KIDS' ADVENTURE AND BRAVERY SEEN THROUGH HERO'S JOURNEY IN ERICH KÄSTNER'S *EMIL AND THE*DETECTIVES

THESIS



BY:

UTITA NURROSYADA HILMI REG. NUMBER: A73215079

ENGLISH DEPARTMENT
FACULTY OF ARTS AND HUMANITIES
UIN SUNAN AMPEL SURABAYA
2019

DECLARATION

The undersigned,

Name

: Utita Nurrosyada Hilmi

Reg. Number: A73215079

Department

: English Department

Faculty

: Arts and Humanities

Declares that thesis under the title Kids' Adventure and Bravery seen through Hero's Journey in Erich Kästner's Emil and the Detectives is my original work which has been conducted as a partial fulfillment of the requirements for the Bachelor Degree and submitted to the English Department, Arts and Humanities Faculty Sunan Ampel State Islamic University. Aditionally, it does not incorporate any other text from the previous expert except the quotations and theories itself. If the thesis later is found as a plagiarism work, the writer truthfully responsible with any kind of suitable rules and consequences.

Surabaya, July 2nd 2019

The Writer,

Utita Nurrosyada Hilmi

APPROVAL SHEET

KIDS' ADVENTURE AND BRAVERY SEEN THROUGH HERO'S JOURNEY IN ERICH KÄSTNER'S *EMIL AND THE DETECTIVES*

by

Utita Nurrosyada Hilmi

Reg. Number: A73215079

Approved to be examined by the Board Examiners, English Department, Faculty of Arts and Humanities, UIN Sunan Ampel Surabaya

Surabaya, July 2nd 2019

Thesis Advisor

Sufi Ikrima Sa'adah, M.Hum.

NUP. 201603318

Acknowledged by:

The Head of English Department

Dr. Wahju Kusumajanti, M.Hum.

NIP. 197002051999032002

EXAMINER SHEET

This thesis has been approved and accepted by the Board of Examiners, English Department, Faculty of Arts and Humanities, UIN Sunan Ampel Surabaya on July 5th, 2019

The Board of Examiners are:

Examiner 1

Sufi Ikrima Saladah, M.Hum.

NUP. 201603318

Examiner 2

Dr. Wahju Kusumajanti, M.Hum.

NIP. 197002051999032002

Examiner 3

Abu Fanani, M.Pd. NIP. 196906152007011051 Examiner 4

Suhandoko, M.Pd.

NIP. 198905282018011002

Acknowledged by:

The Dean of Faculty of Arts and Humanities

UIN Sunan Ampel Surabaya

Dr. H Agus Aditoni, M.Ag.

NIP. 196210021992031001



KEMENTERIAN AGAMA UNIVERSITAS ISLAM NEGERI SUNAN AMPEL SURABAYA **PERPUSTAKAAN**

Jl. Jend. A. Yani 117 Surabaya 60237 Telp. 031-8431972 Fax.031-8413300 E-Mail: perpus@uinsby.ac.id

LEMBAR PERNYATAAN PERSETUJUAN PUBLIKASI KARYA ILMIAH UNTUK KEPENTINGAN AKADEMIS

Sebagai sivitas akac	lemika UIN	Sunan Ar	npel Su	rabaya,	yang b	pertanda	tangan	di bawah	ini, saya:
Nama	: UTITA	NUP	ROSY	ADA	Hii	MI			
NIM	: 47321								=
Fakultas/Jurusan	***************************************			IOPA	15	ASTRA	INGO	eris	77
E-mail address	: Uttah								
Demi pengemban UIN Sunan Ampel ☑Sekripsi □ yang berjudul: └\US' ADU	Surabaya, H l Tesis	Iak Beba □ Des	is Roya ertasi	lti Nor	n-Eksk Lain-	dusif ata lain (s karya	ilmiah :)
JOURNEY IN	EPICH	KÄSTN	EP 'S	EMI	L A	HT QN	e det	ECTIVE	ς
Perpustakaan UIN mengelolanya da menampilkan/mer akademis tanpa penulis/pencipta d Saya bersedia unt Sunan Ampel Sura dalam karya ilmiah	lam bentunpublikasika erlu memintan atau peneuk menanggubaya, segala	ik pang nnya di Ir a ijin da erbit yang gung seca	kalan nternet ri saya bersang ra prib	data atau me selama gkutan. adi, tan	(datal edia lai tetap	base), 1 in secara mencant elibatkan	mendis fulltex tumkan pihak	tribusikar tuntuk k nama s Perpusta	nnya, dan kepentingan aya sebaga akaan UIN
Demikian pernyata	an ini yang s	saya buat	dengan	sebenar	rnya.				
					Su	ırabaya,	7 A0	ustus	2019
					60 60	MPEL ZEAFF86921	3550	D.	
						X		- HIUN lan tanda tan	,
			W 50			13.00773		The survey of th	0

ABSTRACT

Hilmi, Utita Nurrosyada. 2019. Kids' *Adventure and Bravery seen through Hero's Journey in Erich Kästner's Emil and the Detectives*. English Department. UIN Sunan Ampel Surabaya. Advisor: Sufi Ikrima Sa'adah, M.Hum.

Keywords: hero, bravery, storyline, Hero's Journey

This thesis is an elaboration of a general idea to analyze a children's novel by Erich Kästner under the title *Emil and the Detectives*. This thesis focuses on two analyses. First is how the characters describe in the novel is reflects in the novel by using the New Criticism theory. Second, this thesis analyzes how the storyline of the novel *Emil and the Detectives* reflects in Joseph Campbell's theory of Hero's Journey.

This thesis uses descriptive qualitative method to get the results about how Emil and other characters pass through the heroic plot and bring out the bravery. Data is collected through character analysis and characterization to determine the character's traits, then analyzes the character's journey in the form of stages of Hero's Journey by Joseph Campbell.

The result of this thesis is explained that Emil and his friends, named the Professor and Gustav, each character has a different traits but they also have the same characterization, it is the bravery that brings them into the journey of a hero but their adventure did not go through all the stages in the theory of Hero's Journey by Joseph Campbell.

ABSTRAK

Hilmi, Utita Nurrosyada. 2019. *Kids' Adventure and Bravery seen through Hero's Journey in Erich Kästner's Emil and the Detectives*. Program Studi Sastra Inggris. Universitas Islam Negeri Sunan Ampel Surabaya. Dosen Pembimbing: Sufi Ikrima Sa'adah, M.Hum.

Kata kunci: pahlawan, keberanian, alur cerita, Hero's Journey

Skripsi ini adalah sebuah penjabaran ide umum untuk menganalisa sebuah novel anak – anak dari Erich Kästner dengan judul *Emil and the Detectives*. Skripsi ini fokus pada dua analisa. Pertama, Skripsi ini menganalisa bagaimana keberanian karakter – karakter dalam novel dengan menggunankan teori New Criticism. Kedua, bagaimana alur cerita novel *Emil and the Detectives* tergambar pada teori Hero's Journey oleh Joseph Campbell. Kedua,

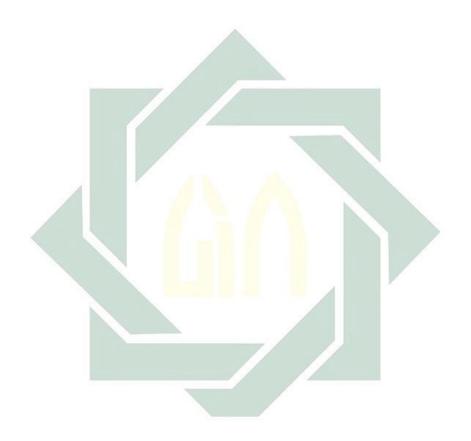
Skripsi ini menggunakan metode deskriptif analitik untuk mendapatkan hasil yang tepat tentang bagaimana Emil dan karakter lainnya melewati alur kepahlawanan dan memunculkan keberanian – keberanian yang tergambar pada alur tersebut. Data dikumpulkan melalui analisis karakter dan karakterisasi untuk menentukan sifat tokoh, kemudian menganalisis perjalanan tokoh dalam bentuk tahap - tahap Hero's Journey oleh Joseph Campbell.

Hasil dari skripsi ini dijelaskan bahwa Emil dan teman-temannya, yang bernama Profesor dan Gustav, masing-masing tokoh memiliki sifat yang berbeda tetapi mereka juga memiliki karakterisasi yang sama, itu adalah keberanian yang membawa mereka ke dalam perjalanan pahlawan tetapi petualangan mereka tidak tergambar pada setiap tahap teori Hero's Journey oleh Joseph Campbell.

TABLE OF CONTENT

Inside Cover Page	i
Inside Tittle Page	
Thesis Advisor's Approval Sheet	
Thesis Examiners' Approval Sheet	
Declaration	
Motto Dedication	
Acknowledgements	
Abstract	
Abstrak	
Table of Content	xi
CHAPTER I INTRODUCTION	
1.1. Background of the Study	1
1.2. Statement of Problem	5
1.3. Objectives of the Study	
1.4. Scope and Limitation	
1.5. Significance of the Study	5
1.6. Method of the Study	
1.6.1. Research Design	6
1.6.2. Source of Data	
1.6.3. Method of Collecting Data	
1.6.4. Procedure of Analyzing Data	7
CHAPTER II REVIEW OF LITERATURE	
2.1 Theoretical Framework	8
2.1.1 New Criticism	8
2.1.1.1 Character	9
2.1.1.2 Characterization	10
2.1.2 Hero's Journey	11
2.1.2.1 Departure	12
2.1.2.2 Initiation	13
2.1.2.3 Return	15

2.1.1	Review of Related Studies	17
CHAI	PTER III ANALYSIS	
3.1	The Three Main Characters' Trait	20
3.2	The Plot of Emil and the Detectives seen through Hero's Journey by	
Josepl	h Campbell	28
CHAI	PTER IV CONCLUSION	
4.1	Conclusion	54
REFE	RENCES	56



CHAPTER I

INTRODUCTION

1.1. Background of the Study

Graham (1970:1) stated that literature is considered as a reflection of human life. It occupies the highest position in human civilization, since humankind has been used it as criticism to express thoughts, and narrate social phenomena in chronological ways. Chamber(1867:16) defines literature as the best expression of the human imagination and most usable meaning to comprehend with human ideas about human-self, he also believes that literature belongs to all people in their living time, asit is known that childhood is a part of human-self living time, and childhood is stated which all people grew away from

Baratz (2012:33) claimed that literary works for children, throughout the time, reflect ideology and the value of society. He also emphasized that children's literature is always considered as one of the clear ways to educate and train young readers. This is how literature affects children in their childhood

Schneider (2016:11) describes children literature as a baby book, predictable or artless stories, and endures basic illustration. It generally states children literature as a collection of stories which is written, read by, and written about children. It also attempts every particular existent are supposed to 'children'. On the other hand, to distinguish children and adults book, Hunt (2002:77) characterizes children books from adult books which have different audience, reading approach, and needs; children as the reader, how the children

understand the story, and what the children needs to understand the story. Children literature leads children to learn in early ages because children's story represents human-life values and adequate human behavior.

In literature, human – life values could be expressed through the theme. The theme is an idea at each literary work which determined by the author and used to develop the story (Nurgiyantoro, 2007:82). According to Abrams (2009:205), the theme is sometimes used interchangeably with "motif", but the term is more usefully applied to a general concept weather implicit, which an imaginative work designed to involve and make persuasive to the reader. Simplicity is not a feature to define a theme, since the reader is necessary to understand and construe the story formerly. Hence, by comprehending the story, the researcher discovers major theme in the novel of *Emil and the Detectives* as the subject in this research, there are heroism and bravery.

According to Kohen(2016:5) in his research, a hero defined as person who faces their deadly journey and took risky significant difficulties. Stated in the journal by Spandothymiou, Kyrindis, Christodoulou, and Kanatsuli, a hero depicted as a person who conveys a character's value, requires and reflects a highest human's expectation, also as an inspiration's sources in humanity. A hero is an individual who has moral attitude and behavior which is widely accepted by most people, own personal interest, and constantly enforce a justice (2015:47). A hero featured certain characteristics which are identified as bravery, the integrity of moral, confidence, self-denial, protect, and so forth (Kinsella, Ritchie, Igou,

2017:20). Then, Keczer (2016:10) stated that bravery is dominantly depicted as "strong" and "self – denial".

Lockwood stated the importance of heroism in children literature is, that the conceptual, emotional, ideological, and other expenses it carries. Literature helps to maintain the imagination and construct new meanings in the learning process (Spandothymiou, Kyrindis, Christodoulou, and Kanatsuli, 2015:47). According to moral education's proponent, the use of heroes as educational media can be a helpful tool in teaching or training moral behavior (White & O'Brien, 1999:81-95). Nevertheless, there are unexpected hidden risks in terms of heroes as role models affecting children's behavior. Plastidial (Spandothymiou, et al, 2015:47) also stated that the heroic role models take a play in psychological development in children, ever since the children gain some to learn from early ages to present an act in the story that contains brave feats, integrity, and altruistic behavior

Emil and the Detectives is a children literature written by Erich Kästner which depicts criminalization in a journey of a child named Emil and his friends. Emil's journey began when his mother asked Emil to visit their relatives in Berlin. By living there for one week, his mother brought some money for Emil and the deposit money for his grandmother. Emil's mother told to keep money safely because the money she made is from her hard work as a hair stylist and only get a sufficient salary.

Emil headed to Berlin by train. In the train, Emil met some adults, and one of them is Grundeis who were then sharing stories with Emil and made Emil

suspicious and wary of the money his mother had left for him. However, on the way to Berlin, Emil fell asleep, and he woke up, but the money in his mantle lost. Emil remembered his mother's hard work to collect the money, it makes Emil being not flinched and fought his fear to find the perpetrators who had stolen the money. In confusion, Emil finally met a group of other children who decided to help Emil in getting his money back. Children who also had enthusiasm and courage to capture the thief, especially named The Professor and Gustav. After they acted as if they were detectives in one night, they found the thief and also arrested him. Unexpectedly, Emil was suddenly famous for his face appearing in newspapers and getting more money, as a prize, than before, Emil was then proud to be able to invite his mother to Berlin and buy her a hairdryer as her mother's remuneration so far.

Considering the story above, the researcher found certain themes in *Emil* and the Detectives novel written by Erich Kästner, there are kids' bravery and heroism as the story narrates about kids who had courage such a hero in facing their journey.

Concerning the theme of bravery and heroism which is implied in the novel, the researcher interested to conduct this research to find how Erich Kästner expressed the detectives' bravery especially in the three main characters who are Emil, The Professor, and Gustav,in the novel and the adventure asthe plotseen through hero's journey theory by Joseph Campbell in his book entitled *The Hero with a Thousand Faces* (1949). Based on the issue above, the suitable title used

for this study is "Kids' Adventure and Bravery seen through Hero's Journey in Emil and the Detectives by Erich Kastner".

1.2. Statement of Problem

Based on the background of the study above, the questions are formulated as follows:

- 1. How the three main characters describe in the novel?
- 2. How is the character's journey described in the novel?

1.3. Objectives of the Study

According to the statement of the problem above, the main objectives of the study are:

- 1. To describe the three main characters in the novel.
- 2. To describe the character's journey in the novel.

1.4. Scope and Limitation

To avoid extended discussion of the analysis, the researcher limited the study to the novel entitled *Emil and the Detectives* by Erich Kästner. The theory of Hero's Journey by Joseph Campbell is used to analyze the plot of the novel. Meanwhile, New Criticism is used to determine the traits and attitude of the characters through the concept of characters and their characterization.

1.5. Significance of the Study

The readers of the English Department can acquire new knowledge about Hero's Journey theory portrayed in literary works of kids' adventure, especially how the plot and the bravery in *Emil and the Detectives* that reflects to the theory. The most important value to the readers in general is everyone can learn if children can be a hero in their own life, bravery does not always appear in adult life but also when they are in childhood.

1.6. Method of the Study

1.6.1. Research Design

This study was library research. The data which the researcher gathers were from referential book, previous studies, website, and other data sources. The researcher did not do any interview. To present the data analysis, the descriptive qualitative method was used. *Emil and the Detectives* was the novel which was chosen to be the main data source and the object of analysis of this study. While, New Criticism and Campbell's Hero's Journey applied as the theory of this study.

1.6.2. Source of Data

The primary data of this study were taken from the text of Erich Kästner's novel *Emil and the Detectives*. The secondary data, which were the review literature, were collected from a referential book, journal, online sources, and another thesis which was related to the study.

1.6.3. Method of Collecting Data

To collect the data of this current study, the researcher used some techniques. At first, the researcher read the novel as the primary data of this study to get an understanding of the whole story. Second, the researcher found book and other sources which related to this study. Third, the researcher took any notes and statements related to the analysis of the problem in this study. In this case, the researcher focused on New Criticism and Hero's Journey Theory.

1.6.4. Procedure of Analyzing Data

The procedure of analyzing data is described as follow:

- 1. Analyzing the three main characters to find their traits and attitude in the novel.
- 2. Analyzing the selected data about the plot into the stages of Hero's Journey by Joseph Campbell, which portrayed in the novel of Erich Kästner's *Emil* and the Detectives.

CHAPTER II

REVIEW OF LITERATURE

2.1 Theoretical Framework

This chapter is focused on some theories which would serve as the basis of the analysis. The explanation of these theories in this chapter is going to be used as the tool of analyzing the novel *Emil and The Detectives* by Erich Kästner. Since the study analysis is focused on character and characterization, also the journey of the characters in the novel mentioned in advanced, this analysis is going to use New Criticism theory to be applied in analyzing character and characterization, and second is Hero's Journey by Joseph Campbell to analyze the journey of the characters.

2.1.1 New Criticism

New Criticism is Formalism in an Anglo-American variety which in the early twentieth century until the early 1960s, dominated for teaching and scholarship (Castle, 2013:121). Simply, Selden (1993:15) stated that, in the 1920s, New Criticism was arisen for the first time and proceeded to elaborate until the 1960s.

In America, New Criticism is well known as "close reading". Close reading is a method which observes carefully at the text analysis and marks at its figure of speech, syntax, structure, and so forth (Tyson, 2006:137). New Criticism is not concerned with the context of intellectual, historical, biographical, and so

on, it is clearly concerned with text and in itself (Selden, 1993:19). According to Tyson (1993:137), the text and in itself counted as its plot, character, characterization, metaphor, images, rhyme, point of view, setting, etc.

Therefore, New Criticism is a theory which serves the intrinsic element in literary work as an important object in analyzing the literary work. Based on Gillespie (2010:176) statement that New Criticism developed as a response to the theory of literary criticism and its biography which positioned the extrinsic elements excessively such as the biography of the author or and the history of the literary work.

2.1.1.1 Character

It is not merely to make the story alive, character has an important role in the literacy works. In the form of "character", the author can convey something in the story. A character takes a role in story line by action and utterance, it is going to be a good story and the reader attention is going to be caught in those interesting story due to the character arrangement by the author. Bennet and Royle (2009:60) stated that literature is alive because of the character; they are an object of the reader's affection and dislike, curiosity and fascination, admiration, and condemnation.

According to Larry M. Sutton (1971:16) in his book entitled *Introduction* to *Literature*, character divided into four types, those are: flat character, round character, static character, and dynamic character.

A flat character is a figure that has only one major personality. The flat character does not reveal more by the author for the aim of the story, it usually a

kind of static character (Henderson et al, 2006:9). Another statement belongs to Perrine and Thomas, which says that a flat character has more than one personality and can be easily recognized by one sentence (2006:68). From two explanations above, a flat character is a character that has one or two personalities, which are dominant and it easily to be known as a static character.

Other type of character is round character. It is a greater achievement rather than flat character, which means round characters grow, changes, and possess a reasonable personality. According to Perrine and Thomas (1988:67) a round character is more complex and has many character traits, it also needs full analysis to understand the character. Pickering and Hoeper (1962:26) state that round character is opposite of the flat character, round character tends to has many characterization and complexities, not only about the intelligent but also the emotion of the character.

Pickering and Hoeper (1962:97) defined A dynamic character is the opposite of the static character. Dynamic character tends to changes over time, it is usually a result of resolving the main conflict or facing a huge or major crisis. While a static character is a character who does not change over time, the personalities do not evolve or transform.

2.1.1.2 Characterization

Characterization is a way to understand and to identify the character in the story, it is the way how the character is created (Gill, 2006:127). The reader can

see the traits of the character through action and sayings, or what other thinking or saying about the character mentioned.

According to Jack Salzman (1994:146), there are two ways uses to deliver how the character is created, it is dynamic and analytic method. The dynamic method generally is known as an indirect presentation where the author delivers the character personality as he place on other character's opinion, the conversation, past life, and action. While, analytic method is where the reader can recognize the character from the thought, attitude, manner, appearance, and also the direct command from the author toward the character.

From those understanding above it, can be concluded that the characterization is a type of methods by the author to develop the character in the story and make to the character alive and seem real.

2.1.2 Hero's Journey

Begins from Jung's theory of Hero's Archetype, Joseph Campbell (2004:10) expressed Hero's Journey theory forward and also divided into a few stages in a journey of a hero. In Campbell's book entitled *The Hero with a Thousand Faces*, it is stated that a hero is one who steps outside from his life and has a journey to somewhere, faces some enemies, being a winner which bring up a treasure and a power around the folks.

Hero's Journey by Joseph Campbell is divided into 17 stages and 3 acts which passed through by a hero in his journey. The 3 acts based on the book is a classification of the stages, those are departure, initiation, and return.

2.1.2.1 Departure

Is where the story is presented and as the beginning of the conflict. The plot of departure involves of a call to adventure, refusal of the call, supernatural aid, the crossing the threshold, and the belly of the whale.

2.1.2.1.1 Call to Adventure

A hero for the first time faces certain matter which leads him to participate in the journey. Campbell (2004:48) also stated that the hero step in the adventure is a must and is necessary to take an action to resolve the problem.

2.1.2.1.2 Refusal of the Call

In consequence of the hero's feeling of anxiety, doubtful, and fearful of the matter he faces up, a refusal to take an action or participate in the journey is emerges (Campbell, 2004:54). In this case, a reader has a negative grudge because of the hero's rejection to take part in a journey.

2.1.2.1.3 Supernatural Aid

After someone succeeds in confronting immediately the negative feelings which possess him, it comes up something wise or a bear-leader who gives him a deterrent or something new strength and knowledge or understanding to confront his enemy in his follow up the journey (Campbell, 2004:65). He also describe that in this stage the unsuspected assistance that comes to one who has undertaken his proper adventure.

2.1.2.1.4 The Crossing of the Threshold

A willingness to take part on an adventure. A hero leaves the comfort zone for adventure to reestablish a peaceful atmosphere. It can be exemplified by leaves

his place of origin and are going to restore peace to his place original origin (Campbell, 2004:76-78). He is willing to face a new world and new rules which were completely dissimilar from his comfort zone.

2.1.2.1.5 The Belly of the Whale

At this phase, the hero is for the first time set foot in a new world. The hero is going to face a slight of trial as a preliminary to understand the situation in the new world or the difficulties which are going to be faced in the future (Campbell, 2004:84). This stage is when the hero abandon the place of his comfort zone or his original origin to adventure.

2.1.2.2 Initiation

Is where the story shows the conflict and its climax. It involves the road of trial, the meeting with the goddess, woman as tempters, atonement with the father, apotheosis, the ultimate boon.

2.1.2.2.1 The Road of Trials

A series of trials which are going to establish the hero to be better prepared to face the enemy. The improvement of the hero is going to be seen at this stage (Campbell, 2004:89-90). This phase is when a hero faces the obstacles on his journey.

2.1.2.2.2 The Meeting with the Goddess

It could be a sign of representative of the hero who meets a girl or someone he loves who can influence the storyline or the plot (Campbell, 2004:100-101). This means as meet women who provide assistance and support of his journey

2.1.2.2.3 Woman as Temptress

Not a literally woman in the actual meaning, however, Campbell (2004:111) symbolize this term as a woman whose temptation often causes heroes obsessed besides the hero is going to face an evil person, who is not always in a female or woman figure. The evil person is going to make a hero lose his motivation to defeat the enemy and move on to what makes the hero tempted.

2.1.2.2.4 Atonement with the Father

In ancient mythology, father had the greatest power. Campbell (2004:135) uses the father figure as the controller of one's life and has power over his child. This figure has great power and for that must be slain so that the hero can complete the mission of his journey. Simply this phase is when the hero faces a figure who has a great power over him, no doubt it becomes a central and a peak from the previous phase or stages.

2.1.2.2.5 Apotheosis

This phase shows the hero get enlightenment to be able to proceed to the next level of his journey, it appears when the hero is fall because he confronts the enemy (Campbell, 2004:157). In this case, the hero reaches a higher level

2.1.2.2.6 The Ultimate Boon

This stage described something can be a reward for the achievement which is obtained after the hero sacrifices a lot for the society's interest (Campbell, 2004: 160). The hero reaches the goal of the preceding battle

2.1.2.3 Return

Is where the ending of the story takes part. It involves refusal of nature, the magic flight, rescue from without, the crossing of the return threshold, master of two worlds, and freedom to live.

2.1.2.3.1 Refusal of the Return

A refusal of go back to the previous life (Campbell, 2004:179). Because of the hero's feeling of comfort with his new world and has become accustomed and complacent with the title of hero, he refuses to return to where the hero comes from or back to the comfort zone

2.1.2.3.2 The Magic Flight

The stage where the hero through a magical journey, goes and appears somewhere magically (Campbell, 2004:182). This means that a hero may be travel the other world in magically ways.

2.1.2.3.3 Rescue from Without

Others come to save the hero from a new world which filled with supernatural journeys, and it also applied to a hero who does not know when to return to his previous life and needs the help of his friend to remind him of this matter (Campbell, 2004:192-193). This could be still in the magical journey because the hero needs people in his past to support the hero.

2.1.2.3.4 The Crossing of the Return Threshold

Campbell (2004:201-204) describes this stage is when the hero Is going to back to the previous life which takes advantages of the wisdom and understanding

gained during the adventure, it to be shared with the community. This task which obtained by the hero is a difficult talk.

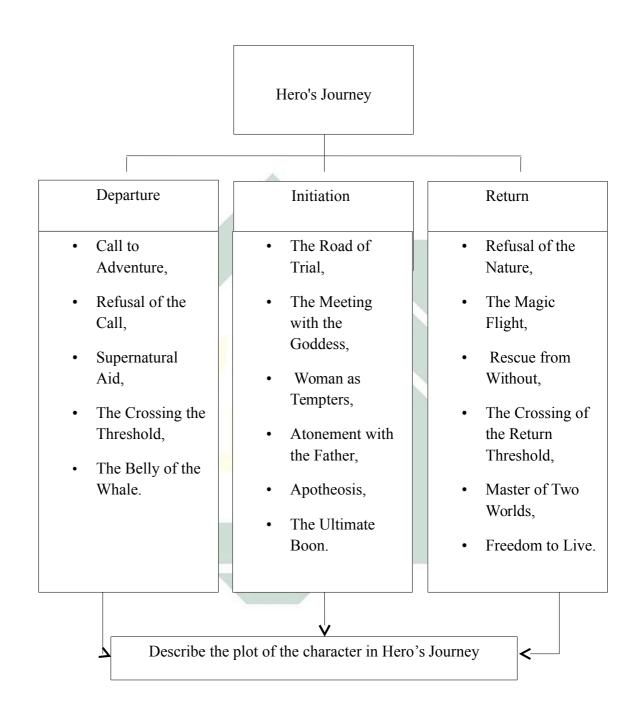
2.1.2.3.5 Master of Two Worlds

The hero has the power in the community because of his achievements in which obtained during the journey which change him (Campbell, 2004:213). The power which makes him deserves a high position

2.1.2.3.6 Freedom to Live

Due to the hero could manage the master spiritual and physical strength, he finally obtained a life which frees from fear of death and living life without remorse of his future destiny and remorse from the past. It symbolize whether it's becoming a king, marrying, or returning to adventure (Campbell, 2004:221). Here, hero reaches his greatest happiness,

For more details, the following table divides the stages of the hero journey in 3 acts and the mapping with the chronological flow contained in the story. Those 17 stages are going to narrate the plot of the hero undergoes the journey.



2.1.2 Review of Related Studies

To broaden the understanding of this study, the researcher has found various literacy which relates to this current study in some aspects. A various study in which has done by the previous researcher are collected to build a

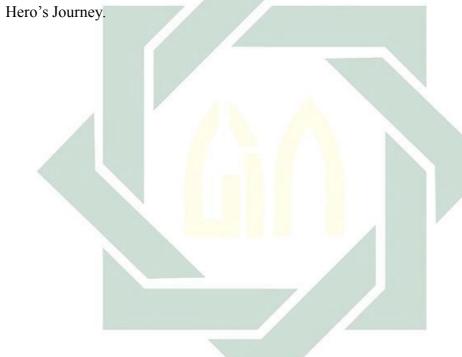
broaden knowledge about the research which has the same theory, focus, and topic.

The first previous study belongs to Taufik Andy Prastiyo in his graduating paper at State Islamic University SunanKalijaga Yogyakarta entitled *I Spit on Your Grave: a Study on Hero's Journey*. In this study, Prastiyo found that every hero is not always a man, but every person can be categorized as a hero or heroine. The main character whose name is Jennifer proves that heroine exists and it categorized as a heroine based on the hero's journey theory. The conclusion states that the main character presented only undergoes the stages until the initiation stage, which means the last stages, Return, cannot be found in the analysis. However, the aim of Prastiyo's study has only analyzed the plot seen through Hero's Journey theory without any other analysis and discussion,

The second previous study belongs to UtariPradita in her non-seminar paper from the University of Indonesia entitled *Social Criticism in Children Literature Emil and the Detectives*. This study found which the writer of the novel, Erich Kästner, who also experienced this period was very worried about the negative effects of what was happening in German during the time on the social life, especially children. This research used literary sociology to describe how changes in economic condition influence on the moral, attitude, future, and moral of social life in German.in conclusion, this research result explains that Erich Kästner clearly illustrated the portrait of Berlin at the time by critics and various concern which depicted in his literary work. Moreover, Erich Kästner continues to

add moral values which can be tapped by readers to be able to rely on the social life of the people in the future.

The previous studies mentioned above discuss the plot and social criticism, however, to best of researcher's knowledge, very little attempt has been made to touch on bravery theme depicted in the novel. Therefore, this study is concern to discuss the plot and bravery in *Emil and the Detectives* seen through



CHAPTER III

KIDS' ADVENTURE AND BRAVERY SEEN THROUGH HERO'S JOURNEY IN ERICH KÄSTNER'S EMIL AND DETECTIVES

In this chapter, the author uses two theories to analyze the novel *Emil and the Detectives* by Erich Kästner as stated in the research questions. The first analysis begins by presenting the three maincharacters traits with New Criticism theory. Then, the researcher analyzes the journey through the plot of Journey by Joseph Campbell.

3.1 The Three Main Characters' Traits

3.1.1. Emil Tischbein

3.1.1.1. Very Fond to His Mother

Emil was a boy who put forward his mother's feelings. He lived only with his mother who worked hard for him all this time. He would not have the heart to let his mother sad because of his naughty or bad attitude.

"Well, now that you all this, you shouldn't laugh at Emil for rather a good boy to his mother. He was very fond of her, and knew that she worked hard to get the things for him that all the other boys had. He would have felt pretty mean if he had not worked hard at his lessons, or he cribbed from anyone else in class or played truant. That would have been letting her down, and he would have hated to do that. He hated to do anything that might distress her." (9)

Naughty or bad attitude that would not be done by Emil because he did not want to hurt his mother's heart, one of them is to skip school. Emil would try hard for his school, behave well, study diligently, he really could not do something his

mother hated because he knew that all this time his mother has worked hard for him.

Not only about school, Emil also paid attention to his mother at all times even though he was out with his friends, Emil always thinks of his mother and did not want to make his mother sad.

"Emil nodded. "Yes, just about. Sometimes I go out in the evenings with Protzsch, who lives on the floor above us, or with some of the other boys, and Mum says I needn't be home till nine. Then I usually get back a bit earlier, perhaps by seven, so that she doesn't have to have super alone. She says I should stay out with my pals, and I do sometimes. But it isn't much fun when I know she's all by herself, and she's always really pleased to see me back. Whatever she may say about it."" (94)

Emil could bear to leave her mother at home alone. Sometimes Emil would go home early so he could accompany his mother and would not let his mother worry about him. Emil's attitude that put forward his mother's feelings, did not want to make his mother sad, and always wanted to make his mother happy was a characteristic that Emil loved her mother very much.

3.1.1.2. Good Manner

When Emil was on the train and was looking for a seat, he met a number of strangers which the seat next to them was available. Then, Emil sat the empty space, at that time also Emil was offered chocolate by one of the people, Emil then noticed his attitude when he received chocolate. ""Oh, thank you," Emil answered. Then, remembering his manners, he took off his cap, bowed and said, "Emil Tischbein's my name."" (19). The behavior of Emil who took off his hat

first, and lowered his body was an attitude that showed politeness towards people who were more mature than Emil. He has noticed his attitude towards others.

3.1.1.3. Brave

The beginning of Emil's trip was when he found his money stolen by someone on the train when he fell asleep. He then tried to get the money back, because the money was a gift from his mother who had been working hard.

"Just you wait, you dirty rotten thief," he thought to himself, "I'll catch you yet."

He gave up his ticket, changed the suitcase to his other hand, wedged the flowers firmly under his right arm, and ran down the stairs.

"Now for it!" he thought." (42)

This bravery arose when Emil really insisted on catching the thief and took the money back. Emil would do something to achieve his mission. At that moment, Emil went to spy on the thief and waited for the right time to arrest him.

3.1.1.4. Honest

There was something Emil hid from the police because he had done something bad in the past. But Emil later admitted his mistake before the police when he had succeeded in arresting the thief.

""Why didn't you go straight to the police and report your loss?" asked other.

That remained Emil about Sergeant Jeschke at home, and of his dream, and he began nervous again.

"Well?" asked the Superintendent.

Emil took the plunge. "I chalked a red nose and a moustache on the statue of Grand Duke Charles in Neustadt," he confessed. "So, you'd better arrest me, sir."

To his surprise the five men burst out laughing, instead of looking grave as he had expected." (127)

Emil just felt guilty later and finally admitted his bad deeds, Emil also asked the police to arrest him because he had a bad attitude. Emil was honest with the police after hiding it for some time.

3.1.1.5. Clever and Hard Worker

Mrs. Tischbein as Emil's mother, admitted that Emil was a smart child, and hardworking also always on top in his class. "Well, I suppose it was," MrsTischbein admitted, feeling pleasantly admitted. "Emil's clever boy, and work hard. He's always top of his class. But supposing something had gone wrong!..." (149). Emil's character is drawn directly from the mother's words which indicate Emil has the attitide mentioned above.

3.1.2. The Professor

3.1.2.1. Wise

The Professor was the one who regulated the ways of arrest of thieves. He arranged all plans to arrest the thief to help Emil. The Professor sorted and selected the tricks that will be used to catch the thief.

""Of course," agreed the professor. "Anyone not actually taking part in the chase is to stay here in Nicholas Square. And you'd better take it in turns to go home and say you may be out late. You might even say you were going to spend the night with a friend – that would be easier if we have to keep going till morning...." (70)

The Professor requested that they should pay attention to their parents, he recommended giving news to parents at first because they would be worried if their children suddenly did not go home and instead roamed the streets to catch thieves overnight. Then the Professor prepared people who would work in the arrest of this thief. He divided several groups into the work.

".... Emil, Gustav, Krumm, you two Mittlres and I will be the front – force. We'd better ring up our homes at once and say we we'll be late. What else? Oh, yes. Traut, you be messenger. Go home with Tuesday, and be ready to go at once to Nicholas Square if we send for you. Well, now we've got our detectives, reserves, a telephone service, and a messenger. Those are the most important thing for the moment, I think. (70)

Some of the tasks shared by the Professor will assist in the catch of the thief because they would complement each other and ease a little heavy task. According to Professor, things like divided the tasks were very important in this mission, he wisely arranged the role of his friends in the process of taking Emil's money back.

There was a time when one of his friends did not agree with the Professor's suggestion, but he explained an answer which he thought was right and in no hurry to take action.

""Don't be idiot," said Traut. "We'll just have to keep an eye on him, and wait for a chance to sneak the money back."

"Oh no, that won't do at all!" exclaimed the Professor. "If we take the money from him like that, we shall be thieves ourselves." (71)

The Professor's wisdom was illustrated when he described that they would become a thief when taking someone's belongings, he explained such things so that his friends understood and took the right ways

3.1.2.2. Grumpy

In addition to the kindness of the Professor, he was also an angry person. He was offended by the words of his friend who disagreed with his opinion, he then directly issued him in the thief's arrest team.

""Who do you think you are, shouting like that!" exclaimed Peters. "I propose that Peters is expelled from the corps of detectives and not permitted to take any further part in the case," said the Professor, stamping his foot." (97)

The Professor's anger by removing his friend from the team, and also stamping his foot indicated that he was really upset with his friend.

3.1.2.3. Brave

One of the courage that the Professor did was he dared to meet the thief first and arrange arrests in a bank.

""Gustav and I'll go in after him. Emil, you stay outside until you hear Gustav's horn. That will mean we're ready. Come inside then, and bring about ten boys with you. Pick them carefully, Emil. It'll be a ticklish job"

Then he and Gustav pushed open the door and walked into the bank." (110)

At first it was the Professor and Gustav who started catching the thief, but he requested that Emil get ready for the next plan and show what really happened. The Professor is not afraid to approach the thief.

After entering the bank to catch the thief, the Professor dared to get close to the thief. He casually stood beside the thief.

"The Professor edged quietly up beside the thief, watching him like a lynx. Gustav stood just behind him with his hand on the horn in his trouser pocket. When at last the cashier came over to the counter he asked the Professor what he wanted." (112)

The Professor's courage was illustrated when he did not look nervous and instead saw the thief with a stern look as if he would catch the thief at that time. After that, he shouted at the thief during the money exchange process, he shouted that the money was not the thief's "Wait a moment!" cried the Professor. "That's stolen money."" (113). The Professor explicitly told the cashier that the money handed over by the thief was stolen money. He fought for Emil's money which taken by him. He firmly and bravely interrupted the thief exchange process to get Emil's money back.

3.1.2.4. Clever

Children involved in arresting thieves are great children, their various personalities and the Professor helped in managing the course of the thief's arrest in a clever way.

"Yes, the other chaps were simply marvelous." said Emil enthusiastically. "Gustav – the one with the motor-horn – an the Professor, and little Tuesday, and Krumm, and the Mittlers and all the rest of them. It was great fun. And the Professor was grand at organizing things."" (125)

The Professor's ingenuity in managing his friends was explained by Emil who described directly that the Professor was so great at that thing which Emil and his friends were helped in the process of catching thief.

3.1.3. Gustav the "The Boy with Motor-horn"

3.1.3.1. Enthusiasm

Gustav could not wait to catch the thief together with Emil. He felt that catching thief was interesting. Then he offers assistance to Emil, who initially lurked the thief himself. The boy with the motor-horn thought hard for a minute, then he said, Going after a real thief and catching him would be something! Coo! I think I'll help you, if you don't mind. (62) Enthusiastic Gustav wants to help Emil and simultaneously catch the thief when he felt very happy and wanted to do things together with Emil. Gustav would also called his friends to come with them so that they would be more children. Gustav was also very unable to resist arresting thieves who took Emil's money. He immediately called his friends so that their mission quickly began. Right you are. I'll be as quick as I can. said Gustav. Trust me. He's eating egg now, so he can't be leaving just yet. Cheerio, Emil, Gosh, I'm looking forward to this. It's going to be smashing! (63). Quickly and enthusiastically he will inform his friends to help Emil. He really expressed himself very enthusiastically to catch the thief with Emil and his friends.

3.1.3.2. Brave

Gustav would stalk the thief alone, he would handle something without the help of his friends. Gustav even asked Emil to leave so he could do another plan.

""Leave all that to me!" said Gustav. "I'll stay here myself and keep watch," he told Emil. "Don't worry. We won't let him get away. You'd better get a move on. It's gone seven already" (67)

By Gustav's statement that he would handle the problem himself, he can be said to be brave because he did not need friends who accompany him, he could do it enough without anyone's help and was not worried about his solitude.

Another bravery arose when Gustav followed the thief into the hotel after he and his friends followed a thief from a distance, that was Gustav's time to continue the reconnaissance

"The man in the bowler hat got out, paid the driver and disappeared in to the hotel.

"Follow him, Gustav!" cried the Professor urgently. "If the place has two exits, we'll lose him." Gustav was gone in flash." (81)

Because the plan was compiled by the Professor, Gustav was ordered by him to follow the thief. Without further ado, Gustav quickly followed where the thief had gone so as not to lose his track. Even Gustav did not ask to be accompanied by his friend because he was brave enough to lurk on his own. After Gustav was assigned to spy inside the hotel, he got a lot of information because he disguised himself as one of the hotel clerks.

"it was simply marvelous," said Gustav. "I slipped into the hotel and saw the boy waiting by the lift, so I caught his eye, and over the came to see what I wanted. Then, I told him the whole story from A to Z – all about Emil losing his money, and about us, and how the thief was staying in the hotel, and that we have to keep an eye on him so that we can go after him tomorrow abd get the money back. He thought it was no end of a lark, and said he'd got a spare uniform I could borrow, and with that I could pretend to be a second lift-boy" (99)

With the courage of Gustav who pretended to be one of the hotel clerks, he got some clues about the thief. He stalked a thief himself and became a hotel clerk to find out the thief without the help of his friend.

From the description of the three main characters above, it is stated that each character has different traits and attitudes but one which equates them is a characterization that is bravery. Then the bravery becomes a reference for further analysis of how their journey is depicted in the novel.

3.2 The Plot of *Emil and the Detectives* seen through Hero's Journey by Joseph Campbell

3.2.1. Departure

Emil prepared for journey when his mother asked him to go to Berlin to visit his family there, due to his aunt asked them often to visit.

".... "But what is there for him to do here all through the holidays? Besides, he's never been to Berlin, though my sister Martha has asked us often enough. They're comfortably off, you know. Her husband's in the Post Office. I can't go with Emil, worse luck! The holidays are just my busiest time. But he's big enough to travel alone now, and he can look after him-self. My mother has promised to meet him at the station. She's going to wait for him by the flower stall" (Kästner 3)

In advance, Emil's mother, named Mrs. Tichbein, wanted to go to Berlin with Emil, but due to her busiest work on the holiday, she could not accompany him in his journey. So, she let Emil went to Berlin by him-self. She was sure because Emil was big enough to travel alone. His mother was not worried because when he arrived in Berlin, Emil would be picked up by his grandmother. This made Mrs. Tichbein believed that Emil would be safe along the trip to Berlin.

Mrs. Tichbein prepared some things for Emil to carry by Emil and brought it to the family in Berlin. Mrs. Tichbein also prepared Emil's need for his journey.

".... Your suitcase is ready packed, and I've wrapped up the flowers for Auntie.

I'll give you the money for Grandma when we've had dinner" (5) After dinner,

Mrs. Tichbein gave Emil some money to deliver it to his Grandma. It amounts six

pounds, and for Emil him-self is one pound.

Headed to the train station, his mother told Emil to be careful because this is the first time Emil took a journey alone by himself. Mrs. Tichbein drove him to the station and waited until Emil's train arrived at the station.

- "Be careful you don't leave anything behind, son," she said, "and don't sit on the flowers. Ask someone to put the case on the rack for you when you get into the train but ask politely, you know"
- "I can do it myself," said Emil. "I'm not a baby" (14)"Don't worry so, old lady!" Emil returned cheekily. (14)

Finally, Emil traveled to Berlin on his own and with the mission, this time, to carry some money from his mother carefully. Emil must keep the money for himself and his grandmother. Bravely, Emil left her hometown and traveled where he would not know what was going on in the future

3.1.1.1. Call to Adventure

A hero for the first time faces certain matter which leads him to participate in the journey. After Mrs. Tischbein let Emil travel alone to Berlin just to visit their family and sent money to Emil's grandma, Emil began to solve his problem soon. Emil's first time participate the journey was when he met a man named Mr. Grundies. ".... "Emil Tichsbein's my name." The other passengers smiled, and the man in the bowler hat solemnly raised it and replied, "Glad to make your

acquaintance. My name is Grundies". Emil was taking the time alone with the strangers during the trip, even with Mr. Grundeis. At the beginning of the trip, two passengers and Mr. Grundeis were chatting with Emil. Even though Emil is not around their age, he could maintain his behavior towards older people, especially Mr. Grundeis. At the beginning of meeting Emil, he gave chocolate to Emil, and then Emil received the chocolate happily and politely.

But the longer the journey was, Mr. Grundeis seemed to reveal who he was. Oddities arose when Mr. Grundeis was getting more and more incomprehensible about what he said to children as old as Emil so that other passengers warned him to pay attention to his attitude. Mr. Grundies was annoyed because people wanted him to maintain his attitude, so they clashed with arguments, but Emil preferred not to care about the attitude of the adults around him, until when the people got off the train and only left Emil and Mr. Grundeis.

"After that he and the man in the bowler hat were left alone in the carriage, and Emil began to feel rather anxious. There was something queer about the man. One moment he was giving you chocolate, the next he was trying to make a fool of you with a lot of nonsense. Emil would have liked to check his money again, just to pass the time, but he did not care to risk it, alone with Mr. Grundeis, as soon as the train moved off he went into the adjoining toilet, and took the envelope out of his pocket" (23)

They were left alone and it made Emil feel anxious. He was worried about the money his mother had left him, the money in his jacket was now moved to be clipped to his jacket with another envelope. Emil felt it made his money safer from Mr. Grundeis's eyesight. But Emil felt even more strange and worried because Mr. Grundeis falls asleep in a position that people don't normally do.

Emil tries not to fall sleep on the train just to protect money and other important items. "Emil woke up just as the train was pulling out of a station, and found himself on the floor, feeling very frightened. He must have been asleep, he thought, and slipped off the seat" (36) Sadly, he fell asleep.

This unexpected incident made Emil scared. He should have been awake during the trip but he fell asleep and woke up in an uncomfortable position. He is suspicious if the money in his jacket was still safe. He looked at the seat that had been sat in by Mr. Grundeis, but apparently, Mr. Grundeis was no longer there. He was gone. Emil began to touch his jacket and found that the money had gone too.

"The pocket was empty! The money had gone. "He felt right into the concerns of that pocket, and searched frantically through all his other pockets too. He ran his hands over the outside of his jacket – but there was nothing there to crackle. The notes were gone" (37)

The quotation above expresses that Emil had lost the money he had guarded during the trip. Emil has found a problem that must be resolved. According to Campbell a hero at this stage will be faced with a problem and must be resolved later so he must take action and necessarily participate the journey (2004:48-49)

3.1.1.2. Refusal of the Call

At this stage, the main character that is portrayed as a hero will face their anxiety feeling, a doubtful, and fearful of the matter in what happened on the next journey. In this situation, Emil was confused to determine what he had to do, and he was also anxious because of the bad experience in the past that could bring him

into trouble in the future. "Oh dear! The police! If he got mixed up with the police now, Sergeant Jaschke would be found to hear about it and bring up that matter of statue" (40) Explained in the quotation above that Emil once did something to the statue where Sergeant Jaschke would bring up the matter if Emil reported to the police for the loss of his money.

In the past, Emil had been guilty of his actions which damaged the statue in the city and made Sergeant Jaschke angry.

"I have my suspicious about that boy, Emil Ticshbein. First he defaces a fine statue here in Neustadt with chalks, then he says he's been robbed of seven punds on the way to Berlin. How are we to know that he ever had seven pounds?" (40)

Emil thinks that if he reports the matter to the police, the police he will report on for lost money will also affect the police in his town who know Emil as a destroyer of a statue with chalk. Sergeant Jaschke will not believe Emil's story of losing money. He would think of all the bad things that Emil did to intentionally eliminate his money or just lie to the police to feel sorry.

Emil thinks Sergeant Jaschke really won't believe him because something bad has been done by Emil in the city. Sergeant Jaschke can even guess what Emil can do to get rid of his money. ".... In my experience anyone capable of defeating a monument is quite equal to making up a story like that. He has probably buried the money somewhere, or even swallowed it...." (40) Unmitigated, Sergeant Jaschke would think that it could have been Emil burning his money or even swallowing it because someone as brave as Emil who could damage a statue, would not be able to feel difficult just to make a story about losing money. Emil

thinks Sergeant Jaschke will accuse Emil himself of being the thief. ".... Don't waste your time looking for a thief. If there ever was one, it was probably Emil Tischbein himself. I advise you to arrest him at once, Inspector!" (40). Jaschke Sergeant would recommend punishing rather than looking hard for a thief because Sergeant Jaschke is very confident and sure that Emil himself was the mastermind behind all of this.

What Emil's think about Sergeant Jaschke made him feel anxious about what the plan he would take to catch the thief. "It was horrible. He could not even go to the police for help." (40) "He had no idea what to do next, but he could not bear to stay in that compartment any longer." (41). At this stage, Emil was hesitant and anxious to ask the police for help because of the effects of what he had done before. Emil felt bad and if he asked the police for help, it could be terrible for him. Emil, who was confused by what he had to do to find and capture the thief, also could not remain silent and contemplate the fate. This feeling of anxiety can possess Emil not to catch the thief and give up.

3.1.1.3. Supernatural Aid

It described when after someone succeeds in confronting immediately the negative feelings which possess him, it comes up something wise or a bear-leader who gives him a deterrent or something new strength and knowledge or understanding to confront his enemy in his follow up the journey.

After Emil wrestled with his anxious feeling, suddenly he was surprised by someone behind him with the motor-horn. As it turned out, someone who had

surprised Emil was a boy carrying a motor-horn. Here is the beginning of Emil met a new figure or character who would influence his journey to arrest the thief. The boy is just laughing when finding out Emil is surprised. "These miserable reflections were interrupted by a motor-horn which honked loudly just behind him. It made him jump, but when he looked round there was only a boy standing there, laughing." (58)

The arrival of the boy who distracted Emil's concentration when focusing on watching the thief, made Emil shocked because there was only Emil around it, but the boy was laughing when discovered Emil aghast because of his motor-horn.

In the quotation above, Emil was taking a focus to spy the thief. After an incident that made Emil shocked by the motor-horn, the boy offered some help to Emil to arrest the thief. Campbell stated that it would come up something wise or a bear-leader who gives the character a deterrent or something new strength and knowledge or understanding to confront his enemy in his follow up the journey (69), and Emil found someone who will help him to arrest the thief. Before arresting the thief, someone with the motor-horn introduced himself as Gustav. He helped Emil by thinking of how to arrest the thief.

"The boy with the motor-horn thought hard for a minute, then he said,

"Going after a real thief and catching him would be something! Cool!

I think I'll help you, if you don't mind."

"I'd awfully glad." Emil replied warmly.

"That's settled then. By the way, my name's Gustav."" (62)

Gustav, with his pleasure, helped Emil to arrest the thief. He thought it would be very impressive and pleasing if it really would arrest the thief, it because Emil was just watching, seeing, and spying, what the thief was doing. When

Gustav happily offered the help, Emil also felt very glad hearing the offer, and it means someone will help him, he will not go by himself, he will not take the journey alone, but with the help of others.

Emil felt helped by Gustav's offer. That is, there was someone who has given him more enthusiasm to arrests the thief. Gustav is a character who will give more knowledge about how to arrest the thief. This character like Gustav, was described by Campbell at this stage. "Emil felt much better after that. Of course it was bad luck about the money – but it could have happened to anyone. Having friends now to help him made all the differences..." (63)

It was true that Emil felt he was unlucky because he lost his money, but he thought that people could also lose the money, not just him. But having a friend who will help him was something. A figure like Gustav helped Emil to arrest the thief.

3.1.1.4. The Crossing the Threshold

Crossing the First Threshold is the initial departure stage of a hero to a new world or uncommon world. It is an obstacle just before entering a new world while the hero is helped and guided to travel a journey. This stage begins when Emil is waiting for Gustav to call his friends to help. Emil prepares for the next adventure with the help of friends later. At this stage also, Emil will be assisted and guided by his friends in facing problems in the future, and facing thief who took Emil's money while on the train. "Ten minutes later Emil heard the horn again and looked over his shoulder. Quite two dozen boys were coming down the

street towards him, headed by Gustav." (63). It is illustrated that a few minutes later, Gustav brought some of his friends to help Emil capture the thief.

At that time, to begin the journey of arresting the thief, Gustav introduced Emil to his friends where he was a victim in this matter and who needed help from two dozens of these boys. Gustav is also the figure which described the thief which is around them so that his friends would know the target to be managed.

""Well, chaps, this is Emil from Neustadt," Gustav then announced, "and that's the rotter who stole his money – over there, sitting by the railing in a black bowler hat. It'd be a nice thing if he was allowed to get away with it, so it's up to us, see?" (65)

Gustav began to introduce Emil at first, and then showed the characteristic of the thief who stole Emil's money on the other side. Gustav was very simple in introducing Emil to his friend, and then he seemed to describe in detail the characteristics of the thief so that his friends would understand better and not misunderstand because the thief was far away from them.

After Gustav finished introducing Emil and appointed the thief, Gustav began to coordinate his friends in capturing the thief. Gustav started with several of plans, and he was the leader of this arrest. Gustav made ideas so that his friends could be well coordinated and neat so that they were quick to take Emil's money back. Not only that, Emil also participated in expressing ideas and helping Gustav to coordinate his friends. Gustav also divided his friends into groups so that the action will be completed quickly.

""Give them to me," said Gustav. "I'll take them over to the café and leave them at the counter. And I'll take a good look at our man at the same time."66)

"I think we ought to have a council of war," said Emil. "But not here, with all these people looking on." (66)

In the first quote, Gustav would lure the thief with money that would be left intentionally by Gustav, but he would still focus on the surveillance. While in the second quote, Emil felt that for more structured plans, he proposed the existence of a "war council" to be more coordinated and also he argued that the plan did not have to be explained right now where many people could see and listen to them. The quotations above show that Gustav and Emil had a role in solving the problem.

In the end, Gustav had coordinated his friends so well that Emil and a friend, called Professor, headed to the place Gustav had ordered to start surveillance and arrest the thief. "Gustav had the boys organized very quickly. The scouts went to their posts along the street, and the rest of the gang, led by Emil and the Professor, ran off to Nicholas Square " (67). At this stage, Gustav took a role in arranging, escorting and assisting Emil in the arrest of the thief who explained that at this stage, someone would emerge to help the character who has a problem, Emil. As well, Emil, Gustav and his friends would start through obstacles at this stage.

3.1.1.5. The Belly of the Whale

At this stage, the hero is now leaving his place of origin to adventure and first set foot in the new world after passing through the "gate". Here the hero will

face an easy exam as an opening to find information about the situation in the new world and the difficulties he will face in the future.

At the beginning of the journey into the "gate" to leave the common world, in this story, the boys first set foot in a gathering location with other children. They chose a garden in Nicholas Square to gather and form a strategy for the journey. "There was a garden in Nicholas Square, and the boys sat down there, some on two white benches and the rest on the low iron railings set around a patch of grass. They all looked very serious." (69). It is seen that some of these boys seriously put themselves comfortably in certain positions to focus on the next strategy and learned about the situation and conditions.

A boy who was called the Professor, seemed to be arranging a plan for catching a thief in the early stages. In this case is the stage where children are learning the situation and conditions later to always be directed and not careless.

""Of course," agreed the Professor. "Anyone not actually taking part in the chase is to stay here in Nicholas Square. And you'd better take it in turns to go home and say you may be out late. You might even say you were going to spend the night with a friend – that would make it easier if we have to keep going till morning. Emil, Gustav, Krumn, you two Mittlers and I will be the front – line force. We'd better ring up our homes at once and say we'll be late..." (70)

The Professor explained how the children must move, one by one was arranged by the Professor so that the plan can be well structured. Even when someone presented an idea with a high of carelessness, the Professor dismissed this. He is always long ahead in addressing plans and situations. It is commonplace in the discussion, where there is agreement and disagreement, this

will make the boys able to understand the situation and determine which one to do or not, which are good and bad to do so that carelessness will not on high risk.

"Don't be an idiot," said Traut. "We'll just have to keep an eye on him, and wait for a chance to sneak the money back."

"Oh no, that won't do at all!" exclaimed the Professor. "If we take the money from him like that, we shall be thieves ourselves."

"Don't be silly," said Traut. "If a chap pinches something from me and I pinch it back, that doesn't make me a thief." (71)

In the quote above, it was told that the boys were discussing how to take the money back, as Traut had other ideas for taking it back. Traut discussed with the Professor to find the right way, even though Traut was a little careless but this made the boys in the garden at Nicholas Square able to understand and learn about the situation so that the arrest of thief worked well. After a long discussion, finally the Professor who took over to draw up a plan had established plans, and the boys had to obey them to create the cohesiveness of an association which they called as the detectives.

"Yes, that's perfectly true," said the Professor. "And now for goodness' sake stop trying to be clever. We've arranged everything we can. We can't know yet just how we shall catch him. We shall have to make plans for that as we go along. But of one thing I am certain – and that is that he must give back the money of his own accord. We'd be fools to try to steal it from him." (72)

The conclusion made by the Professor is the end of this stage, where kid detectives have studied the situations and conditions in which they will go on an adventure and pass through the "gate". After the formation of these plans, the kid detectives will set foot in a new world and start strategies - or even hindered by difficulties. Detectives have reached the last stage of their departure journey.

Furthermore, detective will carry out plans that have been guided by the Professor to be followed, and they will face obstacles ahead to achieve the final desired, which is to arrest the thief successfully.

3.2.2. Initiation

In the Initiation, all phases are traversed by characters except the Apotheosis phase because in that phase it is explained that this stage is the fall of the hero because of his confrontation with the big enemy in Atonement with the Father. Whereas in this novel, the characters are not confronted by the enemy. So, this stage is passed and goes straight to the Ultimate Boon stage.

3.2.2.1. The Road of Trials

As the name implies The Road of Trials is a road full of obstacles. This stage is a series of tests that will form a hero to be better prepared to face his enemies. Here will be seen the development of characters from the hero. After passing the obstacles, the hero will be faced with a test that must be passed. Heroes are provided with various advice, information, and help from others. This stage makes the hero realize that there is a lot of help from friends and allies accompanying him on his journey.

This stage began when some kid detectives followed the thief, they quietly followed the thief, and carried out the plan correctly. At first, it didn't seem like a big problem, only pretense and surveillance by detectives from a distance. To prioritize circumspection, detectives maintain their attitude in stalking the thief so that it is not easily recognized and seen by the thief.

""Come on", shouted the Professor, and he, Emil, the two Mittlers, and Krumm tore off towards Kaiser Avenue as if they were trying to break the world record for hundred yards. They slowed down as they approached the newspaper stand and come on more cautiously, as Gustav was making signs of some sort to them" (78)

Some of these detectives were running towards the Kaiser Avenue to spy on the thief, the distance was quite far from where they came from to discuss the plans to be made. When they arrived at their destination, the detectives noticed their steps so they would not be seen by the thief. One of the detectives named Gustav gave a sign as if instructing them to be more careful. Their previous reconnaissance did not stop there, the more difficult their reconnaissance began when the thief started to move to do something. Detectives did not falter to continue to lurk the thief. Wherever the thief went, the detective would continue to follow to get more information from the thief to make it easier to arrest.

"Look out," cried Emil abruptly.

The man was folding up his paper. He gave a quick glance at the passers-by and hailed a taxi. It drew up, and he got in and slammed the door. By that time the boys had also hailed taxi, and Gustav said to the driver: "Follow that taxi which is just turning into Prague Place, please, but don't let the man inside it see he's being taled."" (79)

The thief finally closed his newspaper and called a taxi, wherever he went the detectives would always spy at him so they also called a taxi. Even though in a taxi, they don't want to be seen by the thief, somehow they have to lurk in a structured manner. They followed the taxi that was taken by the thief. Here they have a problem with the fare, they were worried that the fare would be expensive because they were still children. But they can still be handled by them so that they

could follow the thief's taxi as soon as he reaches the destination. Detectives always pay attention to their steps to stay safe and invisible to the thief.

"I hope he's not going very far," murmured the Professor, watching the meter anxiously. "It's cost us tenpence already." But very soon after that, the first taxi stopped in front of the Hotel Kreid in Nollendorf Square. The boys' driver braked suddenly and stopped at a safe distance, so that they could watch what happened next." (81)

The quotation above shows the concern of taxi fares. But not far from that, their taxi stopped in a safe place because the thief's taxi also stopped. To maintain their safety, they got off from their taxi to another in a safe distance so that the thief did not suspect the surveillance. Conclusions in the problems faced are described by one detective who tried to report the incident that day. Some obstacles, starting from a simple reconnaissance, stalking with a taxi, and snooping again when he gets to the hotel. However, the obstacles continue absolutely when they had not found the number of the room that was targeted by the thief, here they will work hard again to get the information.

That way they would continue to strive to get the right information so that it would facilitate the arrest even though they have to work hard in surveillance.

And, friends who always helped Emil in taking his money back were also in the

[&]quot;"Have you had much trouble so far?"

[&]quot;Not really, but he took a taxi, and we had to take one too, so as to keep up with him. Now he's gone up to his room at the hotel. He's probably looking to see if there's anyone under the bed, and after that I daresay he'll play cards with himself!"

[&]quot;What's the room number?" asked Tuesday.

[&]quot;Don't know yet, but we'll find out."

spotlight at this stage, because there were many obstacles but resolved because of many help from others.

3.2.2.2. The Meeting with the Goddess

Throughout the journey of a hero in the initiation stage, a woman brings a change to heroes. The woman does not play a bigger role than the hero but can help the hero in matters he has not mastered. The meeting with his cousin, Pony, was a stage of The Meeting with the Goodness. Pony is a girl; here she would play a role to help Emil. "Emil jumped to his feet and ran to help them off, recognizing Pony, and they shook hands gaily. "this is my cousin Pony Hutchen – or rather Heimbold," he said." (86). Emil then introduced his cousin to his friends.

When Pony met Emil, she planned to help him because she knew that Emil was carrying out a surveillance mission against the thief to get his money back, Pony was kind enough to help Emil by giving her money so that Emil could use it if he were in trouble.

""Before I go, I'd better give you my pocket money," said Pony. "Here it is – eightpence. Buy yourself a cigar or two with it, boys!" Emil took the money, but Pony remained on the only chair, like a beauty queen surrounded by the selection committee. "I really must go," she said at last, "but I'll be back in the morning..." (88)

Even though it was just money, Pony's help meant a lot to Emil because in the previous stage detectives used their money to pay for taxis, and with the help of Pony at that time could increase income to buy what detectives needed or use it wisely. Assistance from a woman or a girl even if only a little, will help the "hero" more ahead. Then, in the quotation above, it is illustrated that after helping Emil, Pony would leave and came back to them the next day, Emil and his friends were very grateful for Pony's little help to them.

3.2.2.3. Woman as Temptress

The woman as temptress or woman's temptation can be a sign in symbolism. Women are symbolized as temptations because often in ancient mythology the cause of heroes neglects their mission because of the temptation of women, whether by persuasion or sympathy with them so that dragging heroes off track from their goals. He revealed that in modern psychoanalysis, this stage brought the adventures of heroes into dreams.

Fighting in friendship is understandable and commonplace. Even the careless of doing a plan is also sometimes carried away by the atmosphere. One of the detectives violated their plan for another purpose; they felt that they were very worried and curious about what had happened to their friends, they violated the rules that had been prepared beforehand to obey their curiosity.

"The Professor was furious and told them they had no business to come unless they were sent for. "I told you to wait at Nicholas Square," he reminded them, "until Traut brought you word from telephone headquarters.""

"Don't be so shirty," said Peters, "we were dying to know how you were getting on."

"Besides, when Traut didn't come we were afraid something must have happened to you," said Gerold by way of excuse (96)

At first, two detectives moved from the plan that had been compiled. They moved from guard at Nicholas Square to the place where the Professor and his

friends were. The Professor was angry that the two children had disrupted the agreed upon plan from the start before they acted. The reason Gerold, one of the detectives, said was that they were worried about something happening because their friend had not preached it at all. Therefore, they agreed to find out for themselves by going to the Professor's spot without consent at all, who made the Professor angry because of their sudden actions.

"Who do you think you are, shouting like that!" exclaimed Peters.

"I propose that Peters is expelled from the corps of detectives and not permitted to take any further part in the case," said the Professor, stamping his foot. (97)

"Stuck-up lot of pigs," said Peters. "I'm going anyway." And he stamped off, muttering something very rude indeed. (97)

Because Gerold and his friend, Peters, were lulled by his overly worried mind and curious about what the Professor and friends were doing, thus making a fuss with him, the Professor did not hesitate to take out Peters who at the time said rudely to him. And with an angry heart, Peters left the detective group. The feeling of worry and suspicion made Peters lose his job as a kid detective, and the Professor who blurted and acted like a boss lost one friend in aiding the investigation.

3.2.2.4. Atonement with the Father

This stage is the climax of the hero journey. Atonement with the Father, which means penance with the father, is the stage where the hero meets with a villain or antagonist whom he must defeat. The enemy is symbolized by a father, a person who has more power than a hero. The first time detectives met an evil

person, or the enemy in this novel was when the money thief walked out of the hotel and was followed by detectives. This is an opportunity where detectives could interact directly with the thief and got around the next plan to overthrow the thief.

"The man in the bowler hat came out of the door of the hotel, strolled slowly down the steps to the street, and turned to the right. The Professor, Emil and Gustav sent messengers back and forth among the children with instruction, and very soon Mr. Grundeis found himself completely surrounded." (108)

When the thief, Mr. Grundeis, out of the hotel, the detectives were prepared to be on guard, they were in groups to do the next plan; they always followed the thief wherever he went. The Professor also gave instructions to detectives so that the thief feels surrounded by many children. This was where the first detective meetings and interactions happened with the thief or the evil character.

The next plan was the arrest of a thief, when the Professor instructed Emil that he must guard outside and when everything was ready inside, then Emil would do his part in arresting the thief. "Gustav and I'll go in after him. Emil, you stay outside until you hear Gustav's horn. That will mean we're ready. Come inside then, and bring about ten boys with you. Pick them carefully, Emil. It'll be a ticklish job." (110). Then, with the Professor's instructions, when everything was ready, Emil would choose around ten friends to help him inside.

"Emil was so excited he could hardly breathe. This was the moment he had been waiting for. He chose his men – Krumm, Gerold, the two Mittlers, and a few more – and told the rest to scatter. They only withdrew a step or two, however, for they simply could not bear to be out of what was going to happen next." (110)

The quotation above explains that during the arrest of the thief, Emil did not expect that this would happen, Emil would get his money back in a few moments, Emil was happy because after struggling and being helped by his friends, he could catch the thief.

When the thief gave the cash to the cashier, the detectives had planned a siege and arrested the thief at the right time. At that time, the Professor stopped the cashier from taking orders from the thief and said that the money the thief gave to the cashier was stolen money. He said in front of the cashier and the thief.

"The cashier picked them up and opened his cash drawer.

"Wait a moment!" cried Professor. "That's stolen money."

"What!" exclaimed the cashier, looking at the boy in astonishment. The clerk at their desks, behind him, stopped adding up their long columns of figures and their heads jerked up as though they'd been bitten by a snake. (113)

Because of the cashier's mistrust of children, she wanted the children to give evidence of whether the money given by Mr. Grundeis was their money and that Mr. Grundeis was proved guilty. So, Emil explained the characteristics of money used by Mr. Grundeis at that time.

"Wait a bit," he cried, enormous relief in his voice. "I've thought of something. in the train I pinned the envelope with the money to the inside of my pocket, so there ought to be holes pricked through all the three notes." (117)

Emil explained that his money was hit by a pin that could be pinned on his shirt, and Emil also thought that when he was pinned on the shirt, it would take a small hole in the money, that was Emil's money when he was sleeping on the train and disappeared when Emil was awake in the train. And it turns out what Emil

explained was correct, "The boy's right!" said the cashier, quite pale from the strain. "There are – in fact – pinpricks through all these notes!" (117). So, the cashier believed in Emil.

When one of the bank managers heard that Mr. Grundeis was the perpetrator of theft in the train, so the manager instructed to arrest the thief and call the police for further action. "Arrest that man," said the bank manager. "We have reason to believe that he is a train thief." (120). Emil and his friends in this matter managed to catch the thief after passing through several obstacles that illustrated above.

3.2.2.5. The Ultimate Boon

The Ultimate Boon means the greatest gift or grace. This stage is the last of the initiation phase, where the hero is relieved that the purpose of the journey is finally over. This indicates that a hero is a great person. It could be said that the hero gets an award or a gift from his good deeds during his journey. After struggling to get the money back, as well as being able to catch the thief, Emil was respectfully invited to the police station to come and be given a gift for arresting the thief.

"The Superintendent was a pleasant man. He made Emil sit down in a comfortable armchair and tell him the whole story very carefully from beginning to end.

"I see," he said gravely, when Emil had finished. "Well, now you shall have your money back."

"Thank goodness for that," said Emil, heaving a great sigh of relief as he put the notes away in his pocket – and he was very careful indeed this time. (125)

Emil was welcome to sit in a comfortable chair and was asked to tell the story from the beginning to the end. After Emil told him, Emil got the money back given by the police who invited Emil to come. Emil promised himself not to be careless anymore and to save the money carefully.

After that, the police received word that there would be some people who wanted to meet Emil for clarity again. That is, some journalists will come to meet Emil and will include news about Emil, the little boy who can catch thieves.

".... "Some gentleman from the press want to interview you,"he said.

"Goodness, what does that mean?"

"They'll ask you a lot of questions."

"Gosh, does that mean my name will be in the papers?"

"I shouldn't wonder. When a schoolboy catches a thief, he becomes news." (127)

In this case, Emil got several of awards namely he would be included in the news so that people would know the courage of Emil and his friends caught the thief also he got his money back, "Fifty pounds? For catching a thief? What on earth made him do a thing like that? ..." (146)., even more, that was around five pounds.

3.2.3. **Return**

At this stage, characters only pass two phases, namely Master of two worlds and Freedom to Live because the characters do not go through a phase where they do not want to return to their place of origin (Refusal of the Return),

did not experience magical travel (The Magic Flight), and nor return to the past to take advantage (The Crossing of the Return Threshold).

3.2.3.1. Master of Two Worlds

Heroes can cross between the two worlds freely, the common world and uncommon world. Achieving the strength of the soul and body as well as the assets obtained from the results of travel are things that change the world of heroes. In this stage, the Hero has the power and wisdom that makes him deserve a high position in society.

".... "First, in large letters, were the words: FEAT OF BOY DETECTIVE, 100 BERLIN CHILDREN CHASE THIEF. Then followed a detailed account of Emil's exciting adventures, from the time he left Neustadt until he reached Police Headquarters in Berlin. ..." (148)

Emil and his friends deserve an award because they have dared to arrest the thief and managed to get Emil's money back. Therefore, recognition from the public through the news in the newspaper is one of the acknowledgments that Emil and his friends deserve it.

3.2.3.2. Freedom to Live

This stage signifies victory and peace as a result that the hero brings from his journey. The final stage where the Heroes have the freedom to choose their way of life. After Emil and his friends succeed, they hold a meeting to celebrate. They finally get freedom and happiness together because the obstacles they face are over; they no longer think of ways to arrest thieves because it had been handled by the authorities. "It certainly was a noisy party at the Heimbolds', with

Gustav, the Professor, Krumm, the Mittlers, Gerold, Fredderick the First, Traut, little Tuesday and several more. There were hardly enough chair for them all..." (152). Even though they were noisy, but when Emil's mother arrived, they were very polite and welcomed her very lively, as if they had forgotten about the difficult things that had been passed because they were now gathered and happy. "When Emil came in with his mother, they were given a rousing welcome, Emil introduced the boys, and Mrs. Tischbein shook hands with each of them and thanked them for being so kind to him." (154). Emil had introduced his friends who had helped him to his mother. Her mother also thanked them for helping Emil all this time.

CHAPTER IV

CONCLUSION

In this chapter, the researcher concludes the discussion in the previous chapter.

Heroism and bravery can be embedded in children's stories. According to Campbell, heroes have their storyline on their journey or adventure. In this section, this research concludes the results of chapter three with two points. First, it describe how the courage depicted in novel *Emil and the Detectives* seen through the storyline. The second point is to explain the storyline in children's novels that act as if a hero depicted on Hero's Journey theory by Joseph Campbell.

The first point is the description of the traits of three main charactersin this novel. The traits of Emil and his friends named the Professor and Gustav, are illustrated in several characterization. Emil Tischbein'scharacterizations found in the novel are, first, he is very fond to her mother because Emil did not want to make his mother sad at anything, second is, Emil had a good manner when he met some strangers, third, Emil is brave due to his courage to catch the thief, the last trait of Emil found in this novel is, he is a clever and hard worker boy which his mother directly admitted. The Professor characterizations found are, first, he is a wise and clever boy because he could handle and explained carefully the plan which he organized, second, he is a grumpy boy due to his friend disagree with his plan, and he suddenly expelled him from the team, third, he is a brave boy, he face to face with the thief and began to catch him. The last main character is Gustav, he

is an enthusiastic boy who could not wait the time to catch the thief, second, he also a brave boy, he could handle and spy the thief himself. It is stated that each character has different traits and attitudes but one which equates them is a characterization that is bravery. Then the bravery becomes a reference for further analysis of how their journey is depicted in the novel.

The second point is, after analyzing the storyline of *Emil and the Detectives*, everyone can be categorized as a hero, including Emil and his friends. Emil and his friends' journey go from the stages of departure, initiation, and return. The Plot of the novel is found as follow; first, departure is marked when Emil began the journey. In this stage there are five things marked each event. Second, in the initiation, all the paths of heroism are passed by Emil and his friends except the Apotheosis stage because at this stage Emil and other characters do not lose anything which is caused by his enemy and goes straight to the ultimate boon stage which is the last stage in the initiation where Emil and his friends were relieved that they had caught the enemy. Third, in the return stage, Emil and his friend only go through two stages of six events because the other stages are magical stages, which this novel does not tell the magical world at all.

Finally, in the explanation above, it is explained that Emil and his friends, the Professor and Gustav, had the same traits which is the braveryand their adventure did not go through all the stages in the theory of Hero's Journey by Joseph Campbell.

REFERENCES

- Abrams, M.H. and Geoffrey GaaltHarpham.(2009). *Glossary of Literary Terms*. Boston: Wadsworth Cengage Learning.
- Bannet, A. Royle, N. (2009). An Introduction to Literature, Criticism, and Theory. United Kingdom: Routledge.
- Baratz, Lea. (2012). Children's Literature as an Important Tool for Education of Sustainability and the Environment. International Electronic Journal of Environmental Education, Vol. 2, Issue 1.
- Campbell, Joseph. (2004). The Hero with a Thousand Faces. New Jersey: Prinseton University Press
- Castle, Gregory. (2013). The Literary Theory Handbook. British: Wiley Blackwell
- Chambers, W.R. (1867). Chamber's Journal of Popular Literature, Science, and Arts. Universitas Indiana.
- D. Cox, R. Hallam, K. O'Connor and S. Rachman. (1983). An experimental analysis of fearlessness and courage. British Journal of Psychology Volume 74: 107-117.
- Gill, Richard. (2006). Mastering English Literature. London: Red Globe Press.
- Gillespie, Tim. (2010). Doing Literary Criticism: The Cultivation of Thinkers in the Classroom. New Hampshire: Stenhouse Publisher
- Graham Little. (1970). Approach to Literature. Science Press.
- Henderson, Gloria Mason, et al. 2006. Literature and Our Selves A Thematic Introduction for Readers and Writers. New York: Longman
- Hunt, Peter. (2002). Understanding Children's Liteterature. New York: Routledge
- Kästner, Erich. (2011). Emil and the Detectives. Great Britain: A Jonathan Cape
- Keczer, Zsolt.File, Bálint.Orosz, Gábor. Zimbardo, Philip G. (2016). Social Representations of Hero and Everyday Hero: A Network Study from Representative Samples. Turkey: PLOS One
- Kinsella., Elaine L. Igou, Eric R.Ritchie, Timothy D. (2017). Heroism and the Pursuit of a Meaningful Life. Journal of Humanistic Psychology

- Kinsella., Elaine L. Igou, Eric R.Ritchie, Timothy D. (2017). *On the Bravery and Courage of Heroes: Considering Gender*. Heroism ScienceVolume 2
- Kohen, Ari. (2016). Heroism Research: A Review of Theories, Methods, Challenge, and Trends. Journal of Humanistic Psychology. 58
- Larry M Sutton, et al. (1971). *Journey: An Introduction to Literature*. Boston: Book Press.
- Nurgiyantoro, Burhan. (2007). *TeoriPengkajianFiksi*. Yogyakarta: GadjahMada University Press.
- Parrine, Lawrence., and Thomas R. Arp. (1988). Literature Structure, Sound, and Sense. Florida: Harcourt Brace Jovanovich Publisher.
- Pickering, James. H., Hoeper, J.D. (1962). *Literature*. New York: Macmillan Publishing Company.
- Salzman, Jack. Wilkinson, Pamela. (1994). *Major Characters in American Fiction*. New York: H.Holt.
- Schneider, Jenifer Jasinski. (2016). What is Children's Literature?. University of South Florida
- Selden. (1993). A *Reader's Guide to Contemporary Literary Theory*. Lexington: University Press of Kentucky
- Spanothymiou, Panagiota.Kyridis, Argiris. Christodoulou, Anastasia. Kanatsouli, Meni. (2015). *Children's Evaluations of Villains in Children's the Heroes and Literature*. Greece: Redfame Publishing
- Tyson, Lois. (2006). *Critical theory today(second edition)*. London and New York Routledge.
- White, S. H., O'Brien, J.E. (1999). What is a hero? An explanatory study of students' conceptions of heroes. Journal of MoralEducation, 28(1), 81-95.