HERO AND VILLAIN:
A STUDY OF JOSEPH CAMPBELL’S MONOMYTH IN NEIL GAIMAN’S THE GRAVEYARD BOOK

A Bachelor Degree Thesis
Submitted to Letters and Humanities Faculty
In Partial Fulfilment of the Requirements for the Degree of Strata One

By:
FADHILLAH FATIHATULLAILY
NIM. 1112026000024

DEPARTMENT OF ENGLISH LANGUAGE & LITERATURE
FACULTY OF LETTER & HUMANITIES
STATE ISLAMIC UNIVERSITY SYARIF HIDAYATULLAH
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ABSTRACT


Ever since Joseph Campbell's Monomyth is founded, the live journey of a hero in many literary works has long been studied by many researchers; however, far less attention has been devoted to analyzing the journey of the villain. Whereas, the villain is the essential part of the story and the presence of villains and the obstacles posed by them is the one who determines the hero's journey. According to Faria, a researcher that study the villain journey, the concept of Monomyth proposed by Joseph Campbell can work for the villain. Based on Faria's statement the writer wants to ascertain whether or not Joseph Campbell's Monomyth that is used to analyze the hero's journey, can also work for the journey of the villain.

The writer chose a novel titled The Graveyard Book (2008) written by Neil Gaiman as a research corpus. The method used in this research is qualitative method and the result of the research is written in descriptive analysis technique. The hero and the villain in The Graveyard Book are analyzed carefully and accurately using the theory proposed by Joseph Campbell, Monomyth, in the book titled The Hero with a Thousand Faces. In Monomyth theory, there are three phases that the heroes from many tales overcome; “Departure”, “Initiation”, and “Return”. Those phases are known as the nuclear unit (basic pattern) of the Monomyth.

Based on the research findings, the writer found that Bod, the hero, has a complete phase of Monomyth so that Campbell's Monomyth for Bod is valid. Whereas the villain, Jack Frost, only undergoes the phase of “Departure” and “Initiation” throughout his journey. The writer did not find any evidence in Jack Frost journey that fits Campbell's definition of “Return”.

Hence, the result of this research is Joseph Campbell's Monomyth is not work for the villain. Hence, Faria's statement is not generally applicable to analyze other villains from other literary works. On the other words, Campbell's Monomyth is suits best for analyzing the hero's journey.

Keywords: Monomyth, Hero’s Journey, Villain’s Journey, Joseph Campbell, Neil Gaiman.
APPROVAL SHEET

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FADHILLAH FATIHATULLAILY
NIM. 1112026000024

Approved by:

Elve Oktayani, M.Hum.
197810033 200112 2 002

(Thursday, 8th September 2016)

ENGLISH LETTERS DEPARTMENT
LETTERS AND HUMANITIES FACULTY
STATE ISLAMIC UNIVERSITY SYARIF HIDAYATULLAH
JAKARTA
2016
LEGALIZATION

Name : Fadhilla Fatihatullaily
NIM : 1112026000024
Title : Hero and Villain: A Study of Joseph Campbell’s Monomyth in Neil Gaiman’s *The Graveyard Book*

This thesis has been defended before the Faculty of Letters and Humanities’ Examination Committee on January 17th, 2017. It has been accepted as a partial fulfilment of the requirements for the degree of strata one.

Jakarta, January 17th, 2017

**Examination Committee**

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DECLARATION

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of the university or other institutes of higher learning, except where due acknowledgement has been made in the text.

Jakarta, September 2016

Fadhillah Fatihatullaily
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“Face your life.
Its pain its pleasure,
Leave no path untaken.”


Jakarta, September 2016

Fadhillah Fatihatullaily
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CHAPTER I
INTRODUCTION

A. Background of the Research

Nearly all literary works, such as novel, film, and drama, deal with the journey of the main character, as a hero, and its confrontation with the villain throughout the plot of the story. Therefore, the live journey of a hero in many literary works has long been studied by many researchers, however, far less attention has been devoted to analyzing the journey of the villain. Whereas the villain is the essential part of the story and the presence of villains and the obstacles posed by them is the one who determines the hero’s journey. Nearly every journey of the heroes in literary works has a pattern that has same thing in common. Hence, many researchers have long been analyzed the journey of the hero and try to find out the pattern that all heroes undergo.

One of the most notable researchers that studied the hero’s journey is Joseph Campbell, an American mythological researcher, who found a theory of hero’s journey called Monomyth through his book titled *The Hero with a Thousand Faces* (1949). Campbell studied the path followed by heroes of several cultures and traced a pattern that is common to all of them with slight variations. According to Campbell, all stories are fundamentally the same story in that they all have similar kind of basic phases in the journeys of their main heroes, therefore, the name is Monomyth for mono means one.
Campbell stated that the hero's journey (Monomyth) is constituted of three essential phases: Departure (also known as Separation), Initiation and Return. The heroes are separated from their ordinary world and begin their adventure reluctantly. They enter to the other world fraught with danger, underwent many tests and trials, got help from unlikely sources, and often distracted by many temptations. At the end, the heroes overcame a great obstacle, returned to their ordinary world as a person transformed and they became the master of both ordinary world and the other worlds. That is a timeless story pattern which has assumed countless forms in hero tales across the globe.

Ever since the Monomyth is founded, the theory becomes so popular and it even be used as a blueprint for several literary works and films such as Star Wars: Episode IV – A New Hope directed by George Lucas and the Wachowski Brothers’s The Matrix. The director of Star Wars: Episode IV – A New Hope, George Lucas had already written two drafts of Star Wars when he rediscovered Joseph Campbell’s The Hero with a Thousand Faces in 1975 (“Star Wars Origin”). Later, Lucas often consulted to Joseph Campbell in making the script. In later talks, Campbell referenced Star Wars as a good example of a contemporary Hero’s Journey. Since all 6 films are now complete, one can see many manifestations of the hero’s journey throughout (Teachwithmovies). Furthermore, Wachowski Brother’s The Matrix is carefully built in the same blueprint.

The Graveyard Book (2008) is a book written by Neil Gaiman that also deals with Joseph Campbell’s hero’s journey. The Graveyard Book is a supernatural fiction that exposes a story of a boy named Nobody Owen (also
known as Bod) who being raised and adopted by supernatural occupants of a graveyard after his family murdered by a secret organization named Jack of All Trades. Bod grew up in the graveyard for 15 years and inside the graveyard, he engaged in many dangerous adventures that threaten his life. Moreover, outside the graveyard, Jack of All Trades was still looking for Bod to complete his mission. Bod was granted the supernatural ability called The Freedom of the Graveyard by the graveyard’s denizen who, later, helped him in defeating Jack of All Trades.

*The Graveyard Book* become the bestselling novel for children and won several prestigious awards just in the same year with the year it published in 2009. The awards are granted as the appreciation for the author who concerns in children literature. Those awards are the John Newbery Medal of American Library Association for library service to children (“ALA 2009 Newbery Medal Winners”), Carnegie Award from United Kingdom (“Locus Awards Winners 2009”), Hugo Award for best novel (“2009 The Hugo Awards”) and Locus Award (2009) for best young adult novel (Gaiman n. pag).

The author of *The Graveyard Book*, Neil Gaiman, was born on 10th November 1960 in Hampshire, United Kingdom, into a Jewish family. His works were influenced by C.S. Lewis, J.R.R. Tolkien, Rudyard Kipling, Edgar Allan Poe and Michael Moorcock. He read a lot of books during his childhood and much inspired by Rudyard Kipling’s *The Jungle Book* in writing *The Graveyard Book* (Gaiman 311). Besides *The Graveyard Book*, Gaiman also wrote stories for adults, such as *Stardust, American God, The Sandman*, and *InterWorld*. Gaiman was also
inspired by myths, legends, and ancient stories; therefore this matter was often reflected in his novels (qtd. in Vondrackova).

_The Graveyard Book_ was highly acclaimed, especially for the hero’s confrontation with the villain in the strange world between the living world and the dead world. Christopher Vogler, a noted Hollywood development expert and screenwriter, once wrote that villains are the heroes of their own journeys. Vogler believed that whether a character is working toward achieving great good or great evil, the general pathway is similar (qtd. in Allison and Goethals). The villain’s journey that portrays in the Jack of All Trades emerged to be so much related to the hero’s journey. Jack of All Trades appeared to have the “call” to begin their evil journey by killing Bod’s family. On the other hand, since Jack of All Trades killed his family, Bod also has a “call” to leave his ordinary life and begin the journey in the unknown world. The evidence generates the writer suspicious about the similarities in the journey of the hero and the villain in _The Graveyard Book_.

The writer notes a thesis of Faria who studied villain’s journey in J. K Rowling’s _Harry Potter Series_ and discover that Joseph Campbell’s hero’s journey traced can work for the villain, Lord Voldemort. Based on the research of Faria, the writer intends to analyze whether or not the Joseph Campbell’s hero’s journey generally works for the villain from other literary works, in this case is Neil Gaiman’s _The Graveyard Book_. Therefore, through this research, the writer wants to find out the relationship between the villain’s journey and the hero’s journey in _The Graveyard Book_ and ascertain whether or not their journey is mirroring each other.
B. Focus of the Research

Refers to the explanation in the background of the research above, the writer is going to look at how does the villain and the hero pass the adventure, and how is the relationship between their journey. The research will use the theory of Monomyth proposed by Joseph Campbell in his book *The Hero with a Thousand Faces*. Before analyzing the villain’s journey, the writer will concentrate on the hero’s journey first, by explaining what Campbell means by Departure, Initiation, and Return phase.

C. Question of the Research

According to the background and focus of the research above, the writer proposes the questions of the research as describe below:

1. How does the hero in *The Graveyard Book* written by Neil Gaiman accomplish the quest based on Campbell’s *Monomyth*?
2. How does the villain in *The Graveyard Book* written by Neil Gaiman pass the journey based on Campbell’s *Monomyth*?
3. How is the relationship between the hero’s journey and the villain’s journey in Neil Gaiman’s *The Graveyard Book*?

D. Objective of the Research

Based on the issues discussed in the background of the study, the objectives of this research are:
1. To find out how the hero accomplishes the quest based on Campbell’s Monomyth through the plot in Neil Gaiman’s *The Graveyard Book*.

2. To analyze how the villain passes the journey in order to confront the hero through the plot in Neil Gaiman’s *The Graveyard Book*.

3. To find the relation between the journey of the hero and the villain in Neil Gaiman’s *The Graveyard Book*. Moreover, this thesis is also to ascertain whether or not Joseph Campbell’s Monomyth can work for the villain.

**E. Significance of the Research**

The result of this research is expected to benefit the readers who are interested in the study of Monomyth and villain’s journey in literary works. It is also useful to those who want to study the heroism in Neil Gaiman’s *The Graveyard Book* and might need to use Campbell’s theory in their study. Moreover, the readers are also expected to open their mind to improve the knowledge about archetype, Monomyth, and collective unconscious study.

**F. Methodology of the Research**

1. Method of the Research

   This research uses qualitative method. Qualitative research is the research method that uses verbal data and non-numeric data as the basic analysis in solving the problems that are studied (Farkhan 2). The writer uses two data sources, namely primary data source and secondary data source. The primary source of the data collection is the novel *The Graveyard Book* written by Neil Gaiman and the
book titled *The Hero with a Thousand Faces* written by Joseph Campbell. The secondary data are taken from other sources both print and PDF which related to primary data and to support the analysis. The method of data collection is library research—including the use of internet resources—to gather information for supporting the analysis.

2. **Technique Data Analysis**

The data analysis technique which applied in this analysis is descriptive analysis technique. Descriptive analysis technique arranged by describing and explaining the facts founded, then analyzing it to result in a logical conclusion. The research process of data collection taken place in several steps. First, the writer finds out the original text of *The Graveyard Book* novel written by Neil Gaiman. Second, the writer read the text and identifies the villain and the hero through the plot using the concept of hero and villain proposed by Joseph Campbell. Third, the writer analyzes the data using the theory of the Monomyth as the basic theory for analyzing the hero’s journey and the villain through the plot of *The Graveyard Book*.

3. **Instrument of the Research**

The instrument of the research is the writer herself as the research subject. As the main instrument, the writer uses her own critical assessment in order to analyze the issue, collect and analyze the data, and answer the research question.
Moreover, the writer also uses some references from books, graphic novel, articles, and journals as the basic research.

4. Unit analysis of the Research

The writer uses the paperback edition of *The Graveyard Book* (printed in 2010) as the unit analysis of the research. In addition, the writer also uses the audio book version of *The Graveyard Book* as the supporting data.

5. Time and Place of the Research

The research is conducted in English Letter Department, Faculty of Letters and Humanities, UIN Syarif Hidayatullah Jakarta starting from May 2016 to September 2016. It also conducted in several libraries such as The Main Library of UIN Syarif Hidayatullah, The Library of Letters and Humanities Faculty, National Library, The Library of the University of Indonesia, The Library of Sukabumi City and other related places to get some better references in order to support the data analysis.
CHAPTER II
THEORETICAL FRAMEWORK

A. Previous Research

This research notes several previous studies about hero’s journey and villain’s journey in literary works; those are J. R. R. Tolkien’s *The Lord of the Ring* and J. K. Rowling’s *Harry Potter Series*. The case of Monomyth in J. R. R Tolkien’s *The Lord of the Ring* is studied by Tutta Kesti from the University of Jyvaskyla in a thesis titled *Hero’s of Middle Earth: J. Campbell’s Monomyth in J.R.R Tolkien’s The Lord of the Rings* (2007). In her thesis, Kesti analyzes whether the Hero’s Journey (Monomyth) can be found for the side characters in J.R.R Tolkien’s *Lord of the Ring*.

According to Kesti, Joseph Campbell’s the hero’s journey in the character of Frodo as the main character is valid. This is significant because Campbell’s theory did not exist at the time Tolkien wrote *Lord of the Ring*. Kesti also concluded that the side characters she analyzes (Sam, Eowyn, Aragorn, and Gandalf) had a complete hero’s journey as well. Therefore, Campbell’s theory (the hero’s journey / Monomyth) is universal and could be extended to study the side characters into books or film. This leads the writer to a conclusion; first, the hero’s journey is not only valid for the main character, but for the side character as well, as long as the side characters fulfilled Campbell’s criteria of a hero, and second, the hero’s journey can be found more than one in one literary work.
Moreover, the previous study that the writer use as a reference in writing this research is a thesis written by Paula Soares Faria titled *The Journey of the Villain in the Harry Potter Series: an Archetypal Studies of Fantasy Villain* (2008). Faria used the theory of Jung’s Archetype, Marie-Louise Von Franz about the representation of evil in Fairy Tales, and Joseph Campbell’s Monomyth.

In her thesis, Faria studied about the villain in Harry Potter series, Lord Voldemort. Faria stated that both hero and villain have the same path of journey (Faria 79). They have the same departure and initiation phase and it is obviously seen from the same call of adventure, belly of the whale, and other steps in departure phase (Faria 82). Furthermore, the conclusion of Faria’s thesis is that the hero’s journey of Joseph Campbell can work for the villain. The writer argues this statement and will try to find out whether or not Joseph Campbell’s hero’s journey can work for the villain in other literary work, in this case is Neil Gaiman’s *The Graveyard Book*. The writer argument regarding this issue will be explained in chapter 3: Research Findings.

**B. Joseph Campbell’s Theory: The Monomyth**

The word “Monomyth”, also known as “The Hero’s Journey”, refers to the concept popularized by Joseph Campbell in his book titled *The Hero with a Thousand Faces* (1949). In his research, Campbell discovered that all heroes in myth, folklore, legend, and religion possess certain qualities and experience a series of events that leads to the same pattern of the hero’s adventure. Campbell
stated that the figures like Jesus, Buddha, and Odysseus are famously representing the hero of the Monomyth.

According to Hoffman, the term “Monomyth” is firstly introduced by James Joyce in his book *Finnegan’s Wake* in 1939 (4). Joseph Campbell is an American mythological researcher who borrowed and developed the terms “Monomyth” into his book in 1949, *The Hero with a Thousand Faces*. However, the earliest form of the Monomyth was developed by Adolf Bastian in the late 1800 which he named it as “The Psychic Unity of Mankind”. The theory discovered that “all humans have the same basic elementary thought processes that are universal, transcultural, and transhistorical” (Davis 3-4). Bastian’s theory of psychic unity led to a similar theory by Carl Jung. In Jung’s theory, these are called “archetypes”, which he says we all understand unconsciously. By this, he suggests that all humans have innate in them a model to tell them what a “hero” or a “quest” is.

Campbell used the ideas of Jung’s theory of archetypes to find “the common underlying structure behind all religion and myth” (qtd. in Brennan). In the theory that he calls the “Monomyth”, he argues that all stories, or rather, all heroes, are fundamentally the same, hence the name is Monomyth.

1. **The Conception of Hero**

Since Campbell’s theory deal with the journey of the hero, it is important to define what Campbell himself considers a hero first. In *The Hero of a Thousand Faces*, Campbell stated that the hero is symbolical of the divine creative and redemptive image which is hidden within us all, only waiting to be known and
rendered into life (Campbell 36). Segal also added that hero is the one who “succeed where others would either fail or never try” and a hero is also the one who “serve their communities” as well as themselves (qtd. in Kesti 32).

Furthermore, nearly every hero has an adventure, and the standard path of the mythological adventure of the hero is a magnification of the formula represented in the rites of passage: Departure (Separation)—Initiation—Return: which might be named the nuclear unit of the Monomyth. The nuclear unit of the Monomyth will be explained in separated sub-part.

To be categorized as a hero, a character should fulfill the criteria of a hero. According to Campbell, the first requirement of a hero is the special childhood cycle. The hero usually born from a virgin mother, his birth has been predicted by the oracle or fortune-teller to be an orphan and living in exile.

The place of the hero’s birth, or the remote land of exile from which he returns to perform his adult deeds among men, is the mid-point or navel of the world. Just as ripples go out from an underwater spring, so the forms of the universe expand in circles from this source (Campbell 309).

Campbell found this requirement from the popular Hebrew legend, Abraham, who supplies an example of the frankly supernatural infant exile because King Nimrod had read the event of his birth in the stars (Campbell 298).

Because the hero is usually the son of a virgin or an orphan kid, the hero will seek the existence of his father. Hence, it is the next requirements of hero. The word ‘father’ is symbolic, it refers to the hero’s biological father, the villain, the unknown or the one who make him become an orphan and living exile.

The symbol of the first is the virtuous sword, of the second, the scepter of dominion, or the book of the law. The characteristic adventure of the first
is the winning of the bride—the bride is life. The adventure of the second is the going to the father—the father is the invisible unknown (Campbell 321).

Campbell took the example from The Pueblo hero, Water Jay boy, who born from a virgin mother and is seeking his father once he grew up. The conclusion of the childhood cycle is the return or recognition of the hero, when, after the long period of obscurity, his true character is revealed (Campbell 304).

Another requirement of hero, Campbell stated, is the hero possesses exceptional gifts, frequently honored by his society, unrecognized or disdained (Campbell 35). These exceptional gifts will help the hero along his adventure to defeat the villain. The last, the monomythic hero may possess one or more conditional qualities. He may be the hero as a warrior, lover, emperor or tyrant, world-redeemer, or saint (Campbell 309-27).

When a character succeeds in the adventure, he can be categorized as a hero. The effect of the successful adventure of the hero is the unlocking and release again of the flow of life into the body of the world (Campbell 37). Campbell said that the miracle of this flow may be represented in physical terms as a circulation of food substance, dynamically as a streaming of energy, or spiritually as a manifestation of grace (Campbell 37).

2. The Nuclear Unit of Monomyth

In his book, The Hero with a Thousand Faces, Joseph Campbell observed the pattern of Monomyth, or the hero’s journey, can be classified into seventeen stages which are divided into three primary phases; Departure / Separation,
Initiation, and Return. Departure is the phase where the hero separated from his ordinary or previous world. The second primary phase is initiation. In this section, the hero had an adventure life in the unknown world along the way to the final section. The last phase is return. Return is the final phase of hero’s journey when his adventures end and he is returning home by being affected by the initiation phase from the world unknown. Each of the following phases consists of some stages which are seventeen. These phases are the same pattern which Campbell's found in the story of ancient myth, folklore, legend, and religion from all over the world.

(Picture 1. The Circle of the Hero’s Journey / Monomyth)


2.1 Departure

Departure is the first of the three primary phases in Monomyth or the Hero’s journey. It consists of five stages, “the call to adventure”, “refusal of the call”, “supernatural aid”, “the crossing of the first threshold”, and “the belly of the whale”.

2.1.1 The Call to Adventure

In this stage, the heroes receive a call to leave their world and start the adventure in the world unknown. The call to adventure usually starts with a blunder and a herald. A blunder—apparently the merest chance—reveals an unsuspected world, and the individual is drawn into a relationship with forces that are not rightly understood (Campbell 45). A blunder is also indicates something coming for the hero that will change his destiny.

The next is the herald. According to Campbell, a herald is a term that indicates a preliminary manifestation of the powers that are breaking into play. Campbell took the example of the herald from the character of ‘Frog’ in Grimm’s Fairy Tales’s The King Frog.

The herald's summons may be to live, as in the present instance, or, at a later moment of the biography, to die. It may sound the call to some high historical undertaking. Or it may mark the dawn of religious illumination. As apprehended by the mystic, it marks what has been termed "the awakening of the self" (Campbell 46).

The herald will lead the hero to the unknown place that we recognize as the World Navel. It indicates by the dark forest, the great tree, the babbling spring, and the loathly, underestimated appearance of the carrier of the power of destiny.
In conclusion, the blunder, the herald, and the world navel are three things that indicate the call to adventure in hero’s story.

### 2.1.2 Refusal of the Call

In most myths and popular tales, the call to adventure does not immediately respond. According to Campbell, refusal of the summons converts the adventure into its negative; walled in boredom, hard work, or "culture," the subject loses the power of significant affirmative action and becomes a victim to be saved (Campbell 54). Usually, there is something in the hero's journey that makes the call to adventure turns into its negative. Campbell asserts that the hero cannot begin the journey that spiritual growth would require, and is imprisoned by his/her own indecisiveness (Campbell 54-63).

The myths and folk tales of the whole world make clear that the refusal is essentially a refusal to give up what one takes to be one's own interest. The future is regarded not in terms of an unremitting s of deaths and births, but as though one's present system of ideals, virtues, goals, and advantages was to be fixed and made secure (Campbell 55).

Refusal is always some sort of opposition to the necessary change. The hero usually requires outside assistance to change his mind and to begin the journey. Thus, after the refusal of the call, the hero will meet a helper which provide him with advice, amulets, and aid that the hero needs throughout the journey.

### 2.1.3 Supernatural Aid

For those who have not refused the call, the first encounter of the hero-journey is with a helper who provides the hero with amulets against the evil forces he is
about to pass. The guardian or the helper is a protective figure that often described in many figures. Some of the protective figures often described as a helpful crone, fairy godmother, and a virgin. Whereas the rest of them also described as a magician, hermit, shepherd, or old man (Campbell 63).

The helpful crone and fairy godmother is a familiar feature of European fairy lore; in Christian saints' legends, the role is commonly played by the Virgin. The Virgin by her intercession can win the mercy of the Father. [...] Not infrequently, the supernatural helper is masculine in form. In fairy lore, it may be some little fellow of the wood, some wizard, hermit, shepherd, or smith, who appears, to supply the amulets and advice that the hero will require. The higher mythologies develop the role in the great figure of the guide, the teacher, the ferryman, the conductor of souls to the afterworld (Campbell 65-6).

2.1.4 The Crossing of the First Threshold

Crossing the first threshold means the hero goes forward in his adventure until he comes to the threshold guardian at the entrance zone of magnified power. The threshold guardian is a figure the hero must defeat to start his adventure. However, beyond the threshold guardian are lies something dark, scary, unknown, danger and might be an evil power that the hero must defeat or otherwise overcome before being able to start his actual journey (Campbell 71-82).

2.2 Initiation

Initiation is the further phase of Departure. In this phase, the hero has been completely entered into the unknown world and he starts to face many tasks, ordeal, temptations, and trials. As well as Departure phase, in the Initiation, the hero faces six stages of adventure; “the road of trial”, “the meeting with the
goddess‖, “woman as the temptress‖, “atonement with the father‖, “apotheosis‖, and “the ultimate boon‖.

2.2.1 Belly of the Whale

The Belly of the Whale is a symbolization of transit of a magical threshold where the hero swallowed into the unknown to undergo the necessary transformation (Campbell 83-88). The hero, instead of conquering or conciliating the power of the threshold, is swallowed into the unknown world and would appear to have died (Campbell 83). The Belly of the Whale is ultimately a manifestation of a metamorphosis the hero must undergo to reach his Ultimate Boon: "instead of passing outward, beyond the confines of the visible world, the hero goes inward, to be born again” (Campbell 84). Campbell found the belly of the whale motif from many tales and myth from all over the world.

The Irish hero, Finn MacCool, was swallowed by a monster of indefinite form, of the type known to the Celtic world as a priest. The little German girl, Red Ridinghood, was swallowed by a wolf. The Polynesian favorite, Maui, was swallowed by his great-great-grandmother, Hine-nui-te-po. And the whole Greek pantheon, with the sole exception of Zeus, was swallowed by its father, Kronos (Campbell 84).

2.2.2 The Road of Trials

In the road of trials, the hero faces a series of tests or tasks at the beginning of the adventure. Campbell asserted that the hero is covertly aided by the advice, amulets, and secret agents of the supernatural helper whom he met before his entrance into the unknown world. On the other hand, it may be that he here discovers for the first time that there is a benign power everywhere supporting him in his superhuman passage (Campbell 89-110).
2.2.3 The Meeting of the Goddess

When the hero has been successfully overcoming all the barrier and task, he will have the ultimate adventure that is commonly represented as a mystical marriage with the Queen Goddess of the World. In this stage, the hero meets his companion or in some cases his true love. The hero encounters an unconditional love that represents the hero's relationship to life, death, and all that is good and pure in the world, “The mystical marriage with the queen goddess of the world represents the hero's total mastery of life; for the woman is life, the hero its knower and master” (Campbell 111).

2.2.4 Woman as Temptress

In this stage there are something tempts the hero to stray for their own benefit. The hero realizes that “everything we think or do is necessarily tainted with the odor of the flesh” (Campbell 112). According to Campbell, these material temptations of life are often (but not necessarily) represented by a woman.

2.2.5 Atonement with the Father

The atonement of the Father is actually the climax of the hero’s adventure. In this stage, the hero meets the actual villain he must defeat, the goal of his adventure that is usually represented by the word ‘father’. Atonement with the Father is essentially the renovation and recompilation of self-image—the hero
must reach a state of unity and self-understanding before he can reach the enlightenment of Apotheosis (Campbell 119-20).

The paradox of creation, the coming of the forms of time out of eternity, is the germinal secret of the father. It can never be quite explained. [...] The problem of the hero going to meet the father is to open his soul beyond terror to such a degree that he will be ripe to understand how the sickening and insane tragedies of this vast and ruthless cosmos are completely validated in the majesty of Being (Campbell 138).

2.2.6 Apotheosis

Apotheosis is the falling action after the hero passed the climax of his adventure in Atonement with the Father. In this stage, the hero has passed his trials and reaches a God-like, enlightened state, where he is beyond simple pairs of opposites and holds divine knowledge. Campbell points out that what is understood is that time and eternity are two aspects of the same experience-whole, two planes of the same nondual ineffable (Campbell 140).

2.2.7 The Ultimate Boon

The ultimate boon means the hero has reached the goal and gains the ultimate reward. The hero can acquire the boon either by force (or cunning) or he may receive it as a reward for his deeds, and this will affect the nature of his return (Campbell 159-78).

2.3 Return

Return is the final phase of hero’s adventures and he is returning home by being affected by the initiation phase from the World Navel or the unknown. As well as the two primary phases mentioned before, return also has various stages
consist of six; “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”.

2.3.1 Refusal of the Return

When the hero’s adventure has been accomplished, the hero still must return with his life-transmuting trophy. In the stage, the hero does not want to return to his actual life. After his journey, the hero may feel that he no longer can or wants to return to the starting place of his journey, and may instead decide to remain in the realm of wonders (the special world) in which his heroism took place (Campbell 179-82).

The full round, the norm of the monomyth, requires that the hero shall now begin the labor of bringing the runes of wisdom, the Golden Fleece, or his sleeping princess, back into the kingdom of humanity, where the boon may redound to the renewing of the community, the nation, the planet, or the ten thousand worlds. But the responsibility has been frequently refused (Campbell 179).

2.3.2 The Magic Flight

On the way back home, the hero will receive the sacred boon with the blessing of the supernatural entity that held it, thus his return will be aided by all the powers of such entity. The Magic Flight happens if the hero got that sacred boon by stealing from the boon’s previous owner (God, demons, or monsters). The boon’s previous owner will get angry and do not wish the hero to return to his people (and to bring this gift to them), numerous dangers will be encountered during the return (Campbell 182-92). As one of the examples of this stage,
Campbell mentions Perseus who is pursued by the Gorgon Sisters because he slew the head of Medusa.

(Picture 2. Perseus fleeing with the head of Medusa in his wallet.)

(Picture 3. Gorgon-Sisters pursuing Perseus, who is fleeing with the head of Medusa.)
2.3.3 Rescue from Without

Sometimes the hero cannot return because he is either too weak to return or he does not desire to return. Thus, the hero needs outside help or “assistance from without” to help him return to his community and bring the boon. In this case, “the world may have to come and get him” (Campbell 192). Campbell took the example of Little Red Riding Hood who being rescued by the hunter from the wolf’s belly.

2.3.4 The Crossing of the Return Threshold

The hero has been successfully overcoming many failures, tasks, boons, and elixirs from his adventure in the World Navel or the unknown. The problem the hero has to face at this stage is he must learn to adapt himself to his real world by being initiated from his adventure. There, he faces the challenge of making use of his boon (or revelation) and of teaching it to others in a way that they can understand it (Campbell 1949, 201-212).

2.3.5 Master of Two Worlds

Master of Two World means the hero is able to freely cross the border between the two world; his actual world and the world navel where his adventure took place. The hero has been accepted and successfully re-adapt in his actual world. Now, the hero belongs to the both world. A balance is formed between material and spiritual (Campbell 212-20).
2.3.6 Freedom to Live

Freedom to live signifies the victory, the peace and the salvation that the hero brings from his adventure. The hero is now able to live in two worlds and free to live their life as they wish. According to Campbell, “He does not mistake apparent changelessness in time for the permanence of Being, nor is he fearful of the next moment (or of the "other thing"), as destroying the permanent with its change” (Campbell 225).

As Campbell himself noted, those seventeen stages form are an adaptable pattern that most of the world's hero myths and tales follow. However, the Monomyth or the hero’s journey is a very flexible pattern. Even though all the basic elements of the formula (Departure, Initiation, Return) must occur in the story, there are some stages that become the alternative possibilities such as 'Refusal of the Call, 'Refusal of the Return, or 'Rescue from Without’, hence they do not occur in the story. Therefore, all seventeen stages in the monomyth are not the ‘must’ pattern that heroes all over the world go through, but the nuclear unit of the monomyth does.

Many tales isolate and greatly enlarge upon one or two of the typical elements of the full cycle, others string a number of independent characters or episodes can become fused, or a single element can reduplicate itself and reappear under many changes (Campbell 1949, 38).

3. Defining the Villain

For every heroic credential, there must be a villain, for he is the reason of the hero’s adventure. In much fantasy literature, the hero can be directly recognized by his journey that is complex and patterned. Nonetheless, if we compare to the hero’s journey, the villain’s journey is not as developed as the hero’s journey and
has no default pattern yet. The villain can simply be recognized by his deeds or his characteristic rather than his path.

Faria added that the idea of the general villain refers to the one the hero encounters as soon as he crosses the threshold (Faria 44). His existence precedes the hero’s and what is shown about this villain does not give him dimensions as a character, usually resulting in a supernatural, unreal and not believable entity (Faria 43). Examples of those include the White Witch in The Lion, The Witch, and The Wardrobe, Sauron in Lord of the Rings, and the Nothing that spreads through Fantasia in The Neverending Story.

In The Hero with a Thousand Faces, Campbell mentions the villain thus:

The figure of the tyrant monster is known to the mythologies, folk traditions, legends, and even nightmares, of the world; and his characteristics are everywhere essentially the same. He is the hoarder of the general benefit. He is the monster avid for the greedy rights of “my and mine.” [...] The inflated ego of the tyrant is a curse to himself and his world – no matter how his affairs may seem to prosper (Campbell 1949, 15).

According to the passage above, the villain is the figure greedy characteristic, utterly selfish, has a desire for power and ruled the world. Campbell takes the examples of a greedy figure from the legend of King Minos. Other than that, the characteristics of selfish, tyrant and desire for power are mostly being found in the characteristics of many types of villains.

As mentioned earlier in ‘The Conception of the Hero’, the villain is associated with the words ‘father’. The ‘father’ is the representative of an initiatory image, the barrier the hero has to overcome in order to confront the father and take his place as the community ruler.
Whether he knows it or not, and no matter what his position in society, the father is the initiatory priest through whom the young being passes on into the larger world. And just as formerly, the mother represented the “good” and “evil,” so now does he, but with this complication – that there is a new element of rivalry in the picture: the son against the father for the mastery of the universe (Campbell 136).

In conclusion from the excerpt above, the father is the villain that the hero has to symbolically swallow in order not to be swallowed.

Furthermore, the villain also carries important symbolism in hero’s path. He is the dark figure who lies beyond the ‘new world’ and wait for the hero to come. Campbell stated that the ‘new world’ the hero has to overcome as a symbolic representation of hero’s situation of life: “Beyond is darkness, the unknown, and danger; just as beyond the parental watch is danger to the infant and beyond the protection of his society danger to the member of the tribe” (Campbell 77-8). The parents of the child represent the child’s scope of world knowledge. In starting out the adventure of growing up, the child feels the parental protection has been taken away, thus opening the door to a dark and frightening new world (Faria 53). In *The Graveyard Book*, this is obvious because Jack of all Trades took the parental protection from Bod by killing his family, hence made Bod unconsciously enter the old Graveyard.

The villain has the same characteristics of the symbolism of the ‘new world’. He is dark, unknown and dangerous. The villain is the personification of the unknown land and has a connection to hero’s unconscious: “The lands of the unknown (desert, jungle, deep sea, alien land, etc.) are free fields for the projection of unconscious content.” (Campbell 79). Thus the villain is such an
important part of hero’s adventure. Faria added that the villain is not only the
danger that exists outside but also a materialization of the hero’s unconscious, of
the danger inside (Faria 54).

On the other hand, there is also another type of villain; it is the dark villain
who has the main goal of pursuing power. The Lord Voldemort, Lord Sauron, and
Darth Vader are the villains who best represent the characteristic of the dark
villain who has a goal to dominate, to destroy and to rule the world. Furthermore,
the villain also has duality characteristic. Some of the villains show their attractive
side before showing their repulsive one. According to Faria, Mrs. Coulter in
Philip Pulman’s series *His Darks Materials* is an example of the type of
fascinating villain. She is incredibly alluring in every trait, but her intentions and
ideas are definitely villainous.

The fascinating villain type is usually pursuing the power by using
ideology. Faria pointed out that the example of the uses of ideology in pursuing
the power can be seen through the character of Mrs. Coulter. She creates the
ideology that Dust is bad and she uses her power to try and to minimize the
influence of Dust, even if by cruel means.

At last, the prevalent characteristic of evil power is its duality, either as
fascinating and terrifying. This duality is obviously seen in *The Graveyard Book*
for the villain has a duality of evil characteristic. Jack of all Trades incorporates
these two dualities, the dark and fascinating, throughout the journey. They do
many good deeds in front of many people to hide their bad deeds. The duality of
the evil power in the case of *The Graveyard Book* is a major challenge to be faced
by the hero in his journey hence this novel provide interesting material for the analysis of villain’s journey.
CHAPTER III
RESEARCH FINDINGS

This chapter is conducted to answer three research questions; How does the hero in The Graveyard Book written by Neil Gaiman accomplish the quest based on Campbell’s Monomyth?; How does the villain in The Graveyard Book written by Neil Gaiman pass the journey based on Campbell’s Monomyth? and How is the relationship between the hero’s journey and the villain’s journey in Neil Gaiman's The Graveyard Book? In addition, the result of the third research question will determine whether or not Faria’s statement regarding hero and villain that have the same journey are applicable to other villains from different literary works, in this case is the villain in The Graveyard Book.

In order to make it easier to understand, the writer will divide the analysis into three sub-chapters. First, the writer will explain the hero's journey in The Graveyard Book. Second, the writer will analyze the qualities of villain and the villain's journey in The Graveyard Book. Third, the writer will explain the relationship between the hero’s journey and the villain’s journey in The Graveyard Book. In this chapter, quoting stories will be added in order to support the analysis. Indeed, the first discussion to answer the first question will be discussed in the passage below.

A. Analysis of the Hero

1. The Hero Storyline
In *The Graveyard Book*, the storyline of the hero incorporated nearly with the villain. The hero’s story began in the city named Old Town where a member of a secret organization named Jack Frost got a mission to kill the family of Roderick Dorian (Bod’s father). Bod was a six months toddler at that time. That night, it is told that Jack Frost had been succeeded in killing Roderick Dorian, his wife, and their daughter, when Jack Frost was about to finish the mission, the last victim, which was Bod, escaped from the house. The little Bod crawled up to the hill to the old graveyard near his house. Later on, the ghosts of Bod’s family which recently dead came and asked the denizens of that old graveyard to save Bod’s life. After having a long debate, the graveyard denizens agreed to protect Bod in the graveyard. Then, Bod was adopted by a couple of ghosts, Mr. and Mrs. Owen, and being raised by the vampire named Silas for 15 years. The graveyard denizens granted Bod a supernatural ability called “The Freedom of the Graveyard” which made him possible to communicate with the dead, to see in the dark, to fade, to slide and to dream-walking.

Inside the graveyard, Bod never got acquainted with any human. However, when Bod was four years old, he got a human friend named Scarlet Amber Perkins, a daughter of a lecturer whose house was near to the graveyard. Along with Scarlet, Bod had a great time exploring the old graveyard and they unconsciously entered to a dangerous place, The Sleer’s Cavern. The Sleer was a huge snake with three-dead-face that protected the treasurer of their master; a goblet, a brooch, and a knife in an altar stone. Bod succeeds to overcome the Sleer
and its scarecrow, the ancient indigo man. Along with Scarlet, he left the cavern. After that incident, Scarlet and her family moved to Scotland.

Two years later, Silas, which later known as the part of Honor Guard, got a duty to destroy Jacks of All Trades in San Francisco. Hence, Silas left Bod under the guidance of his friend, a werewolf, named Miss Lupescu. However, Bod did not like the way Miss Lupescu treated him. Bod felt that everybody in the graveyard was no longer care for him and he felt so lonely without Silas. In the confrontation with his feeling, Bod unconsciously swallowed to the forbidden and dangerous place in the graveyard, the Ghoul’s gate. Inside the Ghoul’s gate, Bod was kidnapped by the ghouls who wanted his soul and planned to bring his soul to the city of Ghulheim. Bod was so weak and almost die at that time. Nevertheless, the Night-Gaunt and Miss Lupescu apparently rescued him in the exact time. That event made the relationship between Bod and Miss Lupescu were getting better.

At the age of eight, Bod acquainted with a white witch, Elizabeth Hempstock, who is buried without a headstone. Bod intended to give Liza a proper headstone, thus he steal one of the Sleer’s treasures, the brooch, and planned to use the money for buying a headstone for Liza. Bod came to a small grocery owned by a tricky man Abanazer Bolger. That was the first time Bod left the graveyard without permission. Instead of buying the brooch, Abanazer intended to own it for himself. He locked Bod in his store and planned to give Bod up to Jack Frost. At that time, Bod got the first clue of the existence of Jack Frost from a name card in Abanazer’s shop. Apparently, Liza came and rescued Bod and took him back to the graveyard. This incident made Silas upset. Realized
that he was mistaken, Bod gave the brooch back to the Sleer and he still made a simple headstone for Liza from the stuff he took from Abanazer’s shop.

Three years later, at the age of eleven, Silas allowed Bod to study in human’s school but with one condition; do not get into trouble. Nevertheless, Bod often having a problem with Nick and Mo who were always bullied other students. Realized that the world of human was too dangerous for Bod, Silas took Bod back to the graveyard and forbid him to ever came back to school anymore.

Not long after that, Scarlet Amber Perkins came back from Scotland. She remembered Bod and befriended him again. Scarlet also introduced Bod to his friend, a historian named Mr. Frost, who is actually Jack Frost. On the other side, Silas went to Krakow with Miss Lupescu and other members of Honour Guard. They succeed in defeating Jacks of All Trades in Krakow. However, Miss Lupescu died in the battle. There are only four Jacks left in the world, one of them is Jack Frost.

The battlefield now was coming to Bod. He had to defeat all the left Jacks alone. Nevertheless, the ghosts in the graveyard and Scarlet were on Bod’s side. Bod tricked one Jack in the deep hole of Mr. Carstairs’s tomb and made his bone bent and injured. Bod also tricked three Jacks into the Ghoul’s gate and they will never come back to the human world anymore. And the last remain is Jack Frost. He coiled by the Sleer who thought that he was their master. The Sleer brought Jack Frost’s body to the eternity in an unknown world and they disappeared. Finally, Bod had been succeeded in defeating his deadly enemy, Jacks of All Trades. He saved his life, he saved the ghosts by not letting the Jacks’ soul remain
in their graveyard, and he also saved people from the wickedness of the Jacks of All Trades who want to control the world by their conspiracy.

After all that terrors ended, Bod was fifteen years old and all his supernatural ability slowly decreased. He even could not see the ghosts and the dark anymore. The decreased of Bod’s supernatural ability indicated that he had grown up so that the ghost’s responsibility towards him had been finished too. After discussed with Silas, Bod agreed to leave the graveyard and started his real life in the real world.

2. Joseph Campbell’s Monomyth on Bod’s Journey

The goal of Bod hero’s journey is to defeat Jack Frost and his secret organizations, Jack of All Trades. In order to reach his goal, Bod has to overcome many trials, obstacles, and temptation. The trials, obstacles, and temptation that Bod has to overcome are the stages of his hero’s journey. In order to make it clearer to the reader, the writer will explain Bod hero’s journey into Monomyth stages that is proposed by Joseph Campbell. Therefore, the writer will divide Bod's hero' journey into three main phase, departure, initiation, and return.

2.1 Departure

2.1.1 The Call to Adventure

According to Campbell, “the call to adventure” signifies the moment when the hero-to-be first encounters a power that is going to bring a change to the life that the hero has so far accustomed. The call to adventure in Bod’s case begins with a blunder. A blunder—apparently the merest chance—reveals an unsuspected world, and the individual is drawn into a relationship with forces that
are not rightly understood (Campbell 46). The blunder may amount to the opening of a destiny. The murdered of his family is the blunder in Bod’s case that affects his destiny. Bod accepts the summons of the blunder thus leads him to the unknown world, the old graveyard. Although Bod was very young when he summoned by the blunder, but it did not matter since his entire life completely changed after Jack Frost killed all his family and those are in line with Campbell’s definition of “the call to adventure”. Thus it happens, in *The Graveyard Book*, that the murdered of Bod’s family is the first sign of something coming for Bod, and the ghost of Bod’s mother which was recently dead is the second.

As a preliminary manifestation of the powers that are breaking into play, the ghost of Bod’s mother, coming up as it were by miracle, can be termed as the “herald”; the mystery of her appearance is “the call to adventure”. The herald’s summons may sound the call to some high historical undertaking or some other task that will bring a change to the hero’s life, which will never be the same again for better or for worse (Campbell 51). Campbell defines the herald to be typically regarded as “dark, loathly…judged evil by the world” (Campbell 53) and otherwise underestimated by appearance or, alternatively, the herald is an unknown, mysterious figure, who in any case would show fabulous things to the one who followed him. In the case of *The Graveyard Book*, it signified that the ghost of Bod’s mother is the herald.

The ghost of Bod’s mother brings a change to Bod’s life, which will never be the same again for better or for worse. The ghost of Bod’s mother begs to Mr. and Mrs. Owen to take care of Bod since it is impossible for her to do that. In *The
*Graveyard Book*, it was believed that once a human die, he would only wake in due time in the place he buried. Bod’s mother was not buried yet by the time she asked Mr. and Mrs. Owen to take care of Bod in their graveyard. The ghost of Bod mother is described as a ‘raw, flickering, startling shape the gray color of television static, all panic and naked emotion, the one who was more than an outline or a shimmer’ (Gaiman 15). She only appears once throughout the story yet her role is very important as the starting point of Bod’s journey.

Campbell added that the herald will lead the hero to the unknown place that we recognize as the World Navel. It indicates by the dark forest, the great tree, the babbling spring, and the loathly, underestimated appearance of the carrier of the power of destiny (Campbell 46). The world navel in Bod’s case is the graveyard. Finally, the blunder (the murdered of Bod’s family), the herald (the ghost of Bod’s mother), and the World Navel (the graveyard) are three essential aspects which determine the beginning of Bod’s hero’s journey.

### 2.1.2 Refusal of the Call

Often in actual life, and not frequently in the myths and popular tales, we encounter the dull case of the call unanswered; for it is always possible to turn the ear to other interests. The same thing occurs to the journey of the hero. According to Campbell, refusal of the summons converts the adventure into its negative; walled in boredom, hard work, or "culture," the subject loses the power of significant affirmative action and becomes a victim to be saved (Campbell 54). Moreover, Campbell does not state that the "refusal of the call" always comes
from the hero/heroine. Therefore, the writer assumes that the refusal might be coming from the environment around the hero. In addition, Campbell also added that the refusal is essentially a refusal to give up what one takes to be one's own interest (Campbell 55). Thus it happens, in *The Graveyard Book*, that little Bod, on his first encounter to the graveyard, is a victim to be saved.

It has been obviously clear that, in *The Graveyard Book*, the ghost of Bod’s mother came to the graveyard in order to ask the ghost in that graveyard to saved his son (Bod) from Jack Frost. Bod is the victim to be saved and it is in line with Campbell definition of the “refusal”. In addition, Campbell also stated that the refusal of the summons converts the adventure into its negative (55). In Bod’s case, the indication of the journey that turns into negative is indicated by the reaction of the graveyard denizens that refuse to saved Bod. The ghosts strongly disagree with Mr. and Mrs. Owens's decision to take care of Bod in the graveyard. The reasons are varied; the ghosts are wonder where will Bod stay, how to provide him food and all his needs, who will guard him since the dead has no ability to touch things, and the most important is, Bod is a living creature and they are the dead.

“Your duty, ma’am, is to the graveyard, and to the commonality of those who form this population of discarnate spirits, revenants, and suchlike wights, and your duty thus is to return the creature as soon as possible to its natural home—which is not here.” […]

“Which,” said Caius Pompeius, stiffly, “is precisely the point. What will you feed him? How can you care for him?” […]

“Now, see reason, Betsy,” said Mother Slaughter, a tiny old thing, in the huge bonnet and cape that she had worn in life and been buried wearing. “Where would he live?” […]

The ghost had a long debate whether Bod can stay in the graveyard or not until it almost dawn. Not long before the dawn, the Lady on the Grey came and gave them a decision that Bod should stay and she gave Bod a supernatural aid called “The Freedom of the Graveyard”. This evidence leads the writer that the hero following the negative way when he is about to enter the unknown world and it will require a miracle to consummate the union of this eternally predestined pair.

2.1.3 Supernatural Aid

The second encounter that the hero has to overcome in the unknown world after the refusal is meet a helper who provides him with amulets against the evil he is about to pass. The helper is a protective figure that often described in many figures, such as a helpful crone, fairy godmother, and a virgin, whereas the rest of them also described as a magician, hermit, shepherd, or old man (Campbell 63).

The helpful crone and fairy godmother is a familiar feature of European fairy lore; in Christian saints' legends, the role is commonly played by the Virgin. The Virgin by her intercession can win the mercy of the Father. [...] Not infrequently, the supernatural helper is masculine in form. In fairy lore, it may be some little fellow of the wood, some wizard, hermit, shepherd, or smith, who appears, to supply the amulets and advice that the hero will require. The higher mythologies develop the role in the great figure of the guide, the teacher, the ferryman, the conductor of souls to the afterworld (Campbell 65-6).

In *The Graveyard Book*, the helper is The Lady on the Grey who provides Bod with a supernatural ability called "the freedom of the graveyard". The Lady on the Grey is described as a supernatural woman who dressed all in gray and rides a huge white horse called the Grey. It is believed that this creature is the one whom everyone encounters at the end of the days; the writer assumes that the Lady on the Grey is an angel of death. “The Freedom of the Graveyard” is a supernatural
ability that is given by the graveyard denizen to the outsider of the graveyard. The supernatural ability makes Bod possible to see in the dark, to communicate with the dead, able to fade, to slide, and to dream-walking. This supernatural ability is the ultimate power of Bod which later help him in defeating Jack Frost.

### 2.1.4 Crossing the First Threshold

With the personifications of his destiny to guide and aid him, the hero goes forward in his adventure until he comes to the "threshold guardian" at the entrance zone of magnified power (Campbell 71). The threshold guardian is a figure the hero must defeat to start his adventure. However, beyond the threshold guardian are lies something dark, scary, unknown, danger and might be an evil power that the hero must defeat or otherwise overcome before being able to start his actual journey.

In *The Graveyard Book*, the first threshold guardian is the ancient indigo man, the oldest creature buried in the graveyard inside the cavern. Along with Scarlet, Bod succeeded to overcome the ancient indigo man which was actually only a ‘scarecrow’ to make them scared and get away from the cavern. Beyond the ancient indigo man lies something scary, danger, and has an evil power; the Sleer. The Sleer is not a human, it is a supernatural creature in form of a huge snake with three-dead-face who lies deep down the hill of the graveyard to guard and protect a treasurer (the brooch, the knife, and the goblet). Bod overcomes the Sleer in a different way with the ancient indigo man. Bod does not do anything to the Sleer, instead, he just walks away from the cavern. However, by the time Bod come to the cavern in the next chapter, he can overcome his fear over the Sleer and the
Sleer is getting a little tamer to Bod. Later on, the Sleer is the one who helps Bod to defeat Jack Frost in the final battle.

2.2 Initiation

2.2.1 Belly of the Whale

The symbolic "belly of the whale" occurs when Bod is being trapped in Ghoul's gate and dying. According to Campbell, the "belly of the whale" is a symbolization of transit of a magical threshold where the hero swallowed into the unknown to undergo the necessary transformation (Campbell 83-8). The hero, instead of conquering or conciliating the power of the threshold, is swallowed into the unknown and would appear to have died (Campbell 83).

Ghoul’s gate is an unknown place that is excluded from the graveyard. It is the transit place for ghouls who want to go to the strange world, Ghûlheim. Bod was tricked by three evil ghouls who want to make Bod transform into ghoul just like them. Bod was ‘swallowed’ by the Ghoul’s gate and no one in the graveyard knows that he was kidnapped too far away from home. Bod symbolically appeared to have died in this stage. Apparently, the Night-Gaunt, the protector of the borderland, knew that Bod was in danger and along with Miss Lupescu they saved Bod from the ghoul and bring him home. Being kidnapped by the ghouls has enhanced Bod’s knowledge on how to open and close the ghoul’s gate. This information helps Bod in defeating the Jacks.

2.2.2 Meeting with the Goddess
The next stage of initiation phase is “road of trial”, however, Bod does not undergo the “road of trials” in his initiation phase. Instead, Bod enters to stage of “meeting with the goddess”. The word "goddess" is a symbol that represents hero's companion or true love that he meets along his adventure.

In the case of Bod, Elizabeth Hempstock (Liza) is the ‘Goddess’ in Bod’s journey. Liza is a white witch from medieval ages that buried without a headstone in unconsecrated ground, Potter’s Field. Liza helped Bod in many cases, especially when Bod was trapped by Abanazer and in the final battle with Jacks of All Trades. In addition, Campbell stated that the hero usually marries the Goddess. In the case of Bod, the mystical marriage does not exist in his journey. Instead, it replaced by a farewell kiss from Liza.

Liza’s voice, close to his ear, said, “Truly, life is wasted on the living, Nobody Owens. For one of us is too foolish to live, and it is not I. Say you will miss me.”
“Too stupid,” whispered Liza Hempstock’s voice, and he could feel the touch of her hand on his hand. “Too stupid to live.” The touch of her lips against his cheek, against the corner of his lips. She kissed him gently and he was too perplexed, too utterly wrong-footed, to know what to do. (Gaiman 300)

2.2.3 The Magic Flight

“The magic flight” is actually a stage in the return phase, but in the case of Bod it occurs earlier. According to Campbell, “the magic flight” happens if the hero got a sacred boon by stealing from the boon’s previous owner (God, demons, or monsters). The boon’s previous owner will get angry and do not wish the hero to return to his people (and to bring this gift to them), numerous dangers will be encountered during the return (Campbell 182-92).
In Bod’s journey, “the magic flight” occurs when he steal one of the sacred treasures of the Sleer, the brooch, and bring it to town. He steals the Sleer’s brooch in order to get some money for buying a headstone for Liza. The Sleer are tamer by the time Bod visits them for the second time. Nonetheless, they do not wish their treasures taken by anyone. Therefore, Bod undergoes numerous dangers afterward.

“He won’t mind,” said Bod.

“NOTHING EVER LEAVES. IT COMES BACK,” said the Sleer, in its tangled triple voice. ALWAYS COMES BACK.” (Gaiman 115)

As Campbell stated that the boon previous owner will get angry and do not wish the hero to bring their boon, hence numerous dangers will be encountered during the journey. It occurs in Bod’s journey. The consequences of stealing the brooch that Bod must face are varied. First, he trapped by Abanazer, then, having a problem with Silas, and because Bod leaves the graveyard without guidance, his existence can be smelled by Jack Frost. After having all that difficulties, Bod returns the brooch to the Sleer. This is the perfect example of the magic flight. Bod steals the brooch from the Sleer and since the brooch has a supernatural entity and the Sleer said it always come back, the brooch comes back to the Sleer unexpectedly.

2.2.4 Woman as Temptress
Just like the stage of “meeting with the goddess”, the stage of “woman as temptress” is also symbolic. In this stage, there will be a temptation in hero's journey that will stray him from his goal. The temptation is usually, but not necessary, represented by a woman. In Bod’s journey, the temptation does not come from a woman. It comes from his friend named Nick and Mo whom he meets in school. In chapter 6, Bod realized that his life is threatened by Jack of All Trades. Therefore, Bod feels that he needs to learn many things from outside the graveyard so that he can protect himself from the wickedness of Jack of All Trades. Thus, Bod insists Silas to allow him to learn in human school. Nick and Mo are the temptations in Bod's journey that makes him stray out from his purpose of schooling.

Indirectly, Nick and Mo tempted Bod from his goal. The goal is to study in human school without ever getting involved in human social activity because it can be a clue for Jack Frost. Instead of being unnoticed, Bod becomes so prominent in school for he helped many students from the bully of Nick and Mo. Nick and Mo are two naughty kids who always suppressed and bullied other students that are smaller than them. Since Bod intends to give Nick and Mo a lesson, his existence become so prominent, hence it makes Jack Frost know his existence. In addition, Bod does not realize that his action is inviting Jack Frost to him. This evidence obviously strays out from his purpose of schooling. The need to punish Nick and Mo is something that tempted Bod from goal. Although Bod succeeds to give Nick and Mo a lesson, but this event makes Silas becomes so furious with Bod.
“I cannot believe,” said Silas, “that you could have been so…so stupid. Everything I told you about remaining just this side of invisibility. And now you’ve become the talk of the school?” (Gaiman 193)

As the consequence of his action, Silas forbid Bod to not ever come to school and human world anymore.

### 2.2.5 Atonement with the Father

Campbell used many symbolic words to represent the journey of the hero, such as the word whale, goddess, woman, father, and etcetera. “Atonement with the Father” is the climax of the hero’s adventure. In this stage, the hero meets the actual villain he must defeat that is represented by the word ‘father’. It needs to be highlighted once more that the goal of Bod’s journey is to defeat Jack Frost and to end the brotherhood of Jack of All Trades. In Bod’s case, the ‘father’ is Jack Frost and his secret societies, Jacks of All Trades. This is obvious because Jack Frost and Jack of All Trades had been taken the parental protection of Bod and make him become an orphan and living exile. Bod meets the Jacks for the first time in the age of 13.

“Atonement with the father” in Bod’s journey started when Silas, Miss Lupescu, and the Honor Guard were going away to Krakow for several months to defeat the supernatural power of Jacks of All Trades. Bod lived under anyone’s guidance, only his ghost parent remained. On the other side, Scarlet came back from Scotland. Jack Frost found Scarlet faster than Bod and he pretended to be a gravestone rubber named Mr. Frost. He used Scarlet as a tool to get as much as information about Bod.
In Bod’s case, “Atonement with the father” reaches the climax when Mr. Frost invited Scarlet and Bod to his house, which was precisely Bod’s house when his family killed. Mr. Frost locked himself together with Bod and he revealed his real identity as Jack Frost. He had a plan to finish his mission immediately, which was to kill Bod at that time and to kill Scarlet afterward. Jack Frost would not let any witness alive.

Nonetheless, when Jack Frost was ready to stab Bod with his knife, four other Jacks which were Jack Dandy, Jack Nimble, Jack Ketch and Jack Tar, came and made his concentration scattered. Bod used that opportunity wisely, he started to fade (using his supernatural ability) and run away to the graveyard, he took Scarlet with him as well. Realized that they were being tricked, the Jacks pursue Bod and Scarlet to the graveyard. Bod asked Scarlet to stay in the safe place and wait until he came. The entire ghosts of the graveyard were cooperating in helping Bod to defeat the Jacks.

Using his supernatural ability, The Freedom of the Graveyard, Bod succeeded in defeating the first jack—Jack Ketch—by making his feet injured and slipped into the deep hole of Mr. Carstairs’s grave. After that, Mr. Dandy revealed the real mission why Bod became the most wanted person among Jack of All Trades.

“No. We killed you for protection. Long time ago, one of our people—this was back in Egypt, in pyramid days—he foresaw that one day, there would be a child born who would walk the borderland between the living and the dead. That if this child grew to adulthood it would mean the end of our order and all we stand for. We had people casting nativities before London was a village, we had your family in our sights before New Amsterdam became New York. And we sent what we thought was the best and the sharpest and the most dangerous of all the Jacks to deal with you. To do it
properly, so we could take all the bad Juju and make it work for us instead, and keep everything tickety-boo for another five thousand years. Only he didn’t.” (Gaiman 270)

After heard the explanation of Jack Dandy, Bod used his knowledge to open the Ghoul’s gate. Bod succeeded to make Jack Dandy, Jack Nimble and Jack Tar trapped in the Ghoul’s gate and they would remain there forever.

The last Jack remained in the graveyard was only Jack Frost. Jack Frost was one-step faster than Bod, he found Scarlet and he used her as a hostage in order to make Bod surrendered and willing to be killed. However, Bod was smarter than Jack Frost. He led Jack Frost to the Sleer's cavern and pretended to be willing to be killed if he released Scarlet.

Bod surrendered himself to Jack Frost but he intended to know his real name as his last wish. Jack Frost was fooling around with that and told that Bod real name is probably Peter, Paul, Roderick or Stephen. Bod did not want to know any further about that since he understood that his real name would not matter anymore.

“You want to know your name, boy, before I spill your blood on the stone?”
Bod felt the cold of the knife at his neck. And in that moment, Bod understood. Everything slowed. Everything came into focus. “I know my name,” he said. “I'm Nobody Owens. That’s who I am.” And, kneeling on the cold altar stone, it all seemed very simple (Gaiman 282).

When Jack Frost asked Bod to kneel in the altar stone and ready to be slain, Bod whispered to the Sleer that Jack was their master and the Sleer supposed to protect him. The Sleer, who were glad to know that their master has been come back, immediately raised and coils the body of Jack Frost. They take
him to the eternity into the unknown world. That is how the order of Jacks of All Trades ended that night. In addition, it also signified that the terror and wickedness of the Jacks have been ended too. This event indicated that Bod succeeds in defeating his ‘father’.

2.3 Return

2.3.1 Master of the Two Worlds

According to Campbell, “master of two worlds” means the hero is able to freely cross the border between the two worlds; his actual world and the world navel where his adventure took place (Campbell 212-20). In Bod’s case, it occurs when he succeeds in defeating the order of Jacks of All Trades. He is able to live either in the world of the dead, in the graveyard, or in the world of the living because the one that threatened his live has been ended.

Campbell also added that the hero has been accepted and successfully re-adapt in his actual world (Campbell 212-20). When all the terrors have been ended, Bod’s supernatural ability slowly inclined. Bod was no longer seeing the ghosts anymore, only a few. He could not fade, haunt and dream walking. The inclined of Bod supernatural ability signify that Bod is readapting to his actual world (the human world). Though Bod has the ability to live in the two worlds, at the end, he must choose one.

3.3.2 Refusal of the Return
When the hero’s quest has been accomplished, the hero still must return with his life-transmuting trophy. In some stories, the hero does not want to return to his actual life after he accomplished his goal. The hero may feel that he no longer can or wants to return to the starting place of his journey, and may instead decide to remain in the realm of wonders (the special world) in which his heroism took place (Campbell 179-82).

Since Bod’s mission to defeat Jack of All Trades has been accomplished, it means that the graveyard denizen’s duty to protect Bod from them has been ended too. The decreasing of Bod supernatural ability signifies it. However, Bod refused to live in the living world and choose to remains in the graveyard instead.

“I was your guardian. But you are old enough to guard yourself. I have other things to protect.” Silas closed the lid of the brown leather trunk and began to do up the straps and the buckles. “Can’t I stay here? In the graveyard?” “You must not,” said Silas, more gently than Bod could remember him ever saying anything. "All the people here have had their lives, Bod, even if they were short ones. Now it's your turn. You need to live." (Gaiman 302).

The excerpt above signified that Bod, as a human, has infinite potencies and should live his life in the world of the living, not in the world of the dead. After hearing Silas explanation, Bod understands the reason and he ready to start his new life in the living world.

2.3.2 Freedom to Live

Freedom to live signifies the victory, the peace and the salvation that the hero brings from his adventure. The hero is now able to live in two worlds and free to live their life as they wish. According to Campbell, “He does not mistake
apparent changelessness in time for the permanence of Being, nor is he fearful of the next moment (or of the "other thing"), as destroying the permanent with its change” (Campbell 225).

After his quest has been succeeded, Bod reached his victory and he has a freedom to live. Bod is able to live freely in the world of the living or in the world of the dead. However, although Bod has the right to choose which world to live, the environment of the dead world wants him to continue his life as a human.

Bod said, “If I change my mind can I come back here?” And then he answered his own question. “If I come back, it will be a place, but it won’t be home any longer.” (Gaiman 304)

Silas has provided him a passport, a bag full of Bod’s needs and some money for Bod to start his new life and to use his best potency. The passport, the bag, and the money are the last gift granted for the hero, Bod. Bod agrees to do that and he will “Leave no path untaken,” (Gaiman 305) in the new world he will live.

3. Summary of Bod’s Journey

Now that the writer has analyzed the hero’s journey in Bod, the different stages of the theory should be clearer to the reader. In Bod’s analysis, the nuclear unit of Monomyth, which is Departure, Initiation and Return, can be found throughout his hero’s journey. Most stages in Bod’s hero’s journey follow the phases and stages that Campbell has organized in The Hero with a Thousand Faces.
Bod Hero’s Journey

Freedom to live
However, the graveyard denizens want Bod to continue his life in the living world and use his best potencies as a human. Bod agrees to live freely in the living world.

Refusal of return
Although Bod is able to live in the two worlds, Bod chooses to stay in the graveyard.

Initiation
Atonement with the Father
Bod meets Jack Frost for the first time. Bod successfully defeat Jack Ketch and make him injured in the deep hole of Mr. Carstairs’s grave. Bod also trapped Jack Dandy, Jack Nimble, and Jack Tar in ghouls’s gate. Last, Bod tricked Jack Frost in the Sleer cavern so that he is being coiled by the Sleer that bring his body to the unknown world.

Return
Master of Two Worlds
When the terror of Jack of All Trades has been ended, Bod is able to live either in the world of the dead or the world of the living human.

Departure
The Call to Adventure
Bod’s parent killed by Jack Frost. Bod escaped to the graveyard. The ghost of Bod’s mother appeared once and asked the graveyard denizens to take care of Bod.

Crossing the First Threshold
Bod and Scarlet enter to the Sleer’s cavern and overcome their fear to defeat the ancient indigo man and the Sleer.

Woman as temptress
Nick and Mo tempted Bod to stray out from his purpose of study in human world.

Refusal of the Call
Bod become the victim to be saved by the graveyard denizen but most of the them refuse to take care of Bod in the graveyard since Bod is a living child and they are all dead.

Supernatural aid
The Lady on the Grey allow Bod to stay in the graveyard and granted him a supernatural ability called “the freedom of the graveyard”.

Belly of the Whale
Bod is kidnapped by the ghouls into the ghouls’s world. This event enhance Bod’s knowledge on how to open and close the ghouls’s gate.

Meeting with the Goddess
Bod meets the white witch Elizabeth (Liza) Hempstock.

The Magic Flight
Bod steal the Sleer’s treasure. He encounters numerous danger since the treasure contains a supernatural entity that make it always comeback to the Sleer.
The writer makes a circle diagram to make it easier to understand by the reader. Based on the diagram of Bod hero's journey, Bod undergoes four stages in departure phase, which are "the call to adventure", "refusal of the call", "supernatural aid", and "crossing the first threshold". In the initiation phase, Bod undergoes the stage of "belly of the whale", "meeting with the goddess", "the magic flight", "woman as temptress", and "atonement with the father". In the last phase, the return, Bod undergoes three types of stages, which are "master of two worlds", "refusal of return", and "freedom to live".

In addition, the writer places “the magic flight” stage (that usually occurs in return phase) in the initiation phase because what Campbell defined as “the magic flight” fit with Bod’s case when he stole the Sleer’s treasure. Furthermore, although Campbell's Monomyth consists of 17 stages, but those are an adaptable pattern that most of the world's hero myths and tales follow. Some stages can become alternative possibilities in the hero’s journey. However, all the basic phases, which are the nuclear unit of the Monomyth, must occur in the story. Therefore, the twelve stages that Bod undergoes in his journey and “the magic flight” that occur in the initiation phase do not swerve the concept of Joseph Campbell’s Monomyth. Hence, at last, according to the writer's analysis, the hero’s journey of Bod is valid to Campbell’s Monomyth.

B. Analysis of the Villain

1. The Villain Storyline
The storyline of the villain began with the secret organization named Jack of All Trades or also known as The Knaves. The organization consisted of all men from all over the world that called ‘Jack’, either Jack is the part of their name or it was the name given by the order. Jack of All Trades, has been existed since a long time ago before pyramid days and they knew a little of magic. Jacks of All Trades did many good deeds in order to cover their villainous deeds. They have power to control the world for their people hold some important positions in society, such as the police, troops, leader, historian, philanthropist and so on.

There was a prophecy since a long time ago that Jacks of All Trades will be ended by a child who would walk the borderland between the living and the dead and the child is the son of Roderick Dorian, which is Bod. The prophecy became the reason why Jacks of All Trades intended to kill Dorian’s family, include the baby, Bod. They choose one of their people who was the best, the sharpest, and the most dangerous among all of the Jacks to do this mission and Jack Frost was the chosen. Nonetheless, Jack Frost only succeed in killing Roderick Dorian, his wife, and their daughter. The son, which is Bod, was escaped and mysteriously disappeared into the graveyard. That was how the villain’s journey in Jack Frost started.

Jack Frost appeared to be securely in power at the outset for he could kill the Dorian fastly without they even realized that they had been killed. Although Jack Frost failed in killing Bod but he did not stop. He spread the news of losing a child, whoever found the child should directly contact him through his name card. Jack Frost also moved to Old Town, to the former house of Dorian family, when
he smelled the existence of Bod in that city and he pretended to be a gravestone rubber named Mr. Frost. Long before he moved to Old Town, Jack Frost insisted by the head of the Jacks, Jack Dandy, to finished the business he started.

In addition, since Jack of All Trades was world’s secret organization, their branch was spread all over the world. However, most of Jack of All Trades branches had been ended by the Honor Guard who guard and protect the world from the evil power. Silas, Bod’s guardian, is one of the members of the Honor Guard. It is told that there were only five branches of Jack of All Trades in the world; it was the branch in London, San Francisco, Melbourne, Vancouver, and Krakow. The Honor Guard had been ended four of five branches of Jack of All Trades; in San Francisco, Melbourne, Vancouver, and Krakow. The last branch remained, which was in London, was still exist with five members of the Jacks, which are Jack Frost, Jack Dandy, Jack Tar, Jack Nimble, and Jack Ketch.

When Jack Frost came to Old Town, he changed his identity as a gravestone rubber named Mr. Frost. He became Scarlet’s friend and befriended with her mom too. From Scarlet, he got much information regarding the existence of a boy that he failed to kill 14 years ago. Jack Frost sure the boy was Bod, Scarlet’s male friend who lived in the graveyard.

Jack Frost used the opportunity trickily. He invited Scarlet and Bod to his house and promised to tell them the truth about the murdered of Dorian family. However, he lied. Jack Frost locked himself with Bod in a room and he revealed his real identity. Jack Frost intended to kill Bod immediately and finishing the business he has been started. He also planned to kill Scarlet afterward. When Jack
Frost has been ready to stab Bod with his knife, the other Jacks—Jack Dandy, Jack Tar, Jack Ketch and Jack Nimble—suddenly came and make his focus scattered. Hence, Bod used that opportunity wisely and he started to fade and escaped. Bod ran to the graveyard and he took Scarlet as well.

This is the peak of both hero’s journey and villain’s journey. The last five Jacks pursued Bod and Scarlet to the Graveyard. Bod asked Scarlet to stay in the safe place near the Sleer’s cavern while he defeated all the Jacks. By the help from the ghosts in the graveyard, Bod succeeded to defeat Jack Ketch into the deep hole of Mr. Carstair’s tomb and make his feet injured and dying. Bod also succeeded to make Jack Dandy, Jack Tar, Jack Nimble trapped into the Ghoul’s Gate. Unfortunately, the last Jack remain, Jack Frost, found Scarlet and he made Scarlet as a hostage.

Nevertheless, Bod was smarter than Jack Frost. Bod pretended to surrender himself to Jack Frost so that he could release Scarlet. Jack Frost almost won the battle at that time. Especially because he found the Sleer’s treasures that his secret societies were looking for, for thousand years. Jack Frost feels his power inclined. Bod also offered Jack Frost to be the master for the Sleer and he greedily accepted it. Knowing that their master has been come back, the Sleer rise up. It was the first time the Sleer showed their face. They are an enormous snake with three head of dead faces. The faces were covered in purple patterns, tattooed in swirls of indigo, turning the dead faces into strange expressive monstrous things.

When Jack Frost is about to slay Bod’s neck, Bod whispers to the Sleer what will they do to their new master, and the Sleer answer, "WE WILL PROTECT
HIM UNTIL THE END OF TIME. THE SLEER WILL HOLD HIM IN ITS COILS FOREVER AND NEVER LET HIM ENDURE THE DANGERS OF THE WORLD” (Gaiman 284). The Sleer then immediately pulled the body of Jack Frost through the wall of the cavern where it can protect him forever and that was how the journey of Jack Frost ended.

2. The Qualities of Villain’s in Jack Frost

Before we come to the villain journey, it is important to know the qualities of villain. Since the villains in The Graveyard Book are consist more than just one person, it is needed to determine which one is the villain that fulfilled Campbell’s criteria of a villain that fits with his concept. In addition, villain’s journey is not as developed as the hero’s journey and has no default pattern yet. Therefore, the villain is easily recognized by his deeds rather than his path. In The Hero with a Thousand Faces, Campbell described the villain as:

The figure of the tyrant monster is known to the mythologies, folk traditions, legends, and even nightmares of the world; and his characteristics are everywhere essentially the same. He is the hoarder of the general benefit. He is the monster avid for the greedy rights of “my and mine.” […] The inflated ego of the tyrant is a curse to himself and his world – no matter how his affairs may seem to prosper (Campbell 1949, 15).

According to the quotation above, the villain is the figure who is greedy, utterly selfish, has a desire for power and wants to rule the world. In The Graveyard Book, the villain that is best described has a greedy characteristic, has a desire for power and wants to rules the world is Jack Frost. It can be seen through his dialog with Bod in the last chapter, Everyman Jack.
“So the Brotherhood is over and the Convocation is at an end. And yet, if there are no more Jacks of All Trades but me, what does it matter? There can be a new Brotherhood, more powerful than the last.”
“And if I am now a Jack-all-alone, then I have an excellent reason for killing you both. Pride. Pride in my work. Pride in finishing what I began.” (Gaiman 279)

Those excerpts show that Jack Frost is greed of power for he believed that he could make the new brotherhood that is more powerful and more dangerous than the previous Jack of All Trades. His greed of power also became the reason that rise up the Sleer. When Bod told him that the Sleer need a master to protect, Jacks Frost immediately answers that "Obviously, I am its new master." For he believes that the Sleer could make him stronger than ever before. In addition, the pride in finishing his mission is showing the selfishness of Jack Frost.

The next quality of villain is the villain is usually associated with the words ‘father’. The ‘father’ is the representative of an initiatory image, the barrier the hero has to overcome in order to confront the father and take his place as the community ruler. The parents of the child represent the child’s scope of world knowledge. In starting out the adventure of growing up, the child feels the parental protection has been taken away, thus opening the door to a dark and frightening new world (Faria 53). In The Graveyard Book, Jack Frost is the figure that Bod has to overcome for he has been taken the parental protection of Bod. Jack Frost is the one who responsible for Bod’s condition, the one that makes him become an orphan and living exile.

Furthermore, the villain also carries important symbolism in hero's path. He is the dark figure who lies beyond the ‘new world' and wait for the hero to
come. Campbell stated that the ‘new world' the hero has to overcome as a symbolic representation of hero's situation of life: "Beyond is darkness, the unknown, and danger; just as beyond the parental watch is danger to the infant and beyond the protection of his society danger to the member of the tribe" (Campbell 77-8). In *The Graveyard Book*, the parental protection of Bod has been taken away by Jack Frost by killing his family. Thus, that event leads Bod to the dark and frightening new world, the world of the dead in the old graveyard.

From all of the villain’s qualities the writer stated above, Jack Frost is the villain figure that fits with characteristics of villain Campbell stated in *The Hero with a Thousand Faces*. In addition, according to Faria, the villain also has duality characteristic. Some of the villains show their attractive side before showing their repulsive one and some of them are dark villain who has the main goal of pursuing power. The fascinating villain is usually pursuing the power by using ideology. On the other hand, the dark villain has a goal to dominate, to destroy and to rule the world. This duality is obviously seen in *The Graveyard Book*. Jack Frost incorporates these two dualities, the dark and fascinating, throughout his journey. He appears as a good-hearted man Mr. Frost at first to trick Scarlet and Bod. Moreover, his secret society, Jack of All Trades, is also a dual-faced organization. They do many good deeds in front of society but they do villainous deeds behind them as well.

The men in black suits [...] was announcing Good Deeds Done. Children from poor places had been taken on exotic holidays. A bus had been bought to take people who needed it on excursions. [...] Mr. Dandy indicated the man at the podium, who was, at that moment, telling them about hospital equipment bought in the previous year from their generosity. ("Not one, not two, but three kidney machines," he was saying.
The men in the room applauded themselves and their generosity politely.)

(Gaiman 168-69)

The excerpt tells us the good side of the Jacks. Nonetheless, the murdered of Dorian’s Family and their desire to kill Bod for power and protection show that they can do many things to keep their existence, even it is villainous deeds. And so with Jack Frost too, before showing his real identity as the murderer of Bod’s family and as the part of world’s secret organization, Jack of All Trades, he showed his good face as a historian named Mr. Frost. Jack Frost even makes an acquaintance with Scarlet and her mother to cover his evil side. At last, the prevalent characteristic of evil power is its duality, either as fascinating and terrifying. This duality of villain fits with Jack Frost in *The Graveyard Book* for he has the characteristic of fascinating and evil villain.

3. **Joseph Campbell’s Monomyth on Jack Frost’s Journey**

Go on to villain’s journey analysis. In this chapter, the writer intends to find out whether or not the theory of Monomyth proposed by Campbell fit for the villain. In addition, the writer also intends to find out whether Faria statement regarding the villain journey that fits with hero’s journey can be found in *The Graveyard book*. To begin with, the writer will restate what Campbell means the Monomyth first. In the theory that he calls the “Monomyth”, Campbell states that all stories, or rather, all heroes, fundamentally have the same (one) pattern, hence the name is Monomyth, for mono means one. Campbell states that all stories are basically the same stories, which contains three important points; ‘Departure’, ‘Initiation’ and ‘Return’. The implication of this theory into hero’s life makes the
term change become hero’s journey. Now, the writer wants to analyze whether or not the villain can have a similar journey as the hero based on Campbell definition of the Monomyth.

3.1 Departure

We have discussed the storyline of Jack Frost as well as his qualities of a villain in the previous subchapter. Firstly, as the starting point, the writer wants to separate villain journey into three points using familiar terms that Campbell introduces in The Hero with a Thousand Faces; ‘Departure’, ‘Initiation’ and ‘Return’. Departure is the first of the nuclear unit of Monomyth. It is the phase where the hero separated from his ordinary life and begins the journey. Similarly, it happens to the villain as well.

Jack Frost villain journey begin since he appeared as the best person, the sharpest, and the most dangerous among the Jacks. Therefore, Jack Frost is the chosen person among the Jacks to execute the mission to kill Roderick Dorian’s family, includes Bod. In this stage, the life of Jack Frost is changing. Since Jack Frost has a very important duty that only he can do it, he is in charge of keeping the existence of the organization Jack of All Trades. Neil Gaiman did not write a particular chapter to tell the reader about this, but the story is being told in chapter seven "Everyman Jack".

And we sent what we thought was the best and the sharpest and the most dangerous of all the Jacks to deal with you. To do it properly, so we could take all the bad Juju and make it work for us instead, and keep everything tickety-boo for another five thousand years (Gaiman 271).
This evidence makes the life of Jack Frost is changing and it similar to “the call to adventure” of hero’s journey. According to Joseph Campbell, in “the call to adventure”, the hero receive a call to leave their world and start the adventure. The call in Jack Frost villain journey is the duty to kill all of Dorian family and since then, his life is changing and never be the same, and it indicates that his journey is also starting.

The research finding the writer stated above is a tangent explanation that “departure” phase in Jack Frost villain journey exists, particularly in "the call to adventure" stage. However, the writer did not found any evidence in the story that fits with the other stage of "departure" phase, which is "refusal of the call", "supernatural aid", and "crossing the threshold", in Jack Frost villain journey. At last, Jack Frost villain journey fits with Campbell definition of Departure but only in the stage of “the call to adventure”.

3.2 Initiation

Go on to the next phase, in the case of hero’s journey of Bod, Initiation, is the second phase after departure and it is the phase where Bod completely enter into the unknown and starts to face many tasks, ordeal, temptations, and trials. Likewise Bod, Frost also have initiation phase. However, in the case of Frost, the initiation phase is a little bit different with the initiation phase of Bod, here is the explanation.

When Jack Frost got "the call", he did not refuse it and immediately entered to the adventure as a whole into the phase of initiation. In the initiation phase, Jack Frost faces many failures in order to accomplish his mission, to kill
Bod. The first failure occurs when he failed to kill Bod. This failure is the reason he continues his journey. Furthermore, this failure also makes Jack Frost’s credibility among the Jacks is constantly being underestimated.

In the interlude chapter, “Convocation”, tells that the Jacks had a private gathering in which they report all the good deeds they had been done to the other Jacks. During the gathering, Jack Dandy, the leader of the order, hardly insisted Jack Frost to finish the mission because they cannot wait any longer.

You failed, Jack. You were meant to take care of them all. That included the baby. Especially the baby. Nearly only counts in horseshoes and hand-grenades (Gaiman 168).

You had time. Now, you just have a deadline. Now, you’ve got to get smart. We can’t cut you any slack, not any more. Sick of waiting, we are, every man Jack of us (Gaiman 169).

The failure in killing Bod and his credibility that constantly decreased among the Jacks is similar to "road of trial” in Campbell’s Monomyth. According to Campbell, in the “road of trial”, the hero faces many series of tests at the beginning of the adventure. This explanation fits with Jack Frost journey. Jack Frost face two kinds of test in this stage of Journey, the first is his failure and the second his credibility that slowly decrease.

The next stage of Jack Frost villain journey is taking revenge to Bod to vindicate his name among the Jacks. Since Jack Dandy insisted Jack Frost to finish his mission very soon, Jack Frost move to the city name Old Town and he stays in a former house of Dorian's Family. Here, he pretends to be a historian named Mr. Frost who works as a gravestone-rubber in Bod’s graveyard. In order to take revenge, Jack Frost (Mr. Frost) befriends with Scarlet Perkins and uses her
as a tool to get as much as information regarding Bod. The information he gets from Scarlet makes Frost’s power stronger than before and his desire of taking revenge raise to the maximum.

When Jack Frost’s power is rising, he starts to do deception towards the people that are in contrary with his mission. Jack Frost deceives Scarlet and her mother pretends to be a good-hearted man named Mr. Frost. Second, he deceives Bod and Scarlet to come to his house and promise to tell the truth of the murdered of Dorian family. This event occurs when Scarlet and Jack are on the phone talking about Dorian's murdered.

“Look…don’t think I’m mad. But, well, as far as I can tell, three people were killed. One of them—the baby, I think—wasn’t. It wasn’t a family of three, it was a family of four. Only three of them died. Tell him to come and see me, your friend. I’ll fill him in.”

“I’ll tell him,” said Scarlett. She put down the phone, her heart beating like a snare (Gaiman 284).

After doing deception, Jack Frost starts to execute his mission. He locks himself with Bod in a room.

“It’s been almost thirteen years,” he said. “And hair gets thin and goes gray, in thirteen years. But yes, that’s right. It’s Jack.”

He straightened up. The hand that had been in the hole in the floor was holding a large, sharp knife.

“Now,” said the man Jack. “Now, boy. Time to finish this.” (Gaiman 249).

However, the execution does not succeed. Jack Frost is having a second failure to kill Bod in that room because he is being distracted by the appearance of the other Jacks, which are Jack Dandy, Jack Ketch, Jack Tar, and Jack Nimble. This evident is not fit with any kind of stage in Campbell’s Monomyth.
Go on to the next stage of Jack Frost villain journey. Although the appearance of other Jacks distracted his mission to kill Bod for the second time, but their appearance also helps Jack Frost in pursuing Bod and Scarlet who are escaped to the graveyard. The writer recognizes this stage similar to Campbell’s "supernatural aid". According to Campbell, "supernatural aid" is the stage where the hero meets a helper who provides him with amulets against the evil forces he is about to pass. The appearance of other Jacks is similar to this stage but it occurs in reverse. It is told that Jack Frost gets help from other Jacks to defeat Bod, those are Jack Dandy, Jack Ketch, Jack Tar, and Jack Nimble who knows a little magic.

Mr. Dandy said, “Nothing one Jack can do that another can’t fix.” He pulled off his glove, put his hand against the door, muttered something in a language older than English. “Now try it,” he said.

Tar leaned against the door, grunted and pushed. This time the lock gave and the door swung open (Gaiman 259).

The other Jacks help Jack Frost to pursue Bod and Scarlet to the graveyard but at the end, they failed.

The next stage and the most important point in Jack Frost villain journey is the clash between the hero and villain. This is the climax both in villain’s journey and hero’s journey and this is similar to “atonement with the father” in Bod’s journey. In this stage, Frost’s plan of revenge comes to fulfillment. During the clash, Frost feels his power start to increase again to the maximum. In contrary, Bod’s power is decreasing and he may suffer and death symbolically. This may emerge as the false victory for Jack Frost and make him believe that his villainous plan is unstoppable.
In Jack Frost case, the clash happens when he meet Bod in the Sleer’s cavern. After Frost experienced the false victory, he found out that there is something that is more important than Bod, it is the Sleer’s treasures which his people had been searched for thousand years. The treasures, the goblet, the knife, the brooch and the altar store, are the things that have mysterious power which Frost believe it can make him stronger than anyone. Frost then took the treasures away and awaken its guardian, the Sleer. This phase is similar to the “ultimate boon” in Campbell’s hero’s journey. According to Campbell, in the stage of “ultimate boon”, the hero acquires the boon either by force (or cunning) or he receives it as a reward for his deeds and this will affect the nature of his return (Campbell 159-78). By admitting as the master of the treasurer, Jack Frost awaken the treasurer guardian, the Sleer. That is why in the next stage of his journey, he will be coiled by the Sleer into the unknown.

Refers to the explanation above, in the initiation phase, some of the stages in Jack Frost villain journey differ from Campbell's Monomyth and some of them are similar. As the writer explained above, Jack Frost experienced the stage of "road of trial" for he failed in killing Bod for the first time. Furthermore, his credibility is also being underestimated by the other Jacks. Next, Jack Frost starts to plan a vengeance towards Bod. Here, his power is rising to the maximum. In order to execute his vengeance plan, Jack Frost starts to deceive everyone that is contrary to him. Nonetheless, Jack Frost’ vengeance plan failed and he experienced the second failure. Despite the second failure, Jack Frost gets help from four other Jacks to kill Bod and Scarlet for she knows too much information
and needs to be killed as well. This is similar to the stage of “supernatural aid” in Campbell’s Monomyth. However, the other Jacks that plan to kill Bod and Scarlet are failed. Three of them are trapped in ghoul’s gate and the rest is injured and dying. Finally, Jack Frost has to face the hero alone. This is the clash between the villain and the hero and it is similar to “atonement with the father”. Bod suffers from "symbolical death" in this stage. Afterward, Jack Frost finds out a Sleer's treasurer that is as precious as Bod. The treasurer fits to the explanation of “ultimate boon” in Campbell’s Monomyth. Here, Jack Frost experienced a false victory since he feels that his mission is almost complete. At last, the stage of Campbell's Monomyth that are fit for Jack Frost villain journey are only in the stage of "road of trial", "supernatural aid", "atonement with the father", and "ultimate boon". The rest of the stages are different from Campbell’s Monomyth, which the writer only found in Jack Frost villain journey.

3.3 Return

Something that differentiates the Frost’s journey with Bod’s journey is in the return phase. In the last phase, which is return, Frost's power starts to decline and he failed to defeat Bod. In Bod’s journey, return means the hero has completed his quest and has a right to return to the ordinary world. On the other hand, in Frost’s journey, return means the fallen of his quest. However, although Jack Frost has no right to return but his villainous deed may still echo and remain.

In the return phase, Jack Frost’s power is fallen and it indicates that the villainous plan is foiled and the world is delivered from danger. When all of the Jacks (Jack Dandy, Jack Nimble, Jack Tar, and Jack Frost) are disappear
mysteriously, there is only one Jack remain alive, it is Jack Ketch, who trapped in the deep hole of Mr. Carstair’s tomb. Gaiman is not clearly explained what happen next to Jack Ketch, in the book.

Bod said, “The Sleer has the man Jack. Three of the others went through the ghoul-gate. There’s one injured but still alive at the bottom of the Carstairs grave.”

Silas said, “He is the last of the Jacks. I will need to talk to him, then, before sunrise” (Gaiman 289).

The excerpt shows that Jack Ketch is the villainy residue who still remains after the fallen of the Jacks. At last, although the terror of Jacks of All Trades has been ended at that night, but there is still an echo of their villainous deed that still remains, it’s Jack Ketch. Finally, on Jack Frost return phase, there are no stages of Campbell’s return phase that fit with his journey. This is obvious because Frost has no choice to live after Bod defeated him.

4. Summary of Jack Frost’s Journey

As a conclusion, likewise Bod, Jack Frost undergoes three phase in his villain’s journey. Jack Frost has his own departure that signifies his separation with his ordinary life. He also has initiation phase which indicated by the inclining power and the clash with the hero. Jack Frost also has the third phase in his villain’s journey; however, it cannot be defined as ‘return’ like the return in hero’s journey. It is because the villain cannot return to his ordinary life after his fallen. However, his villainous is still echo. The writer recognizes it as ‘denouement’. According to Merriam-Webster Dictionary, the denouement is the final outcome of the main dramatic complication in a literary work. Since the definition of
denouement fits with the evidence in the last phase of Jack Frost’ villain journey, the writer tends to name it as “denouement” instead of “return”. At last, Campbell’s Monomyth on Jack Frost’s journey only valid for the departure and initiation phase, the return phase that Campbell state in *The Hero with a Thousand Faces* cannot be found in Jack Frost journey. The writer makes a table of Jack Frost villain journey to make it easier to understand by the reader.

**Jack Frost Villain Journey**

<table>
<thead>
<tr>
<th>Evidence</th>
<th>Campbell’s Monomyth Stage (Departure)</th>
<th>Stage Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Have a duty to kill all Dorian family for he believed as the best person, the sharpest, and the most dangerous among the Jacks. (Ch. 1 and Ch. 7)</td>
<td>The Call to Adventure</td>
<td>The call in Jack Frost villain journey is the duty to kill all of Dorian family and since then, his life is changing and never be the same because he is in charge of keeping the existence of the organization Jack of All Trades.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Evidence</th>
<th>Campbell’s Monomyth Stage (Initiation)</th>
<th>Stage Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fail to kill Bod. His credibility among the Jacks is constantly being underestimated (Ch. 1 and Ch. Interlude)</td>
<td>Road of Trial</td>
<td>Jack Frost experience failure in his career as a member of Jack Frost and start to plan a vengeance toward Bod.</td>
</tr>
<tr>
<td>Moves to Old Town. Get much information about Bod</td>
<td>-</td>
<td>The power of the villain is rising.</td>
</tr>
</tbody>
</table>
from Scarlet. (Ch. 4 and Ch. 7)

<table>
<thead>
<tr>
<th>Event</th>
<th>Notes</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pretend to be a good heart historian named Mr. Frost to hide his real identity. (Ch. 7)</td>
<td>-</td>
<td>He starts to do deception in order to execute his evil plan.</td>
</tr>
<tr>
<td>Jack Frost executes his plan to kill Bod by inviting him to his house and plan to immediately kill Bod in the locked room. (Ch. 7)</td>
<td>-</td>
<td>Jack Frost experience a second failure</td>
</tr>
<tr>
<td>Jack Frost is having a second great failure to kill Bod because he is distracted by the appearance of other Jacks who come to help him. (Ch. 7)</td>
<td>-</td>
<td>Jack Frost experience a second failure</td>
</tr>
<tr>
<td>Jack Frost gets help from four other Jacks to kill Bod and Scarlet. (Ch. 7)</td>
<td>Supernatural Aid</td>
<td>The appearance of four other Jacks who knows magic helped Jack Frost in pursuing Bod and Scarlet in the graveyard.</td>
</tr>
<tr>
<td>The other Jacks that plan to kill Bod and Scarlet are failed. (Ch. 7)</td>
<td>-</td>
<td>Three of them are trapped in ghoul’s gate and the rest is injured and dying. Finally, Jack Frost has to face the hero alone</td>
</tr>
<tr>
<td>Jack Frost meets Bod for the first time in 15 years in the Sleer’s cavern and ready to slay Bod’s neck. (Ch. 7)</td>
<td>Atonement with the Father.</td>
<td>The clash between the hero and villain. In this stage, Frost’s plan of revenge comes to fulfillment. During the clash, Frost feels his power is starting to increase again to the maximum. In contrary, Bod’s power is decreasing and he may suffer and</td>
</tr>
</tbody>
</table>
Jack Frost finds out a Sleer’s treasurer that is as precious as Bod. (Ch. 7)

Ultimate Boon

Jack Frost experienced a false victory since he feels that his mission is almost complete.

<table>
<thead>
<tr>
<th>Evidence</th>
<th>Campbell’s Monomyth Stage</th>
<th>Stage Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jack Frost is coiled by the Sleer’s and it brings his body to the unknown place because he claimed as its new master.</td>
<td>Return</td>
<td>Jack Frost is fallen, the villainous plan is foiled and the world is delivered from danger. This evidence indicates that the terror of Jack Frost towards Bod has been ended.</td>
</tr>
</tbody>
</table>

Jack Ketch is still alive but is injured in the deep down of the Mr. Carstair’s tomb. | - | There is a villainous deed who still remains. Jack Ketch has the probability of continuing the villainous deeds of Jack Frost. |

C. Relationship Between Joseph Campbell’s Monomyth on the Journey of Bod and Jack Frost

As we have seen that both character, hero and villain, has the journey of their own. In the hero’s journey of Bod, the nuclear unit of the Monomyth, which are Departure, Initiation, and Return can be found throughout his journey. Bod undergoes 12 stages of journey that proper with Campbell’s concept. However, there is one stage that occurs earlier than it should be; “the magic flight”. The reason is because what Campbell’s defined as “magic flight” occurs in Bod’s
Initiation phase. In addition, Monomyth is an adaptable pattern because if one or another of the basic elements of the archetypal pattern is omitted from a given fairy tale, legend, ritual or myth, it is bound to be somehow or other implied (Campbell 38). Aside from that, it is not swerved Campbell's concept because Bod has been completed the basic (nuclear) element of Monomyth which are Departure, Initiation, and Return. Hence, for Bod the Monomyth is valid.

On the other hand, among the other character that the writer recognized as a villain, Jack Frost is the one who has been completed the quality of being a villain according to Campbell’s concept. In the beginning of his villain journey, the journey is similar to Bod hero’s journey for Jack Frost has the phase of Departure and Initiation. In Jack Frost' Departure, the stage of "the call to adventure" can be found throughout his journey, but the rest of the stages in "departure" does not exist. In the Initiation phase, some of Campbell's Monomyth concept of the stages in Initiation phase fits Jack Frost's journey. Nonetheless, although Jack Frost has Departure and Initiation phase just like the hero, Jack Frost does not have return phase. The analysis has proved that Jack Frost cannot return to his ordinary life after his fallen. Aside from that, his villainous deeds still linger even if he has been dead. The writer assumes that the villainous deeds of Jack Frost that still linger as a probability for another villain that still remains alive (Jack Ketch) to awaken or to rise up a new evil power even though the main villain (Jack Frost) has been dead. For that reason, the writer prefers to recognize the last phase of Jack Frost’s villain journey as ‘denouement’ instead of Return.
From the two analyses above, the writer concluded that hero’s journey and villain’s journey in *The Graveyard Book* has similarities but has differences as well. Jack Frost's villain journey is similar to Bod's hero journey in the two phases of Monomyth which are Departure and Initiation. Both of villain and hero has their own Departure but what happen to the villain is the opposite of the other. When the villain got his "call to adventure", he appears as the master of something that ordinary people cannot do. On the other hand, the hero, Bod, is weak and naïve at the outset when he got "the call to adventure". Thus, hero and villain journey is similar in phases but opposite in evidence. Furthermore, only in the phase of Initiation both hero and villain have the same proportion of power (line). Hero and villain face many tasks, ordeal, temptation, and failure against each other. Therefore, many definitions of Campbell's concept of Initiation's stages occur in Jack Frost journey. Nonetheless, the difference between hero and villain journey occurs in the return phase. Jack Frost, the villain, has no point of return after his fallen. Instead, there is a residue of his villainous deeds that still echo/remain alive, it's Jack Ketch. This evidence does not fit with any definition of Campbell's Monomyth and becomes the difference between hero and villain journey.

Back then to Faria statement, from the analysis that I had been conducted, it is clear that what Faria found that Joseph Campbell's Monomyth fits with villain's journey cannot be generally applicable if we study other villains from other literary works. The journey of the hero and the villain might be similar at some phases, particularly in the phase of Departure and Initiation. Nevertheless,
on the other phase, especially Return phase, the journey is different and each of the characters has their kind of return. As the screenwriter, Christopher Vogler once wrote, “the villain does not see himself as a villain but as the hero of their own journey.” (qtd. in Allison and Goethals). In *The Graveyard Book*, the hero returns as the person transformed and bring a good change to both ordinary world and the special world, while the kind of villain’s return is the fallen with some villainous deeds echo.
CHAPTER IV

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

*The Graveyard Book* is a book written by Neil Gaiman in 2008 that tells the story of a boy named Bod who being rise by ghosts since his family murdered by a secret organization called Jacks of All Trades. When he grew up, Bod, has to defeat Jack Frost and ended the organization of Jacks of All Trades that has been threatened his life and other people's life. Bod undergoes several stages in order to accomplish the quest. On the other hand, Jack Frost, the villain has a mission to kill Bod and all of his family in order to protect the existence of his secret organization, Jack of All Trades. Jack Frost also undergoes the stages in his journey that is similar to Bod’s journey. To analyze how Bod (the hero) and Jack Frost (the villain) in *The Graveyard Book* undergo the journey, the writer uses a theory proposed by Joseph Campbell called Monomyth that is written in his book titled *The Hero with a Thousand Faces* (1949). This research also notes a thesis of Faria telling that Joseph Campbell’s Monomyth is valid for the villain. Therefore, through this research, the writer intends to analyze the villain’s journey in *The Graveyard Book* using Campbell’s Monomyth and then ascertain whether or not Faria's statement can be used to analyze another villain in other literary works.

Based on the research findings in the previous chapter, the writer will give two major conclusions. First, the writer will explain how the journey of each character (Hero and Villain) that has been analyzed using Campbell’s Monomyth.
Second, the writer will explain the relationship between hero and villain journey and determine whether Faria’s statement works for the villain in this study.

First, the writer founds that Bod completed all the nuclear unit of Monomyth (Departure, Initiation, and Return) throughout his journey. Bod undergoes 12 stages of journey that proper with Campbell’s hero’s journey. Therefore, Joseph Campbell's Monomyth is valid for Bod's hero journey. Go on to the villain journey, among the character of villains in *The Graveyard Book*, Jack Frost is the one who has completed all the qualities of villain that Campbell explain in his concept. Furthermore, the beginning of Jack Frost villain journey is similar to Bod hero journey. Jack Frost has the phase of Departure and Initiation in his journey. Nonetheless, unlike the hero, Jack Frost does not have return phase and dead after his fallen with some of his villainous deeds remains alive. Hence, Joseph Campbell’s Monomyth does not fit Jack Frost villain journey for he has not been completed the nuclear unit of the Monomyth (Departure, Initiation, and Return).

Second, as the writer has been stated in the previous chapter that villain’s journey and hero’s journey in *The Graveyard Book* has similarities but also has differences. The similarities are both of hero and villain undergo departure and initiation phase but what happen to the villain is the opposite of the other. Thus, hero and villain journey is similar in phases but opposite in evidence. Moreover, the villain does not have return phase unlike the hero and their journey runs in contradict way. Therefore, Campbell’s Monomyth is not valid in Jack Frost for he has not been fulfilled all the nuclear unit of the Monomyth.
Back then to Faria statement, in her thesis, she stated that the hero journey of Joseph Campbell can work for the villain (Faria 79). Based on the analysis that I had been conducted, Jack Frost (the villain) has no complete Monomyth for he only undergoes the phase of departure and initiation. If one character does not undergoes all the basic elements of Monomyth (departure, initiation, and return) it can be recognized that the Monomyth works for that character journey. Therefore, since Jack Frost does not undergo the last phase of his journey that fits with Campbell’s definition of return, then Monomyth is not valid for his journey. Hence, it is clear that what Faria found that Joseph Campbell's Monomyth fits with villain's journey cannot be generally applicable if we study another villain from other literary works. As the final conclusion, Joseph Campbell’s Monomyth only works best for the hero.

B. Suggestions

Based on the data that the writer finds in this novel, there is another issue which is interesting to be analyzed further beside the hero and villain issue. The writer finds that the psychological development of Bod is interesting to analyze for he has isolated live from the normal world for 15 years. This data generates writer's suspicion on a concept of a feral child or also known as Mowgli Syndrome proposed by Wendy Doniger O'Flaherty in her book titled Other People’s Myths: The Cave of Echoes (1995). The writer hopes there is another research about this novel which concerns about feral child issue.
WORKS CITED

Primary Sources


Secondary Sources


APPENDIX

Description of the Novel

Author: Neil Gaiman
Illustrator: Dave McKean
Country: United Kingdom
Language: English
Genre: Children's fantasy, horror, fiction
Publisher: Harper Collins
Publication date: 30 September 2008
Pages: 312
ISBN: 978-0-06-053092-1
GLOSSARY

Ancient Indigo Man: Mystical creature with purple tattooed skin and hang a necklace of long teeth sharp. Ancient Indigo Man and the Sleer guard treasures (brooch, knife, and cup) inside the cavern for their masters for thousands of years. They are the oldest creature buried in the Graveyard since Druid times.

Dorian, Roderick: Father of Bod, an architect. Killed by Jack Frost and died at the age of 36.

Freedom of Graveyard: A supernatural ability that granted by the ghosts to whom they wish. The one who granted the Freedom of the Graveyard will be able to see the ghost, walk the borderland, slide, fading and dream walking.

Ghoul: A monster or evil spirit in Arabian Mythology, associated with graveyard and consuming human flesh. In Neil Gaiman’s The Graveyard Book, ghouls are small, ape-like creatures who make their home in an extra-dimensional realm called Ghûlheim.

Ghoul Gate: The entrance gates for the ghoul to enter to the human world.

Ghûlheim: an Extra-dimensional world where the ghouls live.
Honor Guard: Consists of creatures that belong neither to the world of the living nor to the world of the dead. They guard the borderland and protect it from bad things.

Haroun: An Ifrit, a member of Honor Guard who falls during the fight in Wawell Hill, Krakow.

Hounds of God: Another name of Werewolves or Lycanthropes. They claim their transformation is a gift from their creator, and they repay the gift with their tenacity, for they will pursue an evildoer to the very gates of Hell.

Jack Dandy: The senior member of Jack of All Trades. Ally of Jack Frost.

Jack Tar: The member of Jack of All Trades. Ally of Jack Frost.


Jack Frost: The murderer of Bod's family. The best and the sharpest person in Jack of All Trades.

Jacks of All Trades: a secret society whose member are all men from all over the world. They have existed since the Pyramid age. They do many good deeds to cover all their villainous deeds.

Kandar: a bandage-wrapped Assyrian mummy with powerful eagle-wings and eyes like rubies, who was carrying a small pig.
The Lady on the Grey: Angel of Death.

Mr. & Mrs. Owen: A couple of ghosts who become Bod's foster parent.

Miss Lupescu: see Hounds of God. Member of Honor Guard.

Nobody Owen: Also known as Bod, a toddler who being raised by ghosts in the graveyard for 15 years after his family murders by Jack Frost.

Night-Gaunt: Hairless wings creature and fly low and fast. Night-Gaunt does not visit human world. They fly in the red skies above the road to Ghûlheim.

Silas: A guardian of Bod and a creature that belongs to neither the world of the dead nor to the living. He wakes in the night and sleeps during the day. Member of Honor Guard.

Sleer: An enormous snake with three head of dead faces. The faces were covered in purple patterns, tattooed in swirls of indigo, turning the dead faces into strange expressive monstrous things. They guard the treasures with Ancient Indigo Man for their master.