

MONOMYTH PATTERN MANIFESTED IN *WALL-E* FILM

THESIS

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STUDY PROGRAM OF ENGLISH
DEPARTMENT OF LANGUAGE AND LITERATURE
FACULTY OF CULTURE STUDIES
UNIVERSITY OF BRAWIJAYA

2011

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THESIS

**Presented to
University of Brawijaya
in partial fulfillment of the requirements
for the degree of *Sarjana Sastra***



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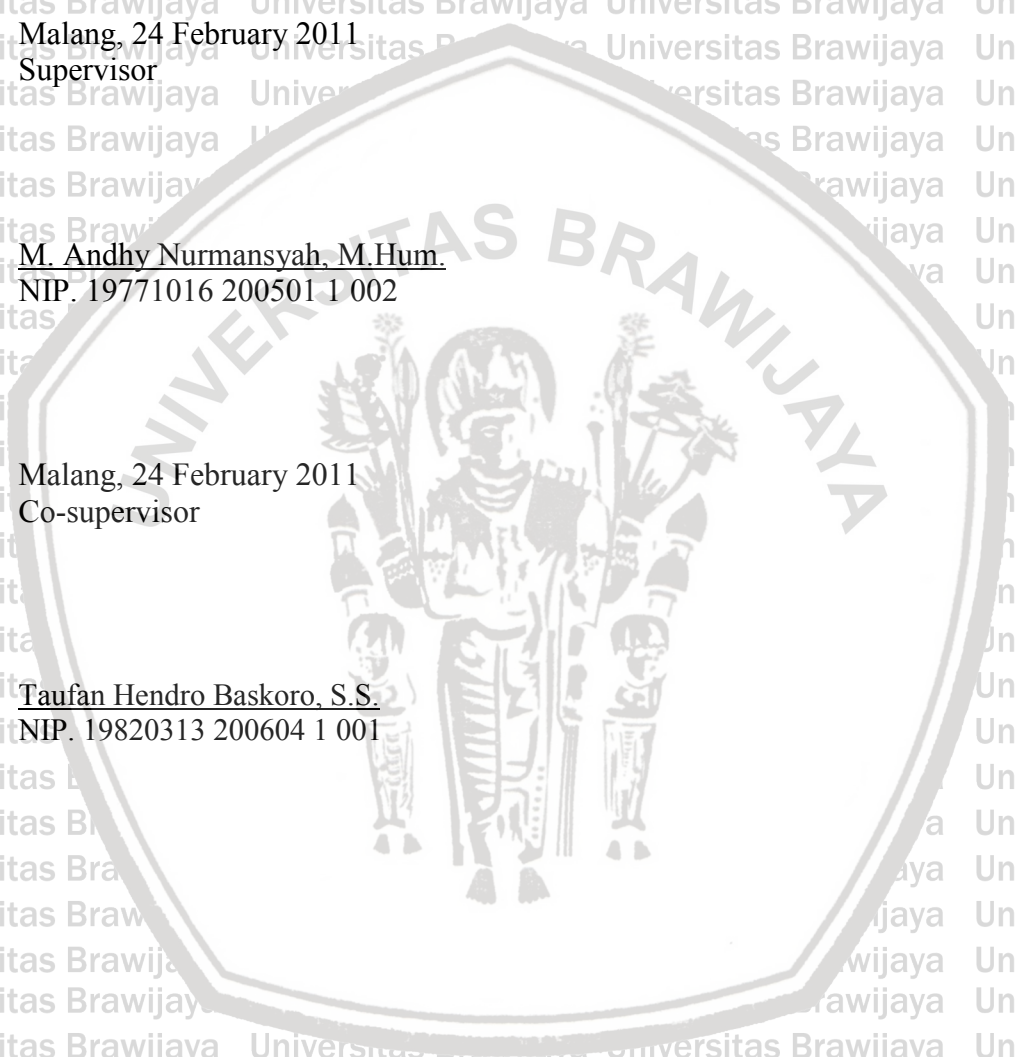
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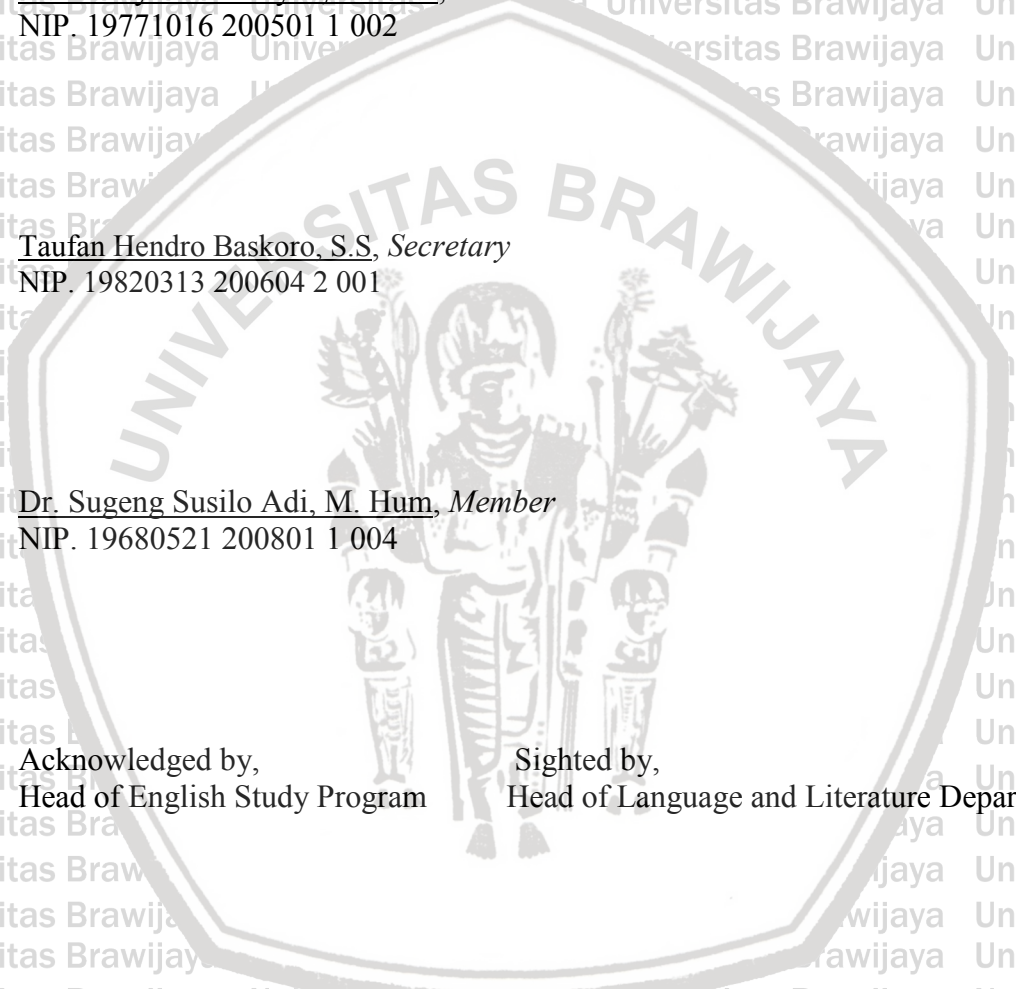
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ABSTRACT

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Keywords: Pattern, Animation film, Hero

Mass media especially film cannot be separated from human daily life. Film cannot be separated from our life, especially today where people love to see film. We enjoy watching film because film satisfy and entertain us. Films, especially animation films created in Hollywood consciously or not have the same structural pattern. In this thesis, the writer intends to reveal monomyth pattern (hero journey) of the main character in "*Wall-E*" film. The main character, Wall-E, is depicted as a 700 year old solar powered mobile trash compactor robot, a small robot representing the hero character.

The theory used is Monomyth theory because it fits to the aim of this study namely analyzing the pattern and revealing the manifestation of hero journey represented by Wall-E in "*WALL-E*" film.

The finding shows that Wall-E film manifested the monomyth pattern, Wall-E film follows monomyth pattern eventhough the order of the hero's stages as given here is reshuffled, but still this film fulfills the skeleton of monomyth which has three stages or phase. Those are departure, initiation and return. For the next researchers, the writer suggests them to analyze this film from different points of view such as using post modern analysis by focusing on the consumerism of humans found in the film. Another alternative is analyzing gender bias of the robots by using gender theory.

ABSTRAK

Cahyadi, Sugi. 2011. **Monomyth Pattern Manifested in *WALL-E* Film**. Fakultas Ilmu Budaya. Jurusan Bahasa dan Sastra. Program Studi Sastra Inggris. Universitas Brawijaya. Pembimbing (1) M. Andy Nurmansyah (2) Taufan Hendro Baskoro

Kata Kunci: Pola, Film Animasi, Pahlawan

Media masa terutama film tidak bisa dilepaskan dari kehidupan manusia sehari-hari, Film tidak bisa dilepaskan dari kehidupan kita, terutama saat ini, dimana orang-orang menyukai menonton film. Kita menyukai menonton film karena film memberikan kepuasan dan hiburan bagi kita. Film, terutama film animasi yang dibuat oleh Hollywood secara sadar atau tidak mempunyai pola-pola yang sama. Di dalam skripsi ini, penulis berkeinginan untuk memperlihatkan pola monomyth (perjalanan pahlawan) dari tokoh utama dalam film "*Wall-E*". Tokoh utama Wall-E, digambarkan sebagai robot pembersih sampah bertenaga surya yang berumur 700 tahun, seorang robot kecil yang digambarkan sebagai tokoh pahlawan.

Teori yang digunakan adalah teori monomyth karena teori ini sesuai sebagai pendekatan untuk menganalisa pola dan mengungkap perwujudan perjalanan pahlawan digambarkan oleh Wall-E dalam film "*Wall E*".

Hasil temuan menunjukkan bahwa Wall-E mewujudkan pola monomyth, Wall-E mengikuti pola monomyth meskipun urutan dari tingkatan-tingkatan yang diberikan dalam film ini teracak, tapi tetap film ini memenuhi kerangka dari monomyth yang mempunyai tiga tingkatan yaitu keberangkatan, permulaan, dan kedatangan kembali. Untuk para peneliti selanjutnya, penulis menyarankan untuk menganalisa film tersebut dengan sudut pandang berbeda seperti menggunakan analisa postmodern dengan menitikberatkan pada konsumerisme oleh manusia yg ditemukan dalam film ini. Pilihan lainnya adalah menganalisa kerancuaan jenis kelamin para robot dengan menggunakan teori gender.

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Finally, I hope that the result of this thesis can be any use for the readers.

Malang, 21 February 2018

The Writer

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CHAPTER I

INTRODUCTION

1.1 Background of the Study

Mass media especially film cannot be separated from human daily life.

Film is a sequence of images of moving objects photographed by a camera and providing the optical illusion of continuous movement when projected onto a screen. As we know film is a young medium, at least compared to the other media.

Painting, literature, dance, and theater have existed for thousands of years, but film came into existence only a little more than a century ago (Bordwell and Kristin, 2003, p.1). Film cannot be separated from our life, especially today in where people love to see film. We enjoy watching film because film satisfy and entertain us. Moreover, there are many purposes people made film but usually film is used to distribute information and ideas (Bordwell and Kristin, 2003, p.2).

Furthermore, realize it or not we watch films everyday in television. Most of them are foreign films especially from American film industry, Hollywood.

Hollywood is the centre of famous film production in the world and known as a film industry which has been marketed all over the world. The greatest output of feature films in the US (Hollywood) occurred in the 1920s and 1930s (averaging about 800 film released in a year) - nowadays, it is remarkable when production exceeds 500 films in a year (Dirks, *Film History*, 2010, para 1). Hollywood films are famous around the world because they have various genres and the most recent technologies which most people like them. Therefore, it is not too much to

say that Hollywood films often become the trendsetter for other movie industries around the world. Since its influence toward movie industry is significant, what is brought by Hollywood films tends to directly affect humans daily lives who consume those films. One of the examples is people will considerate more about education aspect after watching film about education represented in Hollywood film.

Considering that, my object of analysis will deal with animation film entitled Wall-E directed by Andrew Stanton. Moreover, it is better to differentiate about the nature of animation film and non-animated film. Animation or animated films are different from non-animation films in terms of the making and editing process. Animated films are ones in which individual drawings, paintings, or illustrations are photographed frame by frame (stop-frame cinematography). Usually, each frame differs slightly from the one preceding it, giving the illusion of movement when frames are projected in Rapid succession 24 frame persecond (Dirks, *Animated Film*, 2010, para 1). On the other hand non-animated film is a form of entertainment that enacts a story by a sequence of images giving the illusion of continuous movement (Film, 2010, para 1).

Moreover, the writer will focus on the animation film because most of animation films created in Hollywood consciously or not have same structural pattern. Animation films in Hollywood always end in happy ending, the same pattern also happened in Wall-E film.

Wall-E is a 2008 computer-animated science fiction film produced by Pixar Animation Studios and directed by Andrew Stanton. It follows the story of a

robot named Wall-E who is designed to clean up a waste-covered earth far in the future because of pollution made by people. Because of the pollution, Earth's population is evacuated on fully automated luxury BnL starliners for five years while an army of trash compactor robots called Wall-E's were left behind to clean up the planet. The plan largely failed, however, forcing humanity to remain in space indefinitely. One day, after 700 years, only a single Wall-E survives. He eventually falls in love with another robot named Eve, a robot that came from BnL starliners. She carries out her directive of searching for signs of plant life in order to make people from BnL Starliners can go back to earth. Eve found the plant and become inactive and taken back to BnL Starliners. Wall-E tries to rescue her so he follows her into outer space. In the BnL Starliners Wall-E meets Eve but they have problems with some robots from BnL Starliners which have different opinion whether to get back to earth or not. However, in the end they can overcome the problems. So people of starliner can get back to earth. Then in the end Wall-E and Eve rejoin the humans and robots as they begin working together to restore earth.

The writer was interested to choose Wall-E film as the object of analysis because this film is known as one of the best animated film and won many awards.

Wall-E won the Academy Award for Best Animated Feature and was nominated for Best Original Screenplay, Best Original Score, Best Original Song, Sound Editing, and Sound Mixing at the 81st Academy Awards.

Focusing on this reason, it is very challenging for the writer to analyze Wall-E film because this film looks very simple but has deep meaning and this

film also represented hero myth (monomyth), a theory by Campbell. So, the writer uses Campbells theory “Monomyth” to support his thesis analysis because this theory will be very appropriate to help the writer to explain about Wall-E film pattern.

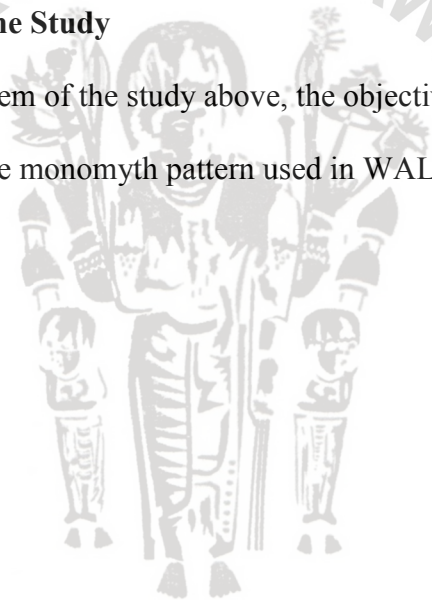
1.1 Problem of the Study

According to the background, the problem of the study is

How does the monomyth pattern used in WALL-E film?

1.2 Objective of the Study

From the problem of the study above, the objective of the study is to reveal the monomyth pattern used in WALL-E film.



CHAPTER II

REVIEW OF RELATED LITERATURE

Animation film constructed with structural elements. Structural elements or things always involve in every film, especially in the plot of the story. As we know the story is the events that are presented to the viewers, which can infer what happen in the film, meanwhile the plot is the arrangement or construction of those events in a certain order of structure (Corrigan, 2004, p.38). So in analyzing the work based on the structure of hero pattern used in this film, it is probably best to use monomyth through an attempt to understand the hero's pattern of WALL-E film. Without an understanding of this fundamental concept, it is difficult to achieve the understanding of the pattern of events that happen in this film.

2.1 Joseph Campbell "Monomyth"

Joseph Campbell is a mythographer, one of his theories is known as Monomyth. Therefore, this theory or approach becomes the important part to help me to elaborate the pattern of hero's journey represented in this film. This theory explains to us that the world myths are all basically the same story retold endlessly in infinite variation:

The thunderbolt (*vajra*) is one of the major symbols in Buddhist iconography, signifying the spiritual power of Buddhahood... In the figures of the gods that have come down from ancient Mesopotamia...the thunderbolt, in the same form as the *vajra*, is a conspicuous element; from these it was inherited by Zeus. Campbell, *The Hero with a Thousand Faces*, 1949, p.87-88

Based on the explanation above we can see that most of stories actually the same. Like the explanation above the thunderbolt become the same elements or same symbol, iconography of the spiritual power owned by God.

Moreover, Campbell explain that all story-telling, consciously or not, follows the ancient patterns of myth, and that all stories, from the crudest jokes to the highest flights of literature, can be understood in terms of the "Hero Myth", the "Monomyth". Monomyth is the standard path of the mythological adventure of the hero. Monomyth is divided into three sections they are: Departure, Initiation, and Return which might be named the basic unit of Monomyth.

2.1.1 Stage 1: Departure or Separation

The first section of the story is about the separation of the hero from the normal world.

a. Call to Adventure: The hero's journey begins when the hero becomes aware of the world outside his home or town where he or she has lived for his entire life. His journey is usually given to him by a herald who helps the hero by acting as a guide. (Campbell, *Hero with thousand faces*, 2004, p.45-54)

Call to adventure is a process for hero to enter the journey. The hero is called to adventure by some external event or messenger and the hero may accept the call willingly or reluctantly.

b. Refusal of the Call: The hero may actually refuse the initial call to adventure, usually from their fear of change. The hero will eventually go on his journey,

either from “encouragement” by a supernatural force or by an event that almost forces the hero to move beyond his home. (Campbell, *Hero with thousand faces*, 2004, p. 54-63)

The hero, hearing the call to adventure, initially may hesitate, reluctant to leave the comfort and tasks of their everyday existence. Perhaps he is afraid of what might happen to him. Perhaps he does not see the call as important, being more engrossed in their current activity. Perhaps the hero has responsibilities and do not want to leave their family. The refusal may well be prompted by an individual.

c. Supernatural Aid: As the hero travels on his journey, he may meet with an old man, a god or goddess or a messenger who gives the hero a weapon or some magical powers. (Campbell, *Hero with thousand faces*, 2004, p. 63-71)

Some help is given to the hero, sufficient to make them wiser and stronger, and hopefully better able to face the challenges of the adventure. The aid given may include maps, information, weapons or some special talisman. It may be discovered by the hero, but is often furnished by a mentor of some kind. The hero may also be joined by a companion of some kind or perhaps an entire party, who will provide help along the way but cannot do what the hero must do.

d. Crossing the First Threshold: This “threshold” the hero must cross is what separates the hero from the comforts of his home to the adventurous new world filled with mystery and danger. Sometimes the threshold is guarded by a

gatekeeper whom the hero must defeat. (Campbell, *Hero with thousand faces*, 2004, p.71-83)

Crossing of the first threshold echoes the Acceptance of the Call with physical action, proving that the hero can follow intent with positive action.

Crossing of thresholds is a highly symbolic act, such as in the rites of passage of transition to adulthood or the carrying of a bride by a husband over the threshold of their first house. It indicates commitment and change, leaving behind the old and accepting the new. This is a defining moment in the life of the hero, often the first active decision of responsibility and independence. This is stepping into a bold new world and is often a very scary act, going from the safety of home into an unpredictable and dangerous world, where the rules are different and the cost of failure is high.

e. Belly of the Whale: As the hero crosses the threshold, he finds himself alone in the darkness of new world. In the darkness, the hero may find his purpose to go on the journey and can emerge from the “belly of the whale” as a new person. (Campbell, *Hero with thousand faces*, 2004, p.83-88)

Entering the Belly of the Whale is rather florid description, but simply means going somewhere dangerous. With the increase in danger, the audience senses an increase in tension and is thus drawn deeper into the story.

2.1.2 Stage 2: Initiation

In the main part of the story the hero is initiated into true heroic stature by various trials and rites. Through daring and battle, the true character emerges.

a. Road of Trials: In the new world, the hero must confront a series of challenges and tests to help the hero improve his character and skills to become more self-reliant. (Campbell, *Hero with thousand faces*, 2004, p.89-100)

The road of trials can be a metaphor for the whole of life as the hero is reborn into a new role when passing the First Threshold and faces either death or another transition as they face the villain in the final showdown. The road is not all battle and the hero may well find moments of respite along the way as well as gathering information, weapons and useful allies and party members, particularly as reward for overcoming each trial. Without the road to the final destination, many stories would be disappointingly short. The trials along the way are used both to steadily build tension and also develop the character of the hero and other key characters.

b. Meeting with the Goddess: During the Road of Trials, the hero may encounter the goddess of the new world, who could be viewed as a beautiful, motherly figure or as a queen. The goddess can bring complete fullness to the hero's character, helping him realize what awards await him when he finishes his quest. (Campbell, *Hero with thousand faces*, 2004, p.100-110)

This means the hero in the journey, may meet a powerful female figure with whom he finds unity and bonding of some kind. The goddess may be a mystical or supernatural being or she may be an ordinary woman with whom the hero gains support and synergy. The goddess represents the female side of the

hero (his anima) which, if he can join, will make him whole. Joining with the goddess may indicate unconditional and perfect love.

c. Woman as the Temptress or Temptation from the True Path: Women in a hero's journey can sometimes be represented as a temptress, rather than a goddess, and also acts as another step in the Road of Trials. The hero must overcome his selfish desires to return to the rightful path and also build his character. (Campbell, *Hero with thousand faces*, 2004, p.111-116)

Along the way, the hero may meet temptation, often in female form. This offers the hero short-term relief or gratification but giving in to this urge would cause the mission to fail and prove the hero unworthy. The purpose of the temptress is to test (and hence demonstrate) the integrity of the hero by placing easy gratification or other gain in their path. By refusing this, the hero demonstrates himself to be true to heroic values and dedicated above all else to achievement of the primary goal.

d. Atonement with the Father: Eventually in his journey, the hero may encounter a fatherly figure with much authority. The father figure (like the goddess) can be portrayed as a man who feels threatened by the hero or as a man who helps the hero in his journey. Either way, the hero must reconcile with the father to understand him and himself. (Campbell, *Hero with thousand faces*, 2004, p.116-138)

The hero may well come up against a “father figure” who must be beaten, persuaded or whose approval must be achieved in some way. Ultimately, by whatever means, the difficult relationship between the two must be reconciled.

This person may well be a person in high authority or who has significant power in some way. It may also be a god or immortal of some kind. The father figure may even be something symbolic, such as an ideal or concept which acts as a directive to the hero.

e. Apotheosis: A hero’s apotheosis is achieved when he comes to a realization about the purpose of life and himself. With an expanded consciousness, he views the world in an entirely different way than when he first started his journey.

Usually, the hero at this point becomes a selfless person who always cares for others before himself. (Campbell, *Hero with thousand faces*, 2004, p.138-158)

After trials such as resisting Woman as Temptress and the reconciliation of Atonement with the Father, the hero transcends, achieving a higher place. This is a point of realization in which a greater understanding is achieved. Armed with this new knowledge and perception, the hero is resolved and ready for the more difficult part of the adventure. This transition may be symbolized with the change in appearance of the hero.

f. The Ultimate Boon: With the new knowledge the hero acquired in his apotheosis, he now wishes to share it with the rest of mankind. Usually, the knowledge the hero obtains is related to immortality, where an indestructible live

continues after the death of the body. (Campbell, *Hero with thousand faces*, 2004, p.159-178)

Eventually through the many trials, the goal of the journey is achieved.

This is the ultimate boon. The boon may be finally gained after a battle with the ultimate villain or a particularly difficult last trial. The ultimate boon is often known as the climax of the story, where the major tension of the story is resolved.

Moreover, ultimate boon is a phase where the hero is now ready to receive the great gift of the Ark, the Grail, the Elixir or other such ultimate boon.

2.1.3 Stage 3: Return

After initiation the hero can return in triumph to received recognition, although this in the hero may not be without its trials and tribulations

a. Refusal of the Return: Once the hero finishes his quest, he may not want to return to his home and stay in the new world. The hero may believe that the old world won't accept or understand what the hero has learned on his journey.

(Campbell, *Hero with thousand faces*, 2004, p.179-182)

Having gained the Ultimate Boon, the hero wants to stay in the place where they have found bliss and enlightenment. Heroes will feel very alive in their adventuring, paradoxically living as they do, on the edge of death. And there little more excited than the climax of the story. It is not surprising that the thought of going home to humdrum is unappealing.

b. The Magic Flight: The hero may rather decide to return home after finishing his quest. He may be accompanied by a protector who helps him overcome the obstacles the hero might face as he returns home. With the prize in hand, the hero must flee from those he angered on his journey. (Campbell, *Hero with thousand faces*, 2004, p.182-192)

In this phase the hero hurries home with the treasure that has been gained in the Ultimate Boon. This may be a mad dash, perhaps away from the remaining enemy forces, perhaps in fear of bandits or loss of the treasure along the way, and maybe to meet some time constraint by which the treasure must be returned to some place.

c. Rescue from Without: While on the return journey, the hero may need to be rescued from death or from a state of helplessness and bliss. (Campbell, *Hero with thousand faces*, 2004, p. 192-201)

Even heroes are fallible and this need for rescue re-affirms that they are still like us in some way. Rescue is a repeating pattern in many lives, where we are reminded of childhood comfort of the all-powerful parent who is always there to save their children. Furthermore, the hero is rescued from a final plight from an unexpected source. The rescuer may be someone who had previously abandoned the hero or even someone the hero does not know.

d. Crossing of the Return Threshold: As the hero travels to return home on his journey, he must once again cross the threshold separating his home and the new

world. He may have to defeat another gatekeeper, and in the process become “reborn” with his humanity after his “death” from crossing the threshold the first time. (Campbell, *Hero with thousand faces*, 2004, p.201-212)

Crossing of the threshold may not be an easy task as one last challenge may face the hero. This may range from one last fight with a foe thought vanquished. Crossing the return threshold is as important as crossing the First Threshold. The first threshold was a symbolic death from the home life and the second threshold was the final transition, a symbolic rebirth back into the real world.

f. Master of Two Worlds: Once the hero crosses the threshold, he comes to realize that there really is nothing separating his home from the new world. He now understands the differences and the balance between the comfortable safety of his home and the new world. With this understanding, he has also balanced his character and mind. (Campbell, *Hero with thousand faces*, 2004, p .212-220)

Having conquered his or her own fears in the quest, the hero is also master of the world inside them as well as the external world. This recognition of mastery is another transition in the story and further cements the position of ultimate power of the hero.

e. Freedom to Live: Now with the journey complete, the hero has reached an understanding with himself and can now live freely between his home and the

new world. With his newfound knowledge, he can now be beneficial to the world.

(Campbell, *Hero with thousand faces*, 2004, p. 221-226)

At last, having conquered the demons without and within, the hero has earned the right to live life as they choose. The hero may hence take many paths, often one of wisdom. They may become rulers, teachers or advisers. Moreover, freedom also means freedom from fear, hope, anxiety and other emotions that distract the hero from living in the here and now. It is a characteristic of great people that they can just *be*, in the current moment, without worrying about the future or the past.

The HERO MYTH (monomyth) is a skeleton that should be masked with the details of the individual story, and the structure should not call attention to itself. The order of the hero's stages as given here is only one of many variations. The stages can be deleted, added to, and drastically reshuffled without losing their power.

The values of the myth or happy ending story are the most important. The images of the basic version -- young heroes or a good man always win with the evil and in the end and mostly the heroes always live happily ever after, are just symbols, and can be changed infinitely to suit the story at hand.

CHAPTER III

ANALYSIS

Nowdays animation films are growing rapidly, especially animation films that are created in Hollywood. Hollywood animation films are famous to all around the world not only because of the graphic quality of the film but also the entertaining story delivered. *Wall-E* Film, an animation film that I use as the data sources, is an animation film which has a nice visual graphic and a good story. Moreover, the writer will focus on the analysis of finding the stages of the journey based on Campbell's monomyth concept.

3.1 Monomyth Pattern in *Wall-E* Film

Every hero or heroine has to follow some steps of journey to become a truly hero. However, according to Encarta Dictionary (2010) hero is somebody who commits an act of remarkable bravery or who has shown an admirable quality such as great courage or strength of character. In this chapter the writer is trying to reveal the pattern of journey represented by the main character in the film.

Based on the story, it can be seen that *Wall-E* story actually represented Campbell's theory. So the writer analyzed it further and found that *Wall-E* monomyth film pattern as follows:

3.1.1 Wall-E Monomyth Pattern

I: Departure		
1.	The Reason of Journey (Meeting with the Goddess)	Wall-E meets Eve
2.	Enter the Journey (The Call to Adventure)	Rescue Eve to the space
3.	The First Step (Crossing the First Threshold)	Wall-E enters the space to save Eve
4.	Enter the Axiom (Belly of the Whale)	Wall-E enters the Axiom, the place he never know
II: Initiation		
1.	Journey in Axiom (Road of Trials)	Trial to save Eve in space ship of Axiom
2.	The Conflict (Atonement with the Father)	Different opinions between Auto and the Captain (Wall-E support the captain)
3.	Temptation from Eve (Temptation from the True Path)	Wall-E refuses to hold Eve hand, he wants Eve to fulfill her duty
4.	Helper (Supernatural Aid)	Horde of malfunctioning robots help Wall-E to put the plant into holo detector

5.	The Final Battle or Climax (Crossing of the Return Threshold)	Final fight between Wall-E and friends with Auto
6.	The Reward (The Ultimate Boon)	Plant put into specific machine (holo detector) makes people going back to earth
III: Return		
1.	Resurrection (Rescue from Without)	Wall-E is broken and rescued by Eve kiss
2.	Ending (Freedom to Live)	Humans and robots restore earth

Based on the table above we can see Wall-E actually follows monomyth pattern. Wall-E film represented a hero journey which has three stages or phase: there are departure, initiation and return.

3.2 Departure

The first section of the story is about the separation of the hero from the normal world.

3.2.1 The Reason of Journey

The beginning of the film starts with the opening of the movie shows the camera that pans down to show the city streets where garbage brick buildings fill caverns between skyscrapers. Garbage is everywhere in the empty streets. Only

one figure moves in this desolate scene, the square robot with “WALL-E” inscribed on his chest, which makes garbage bricks to construct these buildings every day.



Figure 3.1 Fabulous circumstances of hero home

Wall-E (Waste Allocation Load Lifter Earth-class) lives in difficult circumstances, that is in earth devastation. His surrounding is very harsh and he is the only survivor robot that survives after 700 years. As we know hero is someone special, hero is different with usual person and most people simply agreed that heroes were literally extraordinary and performed astonishing deeds, far beyond the capabilities of the average person. So basically Wall-E is different with other robots because he is the only one that survives and it can make us believe that he is the chosen one, the chosen one that actually can bring the differences (represented as a hero).

Wall-E represents a hero, who cannot come to adventure without a reason. In this film the meeting between Wall-E and Eve becomes the elemental point for the main character to enter the journey. Eve comes to earth to fulfill her directive order to find plants in earth. Moreover, the name of second robot, Eve, represents

the couple of Adam in biblical story. In bible, God created all living things— including a man and woman “in his own image”— on the sixth day of creation.

According to the second version, which is longer and probably several centuries older, God (here named Yahweh) made Adam from dust and breathed “the breath of life” into his nostrils. God then created animals so that Adam would not be alone. However, God saw that Adam needed a human partner, so he put Adam to sleep, took a rib from his side, and created Eve from it. (*Adam and eve*, 2010, para

1) So based on the explanation before we can assume the main character or Wall-E is like Adam, who out of loneliness and need partner so Eve comes from sky and cured his loneliness.



Figure 3.2 The meeting between Wall-E and Eve

Moreover, the meeting between Wall-E and Eve, or we can say the moment they meet is the introduction of the hero to enter the journey. This meeting can be conotated as “The meeting with the goddess”. Meeting with the goddess means the hero in the journey may meet a powerful female figure with whom he finds unity and bonded of some kind. The goddess may be a mystical or supernatural being or she may be an ordinary woman with whom the hero gains

support and synergy. Campbell also explains that the woman or goddess is the guide to the sublime acme of sensuous adventure. (Campbell, *Hero with thousand faces*, 2004, p.106). This characteristic of the goddess is truly represented in Eve because her appearance is far beyond the Wall-E. Eve is designed with a white, egg-shaped body with levitating pivot points (fingers, arms, and head) and blue eyes. Eve moves around by a form of antigravity technology, and is equipped with scanners, a specimen storage compartment, and plasma cannon in her right arm.

3.2.2 Enter the Journey

The second step is the hero will enter the journey. This step is also known as “Call to Adventure” where the heroic figure is made to be aware of a place beyond the world he has known for his whole life. In this phase the main character is going to enter the journey for the first time. Furthermore, “Call to Adventure” is a phase when the hero is called to adventure by some external event or messenger.

The hero may accept the call willingly or reluctantly. Sometimes hero journey begin with someone who gives message to hero to enter the journey or hero enter the journey after external events happen to him such as in star wars film. In star wars film, the hero “Luke Sky Walker” enters the journey after the event that his aunt and uncle died. Moreover, according to Campbell’s:

The call rings up the curtain, always, on a mystery of transfiguration—a rite or a moment, of spiritual passage, which, when complete, amounts to a dying and a birth. The familiar life horizon has been outgrown; the old concepts, ideals and emotional patterns no longer fit; the time for the passing the threshold is at hand.
(Campbell, *Hero with thousand faces*, 2004, p. 47)

Based on explanation above we know that the call (call to adventure) always rings up or open the curtain of the story. Call to adventure is the first step to enter the journey. In this film we know the meeting between Wall-E and Eve actually the elemental being for the main character to enter the journey. The meeting between Wall-E and Eve stimulates the love feeling from Wall-E. Wall-E that is lonely in many years has met someone and directly fallen in love at the first sight. So Wall-E does everything to make Eve attracted to him.

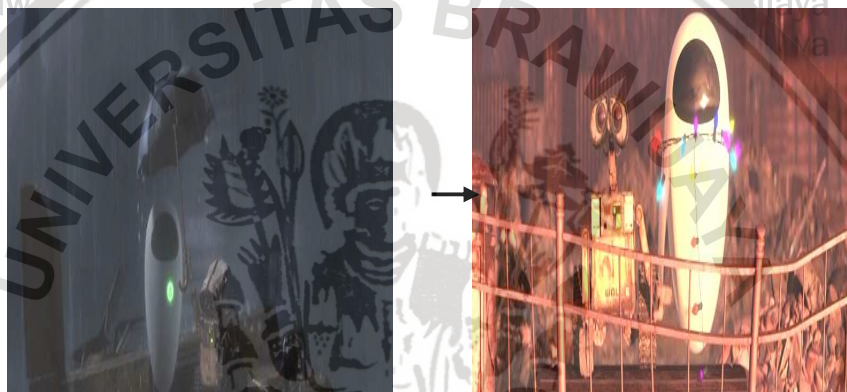


Figure 3.3 Wall-E expresses his love feelings to Eve

In that picture above we can see how Wall-E expresses his feeling, his love towards Eve by taking care Eve when Eve becomes inactive. Eve becomes inactive after Wall-E takes her to his truck and shows Eve the plant he found. This activates Eve prime directive so Eve takes the plant into a special containment capsule within her body, sends a signal to the mother ship, and goes into hibernation mode. It makes Wall-E confused, so he tries to make her safe and comfortable like the picture above. This is the proof of Wall-E feeling of love towards Eve.

Several days later, mother ship comes to take Eve. Wall-E (in red circle) gets confused, and tries to chase her, he races back and yells Eve's name. He feels connected with Eve, he cannot be separated from Eve. Therefore he does anything to get into Eve. He grabs into the ship's ladder as the ship takes off to bring him to the space, this outer space will become the new land of adventure for the hero.



Figure 3.4 Wall-E is chasing the rocket that takes Eve

Based on the explanation previously we know that Wall-E unconsciously accepts the call, beyond his awareness he is taken into the space. He is the hero that is unconsciously involved in a journey.

Moreover, Campbell explains that every hero accept the call willingly or reluctantly. This means every hero always accepts the call and never refuses or rejects a call because the rejection of the call will make destruction and devastation as Campbell stated:

Often in actual life, and not infrequently 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 interest. 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. His flowering world becomes a wasteland of dry stones and his life feels meaningless. (Campbell, *Hero with thousand faces*, 2004, p. 54)

As stated above the rejection of the call will bring devastation. The world becomes a wasteland of dry stones and his life feels meaningless. If Wall-E would not try to save Eve, he would regret it in his entire life. This is the significant differences between hero and the ordinary people. Hero accepts the call even it is really dangerous for him. On the other hand ordinary people will not take the risk and will retreat from the call. Simply, the action done by Wall-E although it is done beyond his awareness, it shows the spirit of hero. No matter what is the reason, Wall-E has accepted the “Call of Adventure” and it makes him a hero.

3.2.3 The First Step

In this first step the hero is now ready to act upon his call to adventure and begins his quest, whether it is physical, spiritual or emotional. He may go willingly or he may be pushed, but either way he finally crosses the threshold between the world he is familiar with and which he is not. It may be leaving home for the first time in his life or just doing something he has always been scared to do. However the threshold presents the action signifies the hero’s commitment to his journey.

The first step is connotated as “Crossing the Threshold”, a step where the hero must undergo some sort of deal in order to pass from everyday world into the world of adventure. This trial may be as painless as entering a dark cave or as violent as being swallowed up by a whale.

The difference between hero and common person is that the hero takes risk to enter the threshold, the place he doesn't know. Meanwhile, ordinary people are too feared to enter threshold, Campbell's stated that:

The usual person is more than content, he is even proud, to remain within indicated bounds, and popular believes gives him every reason to fear so much as the first step into the unexplored. (Campbell, *Hero with thousand faces*, 2004, p. 70)

A common person has fear feeling and skepticism makes them hate to take a risk. They are even proud of with their condition and they do not want any change in their life. In my opinion, crossing the threshold can be said as leaving the "comfort zone" someone has for long time. In this film, Wall-E represents it.

Wall-E entered dark cave that connotated as outer space, a place that is unknown by the hero and somehow can be a dangerous place for the hero.

In this film, the crossing of the threshold was passed by Wall-E as painless as entering a dark cave. Wall-E only crosses a place, a new place he does not know.

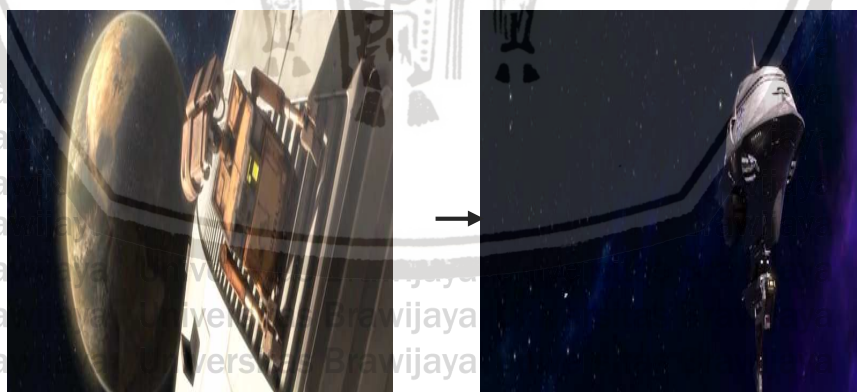


Figure 3.5 Wall-E enters a new world (space), a world of adventure

It shows through the picture that Wall-E hitches a ride on the ship and enters the space, which returns to the Axiom several light years away from Earth.

Then the ship brings him to Axiom. So the journey of Wall-E hitches a ride into the space and entering Axiom is the threshold to enter a real journey. Moreover, the writer connotated space as a dark cave, a place that is unknown by Wall-E.

This also happen in box office film such as in Star Wars and Matrix film where the hero enter the place that he does not know.

3.2.4 Enter the Axiom

After the first step, Wall-E enters the belly of whale. It is shown by going through the space, a new world that he never knows. In this film the belly of whale symbolizes the inside of Axiom ship. Actually, "Belly of Whale" is a symbol.

Most of the old myth usually related with belly of some kind of creature, as Campbell said:

The Irish hero, Finn MacCool, was swallowed by a monster of indefinite form, of the type known to the Celtic world as *peist*. The little German girl, Red riding hood, 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 sole exception of Zeus, was swallowed by its father, Kronos. (Campbell, *Hero with thousand faces*, 2004, p 84)

Many stories all around the world usually tell us that the hero is swallowed by monster. The hero will be entering the belly of the monster. Belly of whale, is a symbol which means hero is usually swallowed by monster or something. Inside of the belly represent a danger that has to be faced by the hero. Entering the Belly of the whale is rather florid description, but simply means hero going somewhere dangerous.



Figure 3.6 Wall-E inside of the Axiom

We can say Belly of the Whale in this film is the moment when Wall-E enters the Axiom ship. Axiom ship can be seen as a whale, and Wall-E as the main character enter the Belly of Whale (Axiom) in order to save Eve. In the Belly of Whale, Wall-E will meet many trials or risks to fulfill his destiny to become a hero. Wall-E after crossing the threshold by entering the space to axiom ship will undergoes some of test or trial inside of Axiom.

3.3 Initiation

In this phase the hero or Wall-E is initiated into true heroic stature by various trials and rites. Through daring and battle, the true character emerges.

3.3.1 Journey in Axiom

In his journey inside the Axiom the main character will face some trials.

In this film, road of trials is Wall-E journey inside the Axiom, a place where Wall-E prove himself as a hero. The test or trials for hero could be various but usually is the fight between good (hero) and evil.

Moreover, Campbell explains:

Once having traversed the threshold, the hero moves in dream landscape of curiosity fluid, ambiguous form, where he must survive a succession of trials. (Campbell, *Hero with thousand faces*, 2004, p. 89)

Based on the explanation above in his new world hero must survive a succession of trials. This trials means to improve hero character and skills to become more self-reliant. In this film the road of trial is represented as a journey of the main character to meet allies in order to help him to fulfill his mission.

Based on Campbell explanation the road of trial is not all battle and the hero may well find moments of respite along the way as well as gathering information, weapons and useful allies and party members, particularly as reward for overcoming each trial.

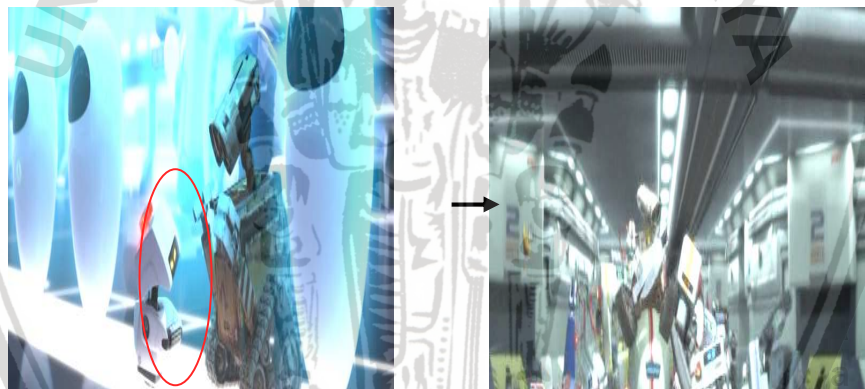


Figure 3.7 Wall-E road of trials (Meet allies)

As you can see in the picture above Wall-E found useful allies and party members when he does his trial. In the first picture we can see Wall-E meet M-O (in the red circle), a robot which accidentally help him in trash station of Axiom. Moreover, the second picture Wall-E meets horde of malfunctioning robots that will help him to put the plant into holo detector (special machine to get back to earth). So the picture above explains that Wall-E in his trial in axiom

is not only doing a battle with the enemy, but mostly meets robots or allies which actually help him to complete his journey as a hero.

3.3.2 The Conflict

In his journey, the hero may encounter a fatherly figure with much authority. The father figure (like God) can be portrayed as a man who feels threatened by the hero such as in Othello story, or as a man who helps the hero in his journey such as in Hercules story (Zeus). The father figure may even be something symbolic, such as an idea or concept which acts as a directive to the hero. This also happen in this film. The atonement with the father is represented as a concept, a different idea between Auto and the Captain of the ship.

Moreover, Campbell explain the meeting between the hero and his father

The problem of the hero going to meet the father is to open his soul beyond terror 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 majesty of being. (Campbell, *Hero with thousand faces*, 2004, p.135)

The meeting between hero and his father figure usually reveal the tragic reality around lives of hero. But in this film, the reality of finding the plant just reveals the conflict between the captain and Auto. The conflict emerges and involved Eve and Wall-E to help the captain winning the final battle.



Figure 3.8 Different opinions between the Captain and Auto

Atonement with the father represented in this film when Wall-E helps the captain to get back to earth. The first picture shows the captain points down his finger to the outside means he wants to get back to earth, and in the next picture we can see auto refuses to go back to earth, Auto wants to take the plant from the captain and refuses to go back to earth because earth cannot be inhabited again. The differences of opinion emerge the conflict. Wall-E as the hero chooses to support the captain because the hero always becomes the protagonist, who fights for goodness. The captain in this film represents a good side because he is trying to get back and rebuild earth again. On the other hand auto represents a bad side because he is trying to prevent people from going back to earth.

3.3.3 Temptation from Eve

Whoever the hero, sometimes he was tempted to leave his true path, a good path. The temptation could be from anything but mostly from a woman.

This also happened to Wall-E. He was tempted by his couple, Eve.



Figure 3.9 Wall-E refuses the temptation from Eve

In the picture above we can see Wall-E refuses to hold Eve's hands. He wants Eve to help the captain to put the plant into a specific machine.

Moreover Campbell stated:

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. And the testing of the hero, which were preliminary to his ultimate experience and deed, were symbolical of those crises of realization by means of which his consciousness came to be amplified and made capable of enduring the full possession of the mother-destroyer, his inevitable bride. (Campbell, 2004, *Hero with thousand faces*, p. 111)

In the explanation above we can see actually hero is usually tempted by woman. In the explanation above the temptation means testing the hero which also happens in Wall-E film. Furthermore, the temptation means to test if the hero is worth or not to be called as hero.

Wall-E is tempted by Eve to hold her hands but he refuses it. Actually if Wall-E does not refuse to hold Eve's hand, he can get back to earth with Eve because his mission to save Eve has been completed. Wall-E does not have any reason to stay in Axiom. He finishes his mission and he also gets Eve's love as awards. But Wall-E refuses that. He refuses the temptation to hold Eve's hand and

forgets the importance of the plant for the people in axiom. This moment has proved himself as a hero who cares about everyone.

3.3.4 Helper

In his journey, hero is often accompanied by supernatural aid or we can say as helpers. Usually helper function is to assist the hero in the series of test and generally serves as a loyal companion. Alternately, the hero may encounter a supernatural helper in the world of adventure who fulfills this function.

In this film Wall-E as the main character or hero gets many helps from other robots. Not only the robot but also the captain of axiom helps him to defeat their enemy namely "Auto".

Some helps are given to the hero, sufficiently making them wiser and stronger, and hopefully better be able to face the challenges of the adventure. The aid given may include maps, informations, weapons or some special talisman. It may be discovered by the hero, but is often furnished by a mentor of some kind. The hero may also be joined by a companion of some kind or perhaps an entire party, who will provide help along the way but cannot do what the hero must do.



Figure 3.10 Malfunctioning robots and Eve as helper of hero (Wall-E)

In the picture above, this horde of malfunctioning robots that are accidentally released by Wall-E will be the important helper for Wall-E (the hero) fulfill his duty to help Eve put the plant into the holo detector, holo detector is a machine that can bring them back to Wall-E's home, earth. So with the help of the robots liberated earlier, Wall-E and Eve successfully make it to the central deck where the holo detector has risen from a platform.

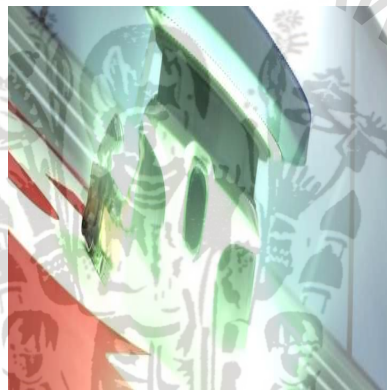


Figure 3.11 Holo detector

Moreover, Eve become the important supernatural aid or helper for Wall-E. She is always there when Wall-E needs help. She always assists Wall-E and generally serves as a loyal companion. The hero can gets help from anyone eventough it's his couple. The main point is the hero can not fight evil alone. He needs someone or some people to help him to fulfill his duty as hero. The helper that helps hero is not definite only male or female form as Campbell's stated:

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. (Campbell, 2004, *Hero with thousand faces*, p. 66)

The helper can be a wizard, wood, hermit or etc. The hero or the main character always has the helper, someone which always helps him in critical condition. Hero can not fight alone. He needs someone to assist and support him to win the battle and complete his mission. This also happen in Wall-E film, Wall-E has Eve, someone who is not only as his lover but also his helper through his journey.

3.3.5 The Final Battle or Climax

The next step is “Crossing of the Return Threshold” or in my own term is the climax or the final battle. This is the critical moment in the hero’s journey in which there is a final battle with a monster, wizard, or warrior which facilitates the particular resolution of the adventure. This phase also known as the last fight between the hero and his enemy.

According to hubpages.com (*climax in story*, 2010, para 2) the climax is the high point of your story. The point where the reader should be the most excited, where there is the most danger for your character and, where everything gets resolved. Climax happen in every story. Usually, climax is a last battle between the main characters with their enemy, usually the fight between good and evil which mostly encounter with death. As stated above climax is the highest point of the story, the most excited, and the final battle with the result of resolution for the character.

In this film the final battle meets its peak of climax when human or captain McCrea is motivated with Wall-E sacrifice. Wall-E sacrifice makes him stands up,

which is actually very difficult for him to stand up and walk because of obesity that he has. He stands up and fights auto back in order to save people in Axiom.



Figure 3.12 Climax, a fight between the good one and the evil one

The pictures above show us the final battle or the climax of this film.

Autopilots break the button to close the processes of holo detector, but Wall-E holds up that holo detector (Wall -E in red circle), the place where they must put the plant. But he can not hold it up so he sacrifices his body to stop it. Unfortunately it makes his body crushed and stuck. This condition makes the captain McCrea's spirit burns, so he stands up and waddles over to Auto, turning him off after a struggle. After he wins the battle and gain the control, he changes

the ship navigation into manual. Then Eve puts the plant into holo detector so the ship returns to earth.

This is the last fight or the final battle and the result of this battle will be a resolution. Resolution is a definite conclusion after climax. The final battle also represents something far greater than the hero's own existence with its outcome having far-reaching consequences to his Ordinary World.

3.3.6 The Reward

Ultimate boon is a phase where the hero is now ready to receive the great gift of the Ark, the Grail, the Elixir or other such reward from his journey. This could be an object, knowledge, or blessing that the hero acquired during the adventure. Often it has a restorative or healing function, but it also serves to define the hero's role in the society.

In this film plant become the elixir, the reward, a key item to get ultimate boon for people inside axiom. According to free online dictionary, elixir is the hypothetical substance sought by alchemists that was believed to transform base metals into gold and give eternal life. Also called as philosopher's stone, elixir of life (2010, para 1).

Based on explanation above we know that elixir is something that brings miracle, a kind of potion which usually has healing function or can be also an item, object that brings differences towards hero homes.

Moreover, Campbell explains:

If the hero in his triumph wins the blessing of the goddess or the god and is explicitly commissioned to return to the world with some *elixir* for the

restoration of society, the final stage of his adventure is supported by all the powers of his supernatural patron (Campbell, *Hero with thousand faces*, 2004, p.182).

This means after the hero wins the battle with his enemy, he will be granted with some elixir, an item that used for restoration his society. This also happens in this film, as we know in the climax of the story there, Wall-E won and he got the plant as the prize.



Figure 3.13 Elixir (the plant), the key to save the world

A plant in this film is the object of desire, the grail, the Ark of the Covenant. In this film, the plant can be described as an elixir that will bring the differences for human kind in Axiom plane. As stated above, the hero will return to the world with some elixir for the restoration of society. The plant in this film works as the trigger for human kind in Axiom, especially the captain of the ship to get back to earth and take care of earth, the place where the plant lives.

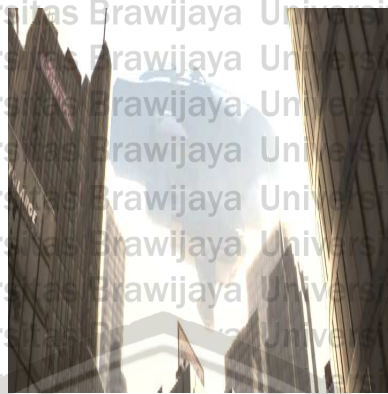


Figure 3.14 Axiom is going back to earth

In the picture above finally people inside of axiom can get back to their home, earth. According to Campbells what the hero seeks through his intercourse with them is therefore not finally themselves, but their grace, i.e., the power of their sustaining substance (Campbell, 2004, p.168). The grace of ultimate boon about this film is the people in axiom can get back again to earth after 700 years.

3.4 Return

After initiation the hero returns in triumph to received recognition, although this in the hero may not be without its trials and tribulations.

3.4.1 Resurrection

In this phase Wall-E was broken and resurrected by Eve kiss. This phase was known as “The Rescue from without” which means when hero is in critical condition he needs help from other people. Hero needs help. He can not work alone and sometimes hero is rescued by his ally.

Wall-E becomes a savior for the people in Axiom ship because he helps the mankind to get back to earth. Wall-E sacrifices himself. It makes his body

broken and the only way to fix him is going back to earth. Wall-E, which is already broken, needs someone to help him to fix his body, he needs Eve to help him. So even heroes are fallible and need for rescue, re-affirms that they are still like us in some way, as Campbell's stated:

The hero may have to be brought back from his supernatural adventure by assistance from without. That is to say, the world may have to come and get him. (Campbell, *Hero with thousand faces*, 2004, p. 192)



Figure 3.15 Eve helps Wall-E to get back to earth and fix him

Eve helps to resurrect the Hero (Wall-E). Wall-E is crushed and broken and Eve is trying to fix him but his memory and personality appear to have been erased as he reverts to his original trash-compacting duties.

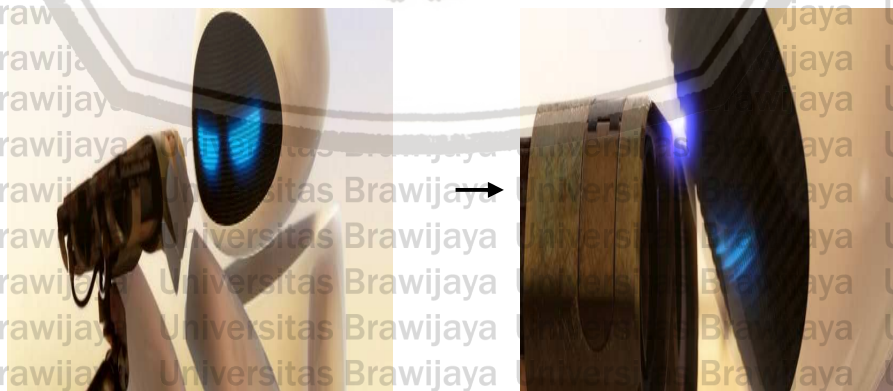


Figure 3.16 Wall-E is rescued by Eve kiss

In the picture above Wall-E does not recognize Eve and begins to compact garbage. Distraught, Eve holds Wall-E's hand and gives him an electric kiss which causes another spark that inadvertently restores Wall-E to his unique personality. So Wall-E gets crash but instantly after the destruction he can get back. He is resurrected by the kiss of Eve. He is rescued by Eve and comes back to normal again. This kiss by Eve reminds us about popular fairy tale "Snow White". In snow white story the prince rescue the sleeping snow white by kissing her in order to break her step mother's curse. So a kiss becomes a medium to help hero to gain his normal personality again

3.4.2 Ending

In this last phase (Ending), the main character chooses freedom to live, which means the hero comes back from his mysterious adventure with the power to bestow boons on his fellow man. The hero has reached an understanding with himself and can now live freely between his home and the new world. With his newfound knowledge, he can now be beneficial to the world. Freedom also means freedom from fear, hope, anxiety and other emotions, which usually ends with happily ever after for the main character. In the end of the story Wall-E chooses to go back to earth, to his home and helps human to rebuild earth.

Wall-E chooses to help people rebuild his home (earth). Furthermore, after the long journey the hero at the end will come back to their home. This is the last phase that has to be passed by the hero. In most of myth story we know always the main character at the end will come back to his home. This one also happens in

Wall-E film. At the end of the film, Wall-E back to his home, earth, and then they try to rebuild earth again. Campbell stated:

When the hero-quest has been accomplished, through penetration to the source, or trough to the grace of some male or female, human or animal, personification, the adventurer still must return with his life-transmuting trophy. The full round, the norm of 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 kingdom of humanity, where the boon may redound to the renewing of this community, the nation, the planet, or the ten thousand world. (Campbell, 2004, *Hero with thousand faces*, p. 179)

Based on explanation above when the hero-quest has been accomplished the adventurer still must return with his life-transmuting trophy where the boon may redound to the renewing of his community. The final reward that the hero obtains may be literal or metaphoric. It could be a cause for celebration, self-realization or an end to strife, but whatever it is it represents three things: change, success and proof of his journey. When the hero comes back home he helps the captain McCrea teaches the other humans how to nurture the plant and heal the planet. The society change after Wall-E come back from his journey, he gets his rewards as a hero. He gets Eve and better society condition.





Figure 3.17 Heroes back to home and restore his home

In the picture above we can see Wall-E and Eve choose to rejoin the humans and robots as they begin to work together to restore earth. This means the ending of the film ended in happily ever after, the same as other hero's story which ended in happy ending.

All in all Wall-E film follows the pattern of monomyth, but the story which is given here has different pattern with Campbell theory. In this film the pattern is different because it is not purely imitating the Campbell's pattern but the inside of this film still manifested the values of the myth of hero journey. This film still manifested the values of the myth because it has three stages of hero journey there are departure, initiation, and return. As we know hero's stages as given by Campbell is only one of many variations. There are many kinds of variations used in story but the basic unit is not far away from Campbell's pattern theory. The pattern just could be reshuffled, added, or deleted from Campbell but the contain of story is still same.

CHAPTER IV

CONCLUSION AND SUGGESTION

4.1 Conclusion

Hollywood animation films spread all over the world and people love to see them because it has good story and nice graphic animation quality. Moreover, mostly the story in Hollywood animation film is represented a hero. Hero story is always interesting for us and we love to tend to be a hero. Hero characteristic is always inside our mind and it's reflected in this film.

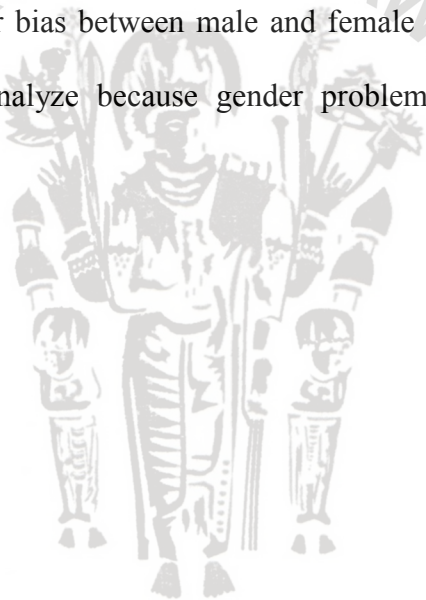
After analyzing the problem, the writer finds a fact that Wall-E films actually represent the cycle pattern of hero with thousand faces, monomyth. This cycle is used throughout history and is written on the human psyche. The basic of this story follows the heroic path, usually culminating in the accomplishment of a "happy ending" or greater good. Wall-E as the main character represents a hero which the people unconsciously see him. Wall-E film represent Campbell's monomyth pattern but its not purely follows Campbell pattern. Wall-E film has different order of the hero's stages. Eventhough the pattern is not same like Campbell's monomyth, but still the contain of this film fulfill the values of the myth of hero journey as the basic skeleton of monomyth.

Moreover, Wall-E film represented a hero journey which has three phase: there are departure (The Meeting with the Goddess, The Call to Adventure, Crossing the First Threshold, The Belly of the Whale), initiation (The Road of Trials, Atonement with the Father, Temptation from the True Path, Supernatural

Aid, Crossing of the Return Threshold, The Ultimate Boon), and return (Rescue from Without, Freedom to Live).

4.2 Suggestion

For the next researchers who are interested in making analysis of Wall-E film, I suggest to analyze further in post modern study. The perfect controllable consumerism of humans by company in this film is interesting topic to be analyzed. Moreover, the next researchers can also analyze this film using gender studies because gender bias between male and female robots in this film is also interesting topic to analyze because gender problem is always crucial topic nowadays.



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APPENDIX



Appendix I: WALL-E Synopsis

WALL-E Synopsis

Approximately seven hundred years in the future, earth is over-run with garbage and devoid of plant and animal life; the consequence of years of environmental degradation and thoughtless consumerism. Humans are now living on the spaceship Axiom after vacating Earth centuries earlier. The original plan was for humans to live in outer space temporarily while cleaning robots prepared Earth for recolonization. However, after seven hundred years, only one cleaning robot remains: WALL-E (Waste Allocation Load Lifter Earth-class).

WALL-E spends his days compacting debris into solid blocks and building structures with them. He also collects some of the more interesting artifacts and keeps them in the garage he shares with a cockroach, his only friend. At night he watches "Hello Dolly" on VHS and dreams of having a hand to hold. Most of what he finds are spare parts and electronics but one day he finds a lonely plant. Not sure what it is, but recognizing that it needs soil and care, he picks it up and puts it in a dirt-filled old shoe

The next day, an enormous space ship lands and deposits another robot, EVE (Extraterrestrial Vegetation Evaluator). WALL-E is immediately smitten and hopes to hold her hand but EVE is quick to use her plasma cannon, which can blast a hole through anything. EVE flies around earth looking for vegetation but becomes distraught upon not finding any. WALL-E is finally able to approach her and takes her back to his garage where he shows her his collection of human

artifacts. She still resists holding his hand, however so he shows her the plant he found. This activates her prime directive: She takes the plant into a special containment capsule within her body, sends a signal to the mother ship, and goes into hibernation mode. Confused, WALL-E tries to make her safe and comfortable. He shelters her from thunderstorms and takes her to a park where he can watch the sunset next to her.

Several days later, the mother ship returns and collects EVE. WALL-E hitches a ride on the ship, which returns to the Axiom Several light years away from Earth. EVE and WALL-E are examined in the landing bay. EVE, still in hibernation mode, is taken away to the ship's commander. WALL-E chases after her, followed by M-O, a cleaning robot who is intent on scrubbing the filthy WALL-E of foreign contaminants (i.e. dirt or earth). On the way, WALL-E sees humans for the first time. Obese and largely unable to move on their own, they are carted around the Axiom in hover chairs with video screens that allow them to communicate with one another and see a variety of advertisements for drinkable food products. When WALL-E accidentally knocks one of the humans, John (John Ratzenberger) off his hover chair, WALL-E helps the man back into the chair and introduces himself. Confused but grateful, John introduces himself in return.

WALL-E tracks Eve to the chambers of Captain McCrea (Jeff Garvin), who is just as inert and catered to as the other humans. McCrea is confused but excited about Operation Re-Colonize which is put into action by EVE's find. But when MccCrea reactivates EVE and orders her to produce the plant, it is missing.

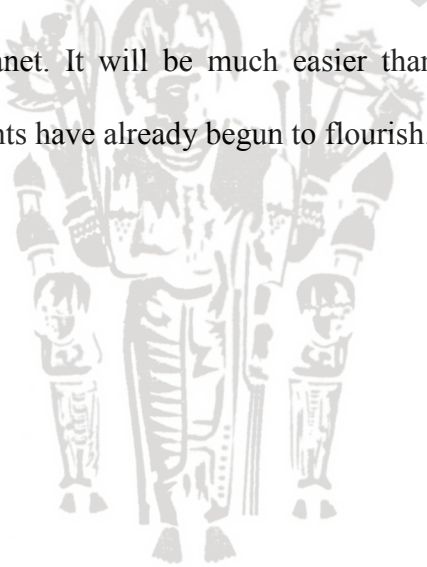
McCrea orders EVE and WALL-E to be taken for repairs but, after they've left, decides to educate himself about Earth. In the repair bay, WALL-E mistakenly thinks EVE is being harmed by the repair crew and uses her plasma cannon to save her, inadvertently releasing other robots who had been taken in for service. During the breakout, security robots take photos of them; the ship's computer announces to humans that EVE and WALL-E are renegade robots. Angry, EVE takes WALL-E to an escape pod to send him back to earth. Before she can put him in the pod, they see GOFER place the plant in the escape pod. After GOFER leaves, WALL-E goes to rescue the plant but is blasted into space. Before the pod self-destructs, WALL-E uses the emergency escape hatch and a fire extinguisher to exit the pod with the plant. Joyous, EVE plays in space with WALL-E and even gives him an appreciative electric "kiss."

Using the garbage chute, EVE and WALL-E sneak into McCrea's cabin to give him the plant. But AUTO, the ship's auto pilot system, reveals it was the one who stole the plant earlier. It has no intention of allowing a return to earth because of a centuries-old directive that was issued when earth was believed to be permanently uninhabitable. AUTO blasts WALL-E, EVE and the plant back down the garbage chute and confines McCrea to his room. WALL-E and EVE barely escape being shot into space with the rest of the refuse but WALL-E is badly damaged. Meanwhile, McCrea has figured out to hack into the ship's communication system and tells EVE and WALL-E to head to the ship's central deck, where a special machine will return the ship to earth when the plant is placed inside it. With the help of the robots they liberated earlier, WALL-E and

EVE make it to the central deck where the special machine has risen from a platform. AUTO tries to force the machine back into the platform but is prevented by WALL-E. McCrea manages to stand up on his own and shuts off AUTO. EVE puts the plant in the special machine and the Axiom is whisked back to earth.

WALL-E was grievously crushed in keeping AUTO from collapsing the platform. Once they reach Earth, EVE rushes WALL-E back to his garage and repairs him. WALL-E doesn't recognize her and begins to compact garbage.

Distraught, EVE holds WALL-E's hand and gives him an electric kiss again. This properly reboots WALL-E. McCrea teaches the other humans how to nurture the plant and heal the planet. It will be much easier than they think because just outside of the city, plants have already begun to flourish.



APPENDIX



Appendix II: Berita Acara Bimbingan Skripsi

BERITA ACARA BIMBINGAN SKRIPSI

1. Nama : Sugi Cahyadi
2. NIM : 0510330064
3. Jurusan : Sastra Inggris
4. Topik Skripsi : Heroes Pattern
5. Judul Skripsi : Monomyth Pattern Manifested in *WALL-E* film
6. Tanggal Mengajukan : 4/Maret/2010
7. Tanggal Selesai : 10/February/2011
8. Nama Pembimbing : I. M.Andhy Nurmansyah M.Hum
II. Taufan Hendro Baskoro, S.S
9. Jadwal Konsultasi :

No	Tanggal	Materi	Keterangan	Paraf
1	4 Maret 2010	Penyerahan proposal	Pembimbing I	
2	17 Maret 2010	Pembahasan bab I	Pembimbing I	
3	6 April 2010	Penyerahan bab I & II	Pembimbing II	
4	21 April 2010	Revisi bab I	Pembimbing I	
5	25 April 2010	Pembahasan bab II	Pembimbing I	
6	5 Mei 2010	Revisi bab II	Pembimbing I	
7	10 Mei 2010	Penyerahan bab I & II revisi	Pembimbing I	
8	15 Mei 2010	Pembahasan bab I & II	Pembimbing I	
9	20 Mei 2010	Penyerahan bab III	Pembimbing II	
10	25 Mei 2010	Penyerahan bab I, II & III	Pembimbing I	
11	5 Juni 2010	Pembahasan bab II & III	Pembimbing I	
12	15 Juni 2010	Revisi bab III	Pembimbing I	
13	20 Juni 2010	Pembahasan bab III & IV	Pembimbing I	
14	25 Juni 2010	Penyerahan bab I, II, III, & IV	Pembimbing II	

15	5 Juli 2010	Konsultasi bab I, II, III, & IV	Pembimbing II
16	14 Juli 2010	Konsultasi abstrak, dll.	Pembimbing I
17	5 Agustus 2010	Konsultasi & revisi bab I, II, III, & IV	Pembimbing I
18	3 Oktober 2010	Konsultasi & revisi bab I, II, III, & IV	Pembimbing II
20	25 Oktober 2010	ACC bab I, II, III, & IV	Pembimbing I, II
21	16 November 2010	Seminar Hasil	Pembimbing I
22	10 Desember 2011	Revisi bab I, II, III, & IV	Pembimbing I, II
23	20 Desember 2011	Revisi bab I, II, III, & IV	Pembimbing I, II
24	27 January 2011	Ujian Akhir Skripsi	Pembimbing I
25	10 February 2011	Revisi setelah ujian	Penguji

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