

**HERO'S JOURNEY EXPERIENCED BY STEVE ROGERS IN
ALEX IRVINE'S *CAPTAIN AMERICA THE FIRST AVENGER***

THESIS

By:
Saifullah Jayawisnu Wardana
NIM 19320163



**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG
2023**

**HERO'S JOURNEY EXPERIENCED BY STEVE ROGERS IN
ALEX IRVINE'S *CAPTAIN AMERICA THE FIRST AVENGER***

THESIS

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

By:
Saifullah Jayawisnu Wardana
NIM 18320163

Advisor:
Dr. Muzakki Afifuddin, S.S, M.Pd
NIP 197610112011011005



**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG
2023**

STATEMENT OF AUTHORSHIP

I state that the thesis entitled “**Hero’s Journey Experienced by Steve Rogers in Alex Irvine’s *Captain America the First Avenger***” is my original work. I do not include materials previously written or published by other person, except those cited as references and writteh in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

Malang, 13 November 2023

The Researcher




Saifullah Jayawisnu Wardana
NIM 18320163

APPROVAL SHEET

This is to certify that Saifullah Jayawisnu Wardana's Thesis entitled **Hero's Journey Experienced by Steve Rogers in Alex Irvine's *Captain America the First Avenger*** 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).

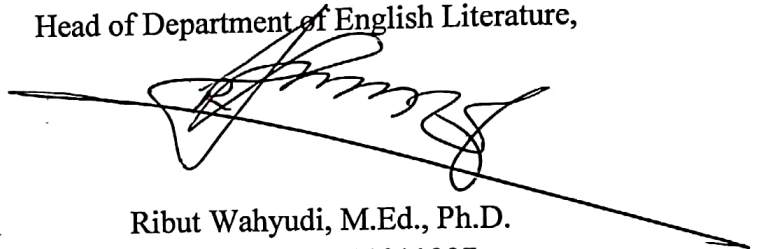
Malang, 13 November 2023

Approved by
Advisor,



Dr. Muzakki Afifuddin, S.S. M.Pd
NIP 197610112011011005

Head of Department of English Literature,



Ribut Wahyudi, M.Ed., Ph.D.
NIP 198112052011011007

Acknowledge by:
Dean,



Dr. M. Faisol, M.Ag.
NIP 197411012003121003

Dr. M. Faisol, M.Ag.
NIP 197411012003121003

LEGITIMATION SHEET

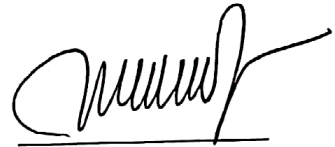
This is to certify that Saifullah Jayawisnu Wardana's thesis entitled **Hero's Journey Experienced by Steve Roger in Alex Irvine's *Captain America The First Avenger*** has been approved by the Board of Examiners as one of the requirements for the degree of Sarjana Sastra (S.S) in Department of English Literature.

Malang, 13 November 2023

The Board of Examiners Signatures

1. Dr. Hj. Mundi Rahayu, M.Hum (Chair)

NIP 196802262006042001



2. Dr. Muzakki Afifuddin, S.S M.Pd (First Examiner)

NIP 197610112011011005




3. Agung Wiranata Kusuma, M.A (Second Examiner)

NIP 198402072015031004



Approved by
Dean of Faculty of Humanities,




Dr. M. Faisol, M.Ag.
NIP 197411012003121003

MOTTO

*“To get something you never had, you gotta do something you never did.
Take the risk or lose the chance!”*

DEDICATION

This thesis is fully and gratefully dedicated to:

My beloved parents, my mother, Suparti, and my father, Taufan Roni Irawan,
who always give me supports, encouragement, prayings and free will.

ACKNOWLEDGEMENT


May praise and gratitude always be given to Allah SWT. Who has blessed the researcher with health and safety so that he can complete this study completely as a requirement for obtaining a Bachelor of Literature (S.S.) degree. The creation of this thesis entitled "Hero's Journey Experienced by Steve Rogers in Alex Irvine's Captain America The First Avenger" would not have been possible without the help and support of many parties who have devoted their energy and thoughts to the researcher. Therefore, here the researcher would like to thank those who have participated in compiling this research.

This gratitude is presented to:

1. Mr. Dr. Muzakki Afifuddin, S.S, M.Pd as the thesis supervisor who has helped and directed the process of compiling my thesis
2. Mrs. Nur Lathifah, S.S, M.Pd as the academic supervisor who has been caring and always helpful regarding my academic journey in the Department of English Literature.
3. All the lecturers in the English Literature department and humanities faculty who have given me valuable knowledge and lessons.
4. To my beloved Mother and Father, Suparti and Roni, who have poured out pure love, affection, life lessons, care and full support so that I can get to this point. I will always dedicate my life for you.
5. My beloved siblings, Lintang, Keke, Imung, who have painted my days. Hopefully we will be great and useful people someday. God blesses us. Always keep this harmony till the end of time.

6. My partner, Fadila Shofi Nur Laila, who has provided a lot of support and assistance. Be a good person and may loyalty and happiness always accompany our journey.
7. My best friend, Dandy H, who has been my companion since we were kid. May you reach all your goals. Keep it up!
8. All the close friends who have been involved in my life have provided a lot of experiences and lessons together. May you be given all the goodness in life and get what you strive for.
9. All colleagues starting from the dormitory, PMII Rayon "Perjuangan" Ibnu Aqil, Ghost' 18 friends, English Student Association (ELSA) colleagues who have given me many valuable lessons and experiences.
10. All the Ekologie crew who have provided a place to learn and grow.

Malang, 13 November 2023



Saifullah Jayawisnu Wardana

ABSTRACT

Wardana, Saifullah Jayawisnu. (2023). *Hero's Journey Experienced by Steve Rogers in Alex Irvine's Captain America The First Avenger*. Undergraduate Thesis, Department of English Department, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Dr. Muzakki Afifuddin, S.S, M.Pd

Keywords: Hero, Hero's Journey, Monomyth

This study is carried out with the aim of finding out how the modern heroic story that occurs in Alex Irvine's *Captain America The First Avenger* is still related to the theory of heroism which is based on old community stories in the form of myths, legends and folklore. This research uses Joseph Campbell's Hero's Journey theory or monomyth to analyze how the narrative in the novel follows the plot laid out in the hero's journey theory. This study takes the perspective of Steve Rogers as the main character who experienced many events according to the parts and stages mentioned in Joseph Campbell's theory. The data source in this study is Alex Irvine's literary work entitled *Captain America The First Avenger*, which is an adaptation of a film that was made into a novel and published in New York in 2014 by the publisher Little Brown. The data collection technique is carried out using a reading and note-taking technique that allows researchers to scan data in sources which are then classified according to what is required from the theory used. Analysis of this data shows that the narrative of the novel *Captain America The First Avenger* by Alex Irine follows all the stages in hero's journey theory by Joseph Campbell.

ABSTRAK

Wardana, Saifullah Jayawisnu. (2023). *Hero's Journey Experienced by Steve Rogers in Alex Irvine's Captain America The First Avenger*. Undergraduate Thesis, Department of English Department, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Dr. Muzakki Afifuddin, S.S, M.Pd.

Kata kunci: Pahlawan. Perjalanan Pahlawan, Monomyth

Penelitian ini dilakukan dengan tujuan untuk mengetahui bagaimana cerita kepahlawanan modern yang terjadi dalam karya Alex Irvine's *Captain America The First Avenger* masih berkaitan dengan teori kepahlawanan yang didasarkan pada cerita lama masyarakat berupa mitos, legenda, dan folklore. Penelitian ini menggunakan teori Hero's Journey atau monomyth milik Joseph Campbell untuk menganalisis seberapa narasi dalam novel tersebut mengikuti alur yang disusun dalam teori hero's journey. Kajian ini mengambil sudut pandang Steve Rogers sebagai pemeran utama yang mengalami banyak kejadian sesuai bagian dan tahap yang disebutkan dalam teori Joseph Campbell. Sumber data dalam kajian ini adalah karya sastra dari Alex Irvine berjudul *Captain America The First Avenger* yang merupakan adaptasi dari film yang diubah menjadi novel dan diterbitkan di New York pada tahun 2014 oleh penerbit Little Brown. Teknik pengambilan data dilakukan dengan cara baca-catat teknik yang memungkinkan peneliti dapat men-scan data dalam sumber yang kemudian diklasifikasikan sesuai yang dibutuhkan dari teori yang dipakai. Analisis data ini menunjukkan bahwa narasi novel *Captain America The First Avenger* karya Alex Irine mengikuti seluruh tahapan dalam teori perjalanan pahlawan karya Joseph Campbell.

مستخلص البحث

Captain وردانا، سيف الله جاياويشنو. (٢٠٢٣). رحلة البطل التي عاشها ستيف روجرز في فيلم للمخرج أليكس إيرفاين رسالة جامعية بقسم اللغة الإنجليزية كلية العلوم الإنسانية جامعة مولانا مالك إبراهيم . *America The First Avenger* ،الإسلامية الحكومية مالانج. المستشار : دكتور مزكي عفيف الدين الماجستر

الكلمات المفتاحية: البطل. رحلة البطل، مونوميث

أجريت هذه الدراسة بهدف معرفة مدى ارتباط القصة البطولية الحديثة التي تحدث في فيلم "كابتن أمريكا المنتقم الأول" للمخرج أليكس إيرفين، بنظرية البطولة المبنية على قصص قديمة من المجتمع على شكل أساطير، الأساطير والفولكلور. يستخدم هذا البحث نظرية رحلة البطل لجوزيف كامبل أو نظرية رحلة البطل لتحليل كيفية اتباع السرد في الرواية للحبكة المنصوص عليها في نظرية رحلة البطل. تتناول هذه الدراسة وجهة نظر ستيف روجرز باعتباره الشخصية الرئيسية التي عاشت العديد من الأحداث وفقا للأجزاء والمراحل المذكورة في نظرية جوزيبيج كامبل. مصدر البيانات في هذه الدراسة هو وهو مقتبس من فيلم تم تحويله إلى "Captain America The First Avenger" بعنوان Alex Irvine العمل الأدبي لـ يتم تنفيذ تقنية جمع البيانات باستخدام تقنية القراءة Little Brown. رواية ونشره في نيويورك عام 2014 من قبل الناشر وتدوين الملاحظات التي تسمح للباحثين بمسح البيانات في المصادر التي يتم تصنيفها بعد ذلك حسب ما هو مطلوب من ويبين تحليل هذه البيانات أن رواية كابتن أمريكا المنتقم الأول للكاتب أليكس إيرفين تتبع جميع المراحل. النظرية المستخدمة في نظرية رحلة البطل لجوزيف كامبل .

TABLE OF CONTENT

COVER	i
STATEMENT OF AUTHORSHIP	iii
APPROVAL SHEET	iv
LEGITIMATION SHEET	v
MOTTO	vi
DEDICATION	vii
ACKNOWLEDGEMENT	viii
ABSTRACT.....	x
TABLE OF CONTENT	xiii
CHAPTER I	1
A. Background of The Study	1
B. Problem of The Study	12
C. Significance of The Study	12
D. Scope and Limitation	13
E. The Definition of Key Terms	13
CHAPTER II.....	2
A. The Monomyth or The Hero's Journey Theory of Joseph Campbell.....	2
B. The Stages of Hero's Journey	17
1. Equilibrium	18
2. Departure.....	19
3. Initiation.....	21
4. Return.....	25
CHAPTER III	16
A. Research Design.....	16
B. Data Source	16
C. Data Collection.....	30
D. Data Analysis	30
CHAPTER IV	25
A. The Hero's Journey Stages.....	25
1. Equilibrium	33
2. Departure.....	34
a. Call to Adventure	35
b. Refusal of The Call	37

c. Supernatural Aid	41
d. The Crossing of The First Threshold	44
e. Belly of The Whale	48
2. Initiation.....	50
f. The Road of Trials	51
g. The Meeting with The Goddess	54
h. Woman as Temptress	56
i. Atonement with The Father	58
j. Apotheosis	60
k. The Ultimate Boon.....	62
3. Return.....	65
l. Refusal of The Return.....	66
m. The Magic Flight	68
n. Rescue from Without	70
o. The Crossing of The Return Threshold.....	72
p. Master of Two World.....	74
q . freedom to live	75
CHAPTER V.....	78
A. Conclusion	78
B. Suggestion	79
BIBLIOGRAPHY	80
CURRICULUM VITAE	80

CHAPTER I

INTRODUCTION

This chapter contains a number of points that will start this research from the background, the formulation of the problem, the benefits and limitations of the research. The background contains a brief review of the research object and previous research using the same theory as well as the divide between this research and previous research. This section is expected to provide a brief introduction to this research.

A. Background of The Study

Superhero movies become one of the biggest entertainment around the world in the last decade. Many movie industries produce superhero themed movies and one of the most famous among them is Marvel. Marvel's movies become the most influential works to people and it can attract large movie lovers. Marvel is a short name for a company whose full name is Marvel Publicing Inc. or Marvel Comics which focuses on producing comic books and other media with the theme of superheroes and was founded by Martin Goodman in 1939 in New York, United States of America. Another name for Marvel films is the Marvel Cinematic Universe or abbreviated as MCU. The MCU's debut began in 2008 since the MCU released its first film with the title *Ironman* and continues to bring out other superhero characters until now. Besides Ironman, there are also other Marvel superheroes named Captain America, Thor, Hulk, etc. and they are members of a superhero team called The Avengers. From the first time they were

formed, The Avengers trusted Captain America as the main leader in their team. Of all the superhero films that have been released by the MCU, all of them carry the theme of science-fiction. This can be observed from how the characters and stories develop using technology and the principles of modern science, which most likely cannot be created at this time (Evnine, 2015).

Since the first created, Science Fiction has become one of the largest genre used in many works and shows. Many works, shows, and even movies adapt the Science-Fiction (Sci-Fi) as the main topic of the story. Sci-fi is a genre of fiction stories which the theme applies the principles of science and technology (Stockwell, 2000). The term science fiction was introduced and became popular around the 1920s when it was introduced by one of the publishers and supporters of this genre named Hugo Gernsback. At first the science fiction genre was only found in prose writings in the form of short stories and novels, but over time and the development of the sci-fi era began to be adopted into the film industry. The main factor that sci-fi can then be applied to a wide layer is none other than the adequate tools and technology to create the required scenes. One of the most striking features of science fiction films and distinguishes them from other films is the use of futuristic properties and effects so as to create visual effects that look sophisticated (Tjipto, 2015).

One of the most famous superhero and sci-fi themed films is the *Star Wars* series, which was first released in 1977 and managed to become the most popular film in the world at that time. *Star Wars* tells the story of the journey of a teenager named Luke Skywalker who is on the road to become a Jedi, a person

who is able to control the forces of nature to feel and lift objects with his mind to bring peace against the empire that was at that time endangering the galaxy. The film presents scenes that were beyond the limits of human imagination where there were objects and places that were not as usual, or beyond the boundaries of technology such as spaceships, images of galaxies, and very sophisticated technology. That is why this film marks the progress and popularity of the science fiction genre in pop culture.

The material object that will be studied in this research is a novel based on a movie released in 2014 entitled *Captain America The First Avenger* written by Alex Irvine. As quoted by Anggraeni et al. (2017), film is a form of literature that is presented in the form of video media in many scenes with visual effects and animation. The process of transition from novel writing media to film screen media is called ecranization (Istadiyantha, 2017). Slightly different from the ecranization, this novel by Alex Irvine is a written work that is deliberately based on the earlier film released in 2011 with the same title. In other words, this novel is an adaptation of a screenplay or film. The process of adapting screenplays into a novel is called Novelization (Parys, 2018).

The novel *Captain America The First Avenger* tells the story of the journey of a young man named Steve Rogers who at that time was going through the second world war. At that time America needed volunteer troops to be dispatched to the battlefield, therefore the government opened many registrations for every youth who wanted to take part in fighting to defend America from its enemies. Steve, who at that time was just a skinny young man with many flaws,

was forced to always accept rejection that he had tried. Until one day Steve met with Dr. Erskine was able to see the potential that Steve had and then helped him to enter and be accepted as a member of the American army. With the help of Dr. Erskine, Steve then transformed from a skinny man to become a tough and brave Captain America. Steve's main mission is to stop America's main enemy which is endangering the world with their secret weapon under the commandment of The Red Skull. What made Red Skull's weapon more sophisticated was because he used cube that came from outer space called the Tesseract. The mission took Steve on a dangerous journey until he finally managed to defeat the Red Skull and Steve became an American hero in the second world war. On his way, after successfully become a member of the military, Steve also met Peggy, who later became his love interest and helped Steve a lot to complete the mission he was doing. Even he could defeat his enemy and save America from the war but he could not come back safely because he fell into an ice land while flying a plane and woke up 70 years later. (Irvine, 2014).

The similarity of the story patterns of the two films above is that both of them tell about how the main characters take a journey that they have never been through to develop their potential and complete the mission given to them so that in the end they are able to become heroes in their respective worlds. The pattern of the story that will be discussed in this study is about how the storyline experienced by the main character can match the theory of the hero's Journey or also known as Monomyth which is discussed in Joseph Campbell's book entitled *The Hero with A Thousand Faces*. According to Campbell (2020) in his book, a

hero is anyone who is a man or a woman who takes an adventurous journey out of the world where he usually lives to a special world to complete a mission or a good goal where on his journey he will face many challenges and challenges. trial. Based on Campbell's definition, the writer assumes that the storyline experienced by Steve Rogers in Alex Irvine's *Captain America The First Avenger* has similarities with the stages designed in the Hero's Journey theory by Joseph Campbell. The stages of the hero's journey are divided into three main parts, namely Departure, Initiation, and Return. A hero will experience a period of departure that may initially feel difficult and almost impossible then he will go through an initiation period where he will meet challenges, gain new skills, meet friends and fight opponents until finally he successfully completes the mission and returns home.

Captain America The First Avenger as already mentioned above is a novel written by Alex Irvine based on the film produced by the MCU as an arrangement of the first phase of the MCU film series and ends with the *Avengers* film. The film *Captain America The First Avenger* was directed by Joe Johnston and Kevin Feige as producers. The script written by Christopher Markus and Stephen Mcfeely in the film has accurate similarities to the version of the novel written by Alex Irvine and published by the publisher Little Brown in New York City. Because it is based on the film, the novel version of the film also has the same plot except that some scenes are deleted in the novel and do not match the film version. Like when the scene after Bucky fell from the train while fighting enemy troops. In the film, there is a scene of Steve trying to get drunk by drinking a lot

of alcohol, but in the novel this scene is not written because this novel is intended for junior readers and the scene is considered inappropriate. Apart from that, both the film and the novel have an amazing storyline filled with gunfire and other dangerous actions as well as detailed depictions of the scenes in the film. Therefore, the story of Steve in the novel *Captain America The First Avenger* can match the theory of Hero's Journey and the stages of the journey in the book *The Hero with A Thousand Faces* so as to deliver Steve as worthy of being a hero.

There are many previous studies that have focused on discussing the journey of heroes in literary works. Of the many studies that researcher find, none of them discusses the same theory in the *Captain America The First Avenger* novel in a journal study or an undergraduate thesis. Therefore, the researcher provides several previous studies that discuss the monomyth theory or the hero's journey by other researchers. These are some research that discuss about Monomyth, the first is the research conducted by Wahyuni that was published on April '19 2018 entitled *Joseph Campbell's Monomyth in Agatha Christie's Novel Murder on the Orient Express* which discusses how monomyth theory is applied to analyze a novel entitled *Murder in the Orient Express*. In this study, the researcher discusses how the main character in the novel named Poirot who works as a private detective and retired Belgian police officer went through his journey. The results of this study indicate that the storyline of Poirot's journey can fill 17 stages of Joseph Campbell's theory of hero's journey and that Poirot's story can be classified as a heroic story (Wahyuni, 2018).

Second, the journal research from Noor (2020) entitled *Monomyth: The*

Hero's Struggle of Ezio Auditore in Oliver Bowden's Assassin's Creed Renaissance. The author described in the study that in addition to use Joseph Campbell's monomyth theory, he also used another theory, namely the hero's struggle. This study specifically analyzes the hero's journey carried out by the main character named Ezio in Oliver Bowden's *Assassin's Creed Renaissance* novel. The results of this study narrate that Ezio's character is really told in a plot that contains heroic elements based on the stages of the hero's journey according to the monomyth theory. In addition, the study also applies the hero's struggle theory to reveal any struggles that Ezio experienced during his lifetime, in which the struggle in question is about a person with hard things in his life (Noor, 2020).

The third research is from Damayanti (2021) entitled *The Significance of the Hero's Journey in Siddhartha's Character Development as Seen in Herman Hesse's Siddhartha* which analyzes using the theory of hero's journey in Siddhartha. The novel is about the life journey of a character named Siddhartha who feels dissatisfied with his life and tries to travel with the aim of continuing to seek knowledge. Although Siddhartha was a Brahmin child, he felt that he lacked knowledge from what his father taught him. By analyzing using the hero's journey theory, the results of the study show that the story of Siddhartha's journey fulfills 12 stages of the 17 stages of the hero's journey theory journey. At the end of his story, Siddhartha experienced two changes in nature namely from someone who is individualistic to become a wiser person and from someone who is always lacking in seeking knowledge to someone who is more flexible in life (Damayanti & Munjid, 2021).

The fourth is the research entitled *The Portrayal of Heroism in Orson Scott Card's Novel Ender's Game* from Rosianah et al. (2018). The research resulted in two objectives being used, namely how the hero's journey is carried out by the main character named Ender, and what are the traits of the hero he has. As a result, from the first objective it was found that Ender's journey story successfully passed 13 stages of all stages of the hero's journey. While the second finding is that Ender has 12 characteristics of the heroes mentioned in the study (Rosianah, et al., 2018).

The fifth, the journal research from Wicaksono (2020), namely *A Hero's Journey in Ernest Clide's Ready Player One* which analyzes a novel entitled *Ready Player One* which has also been adapted to the screenplay or film. The novel is indeed a novel with a title about the digital world where most people at that time spent more time in cyberspace to accept contests from the owner of the games that people played. In this research, the main character named Wade Watts managed to complete all the stages in the theory of the hero's journey except the *Refusal of The Call* stage because Wade willingly accepted his *The Call of The Adventure*, namely to jump into the game and win the contest. The story of Wade's heroic journey ends by completing all stages of the hero's journey to the ultimate stage, *Freedom to Live*, marked by when he successfully sweep the contest and become the CEO of the game (Wicaksono, 2020).

Then the sixth research journal from Syahputra and Kasrabowo (2020) is *The Hero's Journey in Matthew Vaughn's Movie: Kick-ass*. The film analyzed in this study is the 2010 film *Kick-ass* directed by Matthew Vaughn. The film tells

about the journey of the main character named Dave Lizewski who at that time was a student and a fan of superhero comic books and then he decided to become a superhero even though he was actually just an ordinary human being and did not have any superpowers. The film is based on the comic book of the same name and was created by Mark Millar and John Romita. In researching the film, the author carries out two research questions, namely how the main character fits the theory of the hero's journey and how the archetypes of the characters are described. Based on the formulation of the problem, the study found that Dave's story shows a match with the stages in the hero's journey, but not all of them are only 9 out of 17 stages. While the second, the study found several archetypes depicted in the film. Among them are *Hero*, *Ally*, *Mentor*, *Threshold Guardian*, *Trickster*, *Shapeshifter*, and *Shadow*. Thus, it can be said that this research does not fully meet the criteria as a hero story based on Joseph Campbell's theory of hero's journey (Syahputra & Kasprabowo, 2020).

The last journal study was from Fakhruddin and Retananingdyah (2019) entitled *Monomyth Analysis on Katniss Everdeen's Journey in Suzanne Collins's The Hunger Games 1st Series*. In his research, the author stated that the results of the analysis of the storyline of the series found compatibility with all stages except the last one, namely Freedom to Live in Joseph Campbell's theory of hero's journey. It is stated in the storyline in the novel that Katniss managed to become a winner in the Hunger Games but she has not fully lived freely because she has to live a life under the supervision of President Snow. The novel is a serial novel that has a story that continues in the next series and this also means

that the journey of Katniss the main character in the novel does not end in the novel but she will still continue it. Therefore, the results of the analysis of the study did not find the final results that matched the stages of the hero's journey (Fakhruddin & Retnaningdyah, 2019).

Furthermore, there are three previous studies in the form of theses that the researcher take as study material in looking for examples, namely the first is a thesis from one of the students of UIN Maulana Malik Ibrahim Malang entitled *Hero's Journey Experienced by Jason in Brandon Mule's Beyonders: The World without Heroes* written by Alista (2020).). In this study, the author has two goals, namely to analyze the storyline experienced by Jason as the main character in the novel according to the 17 stages in Joseph Campbell's theory of hero's journey and to find out how Jason solved every difficulty he experienced during the journey. The results of the study found that Jason managed to pass all stages in the theory successfully. Then the second, Jason managed to go through every difficulty he experienced in going through every stage which later he showed a patient, tough and optimistic nature. Thus, the study succeeded in analyzing that Jason's story in the novel *Beyonders: The World without Heroes* is compatible with the theory of Monomyth or Joseph Campbell's hero's journey (Amalia, 2020).

The second research of theses is from UIN Maulana Malik Ibrahim Malang also compiled by Rahmayanti (2018) entitled *Ben Hope's Journey to Become A Hero in Scott Mariani's The Alchemist Secret*. The novel tells of a journey taken by Ben Hope, an alchemist, to find the elixir of immortality for the

King's son. The analysis carried out by the authors of the study is to test whether the theory of hero's journey can be adapted to analyze novels that are classified as modern literature and have the title of science fiction such as the novel *The Alchemist Secret*. Meanwhile, to conduct the research, the author arranges two research problems, namely how the journey of Ben Hope as the main character to become a hero and how he struggles with the difficulties he faces when going through that journey. The results obtained from this study are that Ben Hope has successfully completed each stage in Joseph Campbell's theory of hero's journey as many as 17 stages. As for his struggles, he is able to solve every difficulty he gets by facing at least two struggles, namely the struggle of love and death (Rahmayanti, 2018).

The last thesis research is from Wahidah (2016) entitled *The Mononymy in The Novel Peter Nimble and His Fantastic Eyes by Jonathan Auxier*. The novel tells the story of a blind teenager named Peter Nimble who, even though he is blind, is an accomplished thief. Once when he is assigned to steal the belongings of a merchant, he finds a mysterious box that has a message to do. From there Peter's journey began when he had to travel to fulfill the mission he received from the message in the box. This thesis research only has one objective, namely to analyze how Peter Nimble's journey can match the stages in Joseph Campbell's hero's journey theory. The results found from the research are that Peter's journey has successfully completed 15 of the 17 total stages. According to the author of the research, the 2 stages that were not followed were in the Initiation stage in the form of Woman as Temptress, and in the Return stage in the form of Refusal of

the Return. The absence of the first stage is because the novel is intended for junior readers and therefore it has no scenes about romance. While the reason for the absence of the second stage is because in the novel it is stated that Peter Nimbel's journey has not ended there but it is written that his adventures will still continue (Wahidah, 2016).

This study insists to analyze the science fiction novel entitled *Captain America The First Avenger* by Alex Irvine which was written based on a screenplay and published in 2014. The researcher uses Joseph Campbell's theory of hero's journey to fill the gap between previous studies to find that the Monomyth theory can still be used to analyze postmodern science fiction novels such as *Captain America The First Avenger* which has never been studied using this theory before

B. Problem of The Study

To support this topic, the researcher formulated one problem of the study to focus the discussion: How much does the narrative of the novel *Captain America The First Avenger* follow Joseph Campbell's theory of the Hero's Journey?

C. Significance of The Study

This research was conducted at least to contribute some benefits for readers and future researchers. In theory, this research is expected to assist English language and literature learners in adding and enriching study literacy from the film and novel *Captain America The First Avenger*. Meanwhile,

practically, this research tries to contribute to the procedure of using Joseph Campbell's Monomyth theory in analyzing literary works, especially those related to heroic stories. In addition, this study also tries to provide new insights in understanding each hero storyline with the hero's journey theory in films.

D. Scope and Limitation

Scope and limitation refer to the extent to which the discussion limits in research and things that are impossible to discuss. The scope of discussion in this study is about the journey that the main character goes through in the novel *Captain America The First Avenger* by Alex Irvine using the theory of hero's journey which includes 17 stages and is divided into 3 main parts, namely Departure, Initiation, and Return as mentioned in Joseph Campbell's book. *The Hero with A Thousand Faces*. In addition to discussing the hero's journey, this study will also discuss the struggles experienced by the main character in the novel to become a hero.

E. The Definition of Key Terms

To give the same understanding, the researcher provides several definitions of terms that are frequently used in this research:

a. Hero

Hero is someone who has the will to submit and embody the most aspirational value of humankind for others (Campbell, 2020).

b. Hero's Journey

The journey of the hero in this case refers to how the story line of the work is in accordance with the stages proposed by Joseph Campbell in his book *The Hero With A Thousand Faces*. This stage consists of 3 main parts, namely Departure, Initiation, and Return. The departure stage consists of 5 stages including 1. Call of The Adventure, 2. Refusal of The Call, 3. Supernatural Aid, 4. The Crossing of The First Treshold, and 5. Belly of The Whale. The initiation stage consists of 1. The Road of Trials, 2. The Meeting with The Goddess, 3. Woman as Temptress, 4. Atonement with The Father, 5. Apotheosis, dan 6. The Ultimate Boon. The last stage of return consists of 1. Refusal of The Return, 2. The Magic Flight, 3. Rescue from Without, 4. The Crossing of The Return Threshold, 5. Master of Two Worlds, and 6. Freedom to Live (Campbell, 2020).

CHAPTER II

REVIEW OF RELATED LITERATURE

This section contains an explanation of the theory used in this study. The theoretical framework described relates to the analysis to be carried out with the selected object. The explanation of the following theoretical framework is expected to provide readers with an understanding of how the theory is carried out in this study.

A. The Monomyth or The Hero's Journey Theory of Joseph Campbell

This study applies a theory that has been widely used as a template in compiling stories according to a survey conducted by the theorist, Joseph Campbell. Where he has conducted studies of various myths and legends from various places to investigate how those stories are structured and what they have in common in the storyline. In the end, he accomplishes his final result and name it the '*Monomyth*' or the '*Hero's Journey*' theory which has been published in his book entitled *The Heroes with a Thousand Faces* to introduce his findings toward this template. This theory is taken from Joseph Campbell's book which was first published in 1949 by Patheon Books but in this study the researchers used the latest version published in 2020 called the Electronic Edition (with revisions and additions) published by the Joseph Campbell Foundation. Joseph Campbell is a well-known American mythological researcher and thinker.

He first published the term "Monomyth" after borrowing the term from

James Joyce in his book entitled *Finnegan's Wake* published in 1939. Joseph Campbell's Monomyth theory was inspired by Carl Jung's thoughts on "Archetypes" where he argued that in fact all legends, folklore, and even myths have the same pattern (Fatihatullaily, 2017). Apart from that, in his own book, in the autobiography, Joseph Campbell wrote that figures such as Sigmund Freud and Carl Jung had influenced his work related to the human psyche, leading them to a creative product which would later be called a myth. These products are also closely related to psychology, social and even cosmology. Campbell acknowledged that Carl Jung was a twentieth-century psychologist whose work greatly influenced his theories. Especially for archetype theory, both agree that it is a parameter of the arrangement of the human soul which is inherited in different forms even though basically they have the same origin and we can recognize them (Gerringer, 2006).

Monomyth or Hero's Journey is one of the theories used in this study to analyze the data. As mentioned above, Monomyth is a theory specifically formed to find out or investigate a story that contains elements of heroism or a person's journey to become a hero. Hero is often interpreted as someone who is instrumental to others in terms of fighting for something. As a meritorious hero, he must have experienced an event or a long journey he went through to fight for something worthy of himself or other people thus he deserves to be called a hero. That is what Joseph Campbell as the originator of this theory put forward after he managed to analyze various legends and myths. Which he suggests that each of these stories has something in common with one another in terms of the nature of

how the story is told from the beginning to the end of its journey. According to Campbell, mentioning that a hero is someone who goes on a long journey to get revelation and complete the mission assigned to him and finally returns as someone who is wiser to spread grace to others(Campbell, 2020).

In the book *The Hero with A Thousand faces*, it is stated by Joseph Campbell that to become a hero, one must go through 17 stages which are divided into 3 main stages. The division is where a hero begins his journey until he returns from that journey to his ordinary life. The 3 main stages are Departure, Initiation, and Return. The stages are as described below:

B. The Stages of Hero's Journey

The stages in the theory of the hero's journey are an arrangement of steps or sessions that a hero will go through on his journey. Generally, a person before starting his journey, they live in their ordinary life or also known as the Ordinary World. A world where they live as usual without any difficulties and they are used to the things they do. The conditions in the world where the hero lives his everyday life in stability is called 'equilibrium'. The journey of a hero will explore a world or dimension that is outside their Ordinary World, or in this theory called the Special World. It is called so because this part of life was a different world from the one a hero would go through from the usual. Where he will meet allies, enemies, and other dangerous things. The Departure stage is a part where a hero experiences a separation phase between the Ordinary World to the Initiation stage in the Special World. After successfully entering the Initiation stage and struggling in the Special World, a hero will return to his initial life in

the Return stage, which is the stage where a hero returns from the Special World to the Ordinary World (Campbell, 2020).

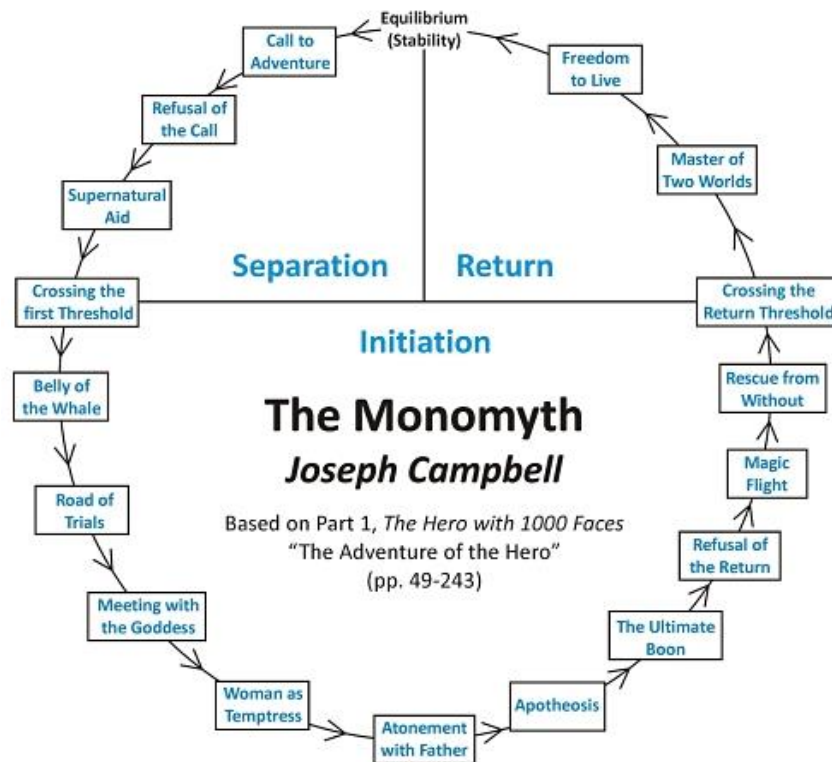


Figure 1: The illustration of seventeen stages of heros's journey (Campbell, 2020)

1. Equilibrium

Equilibrium refers to a state of balance or harmony that is sought or restored throughout the hero's journey (Slattery, 2014). It is the state in which the hero's world or community is in a state of stability and well-being. Equilibrium is often disrupted at the beginning of the hero's journey, prompting them to embark on their quest or adventure. This disruption can take the form of a crisis, conflict, or an imbalance that upsets the natural order. The hero's journey then becomes a process of restoring or establishing a new equilibrium. Throughout the hero's journey, they encounter various trials, challenges, and obstacles that contribute to

their personal growth and development.

2. Departure

As explained above, this stage is a stage of transition or departure of a person towards his heroic journey. This stage consists of 5 parts, namely, The Call to Adventure, Refusal of The Call, Supernatural Aid, The Crossing of The First Threshold, and The Belly of The Whale. The explanation is as follows:

a. The Call of Adventure

This is the first stage a hero goes through which is a call or invitation to start his journey to complete a mission. In this stage usually a hero will receive a summons in many forms. Joseph Campbell (2020) mentions in his book that calls for adventure usually start with a blunder. It could be that the blunder was caused by something that was not previously thought (Campbell, 2020). Like when Harry Potter received a letter from Hogwarts via an owl. Or when Frodo met with Gandalf to return the ring his uncle had given him. In essence, this stage is a sign or invitation to a hero that he will leave his usual world.

b. Refusal of The Call

Sometimes a summons is not fulfilled because a hero is doubtful or unsure of his abilities. This stage is the part where a hero feels doubt about what he will go through so he does not immediately answer the call. The doubts comes because maybe he has other responsibilities in the ordinary world or he is afraid of the dangerous journey that he is about to take. Global mythology and folklore demonstrate that the essence of refuse is the inability to relinquish what one

considers to be one's own interests (Campbell, 2020).

c. Supernatural Aid

This stage is the part where for the hero who does not back down from his doubts, he will usually encounter a protective figure who will help him to convince further or even give him a tool or weapon that will help him on his journey. This figure comes in many forms, be it a wise old man, a little old crone, etc. The objective of the supernatural aid in the hero's journey is to provide the hero with the necessary means, information, or abilities to continue on their journey and fulfill their destiny. This help may come in the form of magical objects, advice, protection, or even superhuman skills granted to the hero (Campbell, 2020).

d. The Crossing of The First Threshold

Furthermore, after a hero gets aid, he must pass the barrier between the known world to the unknown world. At this stage a hero will begin to open up with a journey that he will go through, a dangerous journey that is guarded by the "Threshold Guardian" as the first challenge he faces (Campbell, 2020). It happens after the hero has chosen to go on their life-changing quest, answered the call to adventure, and received supernatural aid. This threshold symbolizes the moment the hero leaves their everyday lives behind and steps into the amazing world that lies ahead. Stepping over the threshold marks a dramatic change that frequently calls for the hero to overcome resistance, anxiety, and doubt. It represents the bravery of the hero in venturing outside of their comfort zone to face the

difficulties and uncertainties. The crossing can take various forms, such as physically entering a new place or realm, accessing a different state of consciousness, or confronting a tangible or symbolic barrier.

e. The Belly of The Whale

This stage is shown in the picture of the whale's belly as being consumed up by a strong force that is frequently portrayed as a mythological animal like a whale. The hero is essentially devastated by the power of this threshold, facing annihilation or death, rather than overcoming or dealing with it. This stage signifies a metamorphic experience for the protagonist. He enters a surrendered state, losing their former selves and any attachments or limits from before. This symbolic death within the belly of the whale allows for their eventual rebirth and transformation required to continue the journey (Campbell, 2020).

3. Initiation

This stage is where a hero has transitioned to the Special World, where he begins a new journey to complete his mission. This section consists of several stages, namely The Road of Trials, The Meeting with The Goddess, Woman as Temptress, Atonement with The Father, Apotheosis, and The Ultimate Boon.

f. The Road of Trials

The first stage in this Initiation section contains a series of trials that will be faced by a hero. In this stage, the hero encounters various challenges that differ depending on cultural context. These trials are designed to assess the hero's strength, resilience, and resourcefulness, playing a vital role in their personal

growth and transformation. Throughout this stage, the hero may receive subtle support and guidance from a supernatural mentor encountered earlier in their journey. This mentor can offer advice, amulets, or even secret agents to aid the hero in overcoming their trials. This is where the hero faces a series of tests and challenges that serve as a turning point in their adventure. It pushes them to overcome obstacles, acquire necessary skills, and gain wisdom needed to continue on their journey (Campbell, 2020).

g. The Meeting with The Goddess

After completing the previous obstacles, here a hero will usually meet someone who can help or support him to continue his journey. This stage is frequently symbolized by the hero meeting a powerful and wise woman. During this phase, the goddess is the embodiment of all wisdom and the means by which the hero learns crucial lessons. The goddess changes in several ways as the hero advances through their adventure, revealing new facets of her counsel and wisdom. In this depiction, the goddess is someone who can provide the hero more than they can ever imagine. She seduces, guides, and orders the hero to overcome their own limitations as well as those of society. Through accepting her wisdom and adhering to her direction, the hero can achieve liberation and freedom from constraints (Campbell, 2020).

h. Woman as Temptress

This stage indicates the meeting of a hero with a figure who can make him forget the purpose of his journey. This figure is a compelling and alluring

character that could endanger or divert the hero from their mission. The purpose of this character, who could be a real woman or a symbolic depiction, is to seduce the hero from their main objective or task. By promising the hero power, pleasure, or some other kind of fulfillment that deviates from the hero's planned course, the temptress seduces the hero. The hero must decide between giving in to the temptress's attraction and pursuing their higher purpose, which is a moral and psychological struggle. It is as a representation of the unconscious or egoic forces that can hinder the hero's spiritual or personal development. By resisting the temptress's allure, the hero demonstrates their ability to transcend their lower desires and stay aligned with their true purpose (Campbell, 2020).

i. Atonement with The Father

This stage is a depiction where a hero meets a "father figure" which usually have power over his sons. The point is a metaphor that which usually a son has an idea or ego that is contrary to his father's. Therefore, in this case the term can be likened to that the father figure is the main enemy of a hero who he must defeat or reconcile. It is a pivotal scene in which the hero faces a father figure or other paternal symbol in an effort to reach a deep comprehension or reconciliation. The meeting with the father serves the hero's goal of raising his consciousness and conquering his fear to the point where he is prepared to understand the full import of the world's tragic and chaotic character. The hero's realization of the underlying greatness and meaning found within the immensity of existence is made possible by his contact with the father figure (Campbell, 2020).

j. Apotheosis

Apotheosis is the stage where a hero has attained an enlightenment and gained wisdom from his journey. Apotheosis signifies a profound change in the hero's perception of both the outside world and oneself. It often occurs after a series of trials and tests, symbolizing a transformation and expansion of the hero's consciousness. At this point, the hero might acquire profound knowledge or understanding that helps him on their path or enables him to achieve his main goal. It represents a significant turning point in his development as individuals, bringing him one step closer to realizing his heroic potential and enacting positive change in both his environment and himself (Campbell, 2020).

k. The Ultimate Boon

This stage is the final stage of the Initiation part where a hero has arrived at the goal he wanted to achieve so far or he has got what he strives for. Ultimate Boon is a powerful and transforming experience. It contributes to the hero's ultimate purpose and personal development by bringing them to profound realizations, wisdom, and a deep sense of fulfillment. It represents the accomplishment of the hero's primary objective as well as the realization of their deepest hopes and dreams. This could entail winning a priceless object, developing superhuman abilities or knowledge, or overcoming a major obstacle in one's life. This is a very significant stage since it represents a turning point or enlightenment for the hero. The hero's self-actualization, self-discovery, or even a spiritual union are symbolized by the Ultimate Boon. It signifies the accomplishment of the hero's heroic destiny and the highest point of their

transformational journey (Campbell, 2020).

4. Return

This is the final stage of the hero's journey where he has successfully completed his mission and then returned home to where he came from. On his way back, a hero cannot come back easily. Sometimes there are several challenges that he must face before finally being able to live his normal life as usual. In this section there are several stages, namely Refusal of The Return, The Magic Flight, Rescue from Without, The Crossing of The Return Threshold, Master of The Two Worlds, and Freedom to Live.

1. Refusal of The Call

In this stage, a hero experiences internal or external struggles to refuse or reluctant about returning. However, the adventure is not considered as complete until the hero returns their reward to benefit his natural world. Even though this duty is very important, there have been situations in which the hero declines to come back. The refusal can be caused by doubt regarding the hero's capacity to convey their insight or impart their knowledge to others. It is said that even great figures like Buddha doubted that their message of enlightenment could be sufficiently transmitted (Campbell, 2020). This represents the hero's hesitancy or unwillingness to impart to the world their wisdom or transformational insight. It highlights concerns about the hero's responsibilities and the effects of their return on society, as well as the difficulties and uncertainties they encountered after finishing their journey.

m. The Magic Flight

This stage of the hero's journey, dangerous obstacles and difficulties may hinder their journey. These challenges put the hero's abilities, ingenuity, and resourcefulness to the test. Despite the hardships, the hero is determined about returning the elixir or boon to society. The Magic Flight portrays the hero's exciting and sometimes dangerous return to the ordinary world after successfully completing their quest. Despite magical evasion and opposition, the hero remains committed to completing their task and ensuring that the elixir or treasure benefits society (Campbell, 2020).

n. Rescue from Without

This stage is a miracle stage of a hero's return where he gets an unexpected help. This help can come from anyone when it is most needed and this helper must be someone who is also great so that he can save a hero in this difficult time. In this stage, the hero truly loses his ego, in contrast to the magic flight pattern where the hero usually clings to and preserves his ego. However, the hero's ego is ultimately restored through grace or supernatural intervention. In general, this stage signifies the outside help or intervention that the hero receives at a crucial point. It represents the ongoing assistance and presence of mystical forces or otherworldly beings who guide the hero through difficulties and eventually enable them to return to the ordinary world (Campbell, 2020).

o. The Crossing of The Return Threshold

After a hero manages to return to their original place, or the Ordinary

World, there he will have a hard time adapting again. This stage represents the hero's transition or movement from the extraordinary or supernatural realm back into the ordinary world. The hero sets off on a journey into the unknown, where he must overcome obstacles in order to either accomplish his mission or find himself in danger or imprisoned. This represents the hero's reintegration or return to the normal world following his life-changing experience. It symbolizes how the hero integrates his or her newly discovered ideas into daily life. Through the hero's journey, he is able to overcome social constraints and return with information and experiences that he can use to better himself or his world. Ultimately, the stage emphasizes the hero's struggle to balance their life-changing experiences with the realities of everyday existence. It highlights how challenging it might be to incorporate significant realizations or visions into a world that might not completely understand or value them. (Campbell, 2020).

p. Master of Two Worlds

The long journey that a hero went through in the previous Special world has shaped him into a stronger and wiser person. The experiences that shaped him can certainly help him to survive in the world he came from. This stage signifies the hero's ability to understand and negotiate both the special and the ordinary world. This implies that as the hero travels between these several realms, he will be able to change his viewpoint and comprehension. The master of two worlds stands for his ability to move between outward manifestations and inner realities. He receives insightful knowledge and wisdom from this skill, which eventually empowers him to effect beneficial changes in both places (Campbell, 2020).

q. Freedom to Live

This is the final stage of the hero's journey where he has successfully returned and is living in his world as before. At this stage it can be said that a hero has fulfilled his destiny as a hero and brings goodness to others. This stage is likened to death and rebirth where death is associated with the loss of the former person and rebirth is associated with a new, better personal change. The freedom to live comes from understanding that temporary experiences are fleeting. By establishing a connection with the timeless essence of the universe, individuals can find true freedom and live in harmony with the fundamental principles of existence (Campbell, 2020).

CHAPTER III

RESEARCH METHOD

This chapter deals with the mechanisms and procedures for conducting this research. This section describes the design, sources, data collection and analysis processes in this study. It is hoped that the explanation of the technical mechanisms in this section will give readers an understanding of how this research will be carried out.

A. Research Design

This research is classified as literary criticism research which is a study that applies literary theory to analyze literary works in the form of novel (Trianton & Yulisetiani, 2017). The theory used in this research is the theory of Monomyth or Hero's Journey which was put forward by Joseph Campbell in his book *The Hero with A Thousand faces* as a thorough tool. This study focuses on revealing how the Monomyth theory can be applied to analyze science fiction-themed novels such as the story of Steve Rogers in Alex Irvine's *Captain America The First Avenger*. Where this theory is a conclusion from various collections of myths, folklore, and legends in the similarity of story patterns. The instrument in this study is the researcher himself to interpret the data obtained.

B. Data Source

The data source used in this study is a novel in the form of a novel entitled *Captain America The First Avenger* by Alex Irvine which was

adapted from a film produced by the Marvel Cinematic Universe with the same title. The novel was published 3 years after the release of the film in 2011 which means the novel was published in 2014. This novel has 92 pages in its electronic edition published by Little, Brown and Company publishers in New York City, United States. The data taken from these sources are in the form of quotes, dialogues, and sentence snippets that contain the necessary elements to support the compatibility with the theory applied.

C. Data Collection

The data collection used in this research is a reading and note-taking technique in which the researcher divided the data collection into three parts. First, the researcher reads the data source in the form of the novel *Captain America The First Avenger* carefully several times to get a deep understanding of the story idea. Second, the researcher take notes the data from the novel related to the topic raised in the form of sentences, dialogues, phrases, and quotes. And finally, the researcher sorts and classifies the data obtained based on the research questions that is arranged according to the applied theory, namely the theory of Monomyth or Hero's Journey.

D. Data Analysis

The analysis carried out in this study is by grouping the data that has been sorted to be combined with how the journey of the main character in the novel *Captain America The First Avenger*, namely Steve Rogers, according to the stages in the theory of hero's journey by Joseph Campbell. After that, the

researcher analyzed how Steve Rogers overcomes the difficulties he experienced as he did in the novel *Captain America The First Avenger*. In the end, the researcher concludes all the findings and discussions according to the interpretation that the researcher finds.

CHAPTER IV

FINDINGS AND DISCUSSIONS

This chapter contains the elaboration of answers to the research questions that were previously filed in chapter I. The main findings and discussions of this chapter will discuss how far the storyline of Captain America The First Avenger follows the stages of Campbell's Hero's Journey theory. The findings presented in this section are in the form of dialogue excerpts or sentences that are in accordance with the data needed for analysis and then discussed according to the theory used.

A. The Hero's Journey Stages

Steve Rogers was just an ordinary kid from Brooklyn who felt called to join the fight in the second world war when America and its allies needed war volunteers. As the son of a veteran, it has been Steve's dream to follow his father's records to become a hero who can take part in fighting for his country. But Steve's journey to become a war hero is not as easy as imagined. There are many things that Steve needs to do and try to get this opportunity because he does not have enough capacity as part of the United States Army. Many times he tried to enlist to join the American army and many times he was refused. Only determination that he has is finally able to lead him to the goal he has been dreaming of.

Steve's journey to become a hero in this research is analyzed with Joseph

Campbell's Monomyth or Hero's Journey theory to find out how coherent the story is as Campbell stated in his theory. According to Hero's Journey theory, there are three main sections in a person's journey to become a hero, namely Departure, Initiation, and Return. In each of these sections, it is further divided into several stages that a hero must later go through to bring him to his final destination as a different person than before and after taking that stage.

1. Equilibrium

This part depicts the situation or context in which a story begins as an introduction to the events that will follow. This is known as equilibrium, and it is the stable state of a story in a sequence of stages in the hero's journey before the adventure begins (Slattery, 2014). Before the hero eventually accepts to embark on a long adventure in the new reality he will face, this reality recounts the origins of the hero's everyday world. This realm is known as the ordinary world, and it is the place or reality from which a hero comes and will return.

Steve Rogers is in the same boat. He began as an ordinary person before he eventually found the chance to embark on his quest. Steve is an American teenager who resides in Brooklyn, New York. His mother was a nurse who also passed away in an accident, and his father was a former soldier who was killed on the battlefield. As a result, he lives alone. Even though he lives alone, he may still lead a normal life. Steve is a youngster whose small size and thin build prevent him from meeting the requirements to serve in the military. In addition, he has a medical history of a number of illnesses, including tuberculosis and asthma, from which he now suffers. Fortunately, he has a close friend who is possibly bigger

than Steve, James "Bucky" Barnes. As a result, Bucky is frequently the one who saves Steve from violence when they engage in a fight. As it can be seen in the

Datum 1 below:

Datum 1

Steve had never been a big guy. Growing up on the streets of Brooklyn, New York, he and his best friend, James "Bucky" Barnes, had gotten into their fair share of fights. But it was usually Bucky who managed to keep them safe. Steve was scrappy, but physically he wasn't anything to write home about. He was skinny and frail, and because of his asthma, he couldn't even do enough exercise to add some muscles. He also had other health problems. The list was so long doctors usually thought he was making some of them up. But that was the last thing in the world Steve Rogers was going to do. He would have done anything to be fit for the army. (Irvine, 2014. Chapter 1)

According to Datum 1 above, Steve initially appeared as a weak teenager living in the city without parents, relying on the support of his best friend. However, due to his physical limitations, Steve faces difficulty in pushing himself further. Despite these challenges, Steve displays determination and a strong will to achieve his desired goal of becoming a soldier, following in the track of his father.

2. Departure

Departure or separation is the initial part of the hero's journey that the character will go through as the initial process of forming the background of the whole story. In this section, the character will be met with various new things that he may have never encountered while in the world or where he usually lives. Therefore, this part is also called the part of separation between the ordinary and extraordinary worlds where the character will be faced with things that make him hesitate to continue his journey. But that's true if there are signs that when

someone has indeed been called by fate to fulfill his path then he will be tested with various things that he has never experienced before (Campbell, 2020).

The departure section as the starting gate for someone to start their heroic journey consists of several stages. In which each of these stages has its own challenges and describes each phase where a person starts from an ordinary person who previously did not know anything. It is at this stage that the description of the long journey will be introduced so that the reader can predict how the journey will go. The departure section consists of several stages, namely: 1. Call to Adventure, 2. Refusal of The Call, 3. Supernatural Aid, 4. Crossing The Threshold, 5. Belly of The Whale.

a. Call to Adventure

The adventure begins here, in the early stages of the Hero's Journey, namely Call to Adventure. Call to adventure is the first stage in the hero's journey in which at this stage a hero gets a sign or a summons for a task that must be carried out. Sometimes the summons is received without any preparation and a hero does not have the ability and readiness to accept it. But some heroes have prepared himself for that call like Steve Rogers did. Campbell says that this calling is a call of destiny that is exhaled to the soul of someone who is indeed able to live it (Campbell, 2020). Steve Rogers in his story indeed answered the call with unanimous determination and tried to satisfy himself even though he was repeatedly rejected. The call was in his story as written when America was in a situation of the second world war and needed volunteers to fight in its military alliance. The event can be seen as the Datum 2 below:

Datum 2

Steve Rogers stood nervously in line at the recruitment center in Bayonne, New Jersey. Ahead of him, men stepped up one by one. And one by one, they got approved to join the army. Steve sighed and waited for his turn, which seemed as if it would never come. Looking around, he noticed several newspaper headlines about a brutal attack on a small Norwegian town that had left civilians hurt and homeless.

America was at war. Across the ocean, Europe was full of gunfire and explosions. Men, women, and children were losing their lives and their homes as enemy forces invaded country after country. It had been going on for two years before America got involved, but then Pearl Harbor had happened. Now soldiers from the United States were flooding Europe, hoping to help the good guys win. But it wasn't going to be an easy—or a short—fight. (Irvine, 2014, Chapter 1)

Wars are happening everywhere and American soldiers have been sent all over Europe to meet military needs. The many battlefields it has experienced have forced America to add personnel to strengthen its troops so that America opened the registration of volunteers for civil society to become part of the military. The registration was distributed throughout America, including in New Jersey, where Steve lived at that time. The volunteer registration was formed by the American military in every city to gather anyone who is worthy and willing to join the military to be part of America's success in the second world war. Steve Rogers did not waste the opportunity. He does have a passion to join the military and fight for his country. Apart from Steve, other members of the public were also enthusiastic about registering to respond to the state's summons, so Steve had to join the queue to be able to register himself.

The call for adventure that Steve experienced arose from within himself, which was triggered by his sense of patriotism to participate in the war. Steve knew that he was inadequate and unsuited to join the military so many times he tried to enlist, he was always refused. This made him frustrated and tired because

none of the registration counters accepted him as a member of the military, as revealed in the following Datum 3:

Datum 3

Steve felt the now-familiar rush of anger—and frustration. He wanted to be over there fighting more than anything in the world. But try as he might, he couldn't get past anyone in the recruitment centers, no matter how many attempts he made. (Irvine, 2014, Chapter 1)

There are many reasons why Steve was always refused to enlist in the military. The main reason was because Steve's physical appearance was scrappy so that it did not fit the criteria needed by the military. But Steve has always believed that joining the military does not always require being physically strong and big. There are many examples of military members who are far from the criteria but still serve in the military with their heart and brains. Steve felt he had enough brain power to be able to help in the war. The thought of Steve's strong desire to be part of the military was motivated by his own father who was a former soldier and Steve hopes to follow his track record of contributing services to the country.

In contrast to what Campbell said that Call to Adventure usually starts with a blunder that the main character does not realize. However, what Steve experienced in Captain America The First Avenger novel seemed to have been made up that Steve received that call from his destiny and he answered that call by trying to make it happen.

b. Refusal of The Call

The next stage after there is a call to adventure is the rejection of the call and that stage is called 'Refusal of The Call'. This stage is the stage where a

person becomes hesitant or afraid to continue his journey because of his belief that he will not be able to complete the mission. That belief comes from within a hero because he does not have any idea about what he will face in his journey. Sometimes instead of being a hero who saves the world, someone who is summoned becomes a victim who must be saved (Campbell, 2020).

The rejection of The Call experienced by Steve Rogers actually occurred from outside himself and continued to influence his beliefs about his will. This happened when Steve had tried many times to enlist at the military counter and many times he had been refused. One incident that made him question his quality to join the military was when at one of the registration counters a dialogue occurred between Steve and the doctor guarding the counter. The doctor said that it would be impossible to allow Steve to join the military because of Steve's various complications and it could be troublesome for him and his friends on the battlefield. The rejection of the recruiter towards Steve can be seen in the following Datum 4 below:

Datum 4

*"Just give me a chance," Steve said.
 "Sorry, son," the doctor said, looking up at him. "You'd be ineligible on your asthma alone."
 He didn't say it, but Steve knew what he was thinking. "You're a fool, kid. The war is for strong men. Not for guys like you. Not for guys who can't even breathe right."
 "You can't do anything?" Steve asked anyway, hope in his voice.
 "I'm doing it," the doctor answered. "I'm saving your life."
 Then, as Steve watched, the doctor pulled out the dreaded stamp. With a resounding thunk, he pressed it down on the file, marking it with a big black 4F."
 Steve had failed - again. (Irvine, 2014, Chapter 1)*

The quote above shows how Steve begged to remain with the US military. But no matter how he tried and asked, his abilities were always considered as

below average and deemed unfit to be part of the military. It could not be denied either way, anyone who saw Steve would definitely underestimate him because he did not have the slightest suitable criteria to be called a soldier. His physical appearance may not reflect that he is the right soldier for war, but Steve has a strong heart and will.

Right after the event of being rejected by the military enlistment counter, there was an incident that showed how unyielding Steve was. That is when he watched a film in the theater and right before the film was shown there was a short video about the war that was going on. The video contains an invitation to join and support the war that the US is experiencing. Suddenly there was a chatter behind Steve from someone who was protesting that the film should be shown immediately. Suddenly this sparked Steve's patriotic soul, forcing him to raise his voice to stop the man's chatter. Finally after the film was over, Steve had to confront the man in a small alley behind the theatre. The fight could not be avoided and Steve was beaten up by the person and his friend. Yet countless times Steve was beaten back, he remained firm and did not give up fighting back as revealed in the following Datum 5 below:

Datum 5

But then his luck ran out. He tried to punch the guy but got too close, and in one quick move, the big man knocked Steve flat with a roundhouse right. Steve got up and came after him again, and the big guy knocked him down again. This time Steve had a split lip. He spat blood on the alley bricks and got his guard up again.

"You just don't know when to give up, do you?" the big guy said.

"I can do this all day," Steve panted. (Irvine, 2014, Chapter 1)

Luckily, before the guy could swing his next punch at Steve, someone caught the guy's hand and stopped the fight. He is Bucky, Steve's best friend who

is now in the military and has the title of Sergeant. Sergeant James 'Bucky' Barnes. Bucky had been accepted into the military long before Steve had tried many times to enlist in the military. This was enough to make Steve jealous because from they were a young age, whenever there was a problem, Bucky would always help Steve even now. And this time Steve found out firsthand that Bucky had become a Sergeant while he was still struggling with the rejections he kept receiving every time he went to the registration counter. This incident made Steve doubt himself even more about his chances of being able to join the military like Bucky did, as seen in the Datum 6 below:

Datum 6

There was a part of Steve that knew he was being ridiculous. How many more times could he fail? And it was Bucky's last night. But if there was even the slimmest chance that his luck could change, then he had to take it. (Irvine, 2014, Chapter 2)

Steve does not deny that he has always been ridiculous because he always forced himself to keep trying even though he always failed. Moreover, he was tempered by seeing his best friend have become what he wanted all this time, while he just remained so. Finally, after the incident in the alley behind the theater was over, Bucky invited Steve to celebrate his last night at the Brooklyn technology exhibition before Bucky finally had to leave for the battlefield where he was stationed. Steve had no other choice but to go with him because after all this could be the last night Steve saw his best friend. This is where Steve tries to stay up from doubts about himself. He thought that there might be a glimmer of hope out there that might help Steve join the military.

c. Supernatural Aid

The doubts experienced by a hero are sometimes sure to come to an end with unexpected help. It was a miracle that Steve did not expect so that finally he was able to get through his doubts by getting help. This stage is called 'Supernatural Aid', which is the stage where a hero gets help because he has the courage to fight his doubts to answer the call for adventure. Someone who gives this help, according to Campbell (2020), is usually a figure of a higher nature than who he gives help in the form of advice or other tricks that can help the hero's journey. That was also what Steve got when he tried his luck again by approaching a deserted registration counter on the night of a technology conference. When it was his last night meeting with Bucky, Steve was more interested in seeing a deserted military enlistment counter instead of enjoying the entertainment and exhibitions that had been presented at the conference. That was the moment when a 'Mentor' finally helped him to pass military registration. Steve still tried his luck to enlist himself to the registration booth in that event and ignored his best friend suggestion, as it can be seen in Datum 7 below:

Datum 7

Turning to say something to Steve, Bucky noticed that his friend was no longer by his side. Even Steve's date didn't know where he had gone. Sighing, Bucky went to look for him.

He found Steve standing in front of the one nonfuturistic pavilion in the entire fair, the US Army recruitment booth. It looked empty. No one wanted to think about the war now, not when they could think about all the amazing things the future held. No one but Steve Rogers. He stood staring at the tent, enraptured.

"You're really going to do this now?" Bucky asked, walking over to stand next to him.

"I'm going to try my luck," Steve said, nodding. (Irvine, 2014, Chapter 2)

Steve always believed in trying his luck to enlist and no one could stop him not even Bucky. But it is good that Steve has that kind of character because that is the moment where he met a 'Mentor' who finally helped him to pass military registration. Steve's luck was not in vain. Steve never lost hope for what he believed in until now and he continues to pursue his dream – more precisely answering the call of his destiny. It was in the pavilion that Steve finally met doctor Erskine as his mentor who helped Steve get through military registration. All of this could not be separated from Steve's efforts in dealing with the doubts that had befallen him and remaining firm in his own convictions. In the end the help also came, as shown in Datum 8 below:

Datum 8

Walking inside the recruitment center, he was directed to an examination room. His eyes quickly adjusted to the dark. Where outside it was all bright lights and noisy crowds, inside it was quiet and somber. Out of the corner of his eye, Steve saw an older man come in. He looked tired, as though being there took all his energy.

The man made his way slowly over to Steve. “So. You want to go overseas? Be a hero?” he asked in a German accent. Steve just looked at him. He wasn’t sure what to say. Was this some kind of test?

“Dr. Abraham Erskine,” the man said, introducing himself. “Strategic Scientific Reserve, US Army.” ...

“Where are you from?” he asked, to draw the doctor’s attention away from the file.

“Queens,” Erskine said. He paused, then added, “Before that, Germany. This bothers you?”

Steve was momentarily taken aback. Was this place legit? He hadn’t expected a German national to be inside a US Army recruitment center. (Irvine, 2014, Chapter 2)

That is where Steve meets Dr. Erskine who would later bring a lot of help

to Steve's actions in the military world. Dr. Erskine, who is a German citizen, at first made Steve doubt that this was a help because at that time the war that America was fighting was against Germany in the Second World War. Steve knows that Erskine is German because of Erskine's accent. So when Steve found out that Erskine was German, Steve immediately felt that it was a test deliberately made by the American military. Even though Erskine is a German citizen, he has changed American citizenship and joined the American military unit in the field of research called Strategic Scientific Research, abbreviated as SSR. This military unit is engaged in research on military tools and weapons, especially the Super Soldier Serum developed by Erskine. The serum is a military plan that will be used against soldiers to have above average human physical strength.

The main reason why Erskine moved to join the US military was his disagreement with the German military unit where he previously worked. Before Erskine decided to join the American military, he had developed a super soldier serum in the German military under a military unit called Hydra led by Johan Schmidt who would later become Steve's main enemy. The cause of Erskine's move was regarding the serum which Schmidt was trying to seize for his personal use to make him stronger and rule the world. Knowing about Schmidt's plan, which Erskine felt would mess up the world, Erskine finally decided to find a new place that could use the serum wisely. Erskine is a very careful person to do his experiment with the serum and that is why he can not use it to a random person or someone who has potential to be evil. When he first met Steve and knew how he was, he decided to give the chance, as seen in Datum 9 below:

Datum 9

"I can offer you a chance," Dr. Erskine said. "Only a chance."

Then, as Steve watched with growing excitement, the man pressed the stamp down on the file. Holding up the file, Steve saw a big 1A.

He couldn't believe it. After all this time, he was actually in the army. His luck had changed. Just like he told Bucky it would. (Irvine, 2014, Chapter 2)

Based on the quotation above, Erskine becomes a mentor who helps Steve to qualify for military service or helps Steve answer the call of his adventure from the doubts and rejection that Steve experienced. Erskine believes in giving Steve the opportunity to become part of the military because he sees a potential that is owned by Steve himself, where what Erskine needs most is not a strong soldier but a good person. Erskine got this when there was an incident at the registration counter where someone tried to barge in because he heard his German accent and then Steve stood up without hesitation and blocked Erskine from that person. It was from there that Erskine knew that Steve had a big and kind heart like what Erskine needed to become a soldier who would be injected with the super soldier serum

d. The Crossing of The First Threshold

This stage is the beginning where a hero enters the world of adventure. The thing that most distinguishes the world of a hero from the previous one lies in the transition between the Ordinary World, which is a place or world where a hero lives in his comfort zone. Entering this stage, a hero begins to move towards the Special World or a place where he fully travels to complete the mission that he has never met or experienced before. As Campbell (2020) said, this world is

dangerous, unknown and beyond the control of parents and society. Even in this world, a hero will face the Threshold Guardian, namely the guardian of the world border whose role is to test the hero about how strong and worthy he is to carry out that mission.

Threshold guardian whose job is to test the suitability of a hero is not always a human or other creature. Sometimes, if indeed the figure is in the form of a human, he will provide a situation that reveals the merits or strength of a hero. Therefore, in other words, this situation can become the guardian threshold itself which determines how a hero is able to pass that threshold to the next step of adventure.

In Captain America The First Avenger novel, there are two parts of Crossing The First Threshold. The first part is shown in this Datum 10 below:

Datum 10

Phillips immediately countered Erskine's argument.
"You don't win wars with niceness, Doctor. You win them with guts."
And to prove his point, Phillips picked up a grenade and hurled it into the middle of the course, right near Steve. As Hodge and the other recruits panicked and fled, Steve ran right at the grenade.
"Everybody, down!" he shouted as he flung himself on top of the explosive device.
There was a moment of silence as everyone waited for the inevitable. One second passed. Two seconds. Three. Finally, Steve gingerly eased himself up and off the grenade.
Looking over to where Phillips, Peggy, and Erskine stood, he cocked his head and asked, "Is this a test?"
Peggy tried not to smile. It was a test of sorts, and not even Colonel Phillips could deny that Steve had passed. Erskine cocked an eyebrow at the colonel.
"He's still skinny," Phillips growled. But he didn't argue any more.
The SSR didn't need to look any further: Steve Rogers was going to be their first Super-Soldier. (Irvine, 2014, Chapter 3)

Based on the quotation above, it can be seen that in this situation Steve Rogers had officially become a rookie in the US military. The scene shows that Steve and the other new recruits are undergoing a training together. While Steve

and the other rookies were in training, a US military colonel named Colonel Phillips was caught up in an argument with Dr. Erskine about whom of them who deserves to be a super soldier according to Erskine's research. Colonel Phillips, who has a high position in the military, surely wants someone who is tough and strong to become a super soldier because that is what is needed to be able win the war. On the other hand, Erskine has his own criteria. What Erskine needs is not who just has a strong physique but someone who has a strong soul and mentality and is willing to fight to protect others, which is the criteria in Steve Rogers.

The scene is the first part of how Steve crosses the threshold in this stage. The existence of a test conducted by Colonel Phillips shows that he automatically fills the role as The Threshold guardian who tests how worthy Steve is to be able to pass this threshold and continue his adventures as a hero. But even though at this time Colonel Phillips acts as a Threshold guardian who tests Steve, later he will still be an ally who fights alongside Steve in the war because he is indeed on the same side as Steve.

Then, the second part of the Crossing of The First Threshold is like the following Datum 11:

Datum 11

Then Erskine began the countdown. "Beginning serum infusion in five, four, three, two... one."

When the needle hit ninety, Steve let out a piercing scream. Up in the booth, Brandt and his aides took a step back when they heard it. On the lab floor, Erskine watched as the orange light grew even brighter. It was too much.

"Kill the Reactors!" he ordered.

Stark was about to turn the dial down when over the microphone came Steve's voice, faint but determined. "No," he said. "I can do this."

Steve was still strapped into the chamber. But it wasn't the same Steve who had gone in. No longer was he thin and frail. Instead, he was now a model of human perfection, standing a foot taller than before, with muscles rippling all over his new body. Project: Rebirth had worked!

"You did it, Doctor!" Stark shouted as he unstrapped Steve, who was momentarily weakened from the ordeal. "You really did it!"
As Stark helped Steve over to a chair, everyone rushed in, eager to see the results and congratulate one another. In the middle of the excitement, Steve sat, taking everything in. He felt different. He couldn't tell what he looked like, but from the reactions of those around him, he figured it was good. And from the reaction of Peggy, he figured it was very good.
"How do you feel?" she asked.
"Taller," he said, looking down at her as he smiled.
Peggy smiled back. At least his spirits hadn't changed. And then everything started to go downhill—fast. (Irvine, 2014, Chapter 4)

The second part of Steve's test has a significant difference from the first part. From the quote above, it can be concluded that this time the Threshold Guardian is no longer Colonel Phillips, but Dr. Erskine himself had previously mentored Steve. However, the role of the threshold guardian, who was replaced by Erskine, is no longer to test how good Steve's kindness is, but how strong Steve can withstand illness to become a super soldier after the serum is injected. Dr. Erskine, assisted by Howard Stark who is also a fellow scientist, collaborated in operating the serum injector machine in the middle of his research which was attended by all state and military officials. Although at first Howard was hesitant to continue the operation due to technical faults, the operation went ahead because Steve insisted on going ahead and said he could. Finally, Howard and Erskine agreed to continue the operation with the hope that this time they and Steve would succeed in creating the first super soldier.

Steve's success in passing these two tests concludes that he has successfully passed the fourth stage of the first hero's journey or the departure stage. the first test given by colonel Phillips was a gateway for Steve's transition from an ordinary rookie to being selected as the main candidate for super soldier. Meanwhile, the second test was to test Steve's ability to survive the pain he

experienced in injecting the serum. Steve's success in undergoing these two tests, the crossing of the first threshold stage was also successfully passed by Steve and he can continue his journey to go through the next stages.

e. Belly of The Whale

This stage marks the end of the first part of the hero's journey departure stage because this stage is the last of it. The belly of the whale stage is named so because it is likened to someone being swallowed by a whale. He entered an unfamiliar place and could not get out of it. The only way out was through the back and he could have come out dead. Here is the place where the first obstacle as a hero is encountered. Where the hero already has sufficient provisions after getting help from a mentor and the experience he got when going through the previous stage, namely crossing the first threshold. According to Campbell (2020), the belly of the whale stage is a continuation of Threshold as a transit where a hero does not get out of obstacles but enters a new, truly new chapter where he reaches a point of no return. This stage is the right time for the hero to use his strength and courage in proving that he deserves to be called a hero. In other words, this stage actually is the stage where a person knows confidently that he is facing danger and a new challenge in his life and he must be able to face and fight it as the first round before facing his main enemy that he has been destined for.

Steve Rogers has this stage not long after he gets super serum injection in the previous stage. After he finally succeeds getting the strength he deserved from the tests before, the first new challenge hit him in the laboratory. A person

suddenly came out in the middle of people and attacked them. The attack seems to be purposeful to seize the remaining super serum and thwart efforts to create the next super soldier operation. The next incident is as Datum 12 below:

Datum 12

For a moment, Steve didn't know what to do. Erskine was dead. The lab was in shambles. And a spy was racing off with the last vial of serum. How had everything gone from so good to so terribly bad in such a short amount of time? Shaking his head, Steve saw Kruger heading for the second door. Kruger turned his gun on the old woman behind the counter. She was reaching for her machine gun, but the Hydra agent was faster. He made his way out of the antiques shop. But Steve wasn't going to let him get away. Jumping to his feet, he took off after the agent. When Steve burst out onto the street, he was just in time to see Kruger pulling the driver out of a taxicab. He threw the poor man to the ground and jumped into the cab. Peggy, who had also chased after Kruger, pulled out a gun and opened fire. Kruger returned fire, hitting a car behind Peggy, causing it to explode into flames. Then, with a squeal of tires, Kruger peeled out and raced away.

...

Later, back at the SSR HQ, Peggy sat down with Steve to brief him on the situation. He'd known it was bad because they'd lost Erskine, but after talking with Peggy for only a few minutes, Steve started to understand just how bad. "All of Dr. Erskine's research and equipment is gone. Any hope of reproducing the project is locked away in your genetic code." She put her hand on Steve's shoulder. "At the moment, you're the only Super-Soldier there is," she said. It was a strange feeling, to go from the skinny kid nobody wanted to the only survivor of some kind of crazy science-fiction experiment. What would happen next? (Irvine, 2014, Chapter 5)

The incident that happened to Steve and the crew in the laboratory really had a big impact on the American military. The person who attacked the lab was none other than a spy from Hydra named Kruger. Kruger's attempt to spy on the operation went smoothly. Not only did it fail the next attempt to be held, it was also the first challenge Steve had to face, who now has super soldier strength. The main thing that made the next super soldier creation operation impossible was the death of Dr. Erksine because indeed all of that is thanks to Erskine who can only make it. Without Erskine, the serum could not be made anymore because only he knew the formula. Apart from that, Erskine's death also of course brought Steve

grief because he was the only person who acknowledged Steve's existence and helped him to get to where he is now. Without Erskine, Steve might still be in Brooklyn as a skinny boy with a hope of being part of the military fighting on the front lines without any reality.

The arrival of Erskine's death caused by Kruger became the first test experienced by Steve in the belly of the whale stage where Kruger was the test. This stage where there is no turning back is the beginning of Steve's real adventure to face the next trials. Even though at that time Steve had gained the power of the super serum, still with the power above the average human he couldn't stop Kruger in his pursuit. The gaining power that is now obtained by Steve, which he used to chase Kruger, he could feel there was a big difference before he became a super soldier. This symbolizes that he has now entered the world and a new chapter in his life where he cannot even return to being an ordinary boy because with this power many parties have pinned their hopes on him. Even though he wanted to return to how he was before, it was impossible because Erskine was no longer there to help him. The only path Steve had to take this time was to keep moving forward.

2. Initiation

The second part of the hero's journey theory is Initiation or often referred to as the separation stage, which is a separation stage in which a hero enters a new phase. This new chapter is where he already has enough provisions from his journey in the previous part which is where the story begins. In this section, a hero has truly moved from his ordinary world to a special world through the

threshold he has crossed where his adventure enters the real stage and will face challenges and his main enemy later. The initiation section consists of several stages, namely: a. Road of trials, b. The meeting with the goddess, c. Women as temptress, d. Atonement with the father, e. Apotheosis, f. The ultimate boon.

f. The Road of Trials

This stage is the sixth stage of a series of stages in the hero's journey theory, which is different from the previous stage because it has entered a new section called Initiation. The threshold that the hero has crossed leads him to a completely new world for him, where he will be met with various tests, enemies or even allies along his journey. However, the hero does not walk empty-handed, this time he has been equipped with various things he needs in this new world, such as help or superpowers that he obtained from previous supernatural aids (Campbell, 2020). Likewise with Steve Rogers who finds himself in this stage which is filled with new trials.

Steve's ordeal was a little different from what he expected. It started when Steve accidentally entered the meeting room between Colonel Phillips and Senator Brandt which was getting heated at that time. Colonel Phillips, who was a war leader, wanted a super army initiated by Dr. Erskine, however, due to an unexpected incident, he only got one super soldier. On the other hand, Senator Brandt saw this as something that was difficult to avoid, so he tried to convince Phillips that there was a solution worth trying with Steve. Even though he failed to get an army of super soldiers, Brandt planned to make Steve a symbol of US military glory to promote how great the US was in the second world war so that

he would get a lot of support from the public. Steve successfully passed the trial to become a super soldier, this time he was promoted to become a theater star who will tour all corners of the country promoting war and spreading tranquilizers for people's worries about war. With a blue, white and red costume which symbolizes the American flag and a capital letter A on the forehead of the mask which is an abbreviation of the word America. In that costume, Steve carries out an assignment from his superiors to perform at public event to raise support for the war. It can be seen from Datum 13 below:

Datum 13

For the next few months, Steve traveled all over the United States performing his Captain America show. At first, the crowds were small and Steve messed up—a lot. But slowly, things got better and the stages got bigger. (Irvine, 2014, Chapter 6)

The quote above shows what kind of trials Steve had to go through. Instead of using his superhuman powers to take part in the war, he instead becomes a promoter who has to go from stage to stage. However, this was not an easy thing because Steve had to try to convince the public in the midst of a cease-fire to remain calm and entertained. The theater that Steve attended became really crowded with spectators and he became a new symbol of the American military and society, who soon got a new nickname, namely Captain America, and from there his stage name became famous and later became the name of a hero too.

The excitement of Steve, aka Captain America, had to be stopped immediately because it seemed like Steve was starting to neglect what he had always wanted. Being part of the war and fighting on the front lines was a dream that Steve had been working towards long before he had the opportunity to join

the military. However, currently Steve is only an entertainment star in the middle of a raging war, while he has transformed into a super soldier without actually using his powers. This daydream then came to Steve when he had to carry out his tour as 'Captain America' at a military camp to entertain soldiers who had just returned from the battlefield. An unfavorable rejection from the soldiers who had just returned home made Steve realize how stupid the actions he had been carrying out to promote the war were as if he were a real hero, but for real soldiers he was just a clown. This really hit Steve's awareness of who the real heroes in this war were, namely those who were fighting on the battlefield and not someone who danced on stage without ever going directly into the field. It can be observed from Datum 14 below:

Datum 14

A short while later, Steve sat in the empty bleachers, his head cradled in his hands. The soldiers had left, probably to go find real entertainment or talk about the real war and laugh at the man in the silly costume. Shame washed over Steve in huge waves. What had he been thinking? All this time he had fooled himself into believing he was a hero, a man of the people. But he was nothing but a joke. The men in the audience today were the real heroes. They had put their lives on the line time and time again, while all Steve had done was cheat his way to being a star. He hadn't even done anything with his superpowers since he had chased Kruger after the explosion. Had Erskine been wrong to think he was worthy? Had Phillips been right to doubt him? (Irvine, 2014, Chapter 7)

The questions that arose from within Steve made him think hard about himself all this time. About the confidence that Erskine instilled in him and about the doubts that Phillips had placed in him. Steve began to question who he had been all this time. He knew that all along he had assumed that what he was doing was for the good of the country and society because he had carried out orders from senator Brandt. But on the other hand, he began to realize that now he had

deviated far from what he had been pursuing and trying for. Steve really wants to be part of the military to participate in the fight and not be a cheater who bears the name of Captain or even a hero meanwhile what he is doing is the opposite of all that. And this is a series of tests and trials experienced by Steve at this stage of The Road of Trials.

g. The Meeting with The Goddess

The next stage of the Road of Trials is Meeting with the Goddess where after the hero has gone through various previous obstacles and trials, now is the time for him to find a 'Goddess'. Even though it is termed the word Goddess, Campbell in his book (2020) means that what is meant by this is not always a woman but a figure who helps and guides the hero through his adventure. Sometimes this figure may end up becoming the hero's love interest. It is described in such terms because in mythological terms a goddess is an embodiment that can be known and the hero is the one who knows it. Therefore, in this case, the figure of the Goddess can also be interpreted as a friend or ally who, when they finally meet, will work together to help the hero's adventure.

Steve Rogers in this novel will also meet the figure of the Goddess, in the story there are two figures, namely Peggy Carter and Howard Stark. The first ally he meets in this novel is Peggy Carter, who is the second person after Erskine who sees another side of Steve regarding his determination and trusts him completely. On the other hand, Steve views her as charming and has had romantic feelings for her since the first day they met. As a goddess, Peggy offers to help Steve by giving him the access he needs to go to the field where the troops are

being held captive, as it is shown in Datum 15 below:

Datum 15

"I can do more than that," she said. Steve grabbed one of the dancing girls' USA helmets—the one with the A on it—and dashed off. It was time for action. Captain America was about to go behind enemy lines to rescue captured American soldiers. Steve Rogers was finally going to war. (Irvine, 2014, Chapter 7)

The chronology before is when Steve was belittled in front of the soldiers who had just returned from battle. At that time, Steve was talking to Colonel Phillips behind the stage to find out where Bucky's unit was from the 107th, but he did not meet his friend around. He asked to Phillips to take part in the rescue mission but Phillips refused. Steve then took the initiative to go himself and intended to ask Peggy for help. Since Peggy is someone who has a position in the military and also has many relationships that can benefit her, she is willing to offer more help than what he needs. one of the assistances that Peggy can offer is her advantage in relationships which can provide access to Howard Stark's tools and transportation. This can be seen from Datum 16 below:

Datum 16

And so, later that night, Steve found himself inside the belly of a giant silver jet. On the bench across from him, Peggy Carter sat going over details of his seemingly impossible mission. In the cockpit, Howard Stark checked dials and instrument readings as he flew the plane farther and farther into enemy territory. He was the only pilot Peggy could find who was crazy enough to fly into enemy territory—and who didn't have to answer to Colonel Phillips. "The Hydra camp is in Krossberg," Stark was shouting over the sound of the engines. "It's up between these two mountain ranges. We should be able to drop you around the doorstep." (Irvine, 2014, Chapter 8)

Next, the Goddess who came to Steve was Howard Stark. He was an American military ally who is tasked with developing and supplying weapons to the military. Due to his position outside the control of military superiors, Howard

had freer and wider latitude than the others because he was not related to military structures. In this case, Howard came at Peggy's invitation to help Steve in saving his friend, Bucky, who was being held hostage by Hydra. Howard has everything Steve needs, from weapons to vehicles. Therefore, Peggy, who knew about this opportunity, took advantage of this privilege to help Steve.

Steve met the two Goddesses in a structured manner from his meeting with Peggy from the start, who really believed in him. Peggy as the first Goddess, apart from believing in Steve's abilities and determination, she also eventually started to like Steve too and became his love interest. Meanwhile, Howard, he is Peggy's friend in the military who has a number of privileges that are very beneficial for him and the military and is even willing to help others. Unlike Peggy, Howard is a Goddess or ally who later gives Steve a weapon that he will use in the future, namely a vibranium shield.

Thanks to the help of the two Goddesses that Steve met, he was finally able to break into one of Hydra's strongholds where the remaining members of the 107th unit were being held, including his best friend Bucky. After Steve managed to get in with all the weapons he got from Howard, he finally managed to find the prisoners of war and save Bucky. Not long after all the captives managed to return to the military base, Colonel Phillips, who knew about this, began to trust Steve as a reliable soldier.

h. Woman as Temptress

This stage is a sign that the hero must start to be careful. The reason is because at this stage the hero will be faced with a foreign entity that will tempt

him to be careless and forget his main mission as a hero. This entity or role is known as Woman as Temptress. Even though it is called Woman, Campbell interprets this as an analogy for the mother-destroyer. This figure is intended to play the role of a woman who destroys her man's life and makes him obsessed with her. The hero is tempted to abandon or stray from their quest. Traditionally, this temptation is a love interest, but it can manifest itself in other forms, including fame or wealth.

This temptation also infected Steve in the middle of his journey where after the rescue of the 107th unit he had to go to Howard's office to report. However, when Steve arrived at his office, Howard had not yet arrived. Whom he met there was a young, blonde woman who introduced herself as Private Lorraine. It is not known exactly what she did there, but it is likely that Lorraine was Howard's personal assistant whose job was to look after his office and take care of all the needs there. It can be observed from the Datum 17 below:

Datum 17

"The women of America owe you their thanks," she said, getting up and walking over to Steve. "And seeing as they're not here..." Before Steve knew what was happening, Private Lorraine leaned in, and they were kissing. (Irvine, 2014, Chapter 10)

The dialogue excerpts and sentences above show that the temptation that Steve received was in the form of women. The fame that Steve gained thanks to his dexterity spread among the public and the military has led him to meet Lorraine who is interested in Steve. Her attraction to Steve made Lorraine want to kiss him on the grounds of expressing gratitude from many other women. Steve, who didn't have time to move, didn't have a chance to dodge it and that happened.

Not long after that, Peggy came and obscured the two of them with her voice calling for Steve. Peggy, who saw this incident, of course felt angry within her, but Steve tried to explain that what he saw was not what he thought.

The analysis above indicates that the temptation experienced by Steve took the form of a woman and fame. Where Private Lorraine becomes his temptress because of Steve's fame. It's a tease that might obscure Steve's main goal of reporting to Howard if Peggy doesn't come soon. Luckily, Peggy unexpectedly immediately came to Howard's office and prevented Steve from being carried away by Lorraine's temptations.

i. Atonement with The Father

This stage is the point where the hero meets who or what he has been trying to achieve, namely the goal of his adventure. This stage is called Atonement with the Father, which means, according to Campbell's explanation (2020), it is analogous to a meeting between a child and his father where the father figure has control and power that has shackled his child's world all this time. According to Campbell, this meeting is a reflection of what is considered good and bad, where in the end both must be reconciled or one of them must be lost in order to create a balance. The father figure in mythological stories is the role that the hero has been looking for to defeat as his main enemy. However, this contact is not yet the point where the hero is able to defeat him, unless it is only the first encounter to learn and find out the ins and outs.

Steve Rogers in the novel CATFA reaches this point when he and his team went on an expedition to the Alps which were rumored by the prisoner of

war from Hydra to be one of the bases of Johann Schmidt, the leader of Hydra. Hearing this information, Steve and the US military immediately launched a raid to find out whether Schmidt was there so they could arrest him. Steve knew Schmidt would be interested to meet him, therefore he had the initiative to appear directly to Schmidt by deliberately getting himself caught by Hydra soldiers, as it revealed from Datum 18 below:

Datum 18

A few minutes later, Captain America found himself inside Johann Schmidt's office. It was dark and oppressive. On one wall, a large picture of Schmidt, with his red skull showing in all its hideous glory, was displayed. Steve didn't know whether it was supposed to serve as a warning to those who entered, or whether Schmidt was so crazy he just liked to look at his disfigured face.

The Red Skull circled him, with a sneer. "Arrogance may not be a uniquely American trait," he said, "but I must say you do it better than anyone. Still, there are limits to what even you can do, Captain. Or did Erskine tell you otherwise?" (Irvine, 2014, Chapter 13)

Steve's meeting with Schmidt aka The Red Skull is a plot that Steve had planned from the beginning. The Red Skull is a figure who will become the main enemy of Steve the Captain America. The reason is that Red Skull is the mastermind behind the raging war between America and Germany. And the reason Schmidt was nicknamed The Red Skull was because of the same super serum used on Steve but Schmidt used a serum that had not been perfected by Dr. Erskine. As a result, the changes experienced by Schmidt were incomplete, which made his skin appear red all over his body and the most striking was the structure of his face which resembled a real skull. Despite his appearance, Schmidt still has the same above-average human strength and stamina as Steve.

Steve's main goal is to immediately stop The Red Skull from everything he is doing in order to end the war and create peace. The Red Skull has the

ambition to blow up various areas to create fear and he becomes the most feared person in order to control everything. He is the father figure who has been controlling Steve's journey so that action is needed then Steve can be freed from his shackles. By knowing what it takes to face The Red Skull, Steve has the opportunity to develop a strategy to defeat him.

j. Apotheosis

All the series of events that the hero has experienced before arriving at this point have had a deep impact for him and this is where the whole journey will finally come to the end. Apotheosis is the climax stage of the hero's journey because this stage is the point where the hero must mobilize all the abilities, determination and strength he obtained previously to conquer who he has been chasing, the father figure who controls all the events of the hero's journey. Campbell explains (Campbell, 2020) that apotheosis is likened to a Buddhist who gains enlightenment from within himself after much effort and finally he is able to control himself and conquer his ego. Likewise, in this stage of the hero's journey, the hero, who has gone through many things before reaching this point, is finally enlightened and equipped enough to have the ability to defeat the enemy he has been chasing.

The apotheosis event experienced by Steve was when after his first meeting with the Red Skull in his office and the siege from US military troops, the Red Skull was forced to flee from his headquarters to save himself. The base where Schmidt was surrounded was equipped with all the sophisticated equipment he needed if at any time he was attacked or ambushed so he had plenty

of opportunity to anticipate it all. Schmidt escapes using a giant jet which he calls the Valkyrie to escape the pursuit of Steve and his troops. Apart from running away, Schmidt plans to realize his big plan to bombard many regions, including America, so that he can win the war and become a god feared by all humans. With all his twists and turns, assisted by Colonel Phillips and Peggy who monitored him from the corridor, Steve managed to catch up with Schmidt using a jet he could find inside the Valkyrie body. In the cockpit, a battle between Steve and Schmidt was inevitable. Both of them want to defeat each other, Steve with the aim of winning so he can stop all the chaos that Schmidt has created so far and end the war. On the other hand, Schmidt must get rid of Steve so that his plan can succeed. It can be seen in Datum 19 below:

Datum 19

Right now, he was going to get into that cockpit. And then he was going to take Schmidt down. He would figure out what was in that box Schmidt held so dear and destroy it. And then he would take the plane—and all the bombs it carried—and destroy it, too.

A year ago, Steve Rogers was just an ordinary guy hoping to join the army. Now he was the courageous Captain America. People had given their lives to get him here, and he wouldn't let them down. Whatever the future held, he knew that he had to succeed. For Peggy and Bucky. For Erskine and Phillips. For the Howling Commandos. And most of all, for his country

With heart, strength, and grim determination, Steve Rogers set off in the direction of the cockpit. It was time for the final confrontation. It was time for him to stop Johann Schmidt once and for all, no matter what the cost. It was time for the Red Skull—and all of Hydra—to learn that evil would never prevail over justice. Not while Captain America was still around to stop them. (Irvine, 2014, Chapter 14)

The quote above shows a glimpse of what Steve felt during his journey to become Captain America. He remembered that all his efforts and hard work as well as help from people around him who were willing to sacrifice for him had brought him to this point. Therefore, he was determined to optimize everything

he had gained to not disappoint everyone and defeat Red Skull. Apart from that, Steve also knows what he has to do to defeat Red Skull, namely by destroying what Red Skull has been carrying very carefully in his iron tube. That way Steve could imagine how the red skull could be defeated and end everything.

This section indicates how Captain America achieved his apotheosis or enlightenment to be able to continue the rest of his adventurous journey. In this part, Steve seems to get encouragement and support by remembering all the events he has gone through to get to this point. However, he must be able to complete his mission because many people are involved and have made sacrifices so that Steve can achieve his dreams so far. Starting from Dr. Erskine and Bucky, who are now dead, even Peggy, Collonel Phillips and Howard all support Steve to win this war. Finally, Steve was determined to move on and defeat the Red Skull.

k. The Ultimate Boon

The enlightenment that Steve has obtained leads him to the next stage which is the end of his hero's journey in the Initiation section, namely the Ultimate Boon stage. This stage is the end of the hero's journey, which indicates that the hero has successfully overcome all obstacles and trials so that he can complete the sacred mission he has carried out so far. Thanks to the success he achieved, the hero finally received a prize in the form of a victory or a valuable lesson that he would later take back home to the ordinary world. Campbell (2020) explained that when he reaches this point, a hero seems to have become a reborn king because he has gone through various obstacles and trials so that he can now go through everything easily without making mistakes. This explains that here the

hero has received a gift in the form of ease in being able to complete his journey because he has so much experience to learn and use to face the next obstacle.

After Steve managed to catch up with Red Skull in the cockpit to stop the jet and end Red Skull, the fight was inevitable. Red Skull, who knew Steve was coming, tried to hide in a secret room around the cockpit to attack Steve. However, Steve was able to reflexively handle this sudden attack. Red Skull made every effort, starting from instigating and continuing to launch energy shots in order to trick Steve, but he was determined to continue his struggle to stop Red Skull. Steve is targeting an iron tube containing a glowing cube that stores powerful energy which has been the source of Red Skull's strength in initiating actions and making various weapons. Steve believes that this object is the main thing that Steve must destroy so that the Red Skull can be defeated and the war can finally be ended. It is as illustrated in Datum 20 below:

Datum 20

Now he could see what was inside it. There was a cylinder holding a glowing blue cube. That was the energy source. Exposed to the open air, it was firing off strange waves of light. The air felt strange, like everything was being bent or stretched somehow. Steve looked up and couldn't believe what he saw. The roof of the Valkyrie wasn't there anymore. He was looking at deep space. He saw clusters of stars, brightly colored nebulas, even entire galaxies! How could that be? It was broad daylight outside.

"What have you done?" screamed the Red Skull. He pulled himself to his feet next to the broken cylinder and touched the cube. Sparks and lines of energy ran up and down his fingers. He picked the cube up and held it in the palm of his hand. (Irvine, 2014, Chapter 15)

When Steve managed to grab the iron tube and open its contents, something beyond reason happened, leaving both of them stunned by what they had seen. Steve, who had never seen anything like that, forgot his goal of ambushing Red Skull and continued to stare at what was in front of him. Not long

after, Steve's reverie was interrupted by the scream of the red skull, who was angry because the object he had been keeping was damaged due to Steve's actions. Because he was worried that something more dangerous would happen to the cube, the red skull quickly grabbed the object to reach it, but suddenly something unexpected happened to the red skull, as shown in Datum 21 below:

Datum 21

"No!" Schmidt howled. The light from the cube washed through his hand, and he started to disintegrate, bit by bit. He turned into streaks of light that beamed away, up into the endless space where the Valkyrie's ceiling had been. Steve was amazed. It didn't look like Schmidt was in pain. He was just astonished, watching himself turn into a multicolored spray of energy. Then he was gone. (Irvine, 2014. Chapter 15)

Instantly Red Skull disappeared. And Steve succeeded. To Steve's reward, he has now defeated Red Skull and succeeded in canceling and preventing the bomb planted by Red Skull from wiping out many cities and civilians. Steve's victory over the Red Skull indicates that Steve's mission has been achieved and this also marks the end of Steve's hero's journey. However, there was something else that Steve had to do before finally deciding to go home, namely stopping the giant jet plane he was on which was speeding towards New York. If the plane is not stopped immediately, it will endanger the public and make Steve's mission still in vain. So Steve took a radio contact to Peggy in the Hydra base to inform them that he made it to take down Schmidt. It can be seen in Datum 22 below:

Datum 22

When they heard Captain America's voice over the SSR control room speakers, everyone froze. Morita was the first to respond. He toggled the radio microphone and answered, "Captain Rogers, what is your position?" Before Captain America could answer, Peggy leaned in and took the microphone away from him. "Steve, is that you? Are you all right?" "Great," he said. "Schmidt's dead." There was a crackle of static as he spoke.

Even so, everyone in the control room heard him. There were a few cheers, but not a big racket. They weren't out of the woods yet. (Irvine, 2014. Chapter 15)

Steve's radio contact to provide news of his success was welcomed by his colleagues. Even Peggy is definitely happy with Steve's victory over Red Skull, especially America's victory in this war because of Captain America's struggle. Finally, Steve succeeded in completing his mission and achieved what he had been working for, namely fighting on the front lines as a military soldier and serving his country. Steve had even surpassed his ideals.

As the final stage of the Initiation section, Steve has now successfully gone through all the stages of his hero's journey. This means that Steve has successfully passed the Ultimate Boon stage and has received a reward because of his undaunted and unyielding struggle. The reward that Steve received in this adventure was in the form of physical strength that exceeds the average human, as well as military experience in the form of fighting and strategy. Apart from that, Steve also got a weapon that he really liked and was very useful in the form of a round shield made from the rarest iron in the world called Vibranium. So now Steve is finished and it's time to go home.

3. Return

This third part is the end of a hero's journey in the monomyth theory or hero's journey. This final section is called Return, as the name suggests, this section contains how a hero must return home to the world or environment where he came from before he first decided to answer the call to adventure. The most important thing in this section according to Campbell (2020) is that if the hero

has successfully completed the hero-quest, then he must immediately go home to bring the trophy that can save human life. The trophy is an analogy of a gift or reward for the hero from his adventure in the form of victory or other good things that he obtained with great difficulty for the survival of humanity in the world he came from. However, in this section it is explained that the hero cannot just go home easily. There are several stages he will go through before he finally fully returns home. These stages include: 1. Refusal of The Return, 2. The Magic Flight, 3. Rescue from Without, The Crossing of The Return Threshold, 5. Master of Two Worlds, and 6. Freedom to Live.

1. Refusal of The Return

This stage is the point where a hero should start his journey home. However, sometimes he experiences inner turmoil or is influenced by his external environment so that he becomes doubtful or even refuses to go home. Just like Buddha, when he completed his meditation because he had gained enlightenment, he actually refused the responsibility to bring home the message of enlightenment at first because he had doubts that the message would be rejected (Campbell, 2020). There are many things that make a hero hesitate or refuse to go home, including because of the comfort in the new world so he is reluctant to return to his own world or the risk that if he returns his world will be destroyed. Likewise with Steve in this novel, when he succeeded in defeating the Red Skull and preventing the bombing, he experienced doubt and rejection for some reason, as revealed in Datum 23 below:

Datum 23

Peggy's voice crackled back at him immediately. "Please! Don't do this. We have time...."

Steve looked at the map display on the instrument console. He saw lots of ice and water. Glaciers, fjords. No cities, no towns. He figured Peggy was looking at a map, too, but she didn't know how badly the Valkyrie was damaged and he didn't have time to explain it to her. At his current airspeed, he was going to be within range of big cities in just a couple of minutes. "Rightnow I'm in the middle of nowhere. If I wait any longer, a lot of people are gonna die," he said. "Peggy, it's my choice." (Irvine, 2014. Chapter 15)

After successfully winning against the red skull, he now takes over the Valkyrie which was badly damaged due to the battle in the cockpit. The Valkyrie, which contains lots of explosives and the remote source of all the bombs that the Red Skull has planted, becomes Steve's consideration about how he will go home and land this giant jet. All the controls and jet engines were damaged, making it difficult for Steve to control them. As a result, Steve had to try to stop the plane heading to New York immediately before it finally hit the city and killed many people. Steve looked at the plane's radar to look for an uninhabited area to land the plane. Finally, after he found a safe location to land and stop this disaster, he decided not to return to New York to save the civilians.

This incident was the point where Steve experienced the refusal of the return stage. Steve's refusal was caused by a factor he experienced from outside himself, namely a risk which, if carried out, would actually make the situation worse. Instead, he had to do things he shouldn't have done, even though it was hard and even though many people were waiting for his arrival and victory. Therefore, he would rather not return in order to save more lives than save himself.

m. The Magic Flight

The next stage after the hero hesitates or refuses to return from his extraordinary world is the magic flight stage. Even though the hero feels hesitant or reluctant to return to his world for certain reasons, he must nevertheless return home to bring the boon he has received. But his journey back to his original world is sometimes not easy. A victory or prize that he has received may make an entity in his new world not allow it so that the entity will try to take back what the hero has taken from it. In other words, this journey home will be a new challenge or pursuit for our hero before finally being able to return to their original world. Of course, a hero's success in bringing home the elixir will make the gods or demons of the new world create an obstacle or pursuit (Campbell, 2020).

Steve also experienced a similar incident after deciding not to return to the previous stage. Actually, he also wanted to go home because of a conversation with Peggy over the radio and the two of them made a promise that if Steve came home, they planned to attend a dance party. However, Steve's journey home was hampered by the Valkyrie flight, which made it impossible to return home and find the right route due to the damage it had. Therefore, Steve decided not to go home and preferred to land Valkyrie in the middle of nowhere. This became an obstacle for Steve to go home. Finally, Steve and Peggy's communication had to be cut off after the Valkyrie he was riding in fell into a glacier in an area far from the city and even far from settlements. But suddenly he woke up one day in a room he did not where he was, as shown in Datum 24 below:

Datum 24

Steve woke up to the sound of the Dodgers on the radio. He sat up and looked around. He was in a room, maybe a hospital room? It was sunny, with a spring breeze coming in through an open window. He was wearing an SSR T-shirt, khakis, and boots. Why boots? He didn't remember putting them on. The last thing he remembered was putting the Valkyrie into a steep dive. He'd heard Peggy's voice over the radio and kept his eyes on her picture. Then, nothing. (Irvine, 2014. Chapter 15)

The quote above shows an incident where after the last thing Steve did on the plane, he woke up in a very different room and he did not know where it was. In the room, it depicts the atmosphere in 1941, where there is a radio broadcasting a football match that Steve once attended. Because of that, he knew that the broadcast was not a genuine broadcast and Steve felt that something strange was happening there. Then a woman came who greeted him while bringing him a drink. Steve asked her about the situation but the woman pretended not to understand what Steve meant. Knowing that Steve was aware of what was happening, the woman pressed the button she was holding to summon the soldiers standing guard outside the room. Feeling surprised by their arrival, Steve got up and rebelled outside. It can be seen in Datum 25 below:

Datum 25

He charged them and knocked them straight through the wall. It came apart more easily than it should have. Steve charged through after them. The room was a fake. It was built in the middle of a big, dark space like a warehouse. The light was strange, cold and blue. Steve looked right and left. He spotted a sign over one of the doors: EXIT.

He ran toward it and collided with another guard. Steve threw him out of the way. The guard hit the wall and went down. Steve ran on. A loudspeaker sounded an alarm. "All agents, Code Thirteen, Code Thirteen!" Steve shoved two more guards aside. He could see another large open room ahead. There was daylight there. (Irvine, 2014. Chapter 15)

Steve managed to escape from the room and immediately ran out of the building that surrounded him. This time he was well aware that he was no longer

where he was supposed to be when he managed to get past the guard at the exit. The atmosphere he found outside was a city filled with cars and tall towering buildings which he knew was New York City after he read the street name signs. But it was not the New York he knew because the atmosphere was very different from what Steve remembered. This city is more like the city of the future that Howard wanted. Here, Steve feels very confused because he is lost in a city he does not know at all after escaping from being surrounded by soldiers he did not recognize in the previous room.

This point is part of the magic flight stage that Steve experiences in this novel. Even though Steve had managed to survive his previous flight with the Valkyrie, this time Steve was caught in a completely different situation and Steve felt like he was not back to where he belonged. On the other hand, he was also tricked by soldiers who made him feel like he was in a time that had passed. This becomes an obstacle that Steve must overcome at this stage because even though this obstacle does not come from the entity of the previous world, it is still related to the crash of the jet he was riding on previously.

n. Rescue from Without

The next stage of the hero's adventure is rescue from without. Entering this stage means that the hero is experiencing the lowest state that makes him unable to fight the obstacles from the previous stage physically or psychologically. Campbell mentioned in his work (2020), that as long as a person is alive, life will pick him up and a community will usually approach someone who tries to get away from it. A condition in which a person may resemble death,

at its weakest, means that the person needs rescue from another person to continue living. So, it can be concluded from the idea of this theory that sometimes when a hero is weak because the journey home is filled with obstacles, he needs someone from the outside world who can save him and take him back to his world. This rescue from without stage was also experienced by Steve when he began to be confused by the environment he encountered, there he was in his weakest condition to understand what was happening to him. It can be shown in Datum 26 below:

Datum 26

Big black cars, like paddy wagons, squealed to a halt all around him, blocking traffic. Soldiers got out, wearing black uniforms Steve didn't recognize. They had eagles on their patches. From the nearest car, a bald black man with an eye patch approached Steve. He wasn't dressed like an officer, but he carried himself like one.

"At ease, soldier," he said. Steve just looked at him. There was no way to know where he was in the chain of command. Did Steve have to salute him? Was he real? What did he know about all this? "Look, I'm sorry about that little show back there," he said. "But we thought it best to break it to you slowly."

"Break what?" Steve asked.

"You've been asleep, Cap," the officer said. Steve saw sympathy on his face. "For almost seventy years." (Irvine, 2014. Chapter 15)

When Steve was very confused at the corner of the street, suddenly a group of big black cars approached and surrounded him there to prevent him from running away again. However, Steve was helpless about the situation at that time, he just stood still and watched someone get out of the car. As mentioned in the quote above, he was a bald black man wearing a blindfold and approached Steve to calm him down and tell him the truth.

The truth said by the blindfolded man shocked Steve because he had been asleep for almost seventy years. Which means that he managed to survive after he

fell with Valkyrie in the middle of an area covered in ice and maybe he was frozen for that long until he was finally rescued and brought back by that man and his troops. Despite everything that happened, thanks to that man, Steve was finally able to return to his world to see New York city which had now changed rapidly and was filled with advanced technology and indicated that his mission to bring peace had also been successful.

The analysis above can be concluded that Steve also experienced the rescue from without stage in this story. Steve's weakest condition physically was that he had been frozen in ice for almost seventy years and could not get out until he was finally rescued. The second, his weakest condition mentally, was when he was lost in the city and felt confused by the new world he was experiencing. In both of his weakest conditions, Steve was helped and saved by the bald black man with the eye patch so that finally Steve was able to return to New York safely and come out of his confusion to understand what was happening to him.

o. The Crossing of The Return Threshold

This stage depicts the hero's physical or psychological journey from the special world to the ordinary one. A hero may occasionally feel a shock at this point to help him balance his awareness of the struggles he has faced in the past with his return to the normal world. The hero must go through a process to comprehend the realization that he has returned from a challenging reality to the tranquil realm from which he originally came. The hero embarks on a journey into the unknown, faces challenges and either successfully completes their quest or becomes lost, imprisoned, or endangered. The hero's return is described as a

journey back from that unfamiliar realm or the special world (Campbell, 2020).

After being mentally saved by persons in black who had pursued him in a big black car in the previous stage, Steve went through this phase. Steve started to understand he was no longer on the battlefield when the black man came up to him and explained what had truly happened to him over the past few decades. The circumstances he found himself in upon exiting the man-made chamber differed significantly from anything he had previously encountered. There, it is evident that New York City is doing well and is not now experiencing a conflict. Even after seventy years apart, Steve was able to return to his original home or his ordinary world during a period of peace. As it is demonstrated in Datum 27 below:

Datum 27

Seventy years? He remembered the fight with Schmidt on the Valkyrie like it had happened just a few hours ago. The date of that operation was May 4, 1945. So now, if it was almost seventy years later, this was...

He looked again at the screens on the buildings surrounding Times Square. The date and time scrolled across the bottom of one, below some kind of news report. It was April 17, 2012 (Irvine, 2014. Chapter 15).

The quotation above represents Steve's realization of what has lately occurred to him. Even though all of the events he had witnessed had occurred many years, even decades before, he still assumed it was just a few hours ago. At this moment, Steve managed to break through the psychological barrier that separated the special world from his ordinary world. The fact that Steve is aware of this incident suggests that he has successfully completed the crossing of the return threshold stage.

p. Master of Two World

This is the point at which the hero has learned enough from his previous experiences to be able to employ his talents in both worlds. In addition to his strength, abilities, and life experience, the hero possesses the wisdom and insight necessary to balance his power in the world from which he comes. In his book, Campbell (2020) uses the example of Jesus guiding his disciples on their journey across the mountain and encountering an experience that made them uneasy. He is able to do this because he has perfected the art of staying balanced no matter where he is.

Steve entered this phase as he began reflecting on the trials he faced during his adventure. The experiences he went through shaped him into a stronger and more experienced individual, enabling him to fulfill his mission. With this newfound strength and experience, he successfully returned to his original world, bringing his newfound power with him and restoring balance in both realities. Steve encountered this realization when he recalled the event where he brought down the Hydra ship and saved New York, resulting in him being frozen and put to sleep on ice. When he eventually woke up, he discovered that New York had thrived and become a rapidly developing city, thanks to his heroic actions and subsequent rescue. As it can be seen in the following Datum 28:

Datum 28

I crashed Hydra's superweapon and saved New York, Steve thought. Then I woke up in the future. (Irvine, 2014. Chapter 15)

As per the above quote, it illustrates that Steve's heroic act of rescuing New York, despite the consequence of being put into prolonged sleep, resulted in the establishment of peace that endured in his absence. Furthermore, his exceptional strength enabled him to endure the frozen state until his eventual awakening in the future, leading to his return to his place of origin. This showcases Steve's accomplishment in harmonizing power and achieving equilibrium between the special world and the ordinary world.

q . freedom to live

This stage is the final stage in a series of stages in the hero's journey theory. This stage is the point where rather than clinging to what has already become, the hero accepts and celebrates the process of transition and progress. The hero distinguishes between the apparent changelessness of being across time and the genuine constancy of being. The hero does not fear the next moment or view it as a threat that will destroy the underlying permanence with its inevitable change. Essentially, the hero has fully embraced the return to his ordinary world and embraced the transformative changes he experienced on his last journey. As a result, he can now live his life unencumbered by past burdens and fully embrace his newfound freedom and growth. (Campbell, 2020).

In the closing part of this section, Steve endeavors to come to terms with his present circumstances as he recognizes that he must carry on with his life. He acknowledges that he has transformed into a soldier and acknowledges that this identity will persist. This is evident in Datum 29, where Steve expresses his confidence when approached by a black man, as he believes he should be able to handle the situation.

Datum 29

"You going to be okay?" the officer asked.

Steve thought he didn't have much choice. He had to be okay. Here he was. He was a soldier.

"Yeah," he said. "I'm just... I had a date." (Irvine, 2014. Chapter 15)

The quote above shows that Steve has now accepted his status as a soldier and accepted the situation that he is now in the future. He is okay with what happened to him and lives with it as he is. So in the end Steve succeeded in passing all the stages in the hero's journey theory because he had reached this Freedom to Live stage.

CHAPTER V

COCLUSION AND SUGGESTION

This chapter elaborates conclusions based on the problem of the study analysis of the findings and discussion from the previous chapter. It also contains suggestions from the researcher for future research regarding the theory used or the literary work entitled *Captain America The First Avenger* by Alex Irvine.

A. Conclusion

Based on the findings and discussions, The novel *Captain America the First Avenger* by Alex Irvine, which was released in 2014, is a science fiction genre novel that was adapted from the film with the same title, released from the Marvel Cinematic Universe in 2011. Research was conducted to analyze the main character in this novel, Steve Rogers, experiences the 17 stages based on the Monomyth or hero's journey theory by Joseph Campbell. Steve Rogers stepped out of his comfort zone as a weak teenager to become a soldier who fought in the field. His journey started from equilibrium before he answered the call to adventure, then after he went through all the stages based on the hero's journey theory he ended up in a new equilibrium with a different situation. Steve's journey in accepting the adventure and undergoing various trials and completing his mission until he returns home indicates that the narrative of the novel follows the hero's journey theory by Joseph Campbell. Every stage in each part such as separation, initiation, and return of this theory can be applied to the storyline of the novel. Therefore, the researcher decided to conclude that the narrative of the

novel *Captain America The First Avenger* remains in accordance with Joseph Campbell's Heros' Journey theory because all of the stages in the theory can be applied to this narrative of the novel.

B. Suggestion

This research focuses on the main character in Alex Irvine's *Captain America The First Avenger* who experiences various stages according to Joseph Campbell's hero's journey theory. This is a modern work on the topic of heroism, but it turns out it can still be adapted to theories that are mostly extracted from folklore, myths and legends. For further research related to this work, perhaps one could try to research it using more modern theories so that all aspects of the theory can be applied to the narrative of the novel, such as perhaps a theory that focuses more on conflict and character. Meanwhile, regarding the theory used, the monomyth or hero's journey, it would be good for future researchers to use this theory for novels that have a complete ending so that all parts of the theory can be applied to the literary work that is the data source. Or it also can be analyzed by using another hero's journey theory by Christopher Vogler as the same topic about heroism.

BIBLIOGRAPHY

- Amalia, A. (2020). *Hero`S Journey Experienced By Jason In Brandon Mull`S Beyonders: A World Without Heroes*. UIN Maulana Malik Ibrahim Malang, Malang.
- Anggraeni, P., Mujiyanto, J., & Sofwan, A. (2017). The Implementation Of Transposition Translation Procedures In English-Indonesian Translation Of Epic Movie Subtitle. *Journal of English Language Teaching*, 6(1). Retrieved from <http://journal.unnes.ac.id/sju/index.php/elt>
- Campbell, J. (2020). *The Hero with a Thousand Faces*. (D. Kudler, Ed.) (Electronic). California: New World Library.
- Damayanti, A., & Munjid, A. (2021). The Significance of the Hero's Journey in Siddhartha's Character Development as Seen in Herman Hesse's Siddhartha. *Lexicon*, 7(2), 233. doi:10.22146/lexicon.v7i2.66573
- Evnine, S. J. (2015). *'But Is It Science Fiction?': Science Fiction and a Theory of Genre*. Midwest: Wiley Periodicals, Inc.
- Fakhrudin, R. A., & Retnaningdyah, P. (2019). Monomyth Analysis on Katniss Everdeen's Journey in Suzanne Collin's The Hunger Games 1 st Series. *Journal of English Language and Literature*, 11(3).
- Fatihatulaili, F. (2017). *Hero And Villain: A Study Of Joseph Campbell's Monomyth In Neil Gaiman's The Graveyard Book*. UIN Syarif Hidayatullah Jakarta, Jakarta.
- Gerringer, S. (2006). *Practical Campbell The Mythology of Archetype*. New York: Joseph Campbell Foundation.
- Irvine, A. (2014). *Captain America The First Avenger*. New York: Little, Brown and Company.
- Istadiyantha. (2017). Ecranisation, from Textual Tradition To Cinema: The Infidelity Against The Values Of Literary Writing? *Humanus*, 16(1), 83–92. doi:10.24036/jh.v16i1.7961
- Noor, M. A. F. (2020). Monomyth: The Hero's Struggle Of Ezio Auditore In Oliver Bowden's Assassin's Creed Renaissance Novel. *Ilmu Budaya*, 4(4), 691–704.
- Parys, T. Van. (2018). Another Canon, Another Time The Novelizations of the Star Wars Films. In S. Guynes & D. Forest-Hassler (Eds.), *Star Wars and the History of Transmedia Storytelling* (pp. 73–84). Amsterdam: Amsterdam University Press. Retrieved from <https://www.jstor.org/stable/j.ctt207g5dd.9>
- Rahmayanti, H. (2018). *Ben Hope's Journey to Become A Hero in Scott Mariani's*

The Alchemist's Secret. Malang.

- Rosianah, Kuncara, S. D., & Valiantien, N. M. (2018). The Portrayal Of Heroism In The Orson Scott Card's Novel Ender's Game. *Jurnal Ilmu Budaya*, 2(1), 53–60.
- Slattery, D. P. (2014). On Rossi's Goddesses (Collected Works of Joseph Campbell). *Storytelling, Self, Society*, 10(2), 252. doi:10.13110/storselfsoci.10.2.0252
- Stockwell, Peter. (2000). *The poetics of science fiction*. Longman.
- Syahputra, O. I., & Kasrabowo, T. (2020). The Hero's Journey In Matthew Vaughn's Movie: Kick-Ass. *Dinamika Bahasa Dan Budaya*, 15(1), 58–66. doi:https://doi.org/10.35315/bb.v15i1.7896
- Tjipto, S. (2015). Perjalanan Fantasi Menembus Ruang Dan Waktu (Analisis Semiotika Film The Time Machine). *Jurnal Rekam*, 11(1). Retrieved from <http://www.manhattanrarebooks.com>
- Trianton, T., & Yulisetiani, S. (2017). Literature in Multiliteracy Perspective. *ASSEHR*, 109. Retrieved from <http://creativecommons.org/licenses/by-nc/4.0/>
- Wahidah, N. (2016). *The Monomyth In The Novel Peter Nimble And His Fantastic Eyes*. UIN Alauddin Makassar, Makassar.
- Wahyuni, S. R. (2018). Joseph Campbell's Monomyth in Agatha Christie's Novel Murder on the Orient Express. *KnE Social Sciences*, 3(4), 851. doi:10.18502/kss.v3i4.1992
- Wicaksono, B. P. P. (2020). A Hero's Journey in Ernest Cline's Ready Player One. *Tell: Teaching of English Language and Literature Journal*, 8(1), 19–27. doi:10.30651/tell.v8i1.4404

CURRICULUM VITAE



Saifullah Jayawisnu Wardana was born in Probolinggo on August 9 1999. He graduated from Nurul Jadid Paiton Senior High School, Probolinggo in 2017. While in high school he spent a lot of time active in student press activities in an organization called 'Media Informasi Siswa Intelektual' (MISI) which led him to meet a new place to hone talents. He started studying at UIN Maulana Malik Ibrahim Malang, especially the Department of English Literature in 2018. While on campus he was active in many organizations, especially the intra-campus organization called English Literature Student Association (ELSA) and served as Chair of the Association in 2020. And the extra-campus organization PMII rayon “Perjuangan” Ibnu Aqil, Faculty of Humanities.