

## CHAPTER I

### INTRODUCTION

#### 1.1. Background of the Research

This world is a world full of problems and conflicts; conflict of nature, conflict between nations, or even conflict between two persons. Thus the hero as a savior is always needed in this world.

There are so many hero characters that appeared from history or mythology. The common description of a hero is a muscled guy with physical strength and great ability of handling sword or axe just like Hercules and Saladdin or possibly with good archery skill like Robin Hood and Gatot Kaca, or even a bare-hand fighter like Samson. But many other stories present a hero as an ordinary man that does not have any special skill but he did something good to a person, people or even to the region where he lives like Frodo Baggins,

Heroism is one of the common topics that often appear in narrative. Mythologies and children's literature such as Lord of The Ring, Harry Potter, Matilda, Gulliver's Travels, The Wonderful Wizard of Oz, are the example of narratives that bring heroism topic.

It can be seen that the term of hero can not be separated from myth because hero figure often appears in some myth that we heard. Basically, the writer compares the relation between myth and hero to a branch and a trunk where myth is the big trunk and hero is the branch.

Until now, children's literature with heroism theme still has a place in the readers' heart. Contemporary children's literature about hero often adapted into

either movie or animation. One of the popular animations adapted from children's literature is How to Train Your Dragon which gained its success in 2010. The reputation of this movie makes the original novel became more famous and better recognized, and this for sure make the author, Cressida Cowell, became famous as well.

Cressida Cowell is the writer of English children's literature. She has written 25 children's literary works. Cowell won the Nestle Children's Book award in 2006 for her book That Rabbit Belongs to Emily Brown. Cowell also won Philosophy Now magazine's 'Contributions in the Fight Against Stupidity Award' in November 2015 for his novel How to Train Your Dragon. The most famous books that she wrote were the 'Hiccup series'. The series are about a little kid's adventure from zero to hero. These novels are special because Cressida adds imaginative characters to the Viking story.

The following paragraphs are the particular reasons why the writer interested to discuss the heroism topic from the first book of Hiccup series, entitled How to Train Your Dragon.

Firstly, heroism topic is a classic topic in literary works whether it is classic work or contemporary work. This research is academically useful for another reader or students to comprehend more about heroism in several aspects.

Secondly, How to Train Your Dragon brings a different image about Viking because the author brought out a different description of Vikings which is the Vikings that we know were never have dragons with them because dragons are a mythological creature and the existence is yet never been confirmed, but

Cressida Cowell in this novel gave a big addition to the image of Viking that they did have dragons with them to strengthen their masculinity image.

Thirdly, the writer chose the first book of the series because Hiccup started his first heroic journey in the first book. The first book also contains basic information about Hiccup's heroic journey. So in order to understand the whole books of this series, the reader should understand the first book first.

Lastly, this novel is also a significant children's literature work. It can be seen that not only this novel was already distributed worldwide and translated into several languages including Bahasa Indonesia, but also the novel has already been adapted into a famous and successful motion picture with the same title, How to Train Your Dragon and How to Train Your Dragon 2 by DreamWorks Animation. To sum up this background, the writer intended to give this research a title: Heroism in Cressida Cowell's Novel: How to Train Your Dragon.

## 1.2. Identification of the Problem

The writer sees that every hero has his own uniqueness that makes him different from the other heroes. The writer sees Hiccup as a hero that still had so many flaws. As Cowell said that Hiccup is a hero, the writer wants to know what kind of hero that Cowell wants to propose to the reader and what is his uniqueness.

The writer sees that Hiccup has a unique process on becoming a hero. The writer wanted to know what has Hiccup done or passed so that people in the village called him a hero.

Cowell also presented that Hiccup is a unique hero who was helped by the other characters in the novel. Those characters have their own role on shaping Hiccup's heroic characteristics. The writer assumes that there are some certain roles of character that can describe each minor character in the novel.

### 1.3. Scope of the Problem

The topic of heroism in the novel How to Train Your Dragon will bring this research into a compact research, to make it compact and clear, the writer set a limitation on:

1. The writer focuses only on Hiccup's uniqueness as a hero.
2. The writer only analyzes the Hiccup's journey in the first novel of How to Train Your Dragon series.
3. The writer only examines the characters that involve in Hiccup's journey intensely.

### 1.4. Research Questions

1. What type of hero Hiccup is? And what is his uniqueness?
2. What are the processes that Hiccup passed through on becoming a unique hero?
3. What is the role of each of the other characters in shaping Hiccup's heroic character?

### 1.5. Objectives of the Research

The first objective of the research is to point out the different point of Hiccup compare to the other heroes who have the same characteristic with him. The second objective is to find out what is the process that needs to be done by Hiccup in order to be a hero, what should he do or what should he pass. The writer also will conclude the uniqueness of Hiccup's heroic journey.

Third, this research is aimed to help the reader know the role of some minor characters that helped to shape Hiccup's uniqueness in his heroic adventure. By knowing the role of each minor character, the reader can be helped to understand more about the relation of each character's action.

### 1.6. Review of Previous Studies

There are some researchers that doing research related to Cressida Cowell's How to Train Your Dragon or writings related to Hero's Journey from Joseph Campbell.

Based on the writer's searching, the writer found one essay article in a journal which discussed a comparison of some children's literary works that contains dragon, one of the books that she compared was How to Train Your Dragon. The journal entitled Fafnir – Nordic Journal of Science Fiction and Fantasy Research. The essay article written by Emily Midkiff, she did not analyze only Cressida Cowell's book, but she generally analyzed about Dragons in several children's literature. The essay title is Dragons are Tricky”: The Uncanny Dragons of Children's Literature.

Dragons actually often appear on literary works in diverse description compare to the dragon in Nordic mythology. Emily relatively can tolerate this kind of modifications to dragon's image. She also comes out with a conclusion that dragons in children's literary works still have strong and powerful character like the mythical dragons even they have been softened because it is for children.

Besides that essay, there are several reviews related to the novel. The Guardian Weekly once published a review article written by Rider on Thursday 5 December 2013. Rider argued that How to Train Your Dragon novel is one of the greatest inventions of modern children's literature. He also points out that those who have not yet discover the craziness behind the novel are missing out. He recommends the novel to be read by kids on average 10 years old, but the writer thinks that this novel also good for kids below 10 years old, because the roughness of this novel is not really dangerous.

Another review article is about the movie adaptation of the How to Train Your Dragon novel, the article written by A.O.Scott and published in New York Times on March 2010. Scott said that the movie has a main interesting character, not the main character but the dragon. The writer agreed with his argument which said that although the movie is about fighting and killing dragons, but it has a bunch of sweetness in it.

Besides the journal article and reviews on the book and the movie, the writer also found a number of thesis researches in the library of English Department Andalas University that also brought Heroism topic on them, They are Ryka Hayyu with research title The Hero Journey in Charles Dickens' Oliver

Twist, and Adelina Putri with research title Hero Pattern in Rick Riordan's Percy Jackson & the Olympians: The Lightning Thief

Those researchers have the same shortage that they only analyzed the hero's journey pattern. They did not explore more about another aspect of heroism on their novel. But they have succeeded to analyzed and proved that each main character of those books has passed most of the stages that described by Joseph Campbell. The interesting part is that they also made their own concept of a hero by taking a good learn from each book.

As far as what the writer concerned, there is no researcher conducted a research on the novel How to Train Your Dragon, neither under heroism topic nor another topic. That is one of the main reasons why the writer feels excited to conduct a research on this novel. All of those reviews definitely would help the writer in understanding Heroism topic by comprehensively reading on those writings because they discussed some similar things that the writer want to discuss.

### **1.7. Theoretical Framework**

This research is going to be conducted under Mythological approach which emphasizes the universal patterns underlying most literary works. Guerin said in his book A Handbook of Critical Approaches to Literature:

The myth critic is concerned to seek out those mysterious elements that inform certain literary works and that elicit dramatic and universal human reactions. (182)

The ‘mysterious elements’ that is mentioned then explained furthermore in the next few paragraph of the book:

The myth critic studies in depth the literature: the so-called archetypes or archetypal patterns that the writer has drawn forward along the tensed structural wires of his or her masterpiece and that vibrate in such a way that a sympathetic resonance is set off deep within the reader. (183)

In comparison to psychoanalysis, if psychoanalysis tries to reveal what is inside individual’s mind and personality, mythological analysis tries to reveal the mind and character of a people. This approach emerged by Carl Jung, a Swiss psychologist. After Jung developed this approach, many scholars try to adapt and develop this approach to some more detailed theory.

The theories that are used in this research discuss heroism, the first called Types of Heroes by Joseph Campbell, a mythologist. It is a theory that can only be applied to stories that contained heroic theme. The second theory is Monomyth Cycle (or also known as Hero’s Journey Pattern) that also argued by Campbell, and the third theory is Mythology Common Archetype by Christopher Vogler who is inspired by Carl Jung and Joseph Campbell. Vogler only focuses on some common archetypes that always appear on myths.

The first theory was argued by Campbell as a conclusion of his research on comparing myths around the world by focusing on one archetype: A hero. Campbell conducted a research on several myths in some regions in this world and put his focus on how a hero of every myth spent his journey in some series of occurrences, and the output of the research is a book that authored by himself titled A Hero with A Thousand Faces first published by Pantheon Books on 1949.



The writer uses the version that was published by HarperCollins publisher on 1993.

Campbell mentioned 5 types of Heroes in his book on chapter III, they are Hero as a Warrior, Hero as a Lover, Hero as an Emperor or Tyrant, Hero as World Redeemer, and Hero as a Saint. Followings are brief characteristics of each type of hero according to Campbell.

First, Hero as a Warrior, Campbell said that it is often indicated by the problem that comes to the hero which the Hero as a Warrior identical with a monster-slayer. He faces the problem in form of big and deadly monster that disturb his world or city, in an ancient form, the monster is like giant snake, huge flying monster, or dragons (Campbell, 1993: 251). The next type is Hero as a Lover, this type of hero is a man that save a woman – save bride from jealous father, or rescue a virgin from unholy lover. Campbell argued that a woman is an image of this hero's destiny (255).

The next type is Hero as an Emperor and as Tyrant. It looks like the type of Hero as a Lover but instead of having a journey to get the woman, the hero of this type having a journey to find the invisible father or the lost father. Campbell said that after the hero finds his father and learns from him, the hero back to his society and rule them wisely as an Emperor or tyrannical as a Tyrant (258). The fourth is Hero as World Redeemer, a story of the redeemer describes the period of desolation as caused by a moral fault done by human, and the role of Hero here is to overtake and redeem the world. Campbell argued that in order to be the redeemer, the Hero should listen to his father and chooses either follow father's will or stand against it, it depends on father's intention (263).

The last type of the hero is Hero as a Saint, Campbell quoted Bhagavad Gita [18:51-53]:

Endowed with a pure understanding, restraining the self with firmness, turning away from sound and other objects, and abandoning love and hatred; dwelling in solitude, eating but little, controlling the speech, body, and mind, ever engaged in meditation and concentration, and cultivating freedom from passion; forsaking conceit and power, pride and lust, wrath and possessions, tranquil in heart, and free from ego... (265)

After that Campbell explained that this type of hero is a kind of man that renounced the world and let his soul dissolved with God (265).

The second theory is Monomyth Cycle. According to Campbell, a hero defined as the one who experienced some extraordinary stages in his life. Basically, the stages are: having an adventure, having a great fight, win the fight, and a way back from the adventure after gaining rewards. Furthermore, he described narratively each pattern of stages that every hero in every place and time experienced before they got the title of hero.

In his theory, Campbell argued that there are three main stages that always be passed by a hero in order to complete a single quest, the stages are Departure, Initiation, Return. The writer will briefly explain the Monomyth Cycle stages one by one in the following paragraphs.

## The Departure

The Departure stage is a part that leads the Hero from his ordinary world into the adventure until he face the first trouble in the journey. This main stage contains 5 subsections as following.

The first stage according to Campbell is The Call to Adventure. This is when the Hero gets a call to an adventure whether through an obligatory or something unusual, Campbell also said that the call may also come by accident (46). The second stage is Refusal of the Call, Campbell argues that not all of the heroes accepted the call immediately, but some of them refuse the call for so many reasons. Campbell said that if a person refuses a call to adventure and still doesn't change his decision, he or his world will soon get trouble and he has a possibility to become the character who needs to be rescued or even become a villain character (48).

The next stage is Supernatural Aid. After the hero accepts the call, he will get his first encounter with a figure that will give him supplies to support his journey (56). The next stage is The Crossing of the First Threshold. Campbell said that in continuing his journey, the hero must pass the "gate" between his familiar world and unordinary world which always associated with darkness and danger (62). After crossing the threshold, the hero come to the stage The Belly of the Whale which according to Campbell this is where the path after the threshold would not be so easy, the hero realize that the way forward would be hard and he must find a way to get out from a condition that traps him then continue his journey (70).

## The Initiation

The Initiation stage focuses on the main part of the journey of the hero, in this stages the hero experienced the trial and ends with facing the main enemy. This second main stage contains 6 subsections as following. The first subsection is The Road of Trial, this is where the hero faces his miraculous test and he was already covered with advices, amulets, or maybe helper (75). After that, the second subsection is The Meeting with The Goddess which Campbell said that the hero meets the Goddess who might become his magical helper during his journey. Often happen that the Hero's soul experienced a mystical marriage with the Goddess (86).

The third is Woman as the Temptress, it happens if the hero experienced a mystical marriage with the Goddess and become a master of life. Campbell argues that this is a 'test' to the hero whether or not he is going to continue his adventure (94). The next stage is Atonement with the Father, the hero synchronized his mind with the father, or father-like figure, Campbell said that it would make his journey easier (115).

The next stage is Apotheosis, this is a scene when the hero gains his perfect being by the help of God. The ego separated from the hero and he becomes wiser. The hero finds his real identity and also the real goal of his journey (116). The final stage of the Initiation stage is The Ultimate Boon, Campbell explained this part as a direct response to The Call to Adventure, and this is the last help (usually bigger help) that leads to the goal of the adventure. With this boon, the hero could finish the task (131).

## The Return

The adventure does not yet end when the hero defeated the great enemy, he must go back to where he came from. This third main stage is the process of hero's way back to the ordinary world. There are 6 subsections in this stage, the first is Refusal of the Return. The great enemy is defeated but according to Campbell, the Monomyth norm requires the hero to get back to his normal world bringing anything he got from the adventure. But the responsibility to come back home often be refused by the hero (145).

After that, the hero experienced the stage called The Magic Flight, Campbell said that the flight here not a literal flight but it means a pursuit, after the hero finished the task, the hero is chased by another villain which could be a curse from the great enemy or maybe the rest of the small enemies (148). The next subsection is Rescue from Without. Campbell argues that this time the world comes to save the hero. It happens when the hero is not able to get out from the other world because he does not want to, or because he blocked in the magic flight (155).

The next stage is The Crossing of the Return Threshold, on the way back home, the hero supposed to pass the threshold once again. The Threshold is the same gate from the other world into the ordinary world that the passed at the first stage (163). After passing the threshold, the hero comes to the next subsection which Campbell called as Master of the Two Worlds. Campbell argued that the hero called as the master of two worlds if he successfully passed through the troubles in the other world and also gain respects from people in his ordinary world (172). The last subsection is Freedom to Live, the hero's journey ends and

Campbell said that the hero can freely choose his path in life for the next coming days; whether the hero will live his life as it is before or he prepares himself for the next call to journey, that is why this theory called Monomyth Cycle, because the call to an adventure would always come again to the hero and the stage would be repeated again as a cycle (182).

Talking about Heroism, another thing that needs to be concerned is the other characters besides the hero itself. The writer believes that a hero could never finish his journey only by relying on himself.

Christopher Vogler, a Hollywood Development Executive, wrote a book entitled The Writer's Journey: Mythic Structure for Writers that inspired by Campbell's A Hero with A Thousand Faces and Carl Jung's Archetypal theory, he proposed that there are some archetype masks that commonly appear as minor characters in a myth (Vogler, 1998: 26). Vogler mentioned these following common archetypes (besides the hero) in his book: Mentor, Threshold Guardians, Herald, Shapeshifter, Shadow, Ally, and Trickster. Following are the characteristics of those archetypes according to Vogler.

The first is Mentor, he is the one who provides motivation and gifts to the hero, most of the mentors are former heroes who have survived the trial and journey. The mentor archetype often related to the image of parent and often showed as wise old man or a godmother (39). The second archetype is Threshold Guardians, they are the first obstacle that would be faced by the hero and they protect the gate of two worlds from the unworthy, but Vogler said that they can also become ally if the hero can properly understand them (50). The next archetype is Herald, he is the character who give warn and challenge to the hero.

Mostly appear at the beginning to announce the call to adventure. Herald may appear as a person or as a force, as a protagonist or antagonist or even as a neutral figure (57).

After that there is Shapeshifter, Vogler said that the Shapeshifter is one of the most flexible archetypes because it is an archetype that often appears as a character who can change its form like a werewolf. But Vogler said that in some cases, a character can be called a shapeshifter if he changes his behavior or even his destiny, for example; from enemy into ally. Shapeshifter can also be the character that changes mood to bring doubt and suspense in the story (61). The next is Shadow, the villain figure and the main enemy of the hero. Vogler said that the shadow represents the darkest desire or rejected qualities and it also can symbolize the greatest fear (65).

Coming next is Ally, a hero in a journey may need someone to travel with. The hero could not always do things all by himself and that is the function of ally; as a companion; partner; messenger; and helper. Vogler said that a hero may have more than one ally in a journey, especially on a great epic journey (72). The last archetype mentioned by Vogler is Trickster, this is a character that makes a disruption to some certain situations to confuses the hero or the villain. Vogler said that Trickster is often a catalyst character whose behavior and saying can change others' lives but unchanged him. (79)

In conclusion, the theory of Types of heroes, Hero's journey and Archetype mask are going to be applied by the writer to the novel How to Train Your Dragon in this analysis under the topic of heroism. Although the writer uses

two theorists in this analysis, but both theorists are related each other as one was inspired by the other.

## 1.7. Method of the Research

Considering the matters that the writer try to describe, the writer using three steps in conducting this research; collecting the data, analyzing the data, and presenting the result of analysis.

### 1.7.1. Collecting the Data

In this step, the writer collects data by using library approach. This method's outcomes are in form of two types of data, they are primary data and secondary data. Primary data are data that pulled out from the novel How to Train Your Dragon by comprehensive reading.

While secondary data are from other sources that can support the primary data. The sources can be anything like books, magazines, journals, essays, and another research whether in written form or electronic form (internet).

### 1.7.2. Analyzing the Data

The writer begins to analyze the data from the intrinsic elements of the novel that can be the basis of the analysis for this research. The writer analyzes only elements that related to heroism. The next step is analyzing Hiccup's uniqueness by applying theories that already mentioned in order to get the answer for each research question.

### 1.7.3. Presenting the Result of the Analysis

Since this research is conducted to gain Sarjana degree, the form of result will be presented in form of thesis paper and also presentation. In composing the



result, the writer will make it in qualitative and descriptive method which is presenting the result with language instead of numbers.

