

**HERO'S JOURNEY AS PORTRAYED BY JACK IN
J.K. ROWLING'S *THE CHRISTMAS PIG***

THESIS

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**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG
2022**

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THESIS

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2022**

STATEMENT OF AUTHORSHIP

I state that the thesis entitled “**Hero’s Journey as Portrayed by Jack in J.K. Rowling’s *The Christmas Pig***” is my original work. I do not include any materials previously written or published by another person, except those ones that are cited as references and written in the bibliography. Hereby, if there is an objection or claim, I am the only person who is responsible for that.

Malang, June 28, 2022



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APPROVAL SHEET

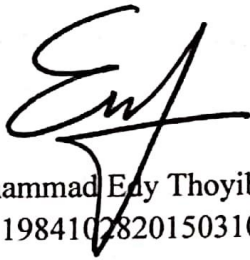
This to certify that Alif Firdhi Al Faqih's thesis entitled "**Hero's Journey as Portrayed by Jack in J.K. Rowling's *The Christmas Pig***" has been approved for thesis examination at Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of Sarjana Sastra (S.S.).

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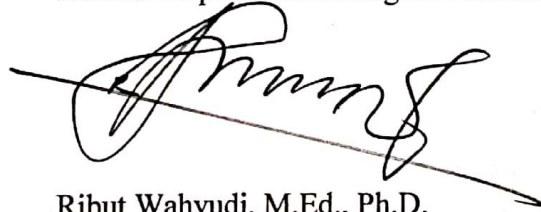
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MOTTO

“Fastabiqul Khairat”

(So compete with one another in doing good)

(QS. Al-Baqarah: 148)

“But if you never try, you’ll never know”

(Coldplay – Fix You)

DEDICATION

This thesis is proudly dedicated to:

My beloved parents, my father, Pujiono, and my mother, Purwati, who always
sincerely give advices, support and pray for me,

My grandfather, Alm. H. Djayus, who wants to see me graduate from this
university,

All of my family, who also always keep supporting me,

I, myself, Alif Firdhi Al Faqih, who have tried the best in finishing this thesis, you
are doing great,

And for those who are in a difficult phase, keep it up, raise your face, everything
will be over at the right time.

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The researcher has already finished this thesis. Nevertheless, it is not an easy thing for the researcher, especially during the Covid-19 pandemic which is still not over which limits all forms of activities and direct communication. It would not have been possible without the help and support from the close people around me. Thus, the researcher would like to deliver his gratitude to:

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Malang, June 28 2022



Alif Firdhi Al Faqih

ABSTRACT

Al Faqih, Alif Firdhi. (2022). *Hero's Journey as Portrayed by Jack in J.K. Rowling's The Christmas Pig*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Muhammad Edy Thoyib, M.A.

Keywords: Hero, Hero's Journey, Quest, Obstacles

The heroism stories have been adapted into fiction for many years until now. A hero is raised from someone special who leaves their daily life and then goes on a journey to do a quest that takes them to the unknown world, returning home by getting the boon (Campbell, 2004). J.K. Rowling's *The Christmas Pig* indicates that the main character, Jack, experiences a hero's journey who adventures to the Land of the Lost to find his lost beloved toy. This study aims to discuss Jack's hero's journey stages and how he encounters obstacles in *The Christmas Pig*. This study is categorized into literary criticism using a psychological approach by applying Campbell's hero's journey theory and supported by Allison & Goethals' theory of obstacles in the hero's journey. The data were taken from words, phrases, sentences, and paragraphs in the first edition of the printed novel entitled *The Christmas Pig* written by J.K. Rowling, published by Hachette Children's in London in 2021. The data were analyzed by identification, interpretation, and drawing a conclusion. There are two results from this study. First, Jack has successfully passed all seventeen stages of the hero's adventure stages involving the call to adventure, refusal of the call, supernatural aid, the crossing of the first threshold, belly of the whale, the road of trials, the meeting with the goddess, woman as the temptress, atonement with the father, apotheosis, the ultimate boon, 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. Second, Jack encounters the obstacles by getting help from the allies, using his intelligence, being tough and patient, strong determined, and being optimistic.

مستخلص البحث

آليف فرضي الفقيه. (2022). رحلة البطل كما يصور جاك في رواية *J.K. Rowling The Christmas Pig*. بحث الجامع. قسم الأبية الإنجليزية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج.

المشرف: محمّد آدي طيّب، م.أ

الكلمات الرئيسية: البطل، رحلة البطل، الطلب، العقبة

كَيْفَ الحكايات البطولة في قصة الخيال في خلال سنوات العدّة حتّى الآن. ظهر البطل من شخص خاص الذي ترك حياته اليومية و يغامر ليطلب شيء الذي يحملهم إلى عالم الأجنبي، ليرجع إلى نشأتهم باكتساب البشارة (جيمبيل، 2004). الرواية *The Christmas Pig* المؤلف *J.K. Rowling* يدلّ أنّ الشخص الرئيسي، جاك، يلاقي على الرحلة البطولة، و يرحل إلى الأرض الضائعة ليجد لعبته المحبوبة الذي قد ضاع. الهدف لهذا البحث لبيحث دور الرحلة البطل جاك و كيف استقبال العقبة في *The Christmas Pig*. يتضمن هذا البحث في بحث نقد الأدب باستخدام نظرية علم النفس بتطبيق نظرية رحلة البطولة *Campbell* و بمساعدة نظرية حواجز في رحلة بطولة أليسون و غوتسالس. مصدر البحث مأخوذ من الكلمة، و العبارة، و الجملة، و الفقرة في الرواية مجلّد الأول بالموضوع *The Christmas Pig* الذي ألّف بي *J.K. Rowling*، و المصادر *Hachette Children's* في لندن في سنة 2021. و حلّل بيانات البحث بعمل التعرّف، الترجمة، و جعل الخلاصة. عرض لهذا البحث بنتيجتان، الأول، نجح جاك في مجاوز جميع سبعة عشر خطوات مخاطرة البطولة يحتوي على نداء المحاطرة، رادع النداء، إعانة خارق للعادة، اعتراض عتبة الأولى، بطن الحوت، طريق الإختبار، قابل الإلهة، بائعة الهوى، فداء الخطيئة مع الأب، حشوة، أعظام جائزة، رفض الاسترداد، رحلة سرحية، الانفاذ من الخراج، مرور العتبة للخلف، حاكم عالمين، و حرية الحياة. و الثاني، استقبال جاك العقبة بوجد السعادة من حليف، يستخدم ذكيتته، و صبره، و بتقرير قوي، و يكون متفائلا.

ABSTRAK

Al Faqih, Alif Firdhi. (2022). *Perjalanan Pahlawan seperti yang Digambarkan oleh Jack dalam Novel J.K. Rowling The Christmas Pig*. Skripsi. Program Studi Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Muhammad Edy Thoyib, M.A.

Kata Kunci: Pahlawan, Perjalanan Pahlawan, Pencarian, Rintangan

Kisah-kisah kepahlawanan telah diadaptasi ke dalam fiksi selama bertahun-tahun hingga sekarang. Seorang pahlawan dapat lahir dari seseorang spesial yang meninggalkan kehidupan sehari-hari dan bertualang untuk melakukan pencarian yang membawa mereka ke dunia asing kemudian kembali ke tempat mereka berasal dengan mendapatkan anugerah (Campbell, 2004). Novel *The Christmas Pig* karya J.K. Rowling mengindikasikan bahwa sang karakter utama, Jack, mengalami sebuah perjalanan pahlawan yang mana bertualang ke Tanah yang Terhilang untuk menemukan mainan kesayangannya yang hilang. Penelitian ini bertujuan untuk mendiskusikan tahap-tahap perjalanan pahlawan Jack dan bagaimana dia menghadapi rintangan dalam *The Christmas Pig*. Penelitian ini termasuk dalam kritik sastra menggunakan pendekatan psikologi dengan menerapkan teori perjalanan pahlawan Campbell dan disokong dengan teori rintangan-rintangan dalam perjalanan pahlawan Allison & Goethals. Data penelitian diambil dari kata, frasa, kalimat, dan paragraf pada novel cetak edisi pertama berjudul *The Christmas Pig* yang ditulis oleh J.K. Rowling, diterbitkan oleh Hachette Children's di London pada tahun 2021. Data penelitian dianalisis dengan melakukan identifikasi, interpretasi, dan membuat kesimpulan. Penelitian ini melahirkan dua hasil. Pertama, Jack telah berhasil melewati semua tujuh belas tahap petualangan pahlawan meliputi panggilan petualangan, penolakan panggilan, pertolongan supranatural, melintasi ambang batas pertama, perut paus, jalan ujian, pertemuan dengan dewi, wanita sebagai penggoda, penebusan dosa dengan ayah, pendewaan, anugerah tertinggi, penolakan untuk kembali, penerbangan ajaib, penyelamatan dari luar, melintasi ambang batas kembali, penguasa dua dunia, dan kebebasan hidup. Kedua, Jack menghadapi rintangan dengan mendapatkan bantuan dari sekutu, menggunakan kecerdasannya, tegar dan sabar, bertekad kuat, dan tetap optimis.

TABLE OF CONTENTS

THESIS COVER	ii
STATEMENT OF AUTHORSHIP	iii
APPROVAL SHEET	iv
LEGITIMATION SHEET	v
MOTTO	vi
DEDICATION	vii
ACKNOWLEDGEMENT	viii
ABSTRACT	x
TABLE OF CONTENTS	xiii
CHAPTER I INTRODUCTION	1
A. Background of the Study	1
B. Problems of the Study	5
C. Significance of the Study	6
D. Scope and Limitation	6
E. Definition of Key Terms	6
CHAPTER II REVIEW OF RELATED LITERATURE	8
A. Heroism	8
B. Campbell's Theory of Monomyth (Seventeen Hero's Journey Stages). 9	
1. Separation / Departure	12
a) The Call to Adventure	12
b) Refusal of the Call.....	12
c) Supernatural Aid	12
d) The Crossing of the First Thresholds	13
e) The Belly of the Whale	13
2. Initiation	13
f) The Road of Trials.....	13
g) The Meeting with the Goddess.....	14
h) Woman as the Temptress	14
i) Atonement with the Father	14

j) Apotheosis.....	14
k) The Ultimate Boon.....	15
3. Return.....	15
l) Refusal of the Return.....	15
m) The Magic Flight.....	15
n) Rescue from Without.....	15
o) The Crossing of the Return Threshold.....	16
p) Master of Two Worlds.....	16
q) Freedom to Live.....	16
C. Obstacles in Hero's Journey.....	16
D. Heroes' Ways to Encounter Obstacles.....	18
CHAPTER III RESEARCH METHOD.....	20
A. Research Design.....	20
B. Data Source.....	20
C. Data Collection.....	21
D. Data Analysis.....	21
CHAPTER IV FINDINGS AND DISCUSSION.....	22
A. Jack's Hero's Journey Stages.....	22
1. Separation / Departure.....	22
a) The Call to Adventure.....	23
b) Refusal of the Call.....	25
c) Supernatural Aid.....	26
d) The Crossing of the First Threshold.....	28
e) Belly of the Whale.....	30
2. Initiation.....	31
f) The Road of Trials.....	32
g) The Meeting with the Goddess.....	34
h) Woman as the Temptress.....	35
i) Atonement with Father.....	37
j) Apotheosis.....	38
k) The Ultimate Boon.....	40

3. Return	42
l) Refusal of the Return.....	42
m) The Magic Flight.....	43
n) Rescue from Without	44
o) The Crossing of the Return Threshold	46
p) Master of the Two Worlds	47
q) Freedom to Live	48
B. Jack’s Ways to Encounter the Obstacles	49
1. The Way Jack Encounters External (Physical) Obstacles.....	50
2. The Way Jack Encounters Internal (Psychological) Obstacles.....	55
3. The Way Jack Encounters the Villain.....	59
CHAPTER V CONCLUSION AND SUGGESTION	61
BIBLIOGRAPHY	63
CURRICULUM VITAE.....	66

CHAPTER I

INTRODUCTION

This chapter provides the introduction to the research. It contains the background of the study, problems of the study, significance of the study, scope and limitation, and definition of key terms.

A. Background of the Study

Heroism has been regarded as the highest nobility action for people willing to do it. Nowadays, everything that appears to be particularly difficult or outstanding is considered heroic by society (Kohen, 2014). For example, someone struggles to do good for others, such as saving someone in danger. Throughout history, heroism has already existed through generations in various cultures. Morality and virtue are two values frequently found in stories of heroism (Goethals & Allison, 2012). Hence, heroic qualities are adopted in folklore and fiction as virtuous deeds that motivate people.

A hero is someone who puts himself in grave danger for the sake of others, even if the consequences are injuries or even death (Becker & Eagly, 2004). In most cases, superheroes are seen as leaders, knowledgeable, and possessing extraordinary talents (Allison & Goethals, 2011). Doing the right thing is a defining characteristic of superheroes in popular culture. Like Superman, Batman, Wonder Woman, and Spider-Man, they are prepared to give up their own safety in order to protect the civilizations around them.

Heroes are not only fictional characters; they live in the real world as well. They do not, however, possess superpowers; instead, they struggle for the rights of

society. In Indonesia, particularly national heroes have made a big contribution to the country's liberation under colonization. Kohen (2014) argues that heroes have been respected in societies throughout history. Thus, every year on November 10, the Indonesian people celebrate National Heroes Day to pay tribute to national heroes' courage and sacrifice for the rights of the Indonesian people. Accordingly, people tend to imagine themselves as heroes, saving the day, helping others in need, and bringing harmony to the universes.

However, not all heroes must sacrifice their lives. Campbell (2004) believes that a hero is raised from someone special who leaves their daily life, then goes on an adventure to find a treasure or rescue someone that takes them beyond their comfort zone, allowing them to develop and change before returning home by passing three stages: separation, initiation, and return. Many allies, villains, problems, and challenges will be encountered in becoming a hero. There are at least eight qualities that distinguish a hero: bravery, personal integrity, conviction, fortitude, consciousness, and empathy (Kinsella, Ritchie, & Igou, 2015). When they return, they can be heroes and become better versions of themselves. Therefore, anyone also has the potential to be heroes.

The subject of heroism is also raised in literary works. Those heroes, especially fictional heroes' works, are familiar in children's literature. Children's literature is a collection of writings or publications published for kids (and adults), read by kids (and adults), and told about kids (Schneider, 2016). The existence of children's literature is needed for being a medium of education, entertainment, and motivation, especially for children (Baratz & Hazeira, 2012). When an author

writes a children's story, he/she mostly takes children as the protagonists, and these kids take part in various adventures (Dilshoda & Gulchekhra, 2020). Thus, in children's literature, heroic characters are portrayed as adventurous children in a fantasy world who have courage, care, and show social and moral values as the learning and role models for kids.

J.K. Rowling's *The Christmas Pig* is one of the heroism-themed adventure novels. The genre of this novel is imaginative fantasy children's novel. The main character of this novel, Jack, indicates the heroine's characteristics such as strong determination, courage, and never giving up. Then, *The Christmas Pig* tends to have the same heroism pattern as the previous story that Campbell studied. Especially since the author of this novel is J.K. Rowling, whose previous novels, like the *Harry Potter* series, have also been studied from the perspective of a hero's journey. Thus, this study used J.K. Rowling's *The Christmas Pig* as the research object.

This study applied Joseph Campbell's theory of Monomyth. It aims to discuss Jack's hero's journey phases and how he overcame hardships in *The Christmas Pig*. This study is also expected to give different results from the research before. Heroism research primarily uses young adult fiction, while this research uses children's literature, where the main character has a different hero's journey. Unlike most other hero stories that are related to superpowers and battles, Jack is just an ordinary child, who has no powers, so this research will find out how far children's literature is suitable to be studied from the perspective of the hero's journey. The turning point that Jack experienced, where he realized that his real mission was not to save Dur Pig (known as DP) but Christmas Pig (known as CP),

would also make the research results different. Not only the hero's journey stages, but this research will also analyze how Jack completes his adventures and quests and how he overcomes the obstacles and problems he faces. So, this research will be more exploratory.

The researcher believes that studying the hero's journey is an important and worthy topic because it can be a strong reminder, motivation, and education for people. It reminds people to do heroic deeds. Zimbardo (2007) raises the ideas about human capability for heroism. He highlights that "heroes' stories serve as powerful reminders that people are capable of resisting evil" (p. 461). Then, heroes have the possibility to influence our behavior. They inspire people to do goodness by calling them to action, especially moral action (Goethals & Allison, 2012). Not only for adults, but they also become role models who can serve as symbols of bravery and sacrifice for children (Rosianah, Kuncara, & Valiantien, 2018). Furthermore, the hero's journey depicts the human journey through life, which is full of struggles, challenges, and difficulties. It teaches people, especially moral values, not to give up quickly and consistently strive for success. Thus, the hero's journey topic is still essential to be studied.

Since *The Christmas Pig* is a new novel, no research has examined it yet. However, at least ten research have been found using the same subject and theory. First, there are two theses, each from Rahmayanti (2018) and Amalia (2020), which discuss the main character's hero's journey in different novels using Campbell's Monomyth theory. Rahmayanti and Amalia have the same result in which the main character has become a hero by passing seventeen hero's journey stages completely.

Second, there are theses from Mappuji (2019) and seven journals each from Noor (2020), Rosianah, Kuncara, and Valientien (2018), Wicaksono (2020), Munjid and Damayanti (2020), Erliani, Kuncara, and Lubis (2019), Nurdayana and Evyanto (2019), and Fakruddin (2019) which analyze eight different novels applying Campbell's Monomyth theory. All of them have the same result in which the main character has passed not all of the seventeen stages of the hero's journey; nevertheless, they concluded that the main character still becomes a hero.

As with earlier studies, this research employed Campbell's Monomyth theory and analyzed Jack's hero's journey in *The Christmas Pig*. Nevertheless, it has a difference that is the study objects. Thus, this study contributed to bridging a gap in earlier studies by doing more profound research on heroism utilizing Campbell's Monomyth theory, particularly by using *The Christmas Pig*, as there has been no prior research analyzing J.K. Rowling's *The Christmas Pig*.

B. Problems of the Study

According to the background and research focus above, the researcher proposed two research problems as described below:

1. What are the stages of the hero's journey portrayed by Jack in J.K. Rowling's *The Christmas Pig*?
2. How does Jack encounter the obstacles he faced in J.K. Rowling's *The Christmas Pig*?

C. Significance of the Study

This study is expected to serve benefits practically for literary criticism. For the researcher, this study is a means of criticism and appreciation of literary works, especially the novel *The Christmas Pig* by J.K. Rowling. For the readers, it will facilitate those interested in studying or analyzing the protagonist's heroism journey. It is intended to serve as a beneficial resource for further study of literary criticism through the lens of Campbell's Monomyth (hero's journey) theory.

D. Scope and Limitation

This study is limited to four aspects that clearly describe the research's focus. First, this study examined *The Christmas Pig* by J.K. Rowling, published on October 12, 2021, by Hachette Children's in the United Kingdom, with 218 pages. Second, this research studied Jack, the heroine character of *The Christmas Pig*. Next, the other focus of the study is on Jack's hero's journey stages and how Jack encountered the obstacles he faced. At last, this research adopted Campbell's Monomyth theory, which dives deep into seventeen phases of a heroic adventure.

E. Definition of Key Terms

This study specified the definition of four major terminologies to connect the same perspectives between the readers and the researcher. Among the keywords used in this research are:

1. Hero

According to Campbell (2004), a hero is somebody who departs from their daily life to complete a duty or goal and then returns with victories, reflecting heroic actions while also willing to face enormous consequences.

2. Hero's Journey

The hero's journey is the sequence of journeys that an individual must complete in order to be a hero. The adventure pattern of the hero is structured on the process of leaving and homecoming. It would be filled with hardship, discovery, transformation, and the rise from follower to leader. (Allison & Goethals, 2017).

3. Quest

The quest is the hero's goal to search for something. It is the reason why the hero made the journey. A hero will struggle to accomplish that quest before returning home. When a hero goes on a quest, he must experience a series of hardships in order to win (Campbell, 2004).

4. Obstacles

Obstacles are all kinds of challenges and difficulties that a hero must face to complete his journey. Those obstacles can come from external (physical) and internal (psychological) (Allison & Goethals, 2011), and also come from social ones (Goethals & Allison, 2012). While for fictional heroes, obstacles commonly come in the form of villains (Allison & Goethals, 2011).

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter presents the related concept and theories applied to this research. It consists of explaining heroism, Campbell's stages of the hero's journey, obstacles in hero's journey, and heroes' ways to encounter the obstacles.

A. Heroism

This concept of heroism is based on the thoughts of Joseph Campbell in his book *The Hero With A Thousand Faces* (2004), Allison, Goethals, & Kramer in their book entitled *Making Heroes: The Construction of Courage, Competence, and Virtue* (2012), and *Handbook of Heroism and Heroic Leadership* (2017). Whether in mythology, literature, or real life, the common premise of heroism is the all-pervading idea of heroic behavior.

Society has different views on heroism in the early days and today. Heroism has affirmed capability, apotheosis, and masculinity at an early age; therefore, it was emphasized male behavior and masculine characteristics (Allison, Goethals, & Kramer, 2017). People used to see that heroism could only be done by men because they are the ones who have the courage and strength to defeat their enemies—for example, Achilles and Beowulf as the representation of god-like heroes and great men. However, even though the term 'hero' dominantly refers to men, the hero initially in Greek mythology was a woman who is the goddess of love, Aphrodite. In addition, the myth of Aphrodite and her lover, Leander, is considered the origin of the concept of a hero risking one's life for an ideal (Goethals & Allison, 2012).

Nowadays, gender is no longer an issue in heroism. It has become crystal clear that becoming a man or woman is not destiny. As Allison & Goethals (2017, p. 3) said that "women are men's equal in all realms of heroism, and in fact, women occupy the majority of occupational positions such as teacher, in the category of "unsung" heroes." In the present era, people see acts of heroism as representing the pinnacle of human behavior. Those who can perform a heroic act and heroic life are the same as doing the most-noble act and the most distinguished life. Modern approaches to heroism highlight that heroes provide others with fundamental human necessities (Kinsella, Ritchie, & Igou, 2015), in which the ideal of heroism in this modern form is available to everybody, although its most deep manifestation remains uncommon and awe-inspiring.

The term '*hero*' is derived from the Greek word which refers to the warrior. The literal meaning of the word '*hero*' is protector or guardian. In an interview with Bill Moyers on the Joseph Campbell Foundation YouTube channel, Campbell (2021) divides the kinds of heroes into the physical and spiritual. According to Campbell (2021), the physical hero is those who choose to face any difficulties and risks for individuals' humanism by doing physical heroic actions. In comparison, the spiritual hero is someone who has experienced a spiritual adventure, departed from their daily life to complete a duty or goal, and then returns with victories (Campbell, 2021).

B. Campbell's Theory of Monomyth (Seventeen Hero's Journey Stages)

The leading theory used in this research is the hero's journey theory by Joseph Campbell. Joseph Campbell (1904-1987) was a Sarah Lawrence College

professor of literature who majored in comparative mythology and comparative religion. His opinions on the significance of these stories continue to relate with modern readers, as indicated by the number of his works that have been reprinted in subsequent editions (Sommer, et al., 2012). Campbell's work was derived from Carl Jung's myths and archetype theory, especially the hero archetype. In his well-known book entitled *The Hero With A Thousand Faces*, Campbell introduces his notion of the hero's journey, or what he called the Monomyth. In this book, he writes his thoughts and ideas about heroes and mythologies, their existence, creation, transformation, and hero's journey.

Hero's journey theory discusses the phases that a hero must go through to be called the hero. The theory of the hero's journey arose after Campbell researched and compared stories of mythology and heroism around the world. From this research, Campbell interprets that although the stories of heroes from time to time are different, each of their stories has a relatively similar plot and story pattern. No matter the heroes' costumes and strength, they go on a journey that forms a hero cycle. That cycle is simply about going and returning (Campbell, 2021).

Campbell analogizes that cycle to a child's journey to the process of adulthood, where a child has to give up his childhood and become an adult. It is a process that someone must undergo, releasing his infantile personality and returning as a self-responsible adult (Campbell, 2021). Goethals and Allison (2017, p. 70) also argue that "the hero's journey is the human journey, replete with struggle, growth, learning, transformation, and an ascendancy from followership to leadership." As described above, the hero's journey is a sequence template or an

order of adventure journey in which someone left his home, found a spiritual life, and was forever changed.

A hero will go through three major phases and seventeen stages in a hero's journey. The pattern of the hero's journey is categorized in the rite of passage: separation (departure)—initiation—and return (Campbell, 2004). First is the departure, where the hero gets the inspiration or motivation to start his initial journey. Second, the initiation, where the hero has gone far from his/her ordinary day, faced many trials and obstacles, meeting friends as well as enemies. The third is the return, where the hero has succeeded in achieving his goal and then returns to his/her ordinary world.

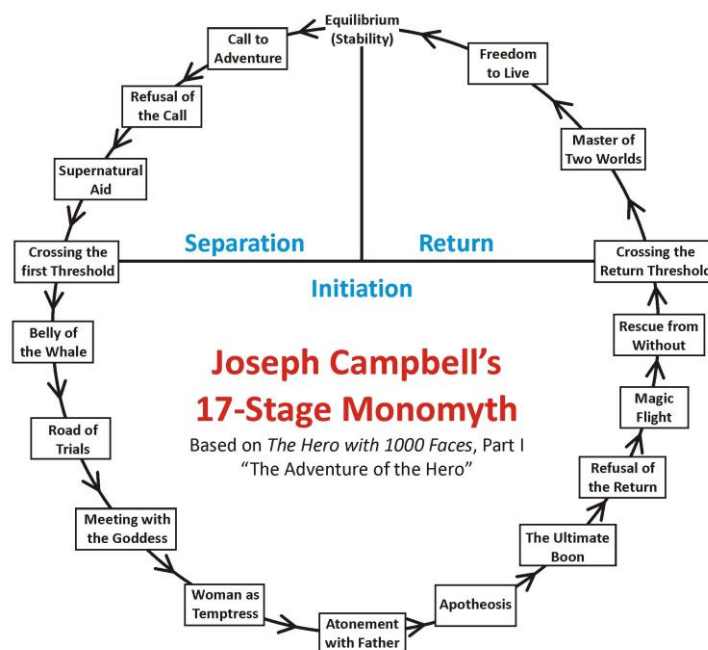


Figure 1: Campbell's Seventeen Stages of Hero's Journey

1. Separation / Departure

a) The Call to Adventure

This part is the very first stage that a hero must undergo. The call to adventure starts when a hero gets a summons to join an unavoidable adventure, taking him from within his society's pale to a zone unknown (Campbell, 2004). Campbell (2004) mentions that the hero's adventure may begin as a mere blunder, getting dreams or unexpected events, or a herald or announcer comes to the hero to tell the hero that the adventure will begin.

b) Refusal of the Call

This stage represents a hero's unwillingness to do the quest. This refusal appears because of the hero's doubts, fears, and worries. The hero feels unable to make his journey and is unfamiliar with the dangers he will face and the unfamiliar place for them (Campbell, 2004). As a result, a hero will reject the summons or need consideration before deciding.

c) Supernatural Aid

A hero who has decided to undergo his adventure will meet a protective figure or helper at this stage. This helper becomes a hero's mentor and guardian who will give him a light for his journey. Hero's protective figures can appear in the form of a little old crone or an older man and non-creatures in the form of a supernatural wonder (Campbell, 2004).

d) The Crossing of the First Thresholds

At this stage, a hero will pass through the first doorway to his journey, starting to enter a dangerous world. Then, the hero continues his journey and comes to the "threshold guardian" at the entrance to the enlarged power zone (Campbell, 2004). Here the hero will know his duty to keep his tribe or society from danger. This first threshold is described as dangerous places such as desert, jungle, deep sea, or alien land (Campbell, 2004).

e) The Belly of the Whale

This step is the last separation of the first phase of the hero's journey. The hero fully enters the dangerous world. The belly of the whale describes the hero's position where he is fully prepared, willing, and sincere to complete his journey instead of returning to his home. A hero is swallowed into the unknown, symbolized in the worldwide womb image of the whale's belly, and ready to be reborn (Campbell, 2004).

2. Initiation**f) The Road of Trials**

A hero, in this phase, will begin to encounter obstacles. The trials he/she faced determine whether a hero can survive or fail. Campbell (2004) explains that the hero moves to an unknown land, where he must endure a series of unique tests and ordeals. The hero is secretly helped by the supernatural helper's guidance, amulets, and secret agents before entering this zone. (Campbell, 2004).

g) The Meeting with the Goddess

The meeting with the goddess presents a hero meeting with a woman or someone who makes him comfortable and even falls in love, or what Campbell (2004) said as the mystical marriage. Here, a hero wins the soul or the endowment of someone he/she loved or met. The hero's ultimate task is to gain the love boon (Campbell, 2004).

h) Woman as the Temptress

A hero will get another test, where someone he meets or analogous to Campbell as a woman makes him forget and neglect his journey to achieve what he wants. Women can be an enemy, an obstacle, a dream, or hallucination as the temptress for a hero (Campbell, 2004).

i) Atonement with the Father

The atonement with the father is a part of the hero's journey in which the hero encounters the figure of a terrifying father-god, who has excellent power over him/her, whom he must either defeat or reconcile to continue their journey (Campbell, 2004).

j) Apotheosis

Apotheosis is the stage where the hero is likened to being reborn. After being defeated in atonement with the father, a hero will go one level higher than before. In addition, this stage is also a turning point or can be said to be a rebirth for the hero (Campbell, 2004).

k) The Ultimate Boon

This stage is the last in the initiation phase, which marks a hero's success in achieving his/her goals and undergoing transformation. Here, a hero appreciates the quest he/she searched for after passing through various tests and obstacles. Campbell (2004) said that this is the ultimate crucifixion of the hero and his god.

3. Return**l) Refusal of the Return**

In the early stages of this return process, the hero seems to refuse to return to his/her old life. According to Campbell (2004), this refusal can be due to the hero's pleasure or comfort in his new world or doubts about his responsibilities to his community after making the hero's journey.

m) The Magic Flight

This stage is the final stage for a hero. Here they get their supernatural powers which they will use to return to their home (Campbell, 2004). If the blessing is something that the gods have been closely preserving, the hero may have to flee with it. Returning from an adventure can be just as exciting and hazardous as embarking on it.

n) Rescue from Without

In this return, a hero needs a guide to return to his/her old life. Campbell (2004) argues that the hero may need outside help to return from his magical adventure. That is to say, the rest of the world may have to come to his rescue.

o) The Crossing of the Return Threshold

A hero will come back to his home. His/her return is portrayed as a re-entry into their zone before (Campbell, 2004). The hero's journey has been an exercise in bringing the known and unknown worlds together. A hero brings what he gets, like knowledge, skills, or wisdom, to his/her home.

p) Master of Two Worlds

The hero will easily travel between the two realms without harming or endangering either. A hero can travel back and cross over the world's boundaries at any time (Campbell, 2004). Without further testing, a hero can cross the divide between the two worlds, the ordinary and dangerous world.

q) Freedom to Live

A hero has returned to his/her ordinary world and has been transformed. He/she is free to decide what he/she will do next, even with the responsibilities he/she will do next. Death is no longer a threat, which leads to the freedom to live, resulting from mastery. It is also known as enjoying life, as it involves neither hoping for the future nor lamenting the past (Campbell, 2004).

C. Obstacles in Hero's Journey

The heroes are not born heroic and need to pass a process that will build and change them (Rose, 2019). On the path of being a hero, someone will face a series of trials or tests in order to determine whether he can overcome them and become a hero or not. Campbell (2004) divided the hero's journey into three phases: departure, initiation, and return, and those obstacles will mostly emerge in the

initiation phase within the stages from the road of trials until the ultimate boon. An example is the story of the Shaman who has overcome obstacles where “he has wandered through dark forests and over massive ranges of mountains, where he occasionally comes across the bones of other shamans and their animal mounts who have died along the way, he reaches an opening in the ground” (Campbell, 2004, p. 91). It can be said that Campbell (2004) considers this process as the difficult phase where the depths of the underworld with their remarkable manifestations open before the hero.

Obstacles are all kinds of challenges and difficulties that a hero must face to complete his journey. These obstacles are challenging to simply test a hero or even threaten their safety. Both real-life and fictional heroes are overcoming these obstacles, whatever kind they are, heroes must encounter them (Goethals & Allison, 2012). For those who manage to pass those obstacles, then he will win or get a boon and become a hero. Meanwhile, those who cannot pass the obstacles will not be able to continue the journey, which cannot be called a hero. It is not an easy task for heroes to face these obstacles. Thus, they commonly will do various ways to escape from the obstacles.

The obstacles faced by a hero arise from some factors. They can come from external (physical) and internal (psychological) (Allison & Goethals, 2011). The first is the external obstacles that will challenge the hero's competencies and skills, especially their physical and strength. For example, Big John who is a miner holding up sagging timbers with his size and strength when the mine caves in. Then, the internal obstacles that test the psychological side of the hero. For example, it

happens to Rick Blaine, who has to face his internal mix of pain and longing. While for fictional heroes, obstacles commonly come in the form of villains (Allison & Goethals, 2011). Such as Superman battles Lex Luthor, Batman battles Joker, and Spider-man battles Green Goblin.

Those obstacles also make heroes develop and change. When a hero has committed to their journey, they will accomplish their quest no matter what happens to them. Whether they fall or suffer, the heroes are still struggling and do not attempt to avoid responsibility or hide from themselves. It becomes the moment that pushes heroes to show suitable ways to overcome obstacles wisely. Thus, the heroes will be trained in facing difficulties, allowing them to develop.

D. Heroes' Ways to Encounter Obstacles

Many obstacles will appear in the hero's journey. In dealing with obstacles, each hero has a different way of getting through them. Some of them have super powers as a provision for their journey to become a hero. On the other hand, some heroes have no power. For super-powered heroes, they will rely more on their strength and physique, but for heroes from ordinary people, they will rely more on their knowledge, strategy, attitude, and wisdom in overcoming difficulties. Hence, no specific concepts or theories discuss how a hero encounters obstacles they face. Instead, they will overcome them in various ways based on their skill and competencies.

However, in many heroic stories, heroes are shown their heroine characteristics and qualities when facing obstacles in their journey. Both super-powered and non-super-powered heroes have heroic qualities. Those traits

consciously or unconsciously help heroes to encounter obstacles. Kinsella, Ritchie, & Igou (2015) have done some research on heroism, and they found that heroes overlap at least eight great traits. Among them are bravery, moral integrity, conviction, courageous, self-sacrifice, protecting, honesty, selfless, determined, saves others, inspiring, and helpful. Furthermore, heroes also show some peripheral features, including proactive, humble, strong, risk-taker, fearless, caring, powerful, compassionate, leadership skills, exceptional, intelligent, talented, and personable (Franco, et al., 2016). The heroic qualities above belong to heroes both in real-life and fiction which can be a way to encounter obstacles they face.

There are some examples of heroes who face obstacles by showing their heroic characteristics. One example is the famous heroism story of Ernest Shackleton's voyage on *Endurance*, which Goethals & Allison (2012) summed up. In 1914, Shackleton and his crew were trapped in the ice. He experienced external obstacles such as cold, dark, lack of food, and conflict among the crew. Shackleton encountered them by showing his leadership abilities.

Another example is the journey of Bilbo Baggins in *The Hobbit*. Bilbo faced external and internal obstacles in his journey with the dwarves to reclaim Erebor from the rule of the Fire Dragon. He found his bravery when facing Orcs and had to use the sword called Sting to slay them. Bilbo also encountered internal obstacles when he assured himself of his doubt about continuing the adventure with the Dwarves, although they thought that Bilbo's existence was no longer needed in the companion. Again, heroes' ways of encountering obstacles depend on the heroes themselves.

CHAPTER III

RESEARCH METHOD

This chapter contains the research framework used in this study. It consists of research design, data sources, data collection techniques, and data analysis techniques.

A. Research Design

This study is included into literary criticism. Since this study analyzed a work of literature; therefore, it is a literary criticism (Abrams & Harpham, 2012). This study used the psychological approach and applied the theory of Monomyth or hero's journey, proposed by Joseph Campbell. This theory was rooted in Carl Jung's archetype. The term 'archetype' was first introduced by Carl Gustav Jung, and then this idea was applied by Joseph Campbell in his theory of the hero's journey (Nurdiana & Evyanto, 2019). By applying Campbell's Monomyth theory, the researcher explored the heroic journey passed by Jack in J.K. Rowling's *The Christmas Pig*.

B. Data Source

The source of the data is the printed novel under the title *The Christmas Pig* written by J.K. Rowling. This study used the first edition of the novel *The Christmas Pig*, published by Hachette Children's in London, United Kingdom, on October 12, 2021, consisting of 218 pages with 58 chapters. The data of the research are presented as quotes, which include words, phrases, sentences, paragraphs, and conversations. Those data were taken from the novel *The Christmas Pig* by J.K. Rowling, which indicates the heroism journey of Jack.

C. Data Collection

The processes for collecting data in this study are arranged into several steps as follows:

1. Reading the novel comprehensively to know the plot well.
2. Rereading the novel twice until three times to understand the storyline fully and find the data related to Jack's hero's journey.
3. Doing annotating by highlighting, underlining, and notes taking to the data.
4. Gathering the data based on the topic and the theory, including categorizing, selecting, and reducing the data.

D. Data Analysis

According to the research design, this study went through a series of processes to examine the data:

1. Identifying the collected data that have been found.
2. Sorting and classifying the data using a datasheet table to make it easier and systematic.
3. Describing, interpreting, and elaborating the data related to the heroism journey and the challenges overcome by the hero within the novel.
4. Concluding the research by drawing a conclusion that answers the problems of the study.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter presents the analysis and answer to the research problems through findings and discussion. These findings and discussion deal with Jack's hero's journey stages and how Jack encountered the obstacles he faced by serving the quotations from the novel as the data and then continued by analyzing and elaborating them to find the research results.

A. Jack's Hero's Journey Stages

In his journey, Jack reflects on the process of becoming a hero. This sub-point describes the stages of the hero's journey experienced by Jack. The theory used is the theory of Monomyth by Joseph Campbell, especially in the part of the hero's adventure, which consists of three main phases divided into seventeen stages. Jack goes through all three main phases of the hero's journey. He also went through all seventeen stages of the hero's journey.

1. Separation / Departure

Separation is the initial stage of a hero's journey. This stage is the beginning that takes the hero from everyday life to an unknown, foreign, and dangerous area to carry out a mission (Campbell, 2004). In *The Christmas Pig*, Jack is an ordinary little boy like any other child. He has a favorite toy stuffed pig called Dur Pig. Jack loved Dur Pig so much. They had spent much time together; wherever Jack went, he would take Dur Pig with him. One day, when Jack and his family were returning from the city, suddenly Holly, Jack's half-brother, threw Dur Pig out of the car window due to a conflict between Jack and Holly.

Although replaced with the same new doll named Christmas Pig, Jack does not accept it and still wants Dur Pig back, and he is determined to search and find Dur Pig. Finally, when Christmas Eve comes, Jack experiences a magical night where the toys in his house come to life and tell him how to save Dur Pig. Jack's adventure begins when he has an adventure in the Land of the Lost along with Christmas Pig.

a) **The Call to Adventure**

The first stage in this departure describes where the hero gets an initial call to start his journey. This call can come from several factors such as other people, dreams, and the hero's wishes. Campbell (2004) said that the beginning could be started from a blunder, which emerges as the effect of the hero's fault in the past, such as suppressed desires and conflicts. Additionally, a call can come from the dream magically, where there are figures who come as a guide at the beginning of the journey. In this novel, Jack's journey begins with a blunder arising from the conflict that is the mistake he made to Holly by constantly taunting her in the car on the way home from town. As a result, Jack's favorite doll was thrown by Holly because she was annoyed with Jack.

'Loser,' said Jack, more loudly. 'Jack,' said Grandpa sharply from the driver's seat, 'I hope you did not just say what I think you said.' Jack didn't answer. He could tell that Holly was on the verge of tears now and he was glad. He was sick of her bullying. He didn't care about keeping the peace. (Rowling, 2021, p. 27)

Jack yelled so loudly that Grandpa swerved dangerously. 'She threw DP out of the window!' bellowed Jack. 'She threw DP out of the window!' (Rowling, 2021, p. 29)

Jack's mistake, which annoyed Holly, led to a blunder that came to him. As a result of Jack's actions, Holly felt so angry that she vented by opening the window

of Grandpa's car and then picking up and throwing Dur Pig from the car. Dur Pig flew out, fell, and disappeared into the dense pile of street snow. Jack's blunder was the same as the story summed up by Campbell (2004), about a little princess who gets rid of her golden sun ball into the water. Here, Jack's blunder resulted in the disappearance of Jack's doll. His blunder will lead Jack to the beginning of his adventure to find Dur Pig.

Then, Jack gets a further adventure call from his dream on Christmas Eve. Campbell (2004) said that this dream experienced by the hero would lead to the arrival of figures who will help him. In this story, Jack dreams that the toys in his room are alive and can talk and then tell him where the lost toys and objects are.

People were talking in his room. He supposed Gran and Grandpa had come to see whether he was all right. He kept his eyes shut, because he wanted them to think he was still sleeping. 'It's never been done,' said a worried voice. 'I'm not sure it's possible.' 'Of course it's possible,' said a second voice. 'It all depends on the boy, on whether he's brave enough.' 'He's very brave, but it's too dangerous,' said a third voice, which was old and croaky. (Rowling, 2021, p. 35)

'We can only talk in the Land of the Living tonight, because it's a special night,' said the Christmas Pig. 'You know what night it is, don't you?' 'Christmas Eve,' said Jack. 'Exactly,' said the Christmas Pig. 'And that means there's a chance – just for one night, we couldn't do it at any other time – that we can get your pig back.' (Rowling, 2021, p. 37)

Jack dimly heard many voices from someone he did not know before in his dream. Jack heard as if there were five voices from the stranger. He was unfamiliar with the voices. Apparently, the sound of the toys in his room came to life. Jack overhears them discussing how to get to a place they call the Land of the Lost. The place where Dur Pig can be found again. It turns out that Christmas Eve is a magical night that comes once a year. A night where toys and objects come alive and can talk, and also a night where things go when they are lost can be entered by things from outside, from the earth. Jack meets the figures who are the toys and the things

in his room, especially CP, who gave him early information about the Land of the Lost. The things tell and invite Jack that it is the night he can go to the Land of the Lost to find and save DP. It was the moment when Jack got the call to start his journey.

The call to adventure experienced by Jack comes through a blunder and his dream. First, Jack makes a blunder that causes him to lose Dur Pig, then he dreams on Christmas Eve where things come alive and can talk and tells him about the place where the missing object is, the Land of the Lost. CP invites Jack to go there if he wants to find DP back. Jack goes through his early stages of becoming a hero by getting a summons to adventure.

b) Refusal of the Call

This stage shows the factors that cause a hero to feel indecisive, doubtful, or afraid to answer his adventure call. The hero thinks that the adventure he faces will bring negativity (Campbell, 2004). As a result, the hero will refuse to join his journey because he is unprepared, uninterested, or unfamiliar with the new zone. After passing the call to adventure, Jack experienced a rejection stage of his adventure. Jack refuses to go on an adventure in the Land of the Lost because he does not believe and doubts that this place really exists.

'I know,' said Jack, throwing back his duvet, which was one of the few things in the room that hadn't sprouted eyes and wasn't talking. 'I'm going to the motorway.'
'That won't work,' said the Christmas Pig. 'DP's in the Land of the Lost now and if you want to save him, you'll have to go and find him there and come home together.'
'There's no such place as the Land of the Lost,' said Jack scornfully. 'You're making that up.' (Rowling, 2021, p. 37)

From the quotation above, Jack does not believe the information provided by DP; he refuses to adventure in the Land of the Lost. Jack refuses because he does

not believe a place called the Land of the Lost exists. Jack only thinks that Christmas Pig's talk is nonsense. Christmas Pig only makes it up because Jack thinks the existing world is the world he lives in or the Land of the Living. In addition, since he first heard the name the Land of the Lost, of course, Jack was a foreigner and had never known the place. As a result, Jack prefers to think that a street is a place where DP can be found again. Even though Jack did not believe in the existence of the Land of the Lost, it was not long before he changed his mind.

'The Loser's going to eat DP?' whispered Jack in terror. 'Not as long as DP abides by the laws of the Land of the Lost,' said the car. 'It's those who defy the law that the Loser's allowed to catch and eat. Unfortunately, the Loser makes the laws, and he sometimes cheats.' 'I've got to rescue DP!' said Jack at once. 'How do I get to this Land of the Lost?' (Rowling, 2021, p. 38)

Jack finally answered the call from Christmas Pig. He changed his mind and wanted to go to the Land of the Lost. Jack agreed to go there after getting an explanation about the Land of the Lost from the Matchbox car. The car convinced Jack to leave because The Loser would eat the DP if he did not want to go. Jack, who really loves and wants DP back then, feels the need to save him even though Jack already knows that the Land of the Lost is a dangerous place. Then Jack wanted to know how to enter the Land of the Lost. It indicates that Jack has decided to start his journey.

c) Supernatural Aid

Supernatural aid signifies when a hero meets someone who provides assistance and insights, called a mentor. According to Campbell (2004), the aid can be in the form of a protective figure such as a little old crone or helpful older man, fairy godmother, some little fellow of the wood, some wizard, hermit, shepherd, or smith who in the masculine form, which gives help, confidences, advice, and

magical gifts such as amulets or weapons to the hero. In *The Christmas Pig*, Jack gets aid before he begins his journey. The aid he got from Christmas Pig.

Jack knew in his heart that he'd just hit the Christmas Pig. Even so, he wasn't ready to see the Christmas Pig get to his feet, put his trotters on his hips, and say, 'If you hit me one more time, you horrible boy, I won't help you.' (Rowling, 2021, p. 36)

'I've been through trouble, too,' said the Christmas Pig. 'In case you've forgotten, he tried to pull my head off. And I'm offering to help him – on certain conditions, of course.' (Rowling, 2021, p. 36)

From the very beginning, when CP and other things were alive and talking, CP had the intention of helping Jack find DP. CP is a stuffed pig that Holly bought to replace the DP she had lost. CP was alive on Christmas Eve. The data above explains that he intends to help Jack, as long as Jack must be willing not to misbehave again with the things around him.

'You're human, and it's a land of Things. That's how it usually works, anyway. But Christmas Eve is a night for miracles and lost causes. If you love DP enough to risk your life, then I'm ready to take you with me into the Land of the Lost, and we'll see whether we can bring him home again.' *'I do love him enough,' said Jack at once. 'I love him enough for anything.'* *'All right, then,' said the Christmas Pig. 'I'll help you on one condition. After we've found DP and brought him home, I want you to return me to the girl who bought me.'* (Rowling, 2021, p. 38)

In this story, CP will later become a protective figure for Jack. As Campbell (2004) said, this protective figure will help a hero on his journey. CP here is depicted as a wise older man with much experience. He had entered and explored the Land of the Lost; as a result, he understood the conditions, the atmosphere, and the possibilities if they went there.

In accordance with that, CP gave aid to Jack in the form of assistance by accompanying him to the Land of the Lost and providing many suggestions and directions for Jack. CP confirms that he is willing to accompany him to explore the place. Besides, CP also reminds Jack that the journey he will face is not easy.

According to him, Jack must be ready to bear any risk if he really loves DP. In addition, CP also provides conditions to Jack if they manage to find DP again, Jack must bring CP back to its owner, namely Holly, the girl who bought him.

d) The Crossing of the First Threshold

At this stage, a hero will cross the initial threshold to enter the world where he is adventuring. A hero will leave his comfort zone and enter a new world he has never visited before. Campbell (2004) calls it the regions of the unknown such as desert, jungle, deep sea, or alien Land, which are dangerous and full of risks. In addition, when crossing this threshold, a hero will meet the threshold guardian. Before continuing his journey, the hero needs to face that guardian.

In *The Christmas Pig*, Jack passes through foreign worlds in a magical way he has never experienced. After getting supernatural aid, Jack and CP have agreed to go together to the Land of the Lost to save DP. They crossed the threshold by miraculously shrinking, facing the threshold guardian, trying to find a place to disappear, and moving into the Land of the Lost.

The moment he spoke those words, Jack felt a strange sensation in the pit of his stomach. It was as though he was travelling downwards, fast, in a lift. At the same time, the bed and the sheets beneath him began to grow so rapidly that he lost sight of the floor. In a panic, he tried to stand up, but he tripped over a wrinkle in the sheet and fell flat on his face. Several seconds later, Jack realized that the bed hadn't grown at all. He'd shrunk. (Rowling, 2021, p. 40)

Jack's change to small is the first part of his threshold crossing. From that quote, Jack suddenly turned small without realizing it. After preparing to search for a point where he could enter the Land of the Lost, he miraculously shrunk to the size of CP. Jack did not realize that his body had shrunk; on the contrary, he thought that the things around him, such as the blankets, pillows, sheets, and the bed, were

overgrowing. The shrinkage that Jack experienced indicated his first step toward the strange world. Jack shrunk to be able to enter the Land of the Lost because what could reach there were small objects.

'Now we need to decide where the best place to get lost is,' said the Christmas Pig. 'It's harder than you might think when you're trying to do it on purpose. Any ideas?' 'Is that all we have to do to get there?' asked Jack. 'Get lost?' 'Of course, but it'll be hard, because I expect you know this house very well.' 'It might be easier in the garden,' said Jack. 'Especially now I'm small. We could drag a chair to the back door, climb up to the lock and open it.' 'Good idea,' said the Christmas Pig. They'd just reached the bottom of the stairs. 'Which way?' Jack led the Christmas Pig down the dark hallway towards the kitchen. (Rowling, 2021, p. 42)

After shrinking, Jack and CP then look for the right point to enter the Land of the Lost. At the same time, CP tells Jack that they must first disappear to enter that world. Both of them then decided to disappear into the park. Here it can be seen if Jack has started to pass the beginning of the threshold. The threshold became the separation point between Jack's normal world and the strange one, starting when Jack tried to get to the garden by passing through the corridors of his house, starting from the bedroom, and kitchen, then towards the patio door. This stage also signifies that Jack has committed to the journey, bringing a mission to complete that is bringing home the DP from the Land of the Lost.

But he never finished the sentence. A gigantic four-legged beast had risen up in front of them: a monster with long yellow teeth, shaggy fur, and gleaming eyes. With a deep bark the monster launched itself at the Christmas Pig, skidding on the lino and almost catching the pig between its dangerous jaws. (Rowling, 2021, p. 42)

He tried to get out again, but he'd fallen between gigantic presents with smoothly wrapped sides. 'Where are you?' whispered the Christmas Pig, but a second later he, too, had slid down the slippery golden package and landed on top of Jack. 'Oh no!' said Jack, as they heard Toby-the-dog scampering towards the tree. 'Why did you have to rattle?' 'Which way to the kitchen?' cried the Christmas Pig, as Toby-the-dog's growls grew ever louder. 'I don't know!' said Jack desperately. 'I'm lost!' (Rowling, 2021, p. 45)

In this novel, Jack also meets the threshold guardian. This threshold guardian must be defeated before continuing the journey (Campbell, 2004). The

guardian he faces is Toby the dog, a pet dog in Gran's house. He chased Jack and CP in the kitchen. Due to Jack and CP's size of about 20 centimeters, they cannot fight Toby the dog's large body and powerful jaws. They could do nothing but run away from the pursuit of Toby the dog. Jack and CP, who were originally going to go to the kitchen instead, ran under the Christmas tree with lots of piles of gifts. Under the Christmas tree, the portal to the Land of the Lost opened until Jack fell into it.

The threshold that Jack has crossed is in accordance with Campbell's assumptions. Jack goes through several tracks or processes towards the threshold of the beginning of his adventure. From the analysis above, it can be seen that Jack crossed the threshold by reducing to the size of a toy and then passed through the kitchen to hide from Toby the Dog as the threshold guardian.

e) Belly of the Whale

Belly of the whale is the latest stage in departure for the hero as the final gateway from his ordinary world to the dangerous one. Campbell (2004) analogized this stage where a hero is like being swallowed by a whale and trapped in his stomach, swallowed into the unknown, and would appear to have died. In this novel, Jack arrives at the belly of the whale after passing through a magical portal that made him fall sucked.

'Christmas Pig?' Jack called in panic. 'I'm here,' came the Christmas Pig's voice out of the darkness. 'Don't worry! This is how you enter the Land of the Lost! It'll be light in a moment!' Sure enough, within a few seconds Jack was able to see the Christmas Pig again. Like Jack, he was floating downwards. Their surroundings became gradually lighter until Jack realized they were both sinking through their own column of golden light. Above them were two round holes in a wooden ceiling that Jack thought must be the floor of the world they'd left – his world, where Mum lived, where everything he knew existed. (Rowling, 2021, p. 47)

As their surroundings became lighter still, Jack realized that he was inside a gigantic building like a warehouse, with immensely high brick walls and many holes peppering the wooden ceiling. (Rowling, 2021, p. 48)

Jack was swallowed into the portal and then fell continuously. He felt himself sinking into the darkness, and around him were things he could not feel because he could not see them. Nonetheless, Jack knew he was not there alone but that many other things had drowned like him. The dark portal that Jack goes through with CP and other things represents a whale's belly that is so dark there is no way out. It is the stage that a hero undergoes a transition to the unknown world and will face the risk of danger on his journey. In accordance with that, Jack has been swallowed into an unknown world that is the Land of the Lost, a strange and magical world that Jack has never known and visited before.

The belly of the whale experienced by Jack is the same as other stories in Campbell's book. For example, Finn McCool, an Irish hero, was swallowed by a monster of indefinite form in the Celtic world, and Red Ridinghood, the little German girl, was swallowed by a wolf (Campbell, 2004). Jack and CP miraculously go through a magical path that swallows them to sink to the Land of the Lost, a column of golden light. The data above shows that Jack has moved from the world he knows, the Land of the Living, to a strange and dangerous world, that he has never visited before, namely the Land of the Lost. That is where Jack will adventure along with CP, which means Jack will not be able to get out of that place before completing his mission.

2. Initiation

In this second phase of the hero's journey, a hero must pass some challenges and difficulties. The hero will adventure in the strange world with his side-kick

buddy to accomplish his mission. At this stage, a hero's abilities are tested with obstacles that will make them develop and learn to bring victory. In *The Christmas Pig*, Jack attempts to find his cuddly pig, DP, in the Land of the Lost. There, Jack met with many friends, enemies, and problems and faced his main enemy until he succeeded in completing his quest.

f) The Road of Trials

This sixth stage contains the obstacles faced by a hero. Those trials require the hero to find a way to overcome them. Campbell (2004) believes that the hero begins to move through a dream world with strangely fluid and unknown shapes, where he has to get through a series of tests. Trials that come to the hero will be an introduction for them before facing the ultimate villain. In this story, Jack goes through several trials from he first arrives in the Land of the Lost until before he meets the Loser.

The first challenge comes when Jack passes through a magic door guarded by three Loss Adjustors who will take them from Mislaid to a place according to the type of thing category. Jack must pass through the door to move to another place to continue looking for DP. Since Jack is neither a toy nor an object but a human being, he must convince the Lost Adjustors to get past Mislaid.

'About how we're going to get you past the Loss Adjustors without them realizing you're human,' said the Christmas Pig. 'The tin opener didn't realize,' said Jack. 'But it wasn't her job to find out about you, or decide where you're sent next,' said the Christmas Pig. 'Quick, we need to come up with a story. What factory were you made in?' (Rowling, 2021, p. 56)

After Jack and CP look at other things that can pass the Lost Adjustors by mentioning who they are and where they come from, CP does not want Jack to be

discovered if he is a human. After that, CP suggested manipulating his background, not as a human but as an action figure toy. Jack felt no need to make up his background because, previously, the tin opener did not realize that he was a human. Nevertheless, CP still forces Jack to change his name and background in order to escape the Lost Adjustors.

Jack's further trial occurs when Mayor Cheese Grater reveals Jack's disguise. After Jack and CP reached Bother-It's-Gone, they met Addie the Address book as their guide there. However, just as Addie was about to come and knock on the door where the Mayor was staying, the Mayor, a square cheese grater, suddenly came and shouted about two toys being hunted down to be punished for breaking the rules.

'Oh no,' whispered the Christmas Pig. 'It's the Capture Team!' 'Trouble!' roared the mayor, who was brandishing a piece of paper. 'The rumours are true! There are Things down here that shouldn't be! I've just received a description: a cuddly pig and an action figure in pyjamas! (Rowling, 2021, p. 94)

The Mayor who appeared with the Capture Team announced that two toys broke the rules. Jack and CP's disguise was revealed because while in Mislaid, Jack looked suspicious by asking Sheriff Specs about a pig with button eyes and lopsided ears. Jack and CP are now fugitives in the Land of the Lost. Jack should not have entered the Land of the Lost because he was not an item or a toy but a human. No one had ever committed this offense before. CP, who helped Jack find DP, also automatically became a fugitive because he was allied with Jack. They both became Surplus, the things and toys that deserve to be punished for breaking the rules.

Here Jack can pass those trials in various ways. Jack represents a hero who faces dragons, as Campbell (2004) said, who need to be slain, and the barriers that

stand in his way many times. Jack went through not one but many trials, such as from the Loss Adjustors, Major Cheese Grater, and the Capture Team, which would later lead him to the ultimate villain before he got the boon. Although Jack's trials are not easy, he can pass them because of his efforts and struggles to find his DP, leading him to the next stage of the hero's journey.

g) The Meeting with the Goddess

At this stage, a hero will meet the goddess on his journey. Campbell (2004) symbolizes the hero's meeting with the goddess as “a mystical marriage of the triumphant hero-soul with the Queen Goddess of the World” (p. 100). In addition, this goddess is often described as a woman who can attract and guide the hero. On his way, Jack met two goddesses who contributed significantly to his success in completing the quest. Jack meets Lunchbox and Old Compass, who help and guide him to move from one town to another town in the Land of the Lost.

‘I know you didn’t want to help, but thanks all the same, Lunchy!’ the Christmas Pig whispered, and he patted her gently on the lid. ‘You were very rude,’ the lunchbox whispered back, ‘but I hope the Loser doesn’t get you. Good luck!’ (Rowling, 2021, p. 87)

In this novel, Lunchbox is Jack's first goddess. When in Disposable, Jack met her in order to hide in her stomach to sneak out of Disposable. Jack and CP know that Lunchbox can take them away from Disposable because she will get an adjustment so that Lunchbox will be moved to another area. Lunchbox's role as Jack's goddess is not as his lover or love interest but as a helper by bringing Jack and CP out of Disposable. Lunchbox initially did not want to help Jack and CP for fear of being caught by Sheriff Specs and the Lost Adjustors. However, she was

threatened to be reported to them by Jack and CP if she had helped Surplus. As a result, Lunchbox wanted to help Jack and CP.

'Please help them cross the Wastes, my dear old friend. Without your aid, they risk a gruesome end.' 'Course I'll 'elp, course I will!' said the merry voice. 'You know 'ow much I loves adventures! Wantin' to go to the City of the Missed, I s'pose? Most Fings want to go there. Well, nicest city, innit?' 'We would like to go there, yes,' said the Christmas Pig. 'Well, I can get you to the gates,' said the voice, 'but I can't get you inside. Will that do?' 'Yes, that's great,' said Jack. (Rowling, 2021, pp. 107-108)

Besides Lunchbox, Jack met his second goddess, Old Compass. Like Lunchbox, Old Compass is not Jack's lover but as a guide by providing aid. Jack meets Compass after Poem tells him that his old friend can guide him through the Wastes of the Unlamented to the City of the Missed gates. The Old Compass is round with slightly cracked glass. She is adventurous, so Compass is excited to accompany Jack through the Wastes of the Unlamented. Furthermore, Old Compass also tells a lot about the magic night, the Loser, stories about him, and moral stories. Hence, Jack's goddess really helped him in his journey to find DP.

Jack's meeting with the goddess in this novel differs slightly from Campbell's theory. Jack met the goddesses, Lunchbox and Old Compass, not by being in love with each other, but these goddesses were two things that were very meritorious to Jack in helping him across the towns in the Land of the Lost.

h) Woman as the Temptress

A woman's presence on a hero's journey is not only a positive impact but also a disaster for the hero. This moment is known as the woman as the temptress. This woman's presence is described as the figure of the mother-destroyer in which the hero becomes a father figure who is controlled by that woman (Campbell, 2004).

In this stage, a woman appears who becomes a test for the hero. She is present as a temptation that will make the hero fall for his mission. Jack faces his temptress when he, CP, Broken Angel, and Blue Bunny walk side by side in the Wastes of the Unlamented, and then they are surprised by the appearance of Bad Habits.

'Hang on a minute,' said a strangely familiar voice just behind Jack. 'Don't I know you two?' Jack's heart leapt. Even though he was furious at her, even though she'd thrown DP out of the car window, he'd never been so glad to hear that voice in his life. She belonged to home and the Land of the Living, and in that moment all Jack could remember was how kind she'd once been, when he felt very small and lost. 'Holly!' he cried, spinning round. But Holly was nowhere to be seen. (Rowling, 2021, p. 121)

The quote indicates that Jack's temptress comes from one of the Bad Habits voices. The voice that Jack heard was familiar to his ears. It was the same sound he remembered hearing in the Land of the Living. The voice spontaneously reminded Jack of someone in his house. The voice that Jack heard was the voice of Holly, his half-sister. Jack was so happy to hear Holly's voice back because Jack regretted that the last time he saw Holly was when the two of them had a big fight. It indicates that Jack suddenly remembered his house and felt guilty towards Holly, which caused him to forget about his mission.

Jack heard Holly's voice somewhere out in the darkness. 'Please no – please no – argh!' 'Jack, come on!' shouted the Christmas Pig, because Jack had stopped running and was trying to pull free of his grip. 'Holly!' said Jack. 'He's got Holly!' 'It isn't Holly, you know it isn't Holly!' said the Christmas Pig, dragging Jack onwards with both trotters. 'It was Holly's bad habit and you should be glad it's gone!' (Rowling, 2021, p. 127)

Jack is getting tricked by his temper. Holly becomes the woman who gives temptress to Jack. Holly's screams that sounded from the darkness when the Loser was about to catch her made Jack could not bear it and would feel guilty if he did not help him. At this point, Jack only wanted to save Holly; he did not remember that his real mission was to find DP back in the Land of the Lost. Even though the

voice he heard was not from Holly, Bully Boss, one of Holly's bad habits, sounded similar to Holly's voice. Jack does not want to go running from the Loser to save Holly. In fact, Jack ignored the reminder from CP that the voice was just a hoax from the Bully Boss. After realizing it would be good if Holly's bad habits were gone, Jack was only released from the temptation.

The analysis above shows that in the form of Bad Habits, Holly becomes Jack's temptation. Holly becomes a mother-destroyer figure by being present as a shadow of Jack's mistakes to her before Jack embarks on his hero journey. Jack is tested with a female figure who makes him forget that he is on a mission to find DP.

i) Atonement with Father

This stage is described as the meeting between a child and his father, where the father figure here holds the rules and the authority. In the hero's journey, the hero will come to a phase where he meets a father figure who is more powerful than the hero (Campbell, 2004). In *The Christmas Pig*, Jack meets the father as his main enemy later, namely the Loser.

Two gigantic white searchlights were moving through the sky above the Wastes. Their twin beams swept the ground, illuminating the many scurrying Things that were running pell-mell away from the Loser. The searchlights were his eyes, and they swung over the snowy wastes as the Loser turned his giant head this way and that. He was so tall that Jack could actually hear the top of his head scraping on the high wooden sky as his blinding eyes scanned the ground for Things to eat. (Rowling, 2021, p. 124)

It was hard to tell whether he was a giant man or a robot. He didn't walk on feet, but on steel points like a two-legged spider. His body, his arms, and his legs were all covered in millions and millions of broken Things, so that he glistened all over with cogs, springs, handles, aeralis, buttons, lids, and other bits of the bodies he'd torn to pieces before eating. (Rowling, 2021, p. 124)

The Loser is the ruling father figure in the Land of the Lost. He is like a tall giant robot with a scary form. The loser's eyes are made of two large spotlights to see and watch anyone who crosses the Wastes of the Unlamented. Then, his body was made up of millions of broken objects combined into one to form a huge body with claw-shaped hands. The Loser holds power by making rules that must be obeyed. For example, he promised that if there were objects or toys that the owner no longer wanted or loved, they would become Surplus and be eaten by him. When his eyes have found a toy that violates the rules, his hands will quickly claw and grab the toy, lift it, and put it in his wide mouth.

In Jack's heroic journey, the Loser will become the father that Jack needs to defeat to become a hero. Although Jack fears, somehow, the Loser needs to be defeated by Jack because of the possibility of DP being hidden by him.

j) Apotheosis

Apotheosis becomes a stage where a hero experiences a turning point that makes it seem like he is reborn at a higher level. The hero is described as going to rebirth, knowing what he should actually do in his quest (Campbell, 2004). He will gain insight into the real purpose of his journey and become a better person. A hero in this stage will also encounter a father figure to defeat him. Jack arrived at his apotheosis when he managed to meet DP on the Island of the Beloved. Jack succeeded in finding him after he and CP were taken flying across the ocean from the City of the Missed by the Hope.

'DP, I found you, I found you!' sobbed Jack, and behind the old pig a hundred battered old toys cheered and clapped their hands, their paws, and their hooves, and one little puffin turned a somersault. 'Everything's all right again! Holly threw

you and I was so angry and I knew you were alone on the motorway and I couldn't stand it and I yelled and smashed up my room—' I know, Jack, I know,' said DP, patting Jack on his back. 'But it's all right, now. You've found me! Come into my house!' (Rowling, 2021, p. 175)

Jack was so happy and touched when he managed to find DP back. He was so happy to invite DP back to his home in the Land of the Living. When meeting DP, Jack may feel that he has succeeded in fulfilling his quest, but Jack will know a truth he does not know about what really happened to CP.

'Jack,' said DP, placing his trotter around Jack's shoulders again, 'my brother always knew he wouldn't be able to return to the Land of the Living with you. Now that my body's been destroyed Up There, the only way I can leave the Land of the Lost is if a toy just like me makes up the Loser's numbers. The Christmas Pig decided to take my place. Every Thing knows that's how it works – but I never heard of a Thing volunteering to do it.' (Rowling, 2021, pp. 177-178)

The quote shows that DP is telling the truth to Jack about CP, who has sacrificed himself as a substitute for DP to be eaten by the Loser. CP, who had accompanied and helped Jack on his journey, was destined not to return to the Land of the Living. Therefore, as long as Jack and CP were together, CP never told Jack about the truth so that Jack would not be sad and stay focused on his quest to find DP. Instead, Jack looked disbelieving and sad after hearing the truth. He also regrets that he did not really care about CP, the toy that had helped him all this time.

'Go to the Wastes,' said DP quietly. 'If I'm to go free, then the Christmas Pig must replace me in the Land of the Lost. As he's broken the law not once, but many times, any Thing that helps him now will surely be eaten.' (Rowling, 2021, p. 178)

Jack experiences a turning point when DP tells him to find and save CP. DP explains that he is already living a safe and happy life on the Island of the Beloved. In addition, since DP and CP are brothers, what they feel is related, so even though Jack is not with DP, he can still feel his presence. Jack finally realized that his real mission was to save CP from the Loser because CP is more valuable than anything.

All along, Jack had thought that if only he found DP, he'd be happy again, but he didn't feel happy at all. Now, when it was too late, he realized he'd come to love CP – not instead of DP, but quite separately – for his brave and good self. In that moment, Jack truly understood what it felt like to be Alivened, because he understood what he was meant to do. 'DP... I've got to rescue CP.' (Rowling, 2021, p. 179)

Jack's apotheosis makes him realize he needed something else all along rather than victory in his quest. Jack here is described as being reborn by realizing that what he needs to do is save CP from the Loser's Lair. Jack decides to return to the Wastes and find CP to bring him home. Jack has found the meaning of sacrifice and responsibility. Jack has realized the meaning of a sacrifice made by CP as a form of affection. Jack has debt gratitude to CP, therefore, he saved CP for the sacrifice he made for Jack. Jack's apotheosis made him a better person, one level higher than before.

k) The Ultimate Boon

The last stage in the initiation phase is the peak moment for the hero. The hero will get a reward as an appreciation of their struggles to complete the quest. The hero will get what he is looking for and beat the villain. Campbell (2004) analogizes this stage to signify that the hero's adventure has been accomplished; the hero is described as a superior man, a born king. In *The Christmas Pig*, Jack gets his boon when he returns to the Wastes to save CP and defeats the Loser.

At last, Jack managed to jump onto the cage holding the Christmas Pig and Broken Angel. 'CP,' he whispered. 'CP, it's me. Look up here.' CP looked up and for a moment or two, he stood frozen, his little black eyes wide with astonishment, and Broken Angel uncovered her poor half-eaten face and stared up at Jack too. 'Jack!' gasped the Christmas Pig. 'What – what are you—' 'I've come to rescue you – both of you!' said Jack, crawling across the cage roof to grasp hold of the giant padlock. 'You two belong to me, and I'm taking you home!' 'But... what about DP?' 'We've said goodbye properly now,' said Jack, tugging at the padlock, which remained shut. 'He wanted me to do this. I'm going to get you out!' But he couldn't open the padlock. 'Jack, I don't understand, you wanted DP so much!' 'I thought I needed him,' said Jack. 'But you need me more.' (Rowling, 2021, p. 196)

After being escorted by Santa and accompanied by Compass to the Wastes, Jack managed to find CP again. While in the Loser's lair, all Jack thinks about is CP, nothing else; Jack hopes for but to see him in good condition. CP's condition at that time was trapped in a cage at the top end of the Loser's cave wall. Jack tries hard to reach the place where CP is being arrested. His efforts and hard work paid off after he met with CP. Back then, Jack could be said to have earned his boon for having discovered CP. CP looks confused when Jack meets him because CP knows that Jack really wants to meet DP and has already met him. Jack explained that he had realized that what he really needed was CP. Here Jack's quest is almost finished, but he still needs to bring CP back to the Land of the Living so he will truly regret his mission.

The furious, bewildered Loser didn't understand what was happening, and though he spun around trying to catch them, they slid through his long steel fingers and up towards the new hole their hope had made in the ceiling. 'They're going to be recycled!' Jack shouted, as the monstrous creature tried to catch the Things rising so fast beyond his grip. 'They'll be made new, Up There, and live again!' 'No!' shrieked the Loser, wild with rage. 'People can't have them! They're mine, they're mine, they belong to me— (Rowling, 2021, pp. 199-200)

In addition to successfully meeting CP, Jack finally defeated the Loser. The Loser who had been in the Land of the Lost became a cruel ruler over objects and toys, and his body slowly crumbled. The loss of the Loser's body is because Jack managed to convince the things to continue to hope that they can be recycled. Expectations from the things gave rise to large holes of light twinkling above the Land of the Living. As a result, the broken things that became the Loser's body were released and lifted towards the Land of the Living. The Loser can no longer reach and claw at the flying things; his body crumbles and disappears.

Jack has passed the ultimate boon on his way. He got what he was looking for by finding and bringing home CP and saving the Land of the Lost from the evil power of the Loser. With a boon or reward that the hero has obtained, the next phase will lead him to the process of returning to the hero's home.

3. Return

The return phase is the phase where a hero will return from his journey to his old life. The hero will return with victory over his quest (Campbell, 2004). In addition, the hero will be someone different, such as wiser, charismatic, and responsible. In this novel, after defeating the Loser and completing his mission in the Land of the Lost, Jack goes through the process of returning to the Land of the Living, exactly back to Gran's house.

1) Refusal of the Return

At this stage, a hero will decline to return from the new world. The hero refuses it due to several factors, including problems, unfinished tasks, and feeling comfortable in a new place. As quoted by Campbell (2004), where King Muchukunda made the decision not to return but rather to retreat one step further away from his world due to the problem arising after he got the boon, on his way, Jack experienced a return refusal when CP asked him to leave the Loser's Lair. Jack refuses because he wants to take CP home to the Land of the Living.

'You've got to get out of here! There's nothing in the whole of the Land of the Lost that the Loser would like better than to eat a living boy! You'd be the greatest prize he ever caught!' 'I'm not leaving without you,' said Jack, still trying to break the padlock, but it wouldn't shift. 'It's too late!' said the Christmas Pig, his tears now trickling down his face. 'Jack, there are only a few minutes until Christmas Day – you've got to get yourself under a finding hole! There's no hope for us, but you can still escape!' (Rowling, 2021, p. 196)

Jack refuses to leave the Loser's Lair before unlocking the padlock. Jack does not want CP to be a victim just to be eaten by the Loser. Even though CP had warned Jack that the Loser would be very happy and satisfied if he could eat a live child, he persisted that he did not want to go. In addition, CP also warns Jack that he has little chance to return to the Land of the Living because Christmas Eve will end soon. If Jack does not leave from there, he will be trapped in the Land of the Lost and will not be able to return to the Land of the Living. CP believes that Jack can still go from there to save himself, but there is no longer hope for him and the other things imprisoned by the Loser.

Jack's unwillingness to return to the Land of the Living is caused because he still has responsibilities to CP. Although Jack has met with DP as the first purpose of his journey, he wants to save CP because it was Jack who caused CP to sacrifice himself so that Jack could bring DP home. Jack feels guilty and has moral gratitude for CP; therefore, Jack chooses to return to the Wastes to save CP and bring him home with him. Jack does not want to part with CP anymore because he realizes that CP is an irreplaceable valuable toy that accompanies and helps him during his journey there. Therefore, he refused to return home before he could save CP.

m) The Magic Flight

In his homecoming, a hero will experience the magic flight where he will move from the dangerous world to his ordinary world. The hero's return can be in various ways. Campbell (2004) states that marvels of magical obstruction and evasion may complicate this magic flight. In *The Christmas Pig*, Jack experiences

a magic flight but does not follow the order of stages in the hero's journey, namely after rescue from without. Jack experiences flight miraculously, like when he entered the Land of the Lost by going through sparkling finding holes.

The hole grew larger and larger. It was wide and golden, and then the real magic happened: instead of dropping a single shaft of golden light, and saving one Thing, the sparkling, circling light descended in a spiral and whooshed up inside it hundreds and hundreds of astonished, delighted Things. Out of their dirty cages they rose, the tin and the cardboard, the wooden, the paper, and the plastic, each of them laughing as they were drawn into the sparkling, whirling cyclone. (Rowling, 2021, p. 199)

Those holes brought Jack to the flight process. Jack is miraculously sucked up by the finding holes. After encouraging hope for the things the Loser captured, many finding holes appeared in a yellow and shiny form. At that time, the flight was not only experienced by Jack but also other things. The finding holes also sucked them into the Land of the Living. Unlike usual, these finding holes not only attract one thing but hundreds of things are sucked into it by forming a vortex.

The magic flight that Jack experienced was almost the same as the process to the Land of the Lost in the Belly of the Whale stage. Both of them take Jack across two different worlds miraculously. The position of the golden sparkling finding holes is the same as the column of golden light. They link the Land of the Living with the Land of the Lost.

n) Rescue from Without

The fourteenth stage in this hero's journey describes a hero who will get 'rescue' to return to his original world. The hero may not know how he can return to his ordinary world after completing his mission. Campbell (2004) says that "the hero may have to be brought back from his supernatural adventure by assistance

from without. That is to say, the world may have to come and get him” (p. 12). Jack got the rescue from without earlier before the magic flight. That moment came when Jack managed to convince the things in the Loser's Lair to continue to hope that they are still worthy of being owned and loved by humans so that they could be recycled and then returned to the Land of the Living.

He'd given the Things hope, which no lock can contain. Now a few of the bravest began clambering out of their cages, helping each other as they went. 'There's a way out for all of you, I promise!' shouted Jack to all the shivering Things still too scared to leave their prisons. 'You've just got to believe!' (Rowling, 2021, p. 199)

'This is your way back to the Land of the Living!' he cried. 'Keep hoping!' (Rowling, 2021, p. 199)

The quotations above show that the hope of Jack and the things is the rescue that will save them from the Loser. The rescue they get is not from other people or other things but comes from their own belief in the form of hope. Even though the chances of defeating the Loser are slim and nearly impossible, Jack does not give up. After Jack failed to open the padlock many times, the chance to escape was very small because Christmas Eve was about to end. Nevertheless, Jack kept trying, and he tried his last attempt, which was to give up hope. There is always hope, even if it is just a little. Jack convinces the things to hope they will always be loved and needed by their owners in the Land of the Living. As a result, their hopes are getting bigger, making the padlocks open magically.

Thus, it can be seen that it was the hope of Jack and the things that made them free from the evil of the Loser. The magic comes from themselves after they believe their owner will still love them and want them back. This hope causes the things to be sucked in by the golden sparkling finding holes in the Land of the Living to be recycled.

o) The Crossing of the Return Threshold

At this stage, the hero will pass the path to return to his ordinary world. Campbell analogizes it as the comeback of the hero. It is described as coming back out of that yonder zone (Campbell, 2004). The hero crosses the border or path and returns to his ordinary life before. Here the hero will also face the final danger before he returns, as the returning hero. In this story, Jack encounters his final danger when the Loser will catch him, and he crosses the threshold to return to his home.

The Loser reached out his claw-like hand, with the fingers as long as steel girders, and Jack heard the chimes, and knew that hope wouldn't be enough now. The only comfort left in the world was the feel of the pig's trotter in his hand and he closed his eyes as the Loser's searchlight eyes grew nearer and brighter. And then he felt himself falling... falling... falling... (Rowling, 2021, p. 202)

Jack opened his eyes. He was curled up on the floor beneath the Christmas tree at home, in the middle of all the presents, the tree lights gleaming in the darkness above him. Pine needles were scattered all around him, and he'd returned to his normal size. (Rowling, 2021, p. 204)

The data above shows Jack, who was almost caught by the Loser but miraculously fell and disappeared from the Loser's Lair. The Loser is angry because the things there have been recycled, then tries to catch Jack to eat them. Jack felt nothing but comfort under CP's feet. Jack, who was almost in despair because he thought the hope they raised was not enough to save them, suddenly felt himself being sucked down. Here Jack and CP pass the same path where he entered the Land of the Lost. The moment coincided with Christmas Eve, which had really ended, therefore, Jack's return process was so fast, as fast as Jack closed his eyes and then was moved to his home.

Shortly after falling, Jack woke up and was back at Gran's house, under the Christmas tree, with lots of Christmas gifts. Here it can be seen that Jack successfully completed the quest and returned from his adventure. Jack returns to the Land of the Living as the returning hero who succeeded in bringing CP back. He got more than what he was looking for at the beginning of his journey: not only meeting with DP but also saving and bringing CP home.

p) Master of the Two Worlds

After returning the hero to his ordinary life, he will master the adventurous world and his home. The hero is described as having the talent to balance the two worlds, between his real world and the yonder world, like Jesus who transfigured into the guide, the way, the vision, and the return companion after His heroic journey (Campbell, 2004). As the returning hero, Jack can be a master of two worlds because he managed to carry out his quest and remember everything he experienced in the Land of the Lost and tell it to his family in his house.

'I was in the Land of the Lost!' Jack told them all. 'Me and CP went there together! I found DP and he's happy – I always knew he liked the beach – and I met so many different Things – and there are all these different cities and the Loser nearly got me, but then Broken Angel saved us – we've got to keep her!' said Jack, thrusting the mangled angel under Mum's nose. (Rowling, 2021, p. 205)

'Well... it's all right,' said Jack. 'He's living in a nice little house on the beach with Toilet Roll Angel now. And I've got CP. DP says he's the best and bravest pig there ever was, and he's right.' 'What else happened, while you were in the Land of the Lost?' Holly asked, and she and Jack sat down by the fire, and Jack told Holly all about Disposable and Sheriff Specs, about Lunchbox and Inhaler, about Bother-It's-Gone, Addie and Poem, about their long journey across the Wastes of the Unlamented, Compass, Blue Bunny, the strange Things he'd met in the City of the Missed, and their escape from the Loser's Lair. (Rowling, 2021, p. 206)

Jack tells Mum, Holly, Gran, and Brendan everything he experienced in the Land of the Lost. He looks so detailed in telling it. Jack still remembers and even memorizes the journeys and adventures he did in the Land of the Lost. He starts

telling from the beginning of his journey, how he got into the Land of the Lost, his encounters with many toys and living things, the dangers he experienced, to the cruelty of the Loser. Jack's journey seems to stick in his memory, becoming an unforgettable experience for him. Here, Jack indicates that he understands the Land of the Lost's circumstances. Hence, Jack has become a 'master' between the Land of the Living and the Land of the Lost.

q) Freedom to Live

The last stage in the hero's journey describes the ending of a hero's adventure. It becomes the result of miraculous passage and returns, and the hero is also the champion of things becoming rather than things becoming because he is (Campbell, 2004). The hero has been freed from his mission. He also has received the results and rewards of the struggles he has gone through. Besides, the hero has developed into someone wiser in looking at the world. After returning home with CP, Jack learns a valuable lesson about the meaning of family, friendship, and sacrifice. Ultimately, he also felt the peace and happiness he was looking for.

'I know I've been horrible to you, Jack,' said Holly, when at last he paused for breath. 'And I promise I won't bully you, not ever again.' 'I believe you,' said Jack, remembering Bullyboss, who he hadn't mentioned. CP was sitting on Jack's knee, so he could be warmed by the fire, too. 'But I think you should stop doing gymnastics. I know you're not enjoying it any more and you'd rather do music.' 'How – how did you know that?' said Holly, amazed. 'I haven't told anyone!' 'You find things out, in the Land of the Lost,' said Jack wisely. (Rowling, 2021, p. 207)

'Goodnight, CP,' whispered Jack. 'Merry Christmas.' Exhausted from his adventures, Jack fell asleep almost at once. It was no longer Christmas Eve, the night for miracles and lost causes, yet two little trotters hugged the sleeping boy in the darkness. 'Goodnight, Jack,' whispered the little pig, whose tears of happiness were trickling down onto the pillow. 'Merry Christmas to you, too!' (Rowling, 2021, p. 208)

The data above shows that Jack has developed into a wise boy. In addition, he felt his hard work paid off with happiness when he could get back together with

CP. When Jack got home, Jack was happy to see Holly again, and vice versa. They both apologized for their mistakes that had bullied and annoyed each other. Then, Jack's wisdom is seen when he advises Holly not to do gymnastics anymore because Jack knows that Holly does not like him. He also conveys the information wisely if he finds out from the Bullyboss when he adventures in the Land of the Lost. Moreover, Jack was happy because he managed to bring CP back to the Land of the Living. Like DP, CP is now Jack's bedmate that Jack will always take with him everywhere.

At this point, Jack has become a hero. He has been freed from his mission and has found what he was looking for. Jack has experienced spiritual life as well as heroic deeds while undertaking his hero's journey. As the returning hero, Jack has transformed into a more mature and wise man because he has learned many things he did not know during his adventures in the Land of the Lost. Jack has gone through three major phases of the hero's journey from the departure until the return. He also has finished all seventeen stages of the hero's journey. On his heroic journey, there is only one difference where in the return phase, the rescue from without appears before the magic flight. Nevertheless, Jack can be said to have succeeded in becoming a hero.

B. Jack's Ways to Encounter the Obstacles

This part analyzes the way Jack encounters the obstacles he faces in his journey. Those obstacles will be divided into three kinds involving external obstacles, internal obstacles, and the villain (Allison & Goethals, 2011). When carrying out missions and quests, a hero must survive some obstacles to continue

his journey and reach his goal. The hero will try to get past those obstacles in various ways. In *The Christmas Pig*, Jack has successfully passed three major phases (separation, initiation, return) and seventeen stages of the hero's journey. However, it is not easy for Jack to pass through those stages, where many obstacles put his skills to the test. He must overcome these obstacles to complete his mission and quest in the Land of the Lost.

1. The Way Jack Encounters External (Physical) Obstacles

External obstacles will test a hero from the physical side. As exemplified by Allison & Goethals (2011), Big John is an example of a hero who faced external obstacles once blocked by stone debris from a cave while in a mine. Big John used his size and strength to move the rubble. In addition, Big John also uses his capacity to save others. Jack's external obstacles come from DP's loss and the enemies he faced in the Land of the Lost. DP's loss requires Jack to go on an adventure and face the enemies that prevent him from reaching his goal. In dealing with these obstacles, Jack gets help and uses his intelligence.

a) Getting Help from the Allies

Jack overcomes his obstacles by getting help from the allies during the journey. Since Jack went to the Land of the Lost for the first time, he still did not know anything about the place. Accordingly, Jack would not have been able to get through it without the help of his friends. The help came when he was about to start his journey and during his journey. Most of the help comes when Jack faces obstacles where he will move from one area to another in the Land of the Lost. His

friends help him by providing lots of advice and information about what Jack does not know about the Land of the Lost.

The first partner to help him is Christmas Pig. Christmas Pig (known as CP) is the cuddly pig willing to help and be Jack's partner from the beginning of his journey until Jack's mission is completed.

'All right, then,' said the Christmas Pig. 'I'll help you on one condition. After we've found DP and brought him home, I want you to return me to the girl who bought me.' (Rowling, 2021, p. 38)

'Quick, we need to come up with a story. What factory were you made in?' 'I... don't know,' said Jack, trying but failing to think of a name that sounded like a factory's. 'Say the Dingledown Factory, Birmingham,' said the Christmas Pig. 'That was my factory and they made action figures as well as cuddly pigs. Now, what are you called?' 'Jack.' 'Action figures aren't called Jack! We'll say... we'll say you're Pyjama Boy, with the power of sleep and dreams.' (Rowling, 2021, p. 56)

When Jack gets into trouble where he does not know how he begins his adventure by entering the Land of the Lost, CP convinces Jack that he will accompany him to complete his mission. He did not want to let Jack adventure alone. CP intends to accompany him with the provision that he has already entered the Land of the Lost. When another obstacle appears when Jack has to pass through three doors guarded by the Loss Adjustors, CP gives a clue to Jack to make up a new background to convince the Loss Adjustors to be allowed to enter that door. CP became a partner who contributed greatly to Jack. CP was willing to accompany Jack from beginning to end, even though he sacrificed to be eaten by the Loser for Jack's sake in order to meet DP.

Another help Jack got from the Lunchbox. Lunchbox or known as Lunchy helps get past Jack's obstacle when Jack and CP are suspected of being Surplus and

planning to go from Disposable to Bother-It's-Gone. Lunchy carried Jack and CP inside her as illegal passengers so the Loss Adjustors would not catch them.

'I know you didn't want to help, but thanks all the same, Lunchy!' the Christmas Pig whispered, and he patted her gently on the lid. 'You were very rude,' the lunchbox whispered back, 'but I hope the Loser doesn't get you. Good luck!' (Rowling, 2021, p. 87)

Lunchy is willing to put Jack and CP in her stomach because if she does not, she will be threatened with being reported to the Loss Adjustors for helping Surplus. After Lunchy gets an adjustment, she will be moved to Bother-It's-Gone. Accordingly, Jack asks Lunchy for help to get out of Disposable. Lunchy's role for Jack is significant to get through obstacles because if Lunchy does not help Jack, he might be arrested and fail to continue his mission. With Lunchy's help, Jack and CP can sneak out of Disposable without the Loss Adjustors knowing.

Apart from CP and Lunchy, Poem and Pretence and Old Compass also contribute to Jack in encountering obstacles. Jack again faces obstacles when he and CP have become fugitives in Bother-It's-Gone. Jack and CP have been declared Surplus by Major Cheese Grater and must be arrested. In addition, they are also being hunted by the Capture Team and the Crusher. They needed to take a train to get out from Bother-It's-Gone, but the train had already left.

Jack and the Christmas Pig had just started to run up the nearest dark street when a dim light appeared to their left. A door had flown open, and an urgent voice said, 'Quickly! Come inside – you'll thank me later! We can hide you– (Rowling, 2021, p. 100)

Poem and Pretence hide Jack and CP in their place. They knew that Jack and CP were in trouble for being wanted by Major Cheese Grater and the Loss Adjustors. As a result, they open the door for Jack and CP to hide. Initially, Jack thought that Poem set him up and took them to the Loser, but Poem later explained

that he only intended to help Jack and CP who were in trouble. Furthermore, Poem and Pretence give Jack lots of advice and hints on what to do next. Help from Poem and Pretence makes Jack and CP safe from the Capture Team.

Then, Old Compass also helped Jack through the obstacle when Jack had to pass through the Wastes to reach the City of the Missed gate. Compass is an old friend of Poem and Pretence. They explain that Compass is a thing that likes to help other things through the Wastes. Jack and CP meet Compass at the end of the tunnel under Poem and Pretence's house.

Please help them cross the Wastes, my dear old friend. Without your aid, they risk a gruesome end.' 'Course I'll 'elp, course I will!' said the merry voice. 'You know 'ow much I loves adventures! Wantin' to go to the City of the Missed, I s'pose? Most Fings want to go there. Well, nicest city, innit?' (Rowling, 2021, pp. 107-108)

It can be seen that Compass is happy to take Jack and CP to the City of the Missed. She is a very adventurous thing. Therefore, when other things need help, Compass will be there to help. At that time, Jack and CP will be delivered by Compass to the City of the Missed front gate. Since Compass loves adventure, she is pretty understanding and knows much about the Wastes. The Wastes is a dangerous place, where things that are not loved are thrown away. There, they will be so sad because no one loves them anymore. Therefore, the help of Compass will make it easier for Jack to get through the Wastes because he does not know anything about that place.

Jack overcomes some of the obstacles he faces with the help of his friends on the way. For example, Jack is assisted by CP, Lunchbox, Poem and Pretence, and Old Compass when moving from one city to another. Getting help does not

mean a hero is incapable of trying independently. Yet, there are times when a hero needs help because he is in the yonder zone, where he does not have enough knowledge and supplies to go on an adventure in that place. In this case, Jack is adventuring in the Land of the Lost. By getting help from his allies, Jack successfully passed the external obstacles he faced.

b) Using Jack's Intelligence

In addition to getting help from his allies, Jack overcame his external obstacles using his intelligence. It means that a hero has the ability to solve problems with his own ideas and ways. Although Jack was helped by many of his colleagues, Jack also relied on his skills and knowledge to pass obstacles. Jack's way reflects the characteristics of a hero himself, where they have competencies and talents (Kinsella, Ritchie, & Igou, 2015).

In *The Christmas Pig*, Jack can overcome an obstacle when he and CP are being chased by Toby the Dog by looking for a way not to be caught and eaten by Toby the Dog. Here Jack finds a way to escape the pursuit by hiding under the Christmas tree with a pile of gifts.

'If we crawl behind the tree,' Jack whispered to the Christmas Pig, 'we could sneak back out of the room while he thinks we're still under here, and go to the kitchen door after all.' (Rowling, 2021, p. 44)

Jack suggests CP run under the Christmas tree to hide from Toby the Dog. He would hide and then sneak into the kitchen to escape. Jack can memorize the conditions and layout of his house, trying to find a safe place from Toby the Dog. Even though Jack had faced an unexpected obstacle before, he did not panic. Even his intelligence could be utilized at the right time. Jack's initiative shows that he can

use his intelligence to encounter the obstacles that come his way. Jack escapes Toby the Dog with his idea to hide under the Christmas tree.

Next, Jack's intelligence helps him overcome the obstacle when he has been suspected of being a thing that should not be in the Land of the Lost. In one condition, Specs and Penknife suspect Jack and CP as Surplus. In other conditions, he does not find DP at Disposable, therefore, he intends to go from there to Bother-It's-Gone. Finally, Jack convinces CP to hide in the Lunchbox when she gets an adjustment. Jack believes that if he and CP can hide inside Lunchy, they can get out of Disposable without suspicion.

Jack suddenly gripped the Christmas Pig's soft arm. 'What?' whispered the pig. 'We could hide inside Lunchbox and go to the next town!' (Rowling, 2021, p. 79)

Jack wants to leave Disposable and head for the next town to avoid being caught by Sheriff Specs and the Loss Adjustors. The quote above indicates that Jack has the idea of moving to the next town by hiding in the Lunchbox. Jack came up with the idea after hearing that the Lunchbox would be adjusted. Thus, it would be moved as it became valuable when its owner in the Land of the Living realized that the Lunchbox was missing. With that idea, Jack and CP made it to the next town, namely Bother-It's-Gone. From Jack's actions above, his intelligence helps him get past obstacles.

2. The Way Jack Encounters Internal (Psychological) Obstacles

Internal obstacles require the hero to survive from disturbances to his psychic side. For example, in the story of Rick Blaine, summarized by Allison & Goethals (2011), Rick Blaine has to face his internal mix of pain and longing

because of putting aside his pain and anger at Ilsa for having deserted him in Paris. On his journey, Jack also has to deal with obstacles from himself or from internal. Some distractions from inside Jack disturb his psychological side. As a result, Jack needs to overcome it because it can distract his journey to complete his quest. The internal obstacles that Jack experienced came from sadness, disappointment, and worries because of family problems, not meeting DP, and losing his friends.

a) Being Tough and Patient

Jack's first internal obstacle comes when he hears the bad news that Jack's parents, Mum and Dad, have divorced and are no longer living together. They decided to divorce after arguing one night, and Jack realized it. Naturally, his parents' divorce made Jack feel sad. Nonetheless, even though his sadness is an obstacle for Jack, he faces it by being tough and patient.

But some nights, after Mum had kissed him and closed the door, Jack cried into DP's limp body. DP knew and understood everything without being told. He knew about the hard lump in Jack's chest. His trotters wiped away Jack's tears. Jack didn't have to pretend in the dark with DP. (Rowling, 2021, p. 7)

Jack didn't think it sounded nearly as much fun as having a dad around to play with, but he didn't say that. Jack was getting used to not saying things. (Rowling, 2021, p. 7)

Despite feeling sad, Jack chose not to share his sadness. Jack prefers to be quiet and only cries in his room when he is alone with DP, his favorite doll. Jack did not show his sadness over his parents' divorce to anyone. Moreover, Jack's sadness increases when Dad is not living with him anymore. Dad is going to separate and start a new life abroad. Then again, Jack is still reluctant to tell his sadness. The sadness he was experiencing was faced with patience and courage, and Jack tried to look just fine by accepting his family's changing conditions. Here

Jack's patience and determination are strong even though he is only a child who bears a heavy burden of grief.

Jack overcomes another internal obstacle where he feels disappointed because he failed to save the Broken Angel from the Loser. He loves Broken Angel so much because she has accompanied Jack and his family at Christmas for many years. Broken Angel often brings happiness to Jack's family. However, he could not help her when the Loser grabbed the Broken Angel with his claws. His failure made Jack cry and sad with disappointment. At that moment, Jack felt deeply disappointed, but he could still be strong and patient even though he had lost the Broken Angel.

He broke down. He tried not to make any noise, but he hadn't fooled the Christmas Pig, who put his trotters around Jack and pulled him close. (Rowling, 2021, p. 129)

Jack curled up beside the Christmas Pig, who cuddled him, and slowly Jack began to warm up. He was still scared and miserable, but at least he was warmer. (Rowling, 2021, p. 129)

After crying and grieving, Jack tried to calm himself down. At the same time, Jack felt so tired and disappointed with himself. He came closer to CP and hugged him for warmth. Although he was still filled with disappointment and fear of the Loser, at least Jack tried to forget what had happened to the Broken Angel. Jack tries to forget his sadness and disappointment by turning his attention to CP as they hide behind Thistle. Jack can overcome disappointment as an internal obstacle for a moment after he falls asleep beside CP. As can be seen that Jack can overcome the internal obstacle in his journey with toughness and patience.

b) Strong Determined

Strong determination is Jack's other way of encountering his internal obstacle. Another internal obstacle Jack faced was his anxiety and worry because he could not find CP in the Land of the Lost. When Jack answered the adventure calls, he was committed to finding DP in the Land of the Lost. Jack wants to do it because he loves DP. However, unfortunately, Jack became restless and worried because he could not find DP anywhere. Jack worries that the DP has been caught and handed over to the Loser. Even though he had moved from one city to another, Jack still saw no sign of any DP in the Land of the Lost.

And then it struck him that there was no way back now, unless he found DP. (Rowling, 2021, p. 61)

Jack couldn't blame her for wanting to leave this gloomy room. He looked around to see whether DP was sitting in one of the shadowy corners, but he wasn't there. Perhaps, Jack thought, he was asleep in one of the ramshackle houses they'd passed outside. (Rowling, 2021, p. 69)

In spite of being cold and shivery in his pyjamas, Jack felt his spirits rise. He could just imagine DP living in one of these little houses. (Rowling, 2021, p. 87)

Jack's anxieties and worries were overcome by showing strong determination. The three data above prove that Jack remains consistent in looking for DP no matter what risks he will face. After he arrived at the first town in the Land of the Lost, namely Mislaid, Jack had not found DP. Then, when Jack moved from Mislaid to Disposable, he thought there was no way home, and he would not go home until he managed to meet DP. It can be seen that Jack's determination to find his toys is getting stronger. When at Disposable, there Jack was still trying to find DP. He looked around the room, hoping to see DP was there safely. Unfortunately, Jack still has not found DP in Disposable.

Although he is still worried about the Loser catching DP, Jack remains with his decision if he has to find DP immediately. When he arrived at Bother-It's-Gone hiding in The Lunchbox, Jack's hopes of meeting DP were burning. Jack wished the DP was in one of the houses in Bother-It's-Gone. The houses there look so comfortable, and Jack thinks that this is where the DP is sent because DP likes comfort. Therefore, Jack thinks that he will meet DP at Bother-It's-Gone. Again, unfortunately, DP was not there, but Jack continued his journey until he was almost at the end of his journey to find him. Accordingly, Jack's anxiety and worries as the internal obstacle can be overcome with strong determination.

3. The Way Jack Encounters the Villain

The biggest challenge that Jack must overcome in his journey to become a hero is the ultimate villain who is the Loser. Jack must defeat the Loser to save CP and other things that the Loser arrested. In the ultimate boon stage in the initiation phase, Jack managed to defeat the Loser. The Loser is the evil lord of the Land of the Lost. He kidnaps and eats things that violate the rules and humans no longer love. From the first time he heard about the Loser, Jack had a fear of him. Finally, at the peak of his adventure, Jack can defeat the Loser and destroy him. Jack beat him by showing optimistic action.

But Jack had just had an idea. He knew it might be too late, but it was the only thing he could think of that might work. 'Listen!' he shouted to all the Things in their cages, while he still clung to the Christmas Pig's trotter. 'I'm human and I care about you! You aren't garbage to me and I know how to get you out of here!' (Rowling, 2021, pp. 198-199)

In this quote, it can be seen that Jack remains optimistic to give confidence and trust to the other things that will always be needed and loved. Although Jack

fears the Loser because it is scary and cruel, he still tries to convince the things there because what can destroy the Loser is those who will live and be recycled. Jack strongly believes that all things are loved and valued. He emphasized that the things in the Loser's Lair deserve to be loved by their owners. In addition, even though the opportunity to get out of the Land of the Lost will run out because Christmas Eve will end, Jack believes they can all survive as long as they believe their owners still love them.

Jack's optimistic attitude makes the Loser's body destroyed. The loss of the Loser's body was caused by the things being sucked into the Land of the Living. As a result, the broken things that make up the Loser's body are sucked up through the sparkling finding holes that make the Loser instantly destroyed. It can be noted that although Jack is a hero with no superpowers, he uses his heroine characteristics, such as his competencies, to get past the obstacles and complete his missions.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter deals with the conclusion and suggestions. The conclusion will be drawn from the analysis based on the previous chapter's findings and discussion as the answer to the research questions. Furthermore, this chapter will include suggestions from the researcher for the readers and the following researchers.

A. Conclusion

J.K. Rowling's *The Christmas Pig* is an adventurous fantasy novel that indicates that Jack, the main character, experiences a hero's journey based on Campbell's hero's journey theory. Jack goes on an adventure where he leaves his home in order to find his beloved lost cuddly pig named Dur Pig in the Land of the Lost. Jack's quest is suitable for analysis with Campbell's Monomyth theory because he represents a hero figure who got a call to embark on a journey, leaving his daily life to find or obtain something in the unknown world and then returning home.

Jack has successfully passed three major phases (separation, initiation, and return) and all seventeen stages of the hero's journey. Jack enters his adventure by passing through all stages in the separation phase, those are the call to adventure, refusal of the call, supernatural aid, the crossing of the first threshold, and the belly of the whale. In the initiation phase, Jack faced many challenges as well as met allies and enemies by going through the road of trials, meeting with the goddess, woman as the temptress, atonement with the father, apotheosis, and the ultimate boon. Finally, after successfully carrying out his mission, Jack experienced the

return phase, which included refusal of the return, the magic flight, rescue from without, the crossing of the return threshold, master of two worlds, and freedom to live.

Jack's hero's journey is not easy and full of obstacles, including external obstacles, internal obstacles, and the most significant obstacles from the villain. Jack can pass the obstacles in five ways. First, he encounters external obstacles by getting help from his allies and using his intelligence. Then, Jack can overcome his internal obstacles by being patient and tough, and strong determination. Lastly, Jack can beat the villain, the Loser, by being optimistic.

B. Suggestion

This research focuses on the main character's hero's journey stages and the way he encounters the obstacles on his journey. Nevertheless, other topics can be conducted using *The Christmas Pig* as the research object, especially for the next researcher who wants to analyze this novel. For example, it can be analyzed by applying psychoanalysis, post-modernism, structuralism, or symbolism. Furthermore, for those interested in conducting literary criticism using the heroism topics, especially the hero's journey, the researcher recommends using the same theory as Joseph Campbell or using different theories such as Christopher Vogler's hero's journey, Carl Jung's hero archetype, and situational archetype.

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