand.

c. Supernatural Aid

Supernatural Aid is When a hero has accepted and wants to do his adventure, he would go through a period of confusion to enter this part. This part is Supernatural aid, and here a hero will meet an important figure who will help and give him the strength to do the adventure. Campbell states in his book *The Hero With A Thousand Faces*, and he mentions that for those who have not refused the call, he will continue the journey with a protective figure (often a little old crone or old man). The protective figure provides the adventurer with amulets against the dragon forces he is about to pass. This figure is masculine in form. Campbell also mentions several examples in his book *A Hero With A Thousand Faces*. Campbell states that in fairy lore, the character often emerges as protective figures such as the hermit, wizard, some little fellow of wood, shepherd, or the smith. They give supernatural power to the hero. In the higher Mythologies mention that the role of a great figure, the teacher, the ferryman is to be the guide of the soul to the afterworld (Campbell, 2004).

"No, I cannot do that," she replied, "but I will give you my kiss, and no one will dare injure a person who has been kissed by the Witch of the North."

She came close to Dorothy and kissed her gently on the fore-head. Where her lips touched the girl they left a round, shining mark, as Dorothy found out soon after.

In the quote above, the good witch named Glinda kissed Dorothy on the forehead to protect her from the wicked witch or other bad things during the journey. This is proof that Dorothy has the supernatural aid mentioned by Campbell.

Then, the second supernatural aid from *The Wonderful Wizard of Oz* is after Dorothy finds herself in a magically colourful land filled with strange little people. The good witch Glinda comes to help Dorothy find her way to the Wizard of Oz, who can help her get home. Glinda gives Dorothy a pair of magical silver shoes.

"This is all true," said Dorothy,

"and I am glad I was of use to these good friends. But now that each of them has had what he most desired, and each is happy in having a kingdom to rule besides, I think I should like to go back to Kansas."

"The Silver Shoes," said the Good Witch,

"have wonderful powers. And one of the most curious things about them is that they can carry you to any place in the world in three steps, and each step will be made in the wink of an eye. All you have to do is to knock the heels together three times and command the shoes to carry you wherever you wish to go." (Baum, 1900, p.116)

The quotes above prove that the hero needs supernatural aid. In this novel, the special weapon is the shoes. The shoes from the feet of her evil witch sister have been crushed by Dorothy's house falling on her. The shoes can carry Dorothy anywhere in this world. Thus, these magic shoes are beneficial to Dorothy to face the journey. In addition, Glinda appears so often during the movie version to help Dorothy along the way. It can be concluded that Glinda is the protective figure described by Campbell who will help Dorothy face her adventures.

d. The Crossing of the First Threshold

The Crossing of the First Threshold is the stage where a hero will enter a strange world for him that is not the same as his previous world. Strange is not just about the natural conditions or simply different regional names but more than that. This strange world is depicted as a situation that a hero has never felt or experienced. In this stage, a hero will meet many strangers, some of whom are enemies, and others become friends. Many scary and dangerous happening will come in every journey of a hero, As Campbell said in his book, behind the guardian, there is something strange, frightening, dark, dangerous, wicked, and the evil forces must be defeated by the hero so that the hero can continue his true journey (Campbell, 2004, p.71).

In her journey after meeting Glinda (The Good Witch), Dorothy gets a lot of provisions. They finally enter The Crossing of the Threshold. Dorothy has already prepared several things to start her journey. The crossing of the first threshold in the novel is yellow brick, as the quote below.

After a few hours, the road began to be rough, and the walking grew so difficult that the Scarecrow often stumbled over the yellow bricks, which were here very uneven. Sometimes, indeed, they were broken or missing altogether, leaving holes

that Toto jumped across and Dorothy walked around. As for the Scarecrow, having no brains, he walked straight ahead, and so stepped into the holes and fell at full length on the hard bricks. It never hurt him, however, and Dorothy would pick him up and set him upon his feet again, while he joined her in laughing merrily at his own mishap. (Baum, 1900, p.19)

Based on the quotation above, although Dorothy has already entered a strange land, she is instructed to follow a yellow brick road in order to reach the Wizard of Oz.

"The road to the City of Emeralds is paved with yellow brick," said the Witch,

"so you cannot miss it. When you get to Oz do not be afraid of him, but tell your story and ask him to help you. Good-bye, my dear."(Baum, 1900, p.11)

At this point, she is only following her mentor, Glinda's orders but does not know what she might find along the road, good or bad.

e. The Belly of the Whale

This stage is the last separation from the world and the self of the known hero, the hero shows his willingness to undergo metamorphosis. Here the hero will encounter many obstacles as an opening to find out the circumstances in the new world and the difficulties he will face (Campbell, 2004).

By entering this stage, the person shows a willingness to undergo a metamorphosis. When first entering the stage, the hero may encounter a little danger or set back.

For Dorothy, it was meeting with the Kalidahs, monsters with bodies like bears and heads like tigers—but at least she had some help.

So Dorothy went first, holding Toto in her arms, the Tin Woodman followed, and the Scarecrow came next. The Lion, although he was certainly afraid, turned to face the Kalidahs, and then he gave so loud and terrible a roar that Dorothy screamed and the Scarecrow fell over backward, while even the fierce beasts stopped short and looked at him in surprise.(Baum, 1900, p.35)

The quotation above is the first battle they have, and it happens shortly after crossing the threshold into the other realm. On their way to Emerald City, they passed through a very dense forest. The forest is the home of Kalidah, a monster with fur like a bear. When They had just started to cross the bridge, when a sharp growl made them all look up, they saw Khalidah there. The four of them rushed to cross the bridge. But Khalidah also followed them. The Scarecrow had thought what was best to be done, and now he asked the Woodman to chop away the end of the tree that rested on their side of the ditch. The Tin Woodman began to use his axe at once, and Kalidah fell into the gulf. This is the first battle they managed to conquer.

"Wait a minute!" called the Scarecrow. He had been thinking what was best to be done, and now he asked the Woodman to chop away the end of the tree that rested on their side of the ditch. The Tin Woodman began to use his axe at once, and, just as the two Kalidahs were nearly across, the tree fell with a crash into the gulf, carrying the ugly, snarling brutes with it, and both were dashed to pieces on the sharp rocks at the bottom. (Baum, 1900, p.36)

The hero may need to fight against foes guarding the gate or border of the realm to prevent the hero from coming in. The first battle represents the final separation from the hero's known world and self, or known as the belly of the whale.

2. Initiation

Initiation is the central part of the hero in undergoing his adventure. Hero is truly in the unknown world. He encounters several obstacles and trials. He would experience all of that alone or together with his partner. The hero eventually reaches the main or the central crisis of his adventure. He must

overcome the main obstacle or enemy and achieve his reward. They are The Road of Trials, The Meeting with the Goddess, Women as the Temptress, Atonement with the father, Apotheosis, and The Ultimate Boon.

a. The Road of Trials

The Road of the Trial, this part will be hard, full of obstacles that will form the hero to be better and prepare to face his ultimate enemy later. The hero will gain and experience character development. Many people will help the hero go through this; they will give advice or information to the hero. The hero will try to face the villain or big enemy. He will build strength and gather allies.

In *The Wonderful Wizard of Oz*, Dorothy and her three allies face many barriers on their way to the wizard—one of which is a field of poppies that makes some of them fall asleep. Campbell writes, “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 he discovers for the first time that there is a benign power everywhere supporting him in his superhuman passage.

They now came upon more and more of the big scarlet poppies, and fewer and fewer of the other flowers; and soon they found themselves in the midst of a great meadow of poppies. Now it is well known that when there are many of these flowers together their odor is so powerful that anyone who breathes it falls asleep, and if the sleeper is not carried away from the scent of the flowers, he sleeps on and on forever. But Dorothy did not know this, nor could she get away from the bright red flowers that were everywhere about; so presently her eyes grew heavy and she felt she must sit down to rest and to sleep.

That quotation proof The Road of Trial, Dorothy and her allies have to walk through the fields of poppies. The poppy flower scent is powerful. This has a chance to take the Lion, Dorothy and Toto by surprise but, they had to walk through a field of poppies. The Lion, Dorothy and Toto feel sleepy. However, this method does not work with Scarecrow and Tin Woodman because they are not living creatures. After that, Scarecrow and Tin Woodman carried Dorothy and Toto away from the poppy flower field, but not with the Lion, and they could not bring him because it was too big. The story continues through many of Dorothy's obstacles, and she is helped by the people in the different lands she travels through. A giant group of mice helps bring the sleeping Lion out of the poppy field to safety.

This incident shows how her friends help Dorothy through the fields of poppies. If they stayed there, they would not be able to continue their journey due to continuous sleep. This follows what Campbell (2004) states that there will be someone who will help him get through this adventure.

b. The Meeting with the Goddess

Along the way, the hero may meet a woman who helps him or may also tempt him to wander away from his path. The meeting with the goddess does not need to be female or a goddess, but it sometimes involves a romantic relationship with the hero. It could be anyone who helps the hero or gives items to him that will help him in the future.

Goddess in this part represents a partner of the hero who will become his true love. According to Joseph Campbell (2004), when a hero's life is in the initiation part, a woman will bring a change to him. Women do not fully master every condition, but she can help the hero in things she has not mastered yet. This woman will also accompany and support the hero in every situation. The hero will feel assured, composed and motivated by this woman.

In Dorothy's case, the goddess here is the good wizard named Glinda. Glinda here gives Dorothy wicked witch's silver shoes. She got this when the wicked witch from the east was killed when Dorothy's house fell on her. Glinda also advised not to take off these silver shoes no matter what happens.

At that moment Dorothy saw lying on the table the silver shoes that had belonged to the Witch of the East.

"I wonder if they will fit me," she said to Toto. "They would be just the thing to take a long walk in, for they could not wear out."

She took off her old leather shoes and tried on the silver ones, which fitted her as well as if they had been made for her.

In the quotation above, it can be seen Dorothy meets Glinda as a woman who will help and protect her. In addition to giving Dorothy silver shoes, she also kissed Dorothy on the forehead, which was discussed in the previous stage. These shoes are beneficial for Dorothy during the journey, such as when fighting the Wicked Witch, The Wicked Witch did not dare

to hurt Dorothy because she had a kiss mark on her forehead and the silver shoe.

Glinda defines Goddess that Campbell states about in his book *The Hero With A Thousand Faces*. Glinda can not accompany her all the time, but she delivers shoes that can help Dorothy in many ways. Because of those shoes, Dorothy feels confident, calm, and motivated to continue this adventure.

c. Woman as a Temptress

In this stage, the hero is again tested to enter the next stage. The hero will lose direction in his mission because of the temptation or influence of others. In this stage, it is indeed the woman who often becomes the obstacle of a hero. This is following an ancient mythology that said seduction and temptation from women can make a hero lose his motivation and direction in his mission. Joseph Campbell also mentioned that, according to modern psychology this is the stage of the hero's adventures into the dreams and hallucinations, the hero is indifferent to his desires which finally brought the story of the journey to the fig of darkness, horror, and fear, all of which were caused by woman or other people (Campbell, 2004, p.111).

A hero, in this stage, has a temptation who is symbolic with women or feminine attraction to affect him off the journey or goal. When a hero decides a purpose for a better life, he faces persuasion and allurements to

forget whole things. Since women become a metaphor for seduction or temptation, (Campbell 2004, p.111) illustrates that a hero undergoes dreams and hallucinations for the journey is getting underway into horror, disgust, or dark.

The next journey the Wicked Witch steal Dorothy, as quoted below:

The little girl, seeing she had lost one of her pretty shoes, grew angry, and said to the Witch, "Give me back my shoe!"

"I will not," retorted the Witch, "for it is now my shoe, and not yours."

"You are a wicked creature!" cried Dorothy. "You have no right to take my shoe from me."

The woman as temptress has the opposite effect. In this step, Dorothy faces temptations, actually Dorothy feels bad for not giving the silver shoes to the Wicked Witch because Dorothy does not want to see the Lion in prison, but she wants listen to the good witch and not give the silver shoes to her.

d. Atonement with the Father

This is the climax stage of the hero's journey. The hero will face a great enemy whose strength is above him. Based on its name, Atonement with the Father, a father always has more powers over his son. The hero must defeat this enemy to continue the journey. The hero will spend a lot of energy to defeat his enemy because this enemy has more power than a hero himself. This stage comes to a strategy of hero facing their trials and ordeals by what he possesses. It is problematic that the trials are getting more dangerous, hard, and running continuously. (Campbell 2004,

p.117) called it God's Wrath, where the hero undergoes intense obstacles acquiring ten times the power to overcome.

In many myths and stories, this is the father or a father figure who has life and death power. This is the centre point of the journey. All the previous steps have been moving into this place, and it is usually the hero's ultimate goal, and all that follow will move out from it. Although an encounter with a male most frequently symbolizes this step, it does not have to be a male; just someone or thing with incredible power.

In Dorothy's case, this is meeting with the wicked witch of the West, who Dorothy successfully (albeit accidentally) kills and takes her Golden Cap as quote below:

"What must I do?" asked the girl.

"Kill the Wicked Witch of the West," answered Oz.

"But I cannot!" exclaimed Dorothy, greatly surprised. (Baum, 1900, p.57)

The other quotation that supports the first quotation is

Sorrowfully Dorothy left the Throne Room and went back where the Lion and the Scarecrow and the Tin Woodman were waiting to hear what Oz had said to her. "There is no hope for me," she said sadly, "for Oz will not send me home until I have killed the Wicked Witch of the West; and that I can never do." (Baum, 190, p.58)

Dorothy To master the universe and the world, a hero is required to mature himself to think wisely. Maturely is pictured as the eating and drinking the flesh and blood of Jesus Christ as a symbol of suffering and maturity to face the world (Campbell, 2004, p.132). A hero who has successfully passed the atonement with the father stage sees its ordeals as

an acceptance. Thus, only a hero can pass the infantile illusions of 'good' and 'evil' to an experience of majestic cosmic law and at peace in understanding of the revelation of being (Campbell, 2004, p.126).

After experiencing various obstacles and difficulties, Dorothy was caught by the Wicked Witch and became her servant. Meanwhile, Tin Woodman and Scarecrow fell into the abyss against The Winkies and The Lion, who was the prisoner of The Wicked Witch. During her time as a maid, Dorothy became sad and worried that she would not see her uncle and aunt. Once when The Wicked Witch wanted to steal Dorothy's silver shoes, Dorothy got very angry and threw a bouquet of water on The Wicked Witch. It made the Wicked Witch melt. Thus, Dorothy managed to kill The Wicked Witch.

e. Apotheosis

Apotheosis is a step when a hero realizes a greater understanding of life. He arms with the new knowledge and perception to become the second-born life of the hero. Then, he becomes free of all fear and changes into his newest journey (Campbell, 2004, p.139).

Apotheosis is a prominent part of a hero's journey because it is at the highest point of a hero's life to find his identity of the divinity of one's self. It portrays as a hero who annihilates the distinctive life and releases from life to Nirvana (Campbell, 2004, p.150).

Nirvana or Heaven symbolizes the hero's peace after a long burden to gain his thought-transcending into the so-called emptiness (2004, p.152).

Armed with this new knowledge and perception, the hero is resolved and ready for the more difficult part of the adventure, as the quote below:

The Cowardly Lion was much pleased to hear that the Wicked Witch had been melted by a bucket of water, and Dorothy at once unlocked the gate of his prison and set him free. They went in together to the castle, where Dorothy's first act was to call all the Winkies together and tell them that they were no longer slaves.

There was great rejoicing among the yellow Winkies, for they had been made to work hard during many years for the Wicked Witch, who had always treated them with great cruelty. They kept this day as a holiday, then and ever after, and spent the time in feasting and dancing.

At this stage, heroes are finally recognized as heroes by the people of the kingdom they belong to and the people of their homeland. It can be seen from how happy The Winkies are free from Wicked Witch, this is because The Wicked Witch has died She always treats them cruelly. They help Dorothy and save Tin Woodman and Scarecrow from the abyss. This shows Dorothy is considered a hero by people. Having killed two evil witches that enslaved the beings of their realms, there are many in the magical land that sees Dorothy as a powerful hero.

f. The Ultimate Boon

This stage of the hero's journey is actually the achievement of the hero in which he has quested along the passage. The reward of having adventures and persistence toward trials and ordeals make him the superior one.

All the previous steps serve to prepare the person for this step, since in many myths the reward is something that has supernatural powers, like an elixir of life, or a plant that makes one immortal, or the holy grail. Sometimes it is the completion of the quest, like killing a monster that has been attacking the town.

"Very well," answered Oz meekly. "Come to me tomorrow and you shall have a heart. I have played Wizard for so many years that I may as well continue the part a little longer."

"And now," said Dorothy, "how am I to get back to Kansas?" "We shall have to think about that," replied the little man.

"Give me two or three days to consider the matter and I'll try to find a way to carry you over the desert. In the meantime, you shall all be treated as my guests, and while you live in the Palace my people will wait upon you and obey your slightest wish. There is only one thing I ask in return for my help—such as it is. You must keep my secret and tell no one I am a humbug."

They agreed to say nothing of what they had learned and went back to their rooms in high spirits. Even Dorothy had hope that "The Great and Terrible Humbug," as she called him, would find a way to send her back to Kansas, and if he did she was willing to forgive him everything. (Baum, 1900: 88-89)

Unfortunately for little Dorothy, after she finished the quest from The Great Oz, Dorothy still had to wait for a few days for what she wanted because they learned that the wizard does not have any magical powers to help them. They finally know The Great Oz is not a person who has great magical powers, he is just an ordinary old man who is also stranded on the island. But Dorothy kept her promise to get her back to Kansas, give Scarecrow brains, give Tin Woodman a heart, and Give Lion courage. He uses his ingenuity to "satisfy" the wishes of travelers. First, he filled the Scarecrow's head with bran mixed with safety pins. He also cut off Tin

Woodman's chest and placed a silk heart filled with sawdust inside. To give Lion courage, he poured a plate of medicine. He points out that because of the courage found in the substance in the dish. Any way they do not know how to get Dorothy back to Kansas. Once again they must journey, this time to her mentor Glinda, to find out how to get home again.

3. Return

This is the last part of the hero's journey. This part tells about the return of the hero to the ordinary world from his journey in the unknown world. Hero returns to his world with elixir or treasure he gains. The hero had undergone a transformation worlds, both ordinary world and unknown world. This section consists of six parts:

Refusal of the Return, The Magic Flight, Rescue from Without, The Crossing of the Return Threshold, Freedom to Live, and the Master of the Two World.

a. Refusal of the Return

The very first stage of Return is the refusal of the return. According to Campbell (2004), there will be someone or circumstances that will save him from a world full of supernatural journeys, but there are many consideration that make a hero need time to think about return. This means a rejection of the hero coming back to the reality of his own life. After being awarded by the boon as a hero, he feels a comfortable and enjoyable life of his mystical worlds.

Having found bliss and enlightenment in the other world, the hero may not want to return to the ordinary world to present the reward to his fellow man. Although a while ago the hero was entering an unknown world, it has become familiar to them. They have made many friends and accomplishments, and thus they may not want to leave to go back home.

She threw her arms around the Lion's neck and kissed him, patting his big head tenderly. Then she kissed the Tin Wood- man, who was weeping in a way most dangerous to his joints. But she hugged the soft, stuffed body of the Scarecrow in her arms instead of kissing his painted face, and found she was crying herself at this sorrowful parting from her loving comrades.

Glinda the Good stepped down from her ruby throne to give the little girl a good-bye kiss, and Dorothy thanked her for all the kindness she had shown to her friends and herself. (Baum:1900, p. 92)

This is definitely the case for Dorothy, who although frightened yet intrigued by this strange magical land, made lots of new friends, met interesting and helpful strangers, and learned that “home is where the heart is.” Dorothy hesitates when she cries while telling her friends how much she will miss them.

b. The Magic Fight

Remembering the aim of its adventure is to come back home, this is a stage for a hero experiencing a magical flight. This flight is signed by supports from all the power of supernatural patron (Campbell, 2004, p.182).

Sometimes the hero must escape with the reward, especially if it is something that the gods have been jealously guarding. It can be just as adventurous and dangerous returning from the journey as it was to go on it.

This can also be another adventure the hero must complete just to escape the magical land.

In this case, Dorothy has a new quest to find Glinda, she once again finds ordeals blocking the way and monsters to fight. Dorothy uses the power of a magic cap to call flying monkeys to take her to certain places as the quote below:

The Scarecrow decided to think, and he thought so hard that the pins and needles began to stick out of his brain. Finally, he said:

"Why not call the Winged Monkeys, and ask them to carry you over the desert?"

"I never thought of that!" said Dorothy joyfully.

"It's just the thing. I'll go at once for the Golden Cap."

When she brought it into the Throne Room she spoke the magic words, and soon the band of Winged Monkeys flew in through the open window and stood beside her.

"This is the second time you have called us," said the Monkey King, bowing before the little girl. "What do you wish?"

"I want you to fly with me to Kansas," said Dorothy. (Baum, 1900, p.97)

From the quote above, it is explained that the Scarecrow advised Dorothy to ask The Winkies to help fly her to Kansas. But The Winkies explain that they can not leave The Land of Oz, Dorothy is forced to embark on a new journey to meet Glinda as her new mission.

c. Rescue from Without

This is literally quite difficult to define 'without' from the term of rescue from the without of Campbell's 14th stage which means the symbolization of the hero's assistance to return the threshold.

The trick in returning is to retain the wisdom gained on the quest, to integrate that wisdom into human life, and then maybe figure out how to share the wisdom with the rest of the world.

Once Dorothy finally accomplishes her new goal of finding Glinda. Glinda tells Dorothy that what she needed to return home was with her all along—the magical silver (or ruby) shoes on her feet. The others also learned that everything they desire was within them all along. Dorothy learns that home is always where you want it to be. It can be proof by the quotation below:

The Scarecrow and the Tin Woodman and the Lion now thanked the Good Witch earnestly for her kindness, and Dorothy exclaimed:

"You are certainly as good as you are beautiful! But you have not yet told me how to get back to Kansas."

"Your Silver Shoes will carry you over the desert," replied Glinda.

"If you had known their power you could have gone back to your Aunt Em the very first day you came to this country." (Baum, 1900, p.116)

That quotation supports Campbell's (2004, p.192) idea that the world may have to come and get him having the meaning of hero's self-pursuing to return to what he belongs to. After the experience on how enjoyable the supernatural world or failure of magical flight, the help occurs from the strong willpower and bring up the unexpected to bring her back home.

d. The Crossing of the Return Threshold

The hero needs a trigger (an event) to really get pass the obstacles in order to live his normal life. Hero will experience a little difficulty. The hero will use the wisdom and knowledge he gets while having a journey to

be shared with the public. In this case, the hero will be encouraged to act and take more dangerous risks again.

*"The Silver Shoes," said the Good Witch, "have wonderful powers. And one of the most curious things about them is that they can carry you to any place in the world in three steps, and each step will be made in the wink of an eye. All you have to do is to knock the heels together three times and command the shoes to carry you wherever you wish to go."
"If that is so," said the child joyfully, "I will ask them to carry me back to Kansas at once." (Baum, 1900, p.117)*

That quotation is the beginning of the final stage of Dorothy's journey to come back to Kansas, Glinda The Good Witch that need something through the silver shoes. The good witch Glinda told her that her silver shoes could bring Dorothy back to Kansas, by knocking on them. The silver shoes she owned had the power to bring him home. The only thing she needed to do was knock on the silver shoe three times.

e. Master of the Two Worlds

In this phase, a hero is able to freely cross the boundary between the magical world and the real world. He is able to transcend the boundaries of time, perspective, and thought between worlds. Therefore, he can control his idea or thought that is benefit able to be taught and disseminated to the people and communities living around him, then he is called a master.

This step is usually represented by a transcendental hero like Jesus or Buddha. For a human hero, it may mean achieving a balance between the

material and spiritual. The person has become comfortable and competent in both the inner and outer worlds.

Dorothy told the Witch all her story: how the cyclone had brought her to the Land of Oz, how she had found her companions, and of the wonderful adventures they had met with.

"My greatest wish now," she added, "is to get back to Kansas, for Aunt Em will surely think something dreadful has happened to me, and that will make her put on mourning; and unless the crops are better this year than they were last, I am sure Uncle Henry cannot afford it."

According to Campbell (2004), Master of the Two Worlds is the stage when the hero becomes comfortable in both worlds. For Dorothy learns that her whole journey to Oz was just a dream and that she had passed out when the cyclone came to her house. The characters in Oz turned out to be the people in her life that she loved. She had to remember how much she loved her family for the rest of her life. Although she really enjoyed his adventure.

f. Freedom to Live

This is the last stage of the hero's journey. Hero will get freedom to live his life. Hero reaches the glory and peace as the result of his journey. Hero has the freedom to choose what he has to do in his life. Hero has returned to his native world.

Aunt Em had just come out of the house to water the cabbages when she looked up and saw Dorothy running toward her.

"My darling child!" she cried, folding the little girl in her arms and covering her face with kisses. "Where in the world did you come from?"

"From the Land of Oz," said Dorothy gravely. "And here is Toto, too. And oh, Aunt Em! I'm so glad to be at home again!"

Dorothy lives the rest of her life enjoying her family and Toto on her farm. After her experience of traveling to Oz she realizes that there truly is no place like home. According to Campbell (2004) Mastery leads to freedom from the fear of death, which in turn is the freedom to live. This is sometimes referred to as living in the moment, neither anticipating the future nor regretting the past. Essentially, this is the hero's happily ever after.

Now Dorothy has returned home and probably faces a triumphant crowd cheering their return and she can rest and enjoy their life.

C. Moral Value of Dorothy

The moral in the literature is the message or lesson to be learned from the story or event. Moral is a term from the Latin language support, namely *mos* and in the plural *mores* which also means custom or way of life of a person by doing good deeds (decency) and avoid evils (Ruslan, 2004). Moral concerns something that is good and bad in human change in their life. Hornby, (2011, p.285) also says moral values are values concerning principles of right and wrong and the standards of behavior. Moral in literary works usually reflects the views of the author's life, views on the values of truth.

1. Sympathetic to others

Sympathetic is one of moral value that obtained from the development of Dorothy's character. According to Hornby (2010), sympathetic is the feeling of being sorry for somebody. Sympathetic means having the same emotions as someone else especially sadness. Having this feeling will lead an understanding

and caring about the problems of other people. Dorothy as the main character of the novel *The Wonderful Wizard of Oz* seems to have a sympathetic moral towards others. It can be seen when Dorothy and Scarecrow hear groans from within the forest. Dorothy rushes to find the source of the moans and meets someone, namely Tin woodman.

"Did you groan?" asked Dorothy.

"Yes," answered the tin man, "I did. I've been groaning for more than a year, and no one has ever heard me before or come to help me."

"What can I do for you?" she inquired softly, for she was moved by the sad voice in which the man spoke.

"Get an oil-can and oil my joints," he answered. "They are rusted so badly that I cannot move them at all; if I am well oiled I shall soon be all right again. You will find an oil-can on a shelf in my cottage."

Dorothy at once ran back to the cottage and found the oil- can, and then she returned and asked anxiously, "Where are your joints?"

"Oil my neck, first," replied the Tin Woodman.

Knowing that Tin is having a hard time because of his rusty body makes Dorothy feel sorry for him. Without further ado, Dorothy immediately helped the Tin by oiling them and the Scarecrow carefully bent them until they were completely rust-free and like new. The Tin Carpenter sighed in satisfaction and lowered his ax, which he leaned against the tree. Dorothy's decision to help Tin shows that she has sympathy for others. Even though this was their first meeting of them, it did not become a hindrance to help Tin because she feels the difficulty that is faced by Tin. According to Hornby (2010) sympathetic to others is when you truly understand and can feel what another person is going through. It can be concluded that Dorothy acquired the moral value of being sympathetic to others.

2. Bravery

Dorothy is the main character who is only about 11 years old. With such a small age, she had already gone through many things that were not imagined before. In chapter 11, she dared to meet the notorious Great Oz to achieve her goal of returning to Kansas. This proves that Dorothy has a brave character like the quote below.

*"I am Oz, the Great and Terrible. Who are you, and why do you seek me?" It was not such an awful voice as she had expected to come from the big Head; so she took courage and answered:
"I am Dorothy, the Small and Meek. I have come to you for help."*

The quote above shows how brave Dorothy was to meet great oz who was great and terrible even though she had a small and weak body. She is trying to see the wizard of oz even though he is "Powerful and Terrible". This is brave because no one has ever done it, it is dangerous and she can get killed

According to Hornby (2010), willing to things which are difficult is the definition of bravery. Courage is not the absence of fear. Dorothy does feel fear to see the wizard of Oz but she is able to manage and overcome her fear so that it does not stop him taking action. Dorothy often uses the fear to ensure that they are not overly confident and that she takes the appropriate action. . It can be concluded that Dorothy has the moral value of bravery.

3. Love and Affection

Love is a strong feeling or deep affection for somebody or something, especially a member of family or friend (Hornby, 2010, p.884). Affection is the

emotional state of liking or loving somebody or something very much and caring about them (Hornby 2010, p.24)

Based on Hornby, the main character or Dorothy also has a moral of love and affection. Dorothy's Love and Affection can be seen from when she parted from her friends to return to Kansas.

She threw her arms around the Lion's neck and kissed him, patting his big head tenderly. Then she kissed the Tin Wood- man, who was weeping in a way most dangerous to his joints. But she hugged the soft, stuffed body of the Scarecrow in her arms instead of kissing his painted face, and found she was crying herself at this sorrowful parting from her loving comrades.

Glinda the Good stepped down from her ruby throne to give the little girl a good-bye kiss, and Dorothy thanked her for all the kindness she had shown to her friends and herself.

The quote above mentions that Dorothy was very sad when she parted with her friends. Hugging the lion, kissing the Tin woodman, and gently hugging the Scarecrow then kissing his face with the picture. While crying, Dorothy said goodbye to her friends. This proves that Dorothy loves and cares for her friends.

4. Steadfastness

Steadfastness means that our attitudes and aims are not changed (Hornby, 2010, p.1460). The example of steadfastness according to Hornby theory like always pray if God decreases the test and no revenge

One of the moral values according to Hornby is Steadfastness, in this novel it is mentioned that Dorothy has fortitude. This happened when Dorothy heard the terms from Great Oz.

"What must I do?" asked the girl.

"Kill the Wicked Witch of the West," answered Oz. "But I cannot!" exclaimed Dorothy, greatly surprised.

"You killed the Witch of the East and you wear the silver shoes, which bear a powerful charm. There is now but one Wicked Witch left in all this land, and when

*you can tell me she is dead I will send you back to Kansas—but not before."
The little girl began to weep, she was so much disappointed*

According to the quote above, Dorothy was horrified and disappointed by the information given to her. He hoped that his wish would be granted. She is now thinking about making sure that it becomes a success. She also did not like the idea of him killing someone to achieve the wish to return home. This proves that Dorothy has the moral steadfastness when she hears those conditions.

During Dorothy's detention as the servant of the Wicked Witch of the West, she became very unhappy and feared that she would never see Kansas again.

5. Cooperativeness

Cooperativeness involves the fact of doing something together or working together toward a shared aim (Hornby, 2010, p.323). Dorothy shows one of the morals, namely cooperativeness, which can be seen in chapter 6.

Dorothy leads her friends through the woods. They are stumbling with great fear as they try to find a way through them. Suddenly, a lion starts charging towards them. It knocks the Tin Woodman and the Scarecrow down. The lion tries to bite Toto, but Dorothy slaps him and reprimands him.

Dorothy is the leader of the journey to the emerald city, however, Dorothy is the only person who has abilities that her friends do not have.

Like a Scarecrow who has no brain, Tin woodman who has no heart, Toto who is only a pet dog and only accompanying trips. The quote above explains that Dorothy as a leader can see when her friends are threatened by a lion, roar and make Scarecrows and Tin woodman, and when they are about to bite them, Dorothy slaps them. It made the time stop before biting too.

CHAPTER IV

CONCLUSION AND SUGGESTION

This part provides the conclusion of the research. Furthermore, this chapter contains suggestions from the researcher for the reader, especially for the next researcher who will conduct the research using the same theory or approach in this study.

A. Conclusion

In analyzing the novel *The Wonderful Wizard of Oz* by Lyman F. Baum, the researcher formulates two problems in analyzing the characters in the novel by using J. Campbell's Hero Journey theory, where the Hero Journey theory is suitable in analyzing the character of Dorothy in the novel *The Wonderful Wizard of Oz*. In this session, the researcher describes the conclusions that have been obtained in analyzing the novel *The Wonderful Wizard of Oz*.

According to the first research problem, Dorothy as hero has passed 17 stages of the hero's journey based on Campbell theory. The stages of the hero's journey has a function to uncover the quest that the hero wants to reach. The hero's journey of Dorothy which has passed through by her is include the departure. When a storm comes up while Dorothy and Toto are in the house it is called a call to adventure. The second is Refusal of The Call. Dorothy is afraid of what will happen and she has doubts about her abilities or skills indicating that she is past the Refusal of The Call . Then, Supernatural Aid by Dorothy is when the good witch named Glinda kisses Dorothy on the forehead and gives silver

shoes to protect her. The kisses and the shoes gave Dorothy the strength to complete her journey. Crossing the First Threshold is when she is instructed to follow a yellow brick road in order to reach the Wizard of Oz. The last of the first big sections is The Belly of the Whale. When they had just started to cross the bridge and saw Khalidah is indicating the First of Big Sections stage that Dorothy gone through.

The next stage is initiation. The first Initiation is The Road of Trials. Dorothy and her allies have to walk through the fields of poppies that make Dorothy sleepy. This incident proves that Dorothy passed this stage of The Road of Trials . The second is The Meeting with the Goddess. When the Wicked Witch did not dare to hurt Dorothy because she had a kiss mark on her forehead and the silver shoe from Glinda represents the stage of The Meeting with the Goddess. Woman as a Temptress from Dorothy when she feels bad for not giving the silver shoes to the Wicked Witch. The Atonement with the Father in this story is when Dorothy got very angry and threw a bouquet of water on The Wicked. The next step is Apotheosis. The step of Apotheosis is when Dorothy is finally recognized as a hero by the people. The final step in Initiation is The Ultimate Boon. It is when Dorothy still had to wait for a few days for what she wanted.

The last stage of the hero's journey is Return. This section consists of six parts. The first step is Refusal of the Return. Dorothy hesitates when she cries while telling her friends how much she will miss them is the stage of Refusal of the Return . Dorothy passed The Magic Fight step when the Scarecrow advised Dorothy to ask The Winkies to help fly her to Kansas. In addition , when Glinda

tells Dorothy that what she needed to return home was with her all along—the magical silver (or ruby) shoes on her feet is the stage of Rescue from Without. The Crossing of the Return Threshold is also found in this story. The good witch Glinda told her that her silver shoes could bring Dorothy back to Kansas, by knocking on them indicates the Crossing of the Return Threshold. The next stage is Master of the Two Worlds. This stage is passed by Dorothy when the characters in Oz turned out to be the people in her life that she loved. The last stage is Freedom to Live. This stage is shown when Dorothy lives the rest of her life enjoying her family and Toto on her farm. After her experience of traveling to Oz she realizes that there truly is no place like home. Thus, the researcher can conclude that Dorothy in *The Wonderful Wizard of Oz* passed 17 stages of the hero's journey based on Campbell theory.

The second research problem is what are the moral values obtained from the development of a hero character of Dorothy in *The Wonderful Wizard of Oz*. Hornby (2010) divides moral values into 11 types. Based on the findings of this research, the researchers only found 5 types of moral values that exist in Dorothy: they are sympathetic to others, bravery, love and affection, steadfastness and cooperativeness. Sympathetic to others is the first moral value found from Dorothy. When she rushes to find the source of the moans and meets someone, namely Tin, the woodman, she immediately helps Tin by oiling him. The second moral value that is found in Dorothy is Bravery. It can be seen when Dorothy was to meet great oz who was great and terrible even though she had a small and weak body. This is brave because no one has ever done it. The next moral value found

from Dorothy is Love and Affection. Dorothy was very sad and cried when she separated from her friends. It indicates that she has the moral value of Love and Affection. Dorothy also has Steadfastness moral value. The Steadfastness is shown during Dorothy's detention as the servant of the Wicked Witch of the West. And the last moral value is Cooperativeness. Dorothy is the leader of the journey to the emerald city. Dorothy as a leader can see when her friends are threatened by a lion, roar and make Scarecrows and Tin woodman, and when they are about to bite them, Dorothy slaps them. It made the time stop before biting Toto.

B. Suggestion

This study focuses on the stage of the hero's journey experienced by Dorothy as the main character and the moral value of Dorothy in this novel. Beyond this study, there are many aspects that can be analyzed from the object of the study, which is the novel entitled *The Wonderful Wizard of Oz* with other literary criticism theory. Furthermore, the researcher suggests the next researchers to conduct the research in other aspects. The next researcher may use the same story with different theory or use the same theory in different object of the study that is conducted in this study. In case that the next researchers employ *The Wonderful Wizard of Oz* as their object of the study, the researcher recommends them to analyze the object using theory in the term of archetype theory such as symbols, character and others.

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