



## Literary Studies on Heroic Journey reflection in Wrath of the Titans Movie

Fransiskus Maria Separ, Agustino A. Edwar Sia Lalu

Flores University of Ende

E-mail: [hanz.fms@gmail.com](mailto:hanz.fms@gmail.com)

**Receive: 17/01/2023**

**Accepted: 17/02/2023**

**Published: 01/03/2023**

### Abstrak

Tujuan penelitian ini adalah untuk menganalisis representasi pola pola petualangan pahlawan dari perjalanan Perseus dalam film *Wrath of the Titans*. Dalam penelitian ini, metode deskriptif kualitatif digunakan untuk menggambarkan ucapan dan tindakan dari tokoh. Pendekatan strukturalisme diterapkan untuk menganalisis unsur unsur pembangun film yaitu unsur intrinsik. Sedangkan untuk menganalisis representasi pahlawan dalam tokoh utama menggunakan teori kepahlawanan yang diusulkan oleh Joseph Campbell (2004). Hasil penelitian menunjukkan bahwa Perseus selaku tokoh utama adalah seorang pahlawan, dilihat dari perjalanan hidupnya yang sesuai dengan pola tahapan perjalanan pahlawan yang ada dalam teori Joseph Campbell. Terdapat sedikit perbedaan yang ada dalam film, dimana pada pola terakhir yaitu *refusal to return* menggambarkan bagaimana Perseus menolak untuk melanjutkan takdirnya sebagai seorang dewa dan lebih memilih untuk kembali hidup sebagai manusia bersama putranya. Namun hal tersebut bukan merupakan perbedaan vital yang bisa mengubah sosok kepahlawanan Perseus.

**Kata Kunci :** *perjalanan pahlawan, film, strukturalisme.*

### Abstract

The aim of this study is to analyze the representation of hero's journey patterns from Perseus's journey in the film *Wrath of the Titans*. In this study, a qualitative descriptive method was used to describe the speech and actions of the characters. The structuralism approach is applied to analyze the building blocks of the film, namely the intrinsic elements. While the theory of heroism used to analyze the representation of heroes in the main character is the theory proposed by Joseph Campbell (2004). The results showed that Perseus as the main character is a hero, seen from the journey of his life in accordance with the pattern of the stages of the hero journey in Joseph Campbell's theory. There is a slight difference in the film, where the last pattern is *refusal to return* where Perseus refuses to continue his destiny as a god and prefers to return to live as a human with his son. However, this is not a vital difference that can change the heroic figure of Perseus.

**Key Words :** *hero's journey, film, structuralism.*

### A. INTRODUCTION

Literary is an art of life that depicts various experiences and spiritually influences humans' souls. Schmitz (2007:90) says that modern literature often has an open ending and does not solve all the mysteries and leaves the reader unanswered. This makes the connoisseurs of literature have their own enjoyment in learning a literary work. According to

Lange (2008:115), the unitary part of literary works aims to dramatize the efforts of narrators and fictional characters in understanding, accommodating, and finally stop the complexity of space and time. As a reader, we tend to sympathize with these efforts because they represent reader. Thus, literary becomes an important, relevant, and inseparable part of human life.

Film or movie is one of the literary works which is a combination of prose and drama referring to localized discourse and the signifying text. A person can read the visual form containing story, text, or manuscript from abstract imagination. Meanwhile, Monaco (2000:17) said that film is a medium and art, but it is also a unique and very complex technological undertaking. The technology, image and sound are the clear exposition of the intriguing science of cinema. He also said that movie is a richer experience as the director is able to visualization. It is a combination of three pieces of literature: photography or image, novel and drama (2000:46). All of these films have their respective enthusiasts. Then there is the film with the theme of mythology, which is actually a film that is included in the genre of action, adventure and epics in the film long story, but the difference lies quite significant where the film lifts the story of ancient stories and mythology and belief in earlier times. *Wrath of the Titans* (2012) is one of mythology fiction film which will be analyzed by the writer. The term "mythology" actually means the study of a myth (for example comparative mythology), as well as a collection of myths (for example the Inca mythology). In folklore, a myth is a sacred story that usually explains the creation of earth and humans beings, although, in a broader sense, the term can refer to traditional stories. Specifically, in mythology films, the director usually created certain films that are closely related to legend and folklore. Mythology films can cover the story of the creation of the world to the origin of a nation. Unlike mythology, in folklore, time and place are not specific, and the story is not considered a sacred story that is believed to be true. Furthermore, in legends, the perpetrators are human, and although the events are considered to have actually taken place, they can contain stories of supernatural creatures (gods, demons, and monster) and extraordinary events (curses or wonders) as in mythology. Usually, the background in legends is the times when humans have existed and are associated with the history and origin of a place.

In discussion of myths, the simplest and most direct way to approach mythology is to look at the subject. Generally, myths are the traditional stories about gods, kings, and heroes. Greek myths often recount the creation of the world and sometimes its future destruction. They depict how the gods created humans. They describe the relationship between various gods and between the gods and

humans. They provide the moral code used for living and myths treat the lives of heroes who represent the ideals of society. In short, myths mostly deal with significant aspects of human existence and super humans. It is inevitable that myths are often accepted as literal truths. They are not presented as interesting fiction but as facts. Even in the culture of classical Greek myths, sophisticated and intelligent are often seen as actuality and when they are considered skeptical, the authors reshape them to make them more likely and humane. However, the ancient Greeks accept and believe in the history of the traitor gods like Zeus, extraordinary heroes like Perseus, or monsters like Cronos. The main attraction of myth is the imagination or in the same way, it needs the ability of human intuition. (About Mithology)

Mythology is closely related to heroism. In the modern era, there are a lot of film producers who bring back the story of mythology to be used as a new innovation in the world of cinema. Usually, the directors always take the famous mythological stories from the world by carrying a very familiar theme that is heroism. The story of heroism in the world of mythology is closely related. Each mythological story often brings up the figure of a hero who is the main attraction in the story. The figure of a hero usually appears to defeat the enemy and bring peace to the people. Hero mythology is usually made as a film to satisfy film lovers. Currently, many directors who carry the mythological film-themed heroism, this is because of the interest of film lovers who mostly choose to watch the hero figure in mythology. The producers really understand how movie lovers want to consume shows that are true as if bringing them back to the era in the film to participate in experiencing what the hero in the film experienced. In this section, the writer wants to take the Greek mythology story that was made into a film that is the story of Perseus in *Wrath of the Titans* (2012).

*Wrath of the Titans* is mythology film that can be enjoyed by all, either adults or children. The film released on March, 2012 and it is the second sequel in which the first sequel is titled *Clash of the Titans* (2010) which tells the story of Perseus's adventures in defeating Craken and the half-snake monster Medusa previously directed by Louis Leterrier, but the second sequel directed by Joanthan Liebesman but still distributed by Warner Bros with the studio home of Legendary Pictures. In this second sequel still tells about a demigod named

Perseus which is still played by Sam Worthington who is the son of the god Zeus. He must fight to defeat Cronos who has risen, a giant monster who wants to destroy humans. But Perseus managed to defeat Cronos and save the world. In the beginning of the film, Perseus was just an ordinary person, but at one time he was faced with a huge responsibility that was assigned to him, where he had to save humanity from a monster. In this case, the writer found the character of the existing heroism pattern in a Perseus.

## B. THEORETICAL REVIEW

### Film

Film theory is a study scientific teaching, which tries to explain the essence of what film is. In short, both reflect and provide comments about the community they came from. Thus, in the academic world, film theory is a branch of film studies (Fritts, 2020:41). As such, this is related to literary theory and semiotics. The data source of this research is film, so film theory is needed for this research. Film theory also can support hero's journey. According to Villarejo, film is a technology of continuously moving still images and a process of perception on the part of the human spectator which readies him or her to receive his continuity as motion itself (2007:4). Then, *mise – en – scene* (from French) is means as the theatrical procces staging in a film (2007:28).

There are some elements from *mise – en – scene* ; first is setting : It is where and when the scene is shot (2007:29), and then lightning ; It is used to established mood and directs attention to detail. Lighting helps viewers to understand setting as well as the character and actors within that setting (2007:32), and the last, custome and hair : dress and hair stylist for the character the movie to his or her characterization (2007:33-34). All of these designations can be brought to shots without humans inthem, but the language of camera distance relies on a conception of the human in the frame in order to measure it (Villarejo,2007:39). Villarejo (2007:23) said, to study film, then, is to test our assumptions about what we take films to be, about what we might expect to see and hear, and to take films seriously as revealing something, again in the broadest possible sense, about who we have been, who we are, and who we might become.

### Character and Characterization

Character is an actor who carries events in a fictional story so that the event is able to intertwine the story. People can also be interpreted as actors

in literary works. While characterizations are the author's way of describing or depicting characters in the stories they write. Henderson & Mason (2006:41) said, character refer to people author create to inhabit their stories. Character should be believable and consistent, and being believable means no that all characters be like people we have known but they believable in the context of the story.

Main character is the central character that can explain the other characters in the story. As an important figure, it plays an important role in the story. Then secondary character, is the character that mostly affects the main character, and the last supporting character, it is a character that incidentally supports the main character by confirming what the main character says or does in the story. Major character and minor character are important in character. Usually, people assume protagonist (major character) is the same with main character that in the beginning until the end of the story. Antagonist (minor character) is a partner from protagonist that supports protagonist character to make the plot interesting.

The meaning of characterization is also the writer wants to introduce or show characters in the film for the audience to find out more about the character's personality. According to DiYanni (2001:57), the technique of characterization can be devided into six ways, those are; of all six, the writer only uses 3 ways in analysis: character's action-what they do, character speech-what they say (and how they say it), character's consciousness-what they think and fell. In the characterization of the study or painting in more detail. When discussing a work of fiction it is often used the terms character and character, character and character, or character and characteristics. This term has almost the same definition.

### Theme

The theme is the main idea in the story and is the most important aspect in the story as the goal the writer wants to express to the reader through the story being told. Themes are the other main elements in literature that contain central ideas of all forms of literature such as novels,drama and short stories. This reflects innocence, experience, life, death, reality, fate, madness, sanity, love, society, individuals, etc. In short, the theme gives meaningthe story which mainly explains most of its elements in a simple way. Thatmore or less synonymous with central ideas and central goals.

The theme according to Jones (1968:82) is the underlying idea or "wisdom" presented by the author. Some authors state the theme of the story explicitly, but some others don't. Themes can often be easily seen from the title. However, there are also stories that require us to read the whole story to get the theme of the story. The theme brings a story to life and has the means.

### **Plot**

According to Lukens (2003:6) said that the plot is a pattern that aims as a sequence of events that show the character in action. In another book Gordon (1975:1) defines a plot as one form of writer in carefully arranging events in a narrative to achieve the effect of desire. The plot covers all incidents and provides aesthetic pleasure. The story of a novel, short story or other story is developed through various plots and conflicts. According to Freytag (1984), a German writer, the plot is divided into sections. Namely exposition, rising action, climax, falling action, and denouement. 1) Exposition, the first phase in the Freytag pyramid which introduces the character, especially the main character. It shows how the characters relate to others, their goals and motivations. 2) Rising action, is the second phase in the structure that starts with conflict. In this phase, the protagonist understands his purpose and starts working in that direction. 3) Climax, is the highest point of the story. The protagonist makes a single big decision that not only determines the outcome of the story, but also who they are as individuals. Freytag (1984:63) defines climax as the third of five dramatic phases that occupy the middle part of the story. 4) Falling action, according to Freytag (1984:72), the falling action phase consists of events that lead to the end. Story conflict is diminishing in this section or the main character gets a solution to solve the problem. The last is 5) rejection, in this phase the protagonist and antagonist have resolved their problem and both the protagonist or antagonist wins the conflict. The conflict officially ends, some stories show what happens to the characters after the conflict ends, and they show what happens to the characters in the future.

### **Structuralism**

Structuralism is a method initiated by French anthropologist Claude Levi-Strauss. He is said to be the first scientist to spark a broad interest in structuralism, it can be said that this flow is more concerned with a system that is the background of the existence of French Linguistic Saussure. Ratna

(2004:93) said structuralism definitively has given attention to elements in literary works, and every literary work that is the same or different has different elements. The elements of poetry, including: theme, stylistics or style of language, imagination or imagination, rhythm or rhythm, rhyme or poetry, diction or choice of words, symbols, tones, and ensembles. Drama elements, in this context, are drama texts, including: themes, dialogues, events. (Salimudinzuhi: 2014).

Structure in literary facilities is a technique used by an author to select and arrange the details of a story (events and events) into meaningful patterns. Literature usually consists of point of view, language style, and atmosphere. Imagination symbols and ways of choosing titles in literary works (Stanton, 2007:12). Structural building elements in a literature include themes, story facts, and story tools. 1) The theme is the meaning of a story that must explain a simple element. 2) Then the fact of the story, is a factual structure contained in a story, this consists of plot, character, and setting. 3) While literary tools are techniques used by a director in selecting and composing detailed details of stories or events and events into a meaningful pattern.

### **Hero's Journey**

The writer used the hero's journey theory to analyze the main character in *Wrath of the Titans* film. According to Campbell (2004:45), in mythology, there are two patterns in standard of hero's journey coming from a story. They are departure and initiation.

#### *Departure*

There are five stages of hero's journey in a story. They are the call to *adventure*, *refusal to the call*, *supernatural aid*, *the crossing of first threshold* and *the belly of the whale*. The initial step in departure pattern is the call to adventure. At this stage, the hero gets a call or invitation that leads to the opportunity to challenge him to issue his action and strength. Campbell states that the "the call to adventures" signifies that destiny has summoned the hero and transferred his spiritual center of gravity from within the pale of his society to an unknown zone. The hero begins in a situation of normality from which information is received that acts as a call to head off into the unimaginable torments (Campbell, 2004:53). The second stage of hero's journey is refusal to the call. According to Vogler (2000:3), a hero refuses the journey because of fears and insecurities that have surfaced from the call to adventure. The hero is not willing to make

changes, preferring the safe haven of the ordinary world. The refusal of the call becomes an essential stage that communicates the risks involved in the Journey that lies ahead. Without risks and danger or the likelihood of failure, the audience will not be compelled to be a part of the hero's journey. The next stage of hero's journey is the crossing of the first threshold. According to Campbell (2004:71), in this fourth stage the hero must independently encounter unexpected and dangerous land. This "new or unknown world" not only refers to a place, but also a situation or condition. Conditions or situations differ from first life and high potential failure. Therefore, changes and efforts are needed to overcome them. The threshold is guarded by strangers. Most of them are bad people, giants, or other difficulties that must be faced by the heroes. In another sense Gilligan & Dilts (2009:15) says that crossing the threshold is that you have reached the outer limits of your comfort zone. In other words, after the hero crossed the threshold, he was outside his comfort zone and found a challenge. So it becomes difficult, challenging, risky, often full, and maybe even fatal for him. To enter this challenging new territory is an important challenge on the hero's journey. The last stage of hero's journey in departure pattern is the belly of the whale. In this stage, Campbell states that the belly of the whale is the displacement of a rebirth ball symbolizing the image of the abdomen of the abdomen throughout the world, which at this stage shows willingness and illustrates that the hero will experience change personality and metamorphosis (2004:83).

#### *Initiation*

There are seven stages in initiation pattern stated by Campbell as the part of hero's journey. They are the *road of the trials*, *the meeting with goddess*, *woman as the temptress*, *atonement with the father*, *apotheosis*, *the ultimate boon* and *the last is refusal to return*. Campbell said, the road of the trials is a series of tests, tasks, problems, or trials that the hero must face in his transformation. Hero sometimes fails this test so that it often occurs in upheaval. this stage is then extended again by Lowry in his article. Lowry (2018:4) said at this stage the heroes have adventures, meet friends and enemies, develop their skills, and become adults in the role of the hero. The next is the meeting with the goddess. Meeting with the goddess (the incarnation of each woman) is the final test of the hero's talent to win the gift of love, which is life itself enjoyed as a cover for eternity (Campbell, 2004:109). The next is

woman as the temptress. This stage explains the emergence of the main temptations that cause the hero to leave or deviate from his adventure. The next is called atonement with the father. This stage is the climax of the hero's adventure. The next is apotheosis is the event of a decline in climax after the hero passes the peak of his journey to the atonement with his father. After passing through obstacles, this becomes a situation where the hero has passed all his fears (Campbell : 2004). The next is the ultimate boon. The hero can benefit either with devious powers or gifts for his actions and this will affect the nature or return of him (Campbell, 2004:159). The last stage is called the refusal to return. Campbell (2004) says that this is the stage where the hero refuses to return to his place of origin because he already feels comfortable and accustomed to his new world, and is carried away by the title of hero he gets in the new world.

In contrast to Joseph Campbell, Stephen Giligan and Robert Dilts created a slightly different heroes travel pattern (2009). The following steps represent a simplified version of the pattern proposed by Campbell. This is a representation of one of Campbell's points, namely the call to adventure. The next stage of hero's journey is committing to the call (overcoming rejection). Gilligan & Dilts (2009:15) says in this stage, precisely because the call can seem so challenging, it is often accompanied by what Campbell calls "the refusal". The hero wants to avoid all the hassle it will bring. The next is facing your demons and shadows. Here Gilligan & Dilts (2009:18) said, a key difference between the hero and the champion is in the relationship to what Campbell is called "demons". Demons are the entities that try to block your journey, at times even threatening your very existence and the existence of those with who you are connected. The next is developing an inner self Gilligan & Dilts (2009:20) said that one of the things that a hero must learn is how to play this inner game. It involves much more than our cognitive mind. It is a function of emotional intelligence, somatic intelligence, and spiritual wisdom, which involves the connection to a larger field of consciousness, the deep sensing of an intelligence beyond the ego and intellect. The last is the return home, which this return has several important purposes with respect to the journey. Hero's journey is not just a journey of one's ego, it is a process of transformation that is completed both for a person and the wider community. So when the

hero returns he must find a way to share his realization with other. The Hero's Journey patterns from Stephen Gilligan and Robert Dilts can be included in the study to also be compared or added to the analysis.

### C. METHODOLOGY

This research design of this study is used descriptive qualitative method. Creswell (2014) says, a qualitative research is an approach for exploring and understanding the meaning individuals or groups ascribe to a social or human. The process of research involves emerging questions and procedures, the data typically collected in the participant's setting, data analysis inductively building from particular to general themes, and the writer making interpretations the meaning of the data.

Qualitative research itself has two ways of resolution. First, the study uses books and writings to get some information as a supporting object in this study. Second, this research is also worth mentioning as a research library where the writer can conduct research by directly observing the books needed. In qualitative research, there are two data resources; the primary data and secondary data, which the primary data serve as the main or principal data used in the research while the secondary data is supporting data used in this research. However the primary and secondary data can be different from one research to others. The primary data of this research is *Wrath of the Titans* film itself, and the secondary data are taken from, books, journals, scripts, articles, website for reference and any information that related about the theory and *Wrath of The Titans* film as the object.

In data collection technique, the writer make observations. Film is the object of this research, so the writer watches the *Wrath of the Titans* film. First method is watching the film carefully, and after watching the writer sorted the representative picture into some categories to be able to define elements and events. The writer filters all the important events that are the hero's journey. And then, the writer collects all data from the film as objects of study. In addition, the writer also use supporting data related to this research found is some books, articles and internet. After collecting all the data from sources that mentioned before, the writer try to read and understand Perseus character as the focus of this research, and then explains how the

events relate to one another based on causes and effects in the ways of hero's journey in its intrinsic element. Then, the writer classifies the data based on the theory including the events, character's action and object in its intrinsic element. After that, the writer analyzes the data and narrates the data. Then, the writer will describe about the data, and the last is make conclusion for this research. To support the analysis, the writer also took some dialogues from the film's script.

### D. ANALYSIS

#### Hero's journey reflection of Perseus

The writer used the hero's journey theory to analyze the main character in *Wrath of the Titans* film. There are two stages of hero's journey coming from a story. They are departure and initiation.

#### Departure

This is the first stage of the two-part hero's journey pattern proposed by Joseph Campbell. This stage has five stages of pattern as revealed in the reflection of Perseus's journey in his adventures. These patterns are followed by plots as they are in the story so that they can be sorted into each pattern. The first pattern of this stage is the call to adventure. In this first pattern the main character will get a call to get out of his comfort zone and carry out his destiny as a chosen person. This pattern is also included in the first pattern of hearing the call which says that the call, we come to the world, and the world presents a situation to us that calls or releases our unique or vital life force or other words- the word calling is always a call to grow, contribute, bring more vitality or life energy to the world or back to the world. The first pattern is seen in the first plot, namely exposition where there is an introduction to the characters of each story, especially Perseus himself. Here the pattern of the call to adventure is found, where the father of Perseus namely Zeus, the god of heaven and lightning, the king of the gods and the one of the protagonists character meets his son Perseus, the main character of this film. Zeus says that the gods are weaker because humans never pray to them again, while a giant monster will rise up and destroy humanity. This pattern shown in the moment when Zeus met Perseus to ask for help. Zeus told Perseus "**I need your help**", this is a form of the call to the adventure meaning that Perseus has received a call to enter his destiny to save the world. In this pattern, Zeus becomes a mentor who gives confidence to Perseus, Zeus

called Perseus to take part in saving humanity from what was going to happen, the gods needed it. Perseus's own choice from the call to the adventure has not really been answered whether he received the call or not. This is what can then be found in the second hero's journey pattern.

The second pattern of this stage is refusal to the call, a perspective of one's rejection of a responsibility imposed on him. Refusal to the call usually occurs because the hero can't convince himself about what he is going through, feels weaker, and he's running out of time. This pattern is also found in the pattern committing to the call (overcoming rejection) which says at this stage, precisely because the call can seem very challenging, often accompanied by what Campbell called "the refusal", the hero wants to avoid all the inconvenience that will occur. In this film, this reflection can be seen from the scenes that are closely related to the first pattern, where at night Zeus met Perseus for his help. Perseus, who without thinking immediately decide his own path. From Perseus's utterance **"I will never leave my son"**, it can be seen that his heart prefers to reject the call because he does not want to leave his son, but that is not something that really makes Perseus reject the call. As time went on, he really realized that his little heart could not refuse the call. Refusal to the call to adventure, the answer from him might still be a bit ambiguous but he could not reject the destiny, Perseus accepted it indirectly, he did not receive it verbally as he said, but he responded through the actions he did after the night he dreamt about a giant monster that attacks humans and destroys them all, he realized his son in the middle of the attack then he woke up and realized what would happen in the future.

The third pattern of this first stage is supernatural aid, this pattern states that for those who don't reject the summons, the hero's first encounter is a protective figure who would give strength and encouragement to enemy forces. That is a form of assistance offered to the hero on his journey later. Help is not only in human form but also from objects that have supernatural powers and other creatures. This pattern is also reflected in the pattern of finding guardians which says when you start traveling along the journey of your hero's Journey, you have to find a guardian. You cannot be an ego in this matter, you will definitely find and need others on your every trip so that it is not a heavy burden that you will endure.

In this case, Perseus who has had a strong determination to begin his journey met and received full support from his mentors. This pattern has entered into the rasing action stage where the process of problems arising slowly arises and the hero must be ready to face it, but once he has received help to immediately prepare for it. The first is the gift of trident from Poseidon, the brother of Zeus and protagonist character in this film who gave a trident to Perseus in the temple of the gods, when he was dying and died and then given to Poseiden's son Agenor to help Perseus find a place of exile. Poseidon said **"Take this, use it"** which means that Poseidon indirectly became a mentor who helped Perseus in carrying out his responsibilities. Although only passing trident to Perseus, but very big influence on the journey of Perseus. Then Perseus left to meet Agenor, after getting ready to leave with the help of his son Hellius, something came from the sky, he got help for his journey from a flying horse named Pegasus, who came to take him to the place of Queen Andromeda to meet Agenor. The utterance **"He likes you"**, Perseus has explained that Pegasus is a friendly horse and is one of his mentors in the form of other creatures besides human mentors. Pegasus is one form of Supernatural Aid that contributed to helping Perseus in his adventures. The next mentors of supernatural aid is queen Andromeda, she is the daughter of Cepheus and Cassiopeia, king and queen of Ethiopia. She is the protagonist as in her actions that helped Perseus defeat Cronos, and then Agenor, son of Poseidon who was locked up in prison by the queen of Andromeda for his crimes and he was one of the protagonists who contributed to helping Perseus in finding Hephaestus and defeating Cronos. Both of these people took part in helping Perseus in carrying out his destiny to save the world. On a sunny day when Perseus reached the kingdom of Queen Andromeda. The Queen has lost many warriors against Chimera for that she has a strong desire to help Perseus. Andromeda said **"Perseus, what's your strategy?"**, which means that Andromeda wants to help Perseus in living his destiny. Andromeda became the only female mentor of supernatural aid in this film, she also felt the impact of Cronos' awakening for that Andromeda wanted to hope with Perseus to end the chaos that was going on. After meeting Andromeda, it is their turn to meet Agenor who is being held in Andromeda prison. Agenor is such a stubborn

person, he doesn't want his information about fallen one to be just giving away. After various offers, Agenor finally helped Perseus on his journey. Agenor said **"I'm going to need a boat, your fastest boat"** which means that Agenor is ready to help Perseus head towards fallen one where the exiled god is. Agenor himself has a strong desire for the sea of origin and he also wants to avenge the death of his father Poseidon. After being given several offers, Agenor was willing to take Perseus to the dumpsite by ship across the ocean. Agenor and Andromeda were more significant mentors of supernatural aid at this stage because they took part in graduating the destiny of Perseus from the beginning to the end of the journey.

Then fourth pattern is the crossing of the threshold. In this stage, the hero must independently face an unexpected and dangerous land. This "new or unknown world" not only refers to a place, but also a situation or condition. Conditions or situations differ from first life and high potential failures. Perseus in his journey together with the mentors must fight to find a place of disposal of gods, for the first time this became the first obstacle in his journey Perseus. After entering a forest, Agenor is caught in a trap and it turns out it is a Cyclops trap or a giant human who lives in the area. With all their limitations they fight the monster until finally Perseus with all the power of half-gods managed to defeat the Cyclops. The utterance **"Oh, you got to be kidding me. Stay down !!"** Perseus's words that indicate that he has met with his first challenge, they must fight the Cyclops, a giant man in a forest, and that is one marker that his adventure has just begun. After a pretty fierce battle, Perseus and his friends managed to defeat the Cyclops. After that came one of the old Cyclops and then saw the trident held by Perseus, the monster turned out to recognize Poseidon then they bowed to Perseus. It was a form of crossing of the threshold represented by Perseus, where he had gotten out of his comfort zone and made it past his first obstacle. It has also been included in the pattern of Gilligan and Dillts with the crossing the threshold pattern which says that the hero must dare to get out of his comfort zone and prepare to take a big risk going forward.

The last pattern is the belly of the whale which at this stage the hero will undergo transformation, he changes from an ordinary person who transforms into a new hero. It can be said that at this stage the hero's journey is still fully coherent. However, this is a good way to show others that the

hero has severed his relationship with the ordinary world or can be said in another way, that his old personality has died and been reborn as a hero. Then as a comparison, the pattern developing an inner self, said that this stage is to rediscover the resources of the mind which include the increase and strengthening of self-awareness that is needed to overcome uncertainty and escape from inhibiting demonstrations through deep temptations and fears on the way. Perseus in his character denies not getting into the show's big trouble, but his heroic spirit convinces him that he must dare to fight fear and must be willing to give up his fiery space to advance his destiny. He got up and left his son and her normal life behind, turning to a newer person with extraordinary courage to be ready for her destiny. At the initial meeting, Perseus was just someone who could only talk about his own will, he was very stubborn to be able to enter into other matters but he could not run away from his destiny. At first the one where he was just fishing has now transformed into everyone's hero.

#### **Initiation**

This is the second stage of the two-part hero's journey pattern proposed by Joseph Campbell. This section itself has 7 stages of pattern as contained in the reflection of Perseus's journey in his adventures. These patterns themselves are followed by plots as they are in the story so that they can be sorted into each pattern. The first pattern of this stage is the road of the trials, this stage is a series of tests, assignments, problems, or trials that must be faced by the hero in his transformation. In this first stage, the hero sometimes fails in this test so that frequent upheaval. This pattern the hero have an adventure, meet friends and enemies, develop their skills, and become adults in the role of a hero. After they leave the ordinary world, the hero will have a series of adventures where they will meet friends who support them, fight against enemies who challenge them, and develop the skills they need to complete their journey.

In his journey, Perseus faced several series of challenges at once. These challenges are part of the climax where the hero must face all challenges as the culmination of all existing problems. His transformation from an ordinary person to a hero made his soul burn with courage. The first obstacle he faced was when they passed through a forest to go to the "dumping ground" where the exiled god was. In the forest Perseus and the mentors are



required to fight against the Cyclops, the giant human inhabitants of the place. The utterance "**Big. Andromeda, slow him down**", Perseus explained to others that their first challenge had come. They must prepare to defeat the Cyclops the giant human that come, and that is their first challenge in the road of the trials where Perseus must fight against the giants to get to Fallen One. After a pretty fierce battle, Perseus and his friends managed to defeat the Cyclops. After that, it came one of the old Cyclops and then saw the trident held by Perseus, the monster turned out to recognize Poseidon then they bowed to Perseus. An old Cyclops said "**Poseidon**" which means that the Cyclops recognized Poseidon so they looked down after seeing the trident held by Perseus, the trident becomes an unexpected aid that comes to weaken the enemy with that also finally the first obstacle was passed by Perseus and the mentors. It was the initial challenge that Perseus had to face, not so spectacular but very dangerous to him and he made it through the first challenge. Then the second challenge is when they want to enter the "Tartarus" dungeon where Zeus is being held. After meeting with Hephaestus, an outcast god who lived on the island of Kail. He is the god who made weapons of Zeus, Poseidon and Hades. Hephaestus was the protagonist because he took part in helping Perseus and his mentors enter the gates of hell to save Zeus and he is the designer of Tartarus. When they were led to the entrance of the prison, but a problem came. Ares came, he is the god of war, the son of Zeus and the brother of Perseus. He is the antagonist character who designed and betrayed his own father to join Hades in resurrecting Cronos. He came because he heard a prayer from one of Andromeda's soldiers. And then there was a fierce battle in that place. Ares said "**He betrayed me, by choosing you**", which refers to Ares' jealousy towards Perseus who felt that their father Zeus was more concerned about Perseus so Ares preferred to defy against Perseus and Zeus and helped Cronos to rise up. He wanted the taste of humans to be destroyed and made slaves of the ruling gods. The resolution of the conflict in this second challenge was when Hephaestus dared to challenge Ares to give Perseus an opportunity. Hephaestus said "**Get to the door**" which meant that Perseus and the mentors must immediately enter to trick Hades, so that on the second road of the trials they could pass. But unfortunately, Hephaestus became a victim in the fight, he was killed by Ares for trying to

stop him. The second challenge was passed Perseus thanks to the help of mentors, especially Hephaestus who was willing to sacrifice his life.

The third road of the trials is when Perseus had to fight to free Zeus who was captured by Ares and Hades in the Tartarus prison. Hades is the only deuteragonist who has two characteristics at once in this film. He is the brother of Zeus and Poseidon who planned the great disaster with his nephew Ares. Even though Hades was originally an antagonist, Zeus's sincere words weakened his evil soul. He was again released Zeus and in the fight against Cronos Hades fought along with Zeus and Perseus. There they again have to fight with Ares to free Zeus. On the other hand, Hades was aware of his mistake after Zeus apologized to him for what Zeus had done to him in the past and he had contributed to free Zeus by fighting against Ares. Zeus said to Perseus "**Use the power inside you**" which means that Perseus must use the power that is in itself to be able to save Zeus and to be able to avoid Ares who are trying to defeat them. Zeus convinces Perseus that Perseus's true power resides in himself, not from a god. Until finally Perseus managed to unleash his strength and free Zeus. Although exposed to the release of Ares, Zeus and Perseus and his mentors managed to escape from Ares by combining the Poseidon trident and Hades fork. They arrived at the work of Queen Andromeda and Zeus was immediately treated. Perseus really must fight hard to save humanity because Cronos has risen.

Perseus's struggle continues, in the next the road of the trials, Perseus must defeat his cousin Ares in a duel one lawa one in the temple where praying to the gods. He must defeat Ares to take Zeus's lightning which was on Ares to be combined with two other weapons so that it could be combined into the javelin trium. Upon arrival at the temple Ares was waiting for him, here Ares began to release all his guts fortunately to challenge Perseus. Ares says "**I am going to hurt you**" which means that Ares is ready to confront Perseus, he wanted Helios to share what he felt when their father Zeus preferred Perseus, and then prevent him from taking Zeus's lightning. He then merges them into the Javelin Trium, the Cronos murder weapon. And the highlight of the road of the trials is when Perseus must defeat Cronos who has risen. By riding Pegasus. On the other hand, Zeus and Hades were trying their hardest to hold Cronos from being as close as possible to them and also provide

an opportunity for Perseus to enter Cronos's body and throw the javelin trium into Cronos's body. Perseus finally succeeds, Cronos's body is smashed to pieces. The soldiers celebrate it happily. But their success must be paid handsomely with the death of Zeus. Although only a demigod, but Perseus managed to prove that he was able to complete the burden given to him. He managed to pass all the obstacles on his way. His burning passion and strong determination and sacrifice have made him successful in becoming a true hero. This pattern is also the same as that proposed namely crossing the threshold (initiation) which explains that at this stage after you cross the threshold, you are outside your comfort zone so that it becomes difficult, challenging, risky, often painful, and maybe even fatal.

Then second pattern is the meeting with the goddess, which said to be the final test of the hero's talent to win the prize of love, which is life itself enjoyed as a front for eternity. Women are symbols of the goddess, possessing nature, affection, beauty, and longing. He is charming, guides, influences and also helps the hero to be free from slavery. Goddess is not only counted by women, but also others who can guide the hero to find the right path. The meeting with the goddess is marked as the end of the obstacle, and victory and what has been obtained previously will not be comparable to this. Meeting the goddess must always be a test of worthiness. Even if the heroes have become strong, smart, and charming as they pass through obstacles, the help of the goddesses can only be achieved by proving their virtue. In his first sequel titled *Clash of the Titans*, Perseus already had a wife who was perfect to him, but unfortunately his wife had to leave the world first. Then in *Wrath of the Titans*, Perseus was rediscovered by his new love of arms, Queen Andromeda is the figure of the goddess, becoming a guide who always struggles with Perseus to save the world. Andromeda was the culmination of Perseus's victory, he succeeded in conquering and earning his own grace by owning Andromeda. Although the beginning of the meeting did not show a mutual and monotonous feeling, the joint struggle made Andromeda become the "trophy" of Perseus for all his hard work. The help of the goddesses can only be achieved by proving their virtue, and Perseus has passed his own worthiness test. One afternoon when Perseus arrived at Andromeda castle, they were in a tent and talking. Andromeda said "***I know. I like to meet***

***him***" which Andromeda's words carry a veiled meaning that he wants more with Perseus and his son. The pent up feeling is still not felt by Perseus. In the initial encounter, Perseus and even Andromeda looked still a little rigid for the introduction of in-depth personality, they prefer to make small talk with the problems being faced. Perseus himself has not yet realized that he has met with the figure of the Goddess, because he is still going through challenges and tests of worthiness for the prize.

Then after the war was over, Perseus who was sitting saw Andromeda was talking with his son. Realizing this, Agenor who was being treated told Perseus to immediately approach Andromeda. The utterance "***Go over there***" from Agenor, makes it clear that Perseus must really be brave for his goddess, he has been at the top to get the goddess. After hearing that, Perseus with a little nervous approached Andromeda who was busy with his work. Helios, who had been with Andromeda, was called Agenor. Agenor deliberately summoned Helios to give Perseus the chance to approach Andromeda. After meeting Perseus with no strings attached immediately kissed Agenor who made it clear that he had won his trophy. After kissing, the two were stunned a few moments ago Perseus left Andromeda who seemed to be happy about it. Perseus has realized that the Goddess has been in front of him, who has been guiding, guiding and participating in the struggle with him. He has deserved the "trophy" because he has successfully passed his test wisely.

The next pattern is woman as the temptress, this pattern explains the emergence of the main temptation that causes the hero to leave or deviate from his adventure. Decoy can arise from various aspects, although it does not have to be represented by a woman. Anything that can show or exclude a hero to take the wrong path is called a teaser. In addition, the teaser can come from internal and external. In *Wrath of the Titans*, there are no main temptations that make Perseus deviate from his path. But even so, Perseus get a temptation that ends in a little obstacle. When they had entered Tartarus prison, they had to pass through a vast and confusing labyrinth. Perseus must be separated from his friends because the movement of the labyrinth is always moving. Once separated, Perseus met with Helios and he was astonished. This stage explains the emergence of the main temptation that causes the hero to leave or

deviate from his adventure. Decoy can arise from various aspects. Although it does not have to be represented by a woman. Anything that can show or exclude a hero to take the wrong path is called a teaser. In addition, the teaser can come from internal and external. In his journey, there are no main temptations that make Perseus deviate from his path. But even so, Perseus get a temptation that ends in a little obstacle. When they had entered Tartarus prison, they had to pass through a vast and confusing labyrinth. Perseus must be separated from his friends because the movement of the labyrinth is always moving. Once separated, Perseus met with Heliuss and he was astonished. The fake Heliuss tries to trick Perseus by saying **"It's cold here, isn't it?"** which meant that Perseus was deceived by the fake Heliuss figure so that Perseus failed in carrying out his destiny. Then when he was about to follow Heliuss, something came from behind him and attacked him instantly. The creature has a human appearance but its head has horns like a bull, it is the Minotaur, the creature of the inhabitants of the labyrinth. Instantly there was a battle between Perseus and the Minotaur. When Perseus was going to kill the creature, then the temptation returned from the mouth of the creature. The utterance **"Why are you doing this ?. Please dad, don't kill me"** above again revealed the fake Heliuss to deceive Perseus. The figure of Heliuss that Perseus encountered was only an imagination of Perseus. The figure of Heliuss with a lag that seemed sad as if convincing Perseus to go back and stop living his destiny. But Perseus's determination was so strong he was able to defeat his imagination that he was forced to be attacked by the Minotaur. The rest Perseus did not get a lot of temptation to deviate from his destiny.

The next pattern is atonement with the father, this pattern is the culmination of the hero's adventure. At the atonement with the father's stage, the hero will meet with his enemies which of course he must fight and defeat, represented by "Father figures". Redemption means offering payment for error. Very often, the hero must take revenge for a father or atone for the father's crime. Perseus who has realized that he has no choice but to reciprocate the actions of Ares and Cronos for what they have done to his father Zeus. It also happened without ignoring the main task of killing Cronos who had risen. In addition, his father's past greedy mistakes by cursing other gods were things that Perseus had to make up for to end his father's sin

first. Zeus's sin was explained again by Hephaestus when meeting Perseus. The utterance **"It were your daddy become drunk on power"**, Hephaestus tried to explain a hidden disgrace of Zeus that made all the disaster come, the gods split and weakened because of the greed of Zeus. Zeus himself was aware that the mistakes he made to other gods such as Hades and Hephaestus made his people less and the strength of the gods weakened, he was unable to ask for help from others other than his half-godly son Perseus. Perseus must carry the great responsibility that should be the responsibility of his father Zeus and other gods to do to save the world from Cronos. The fifth pattern of departure is apotheosis, this stage is the event of a climax after the hero passes the peak of his journey to Atonement With The Father. After passing through obstacles, this becomes a situation where the hero has passed all his fears. Then a similar explanation says that at this stage, the heroes will rise to the highest version of themselves. This is the last stage of Perseus's personal adventure where this is the last transformation he has achieved with the peak of their strength, wisdom, and purity. Perseus may still have challenges and work to do in the world, but deification is the end of his internal struggle. He has received his own satisfaction for the peak of his struggle. At the end of the story after the war ended, Perseus had indeed won, but he was not free to transform as he pleased. He remains personal with things that never change. He kept his identity even though he knew he was only a god, Perseus remained in his stance of being a fragile human being but had strong hopes and determination.

The next pattern is ultimate boon, at this pattern the achievement of a hero in his adventures has indicated that the hero is a superior human when he reaches his goal and gets the highest prize. The hero can benefit either with power or a cunning gift for his actions and this will affect the nature of return. The first prize is victory over himself who is always thinking of himself, he turns into a person who is full of responsibility and his personality is refined. Then the second prize was his meeting with the Goddess, Agenor that he did not realize was his true love, which was only after his wife died, he had found a mother figure for his son Heliuss. And the last pattern of departure is refusal to return. In this is the stage where the hero refuses to return to his place of origin because he already feels comfortable and familiar with his new

world, and is carried away by the title of hero he gets in the new world. The hero may refuse to return to the ordinary world, rather than choosing to live in the land of adventure because he is more enjoying his life there.

In *Wrath of the Titans*, this pattern does not seem to be reflected in Perseus. He seemed to have followed his father Zeus' words before he died. This pattern is part of a falling action where all the problems slowly subside and the situation becomes more conducive. After passing all the challenges and defeating Cronos, Perseus arrived at the pinnacle of determining his own destiny. At that time Zeus was dying from Cronos' attack and Perseus approached him. Zeus then began to try to reveal what Perseus should have done after he died, this is an important thing that greatly affects Perseus's life, namely to go home or keep going. Zeus said "**There will be no more sacrifices. No more gods**" which means that Perseus doesn't have to go anywhere, to the world of the gods or other places, he just has to stay with his son and still be an ordinary person. This seemed to be a sign that the kingdom of the gods had died and the existence of the gods had ended after Zeus died and Perseus had to live as they should, becoming a human being but with great responsibility. Zeus's words paved the way that Perseus must stay on his feet and stay on his path to continue with his son Helios. Refusal to return is not reflected in Perseus. This pattern is precisely compared to what is said by Gilligan & Dilts with the pattern of *the return home*, this pattern is precisely in line with what Perseus which says that the journey of a hero is not just a journey of one's ego, it is a process of transformation that is completed both for a person and the wider community. So when the hero returns, he must find a way to share his awareness with others.

## E. CONCLUSION AND SUGGESTIONS

### Conclusion

This study is conducted to see the representation of Campbell's hero's journey and the influence of the last hero's journey pattern on Perseus in the film, and then based on the results of the research conducted by the writer, it can be concluded that the main character Perseus in the film *Wrath of the Titans* has experienced a travel pattern in accordance with the heroic pattern in accordance with Joseph Campbell's theory of hero's journey. Perseus has presented a hero figure because he has experienced almost all of the

patterns that exist at that stage where during that stage he has faced many dangerous challenges during his journey. Perseus must struggle to survive, rediscover his true identity, and face various obstacles. In the heroic story itself, both classic and modern patterns of hero's journey appear very often and if taken in a simple outline, someone can be said to be a hero if he has experienced a major event that changes his life, to a new world to defeat criminals, find partners and friends, meet a lover or someone he loves then defeat the biggest enemy and then get the title of hero from those around him because he has brought back peace.

This story can be one of the guidelines for everyday life, readers can reflect on every point that exists in this theory and this story, the point is that we don't need to do something very big like what Perseus did, such as saving mankind from monsters, The point is how we can be useful to people who are useful in society, starting from small things such as doing good things, helping each other, being willing to sacrifice and the main thing is to prioritize public interests over personal interests because such sacrifice has made us heroes. invisible in life without having to show who we are.

### Suggestion

Based on the description pinpointed in the conclusion and limitation of the study above, the following suggestions are highlighted: First, to the readers; this study shows that the concept of heroism is not only a simple thing or formed without any process. To be called as a hero, the character needs to go through every pattern as the steps to a bigger process. In this study, the hero's journey proposed by Campbell shows that each patterns has its own role that influence one another. If some of the pattern are missed, hero's journey will be incomplete and the heroism will not be reflected by the character. Furthermore, to future writers who are interested in investigating the heroism reflected by character in the films, they are expected to conduct a comparative study to analyze the different-patterns possibility experienced by two different characters. Moreover, the future analysis of hero's journey will be scientifically conducted if the writer use two different theories to see what pattern of hero's journey are missed by character in the film A and experienced by character in the film B.

This is a great film to watch, in addition this film has educational value, it can add to our insight about the world, especially about the history of

greek mythology. Moreover, to the students of Faculty of Language and Literature Flores University, it will be easier for them if there are plenty of references for the thesis writing. Meanwhile, if they intend to analyze the heroism in the field of film study, the students could determine the chosen study object such as family-themed films and other genre of film since heroism is not only reflected in action but in any genre.

Wrath of the Titans Film (2012).

## REFERENCES

- Alhabsyi, N (2013). *Heroism Values in Stephanie Meyer's Novel Twilight*. Unpublished Thesis. Gorontalo Negri University.
- Arp, Thomas & Johnson, G. 2006. *Perrine's Literature.Fiction*. London. West Group.
- Burto, William & Cain, W. 2005. *An Introduction to Literature: Fiction, Poetry, and Drama*. New York. Longman.
- Campbell, Joseph and Estec, C.P. 2004. *The Hero with A Thousand Faces*. New Jersey. Princeton Universiy Press.
- Creswell, John W. 2014. *Research Design: Qualitative, Quantitative, And Mixed Methods Approaches – 4 th ed*. Los Angeles. Sage Publications Inc.
- DiYanni, Robert. 2001. *Literature Reading Fiction, Poetry, and Drama*. Singapore. Mc.Graw-Hill Book Company, Inc.
- Gilligan, Steven and Dillts, R. 2009. *The Hero's Journey: A Voyage Of Self Discovery*. New York. Crown House.
- Henderson, Nelson and Mason, G. 2006. *Literature and Our Selves a Thematic Introduction for Readers and Writers*. New York. Longman, Inc.
- Lowry, A. 2018. *The Hero with A Thousand Faces – The Departure Part 2: Now We're Getting To The Good Stuff*. <https://byaaronlowry.com/2018/03/27/joseph-campbell-the-departure-part-2/> Accessed on June 8, 2020.
- Monaco, James. 2000. *How to Read A Film*. New York. Oxford University Press.
- Villarejo, Amy. 2007. *Film Studies The Basics*. New York. Routledge.
- Vogler, C. 2000. *Excepts from Myth and the Movies, Stuart Voytilla* Accesed on June 8, 2020. <https://www.tlu.ee/~rajaleid/montaazh/Hero%27s%20Journey%20Arch.pdf>.