

**THE STAGES OF MIA THERMOPOLIS IN *THE PRINCESS DIARIES*
NOVEL: HERO'S JOURNEY**

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Degree in English Literature



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A FINAL PROJECT STATEMENT

I certify that this thesis is definitely my own work. I am completely responsible for the content of this thesis. Other writer's opinions or findings included in the thesis are quoted or cited in accordance with ethical standards.

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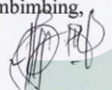
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HERO'S JOURNEY**

saya menyatakan bahwa skripsi tersebut sudah dapat diajukan pada sidang Munaqosyah untuk memenuhi sebagian syarat memperoleh gelar Sarjana Sastra Inggris.

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**THE STAGES OF MIA THERMOPOLIS IN *THE PRINCESS DIARIES*
NOVEL: HERO'S JOURNEY**

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ABSTRACT

Hero is a person who succeeds in fulfilling himself. The hero does the adventure from the world he already knows. He normally meets to an unknown world, and then he will find extraordinary powers. He must be able to face the obstacles in order to win. When he wins, the hero returns to bestow it on his fellow humans. Mia Thermopolis is an ordinary girl who does not have the courage to confront and then finds out that she is a princess of Genovia because her father, the Prince of Genovia who suffers from a cancer cannot have any children anymore. Initially, Mia refuses to be a princess but at the instigation of her father she finally wants to be the heir to the kingdom. On the way Mia has to do some lessons to be a princess with her grandmother. She also has to change her appearance to be more feminine, graceful and fashionable. During her new identity, she must be hostile to her best friend, Lilly Moscovitz. Since she does not tell her what is happening to her, Lilly gets angry. After her identity is revealed, a famous boy in his school named Josh Richter approaches Mia to use her to gain more popularity. However, Mia finally dares to vent her anger at Josh when everything is revealed. This study used Joseph Campbell's Hero's Journey theory with a qualitative method. The results of the analysis show that there are 2 stages of the Hero's Journey that Mia passes, the first and the second stages: departure and initiation.

Keywords: *Hero's Journey, Hero, Mia Thermopolis*

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Oleh: Ovisuti Lu'Lu' Qurratu'ayny Mappuji

ABSTRAK

Pahlawan adalah orang yang berhasil memenuhi dirinya. Pahlawan melakukan perjalanan dari dunia yang biasa dia temui menuju dunia yang tidak dikenali, kemudian kekuatan luar biasa akan ditemuinya. Dia harus bisa menghadapi rintangan tersebut untuk bisa memenangkannya. Ketika memenangkannya pahlawan kembali untuk melimpahkannya kepada sesama manusia. Mia Thermopolis adalah seorang gadis biasa yang tidak berani berkonfrontasi lalu mendapati bahwa dirinya adalah seorang putri dari kerajaan Genovia, karena ayahnya yang tak lain adalah Pangeran Genovia memiliki penyakin kangker sehingga dia tidak dapat memiliki keturunan lagi. Awalnya Mia menolak untuk menjadi putri namun atas bujukan ayahnya dia pun mau menjadi pewaris kerajaan. Dalam perjalanannya Mia harus melakukan beberapa pelajaran menjadi putri bersama neneknya. Dia juga harus merubah penampilannya menjadi lebih feminine, anggun dan modis. Selama menutupi identitas barunya dia harus bermusuhan dengan sahabatnya Lilly Moscovitz karena dia tidak memberitahukan apa yang sedang terjadi pada dirinya sehingga membuat Lilly marah padanya. Setelah semua identitasnya terbongkar akhirnya seorang lelaki terkenal di sekolahnya bernama Josh Richter, dia mendekati Mia untuk memanfaatkannya agar mendapatkan popularitas lebih. Namun Mia akhirnya berani meluapkan amarahnya kepada Josh saat semuanya terungkap. Penelitian ini menggunakan Teori Hero's Journey milik Joseph Campbell. Penelitian ini menggunakan metode kualitatif. Setelah meneliti, penulis menemukan 2 stage dalam Hero's Journey yang telah dilalui Mia yaitu stage pertama dan kedua; departure dan initiation.

Kata kunci: *Hero's Journey, pahlawan, Mia Thermopolis*

Motto

“The difference between successful people and really successful people is that really successful people say no to almost everything”

(Warren Buffett)



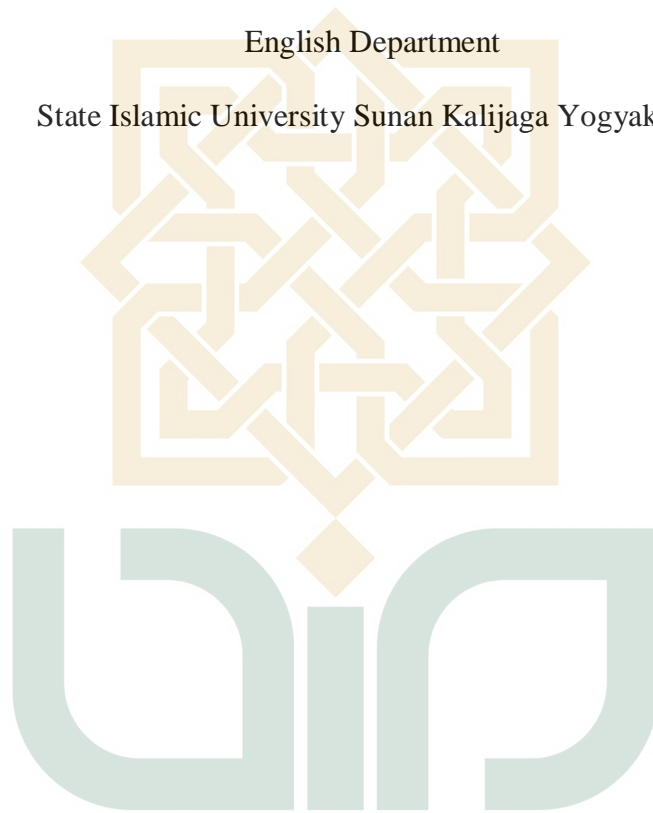
Dedication

My beloved Parents

Dra, Umi Kulsum and Drs, Mustari, M.Hum

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Oviusti Lu'Lu' Qurratu'ainy Mappuji



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CHAPTER I

INTRODUCTION

1.1. Background of the Study

The term “novel” is applied to refer to a great variety of writings that have in common only the attribute of being extended works of fiction written in prose. Prose is an inclusive term for all discourse, spoken or written, which is not patterned into the lines either of metric verse or free verse (Abrams and Harpham 2009). This means that novel is a piece of literary work. The description of an object in a novel can be extended so that it will look more detailed in the imagination. In the novel, human imagination plays in describing a character.

This study analyzes the novel entitled *The Princess Diaries* by Meg Cabot. Meg Cabot is a number one New York Times bestselling author of books for both adults and tweens/teens. Born in the year of the Fire Horse (a notoriously unlucky astrological sign) and raised in Bloomington, Indiana, Meg also lived in Grenoble, France and Carmel, California (the setting for her bestselling Mediator series) before moving to New York City after graduating with a bachelor’s degree in fine arts from Indiana University. She is the author of *the Princess Diaries* series, selling well over 25 million copies worldwide. Her *Princess Diaries* series has been published in more than 38 countries, which was made into two hits movie by Disney (www.megcabot.com).

There are seventeen novels from Meg Cabot’s works in *The Princess Diaries* series, but the writer chose *The Princess Diaries* volume 1 to be observed.

The writer used the first volume of *The Princess Diaries* Series because there is a character that appeals her interest to analyze it. The main character of *the Princess Diaries* is named Mia Thermopolis. In the first series, the writer figures that Mia is a girl who is afraid to confront. She always does what others want her to do. At the end of the story, however, the writer sees a change in the nature of her that turns into courageous and honest in expressing what she feels.

The novel is written in diary form and takes the point of view of Mia Thermopolis and also uses a language that is easy to understand for people because the novel is intended for young people and adults.

This novel tells the story of a teenage girl named Mia Thermopolis. She lives with her mother as a girl who is nerd and not popular, but one day she is invited by her father, who is actually a king but she has never known and revealed that his father is the crown prince of the small country, Genovia. Mia must choose between living in San Francisco or living in Genovia as a princess (and later becomes the queen). While she is making up her mind, Mia is given lessons in manners to behave like a princess by her grandmother. As the time goes by, she finally becomes popular in school and even across the country.

In the book tell that assertiveness can be interpreted as interpersonal skills where people are able to defend themselves and their rights, while respecting the rights of others, firm and honest with others. Talk if want or need something. On the other hand, people can understand if other people have the right to refuse the request.

This study used *The Princess Diaries* as the object because the novel tells that Mia is an unpopular girl, a nerd, and she looks under average. She does not like confrontation and is not assertive. As time goes by in the story, she finally manages to get rid of her bad natures.

1.2. Research Question

Based on the background of the study above, the writer formulated the research question:

How can Mia Thermopolis in *The Princess Diaries* novel fit into Joseph Campbell's Heroes Journey theory?

1.3. The Objective of the Study

Based on the introduction and the research question above, this study aims to analyze the steps of Hero's Journeys in *The Princess Diaries* novel based on Joseph Campbell's Hero's Journey theory and to explain it.

1.4. Significance of the Study

The significance of this study is to be able to develop the contribution of literary study both theoretically and practically. Theoretically, this study used one of the literary criticisms. It can be used to understand the phases of hero's journey in the literary work more deeply based on the mythology of hero's journey, especially in *The Princess Diaries* novel. Therefore, this study can provide useful information about the stages that the hero goes through as seen in the novel.

Practically, this study is hoped to be able to help readers or students to understand more about the hero's journey. Besides, this study can be used as a reference for other studies. In addition, the current study can hopefully be the inspiration for the readers to conduct another study about the hero's journey.

1.5. Literature Review

The writer searched for graduating papers that discuss the novel *The Princess Diaries* and found three graduating papers that used *The Princess Diaries* as the object of the study.

The first study is from an English Department of Universitas Diponegoro student named Fanny Judistia Perdani with the title "*Perlawanan Terhadap Nilai-Nilai Patriarki dalam Novel the Princess Diaries Karya Meg Cabot*". The aims of her graduating paper are showing the influence of patriarchy in the social environment contained in *The Princess Diaries* novel through background analysis and characters in the novel, showing the factors that play a role in the formation of consciousness against patriarchy in *The Princess Diaries* novel through the analysis of the characters and conflicts that occur in the novel, and showing the forms of resistance to the patriarchy contained in *The Princess Diaries* novel.

The second study is from English Department in Stockholm University, a Master's Thesis that used *The Princess Diaries* series as the object of the study written by Hanna Liljeqvist f by the title "Royal Subjects: Feminist Perspectives on Diary Writing and the Diary Form in Meg Cabot's *The Princess Diaries*

Series”. Her overall aim is to answer the question of the general notion of princess stories as inherently non-feminist and the idea of Mia as a feminist role model implied by Isbister and Day. In her thesis she argued about Mia's transformation of fashion and preoccupation in a mainstream fashion, from outsiders to girly stereotypical girls. She used Mia's diary and diary formats from the series as her starting point. She argued that when Mia's diary is described as empowering and deeply inspiring, the diary format as a narrative structure creates a rather ambiguous tone and effect, questioning but simultaneously in accordance with the traditional, limiting the notion of femininity.

The third graduating paper is from English Department in Andalas University using *The Princess Diaries* movie as the object. by Virnisa Dika by the title “The Analysis of Language Using in Relation to Age, Gender and Social Status of the Main Characters in *The Princess Diaries* movie”. This graduating paper discussed the use of language from social perspectives, such as age, gender, and social status used by characters in *The Princess Diaries* movie. The aim of her study is to describe the relation between language use and social factors by Romaine (1994) that is represented by main characters in *The Princess Diaries* movie.

Three studies discussed different matters; first, Fanny Judistia Perdani discussed the novel to show the influence of patriarchy in the social environment contained in *The Princess Diaries* novel through background analysis and characters in the novel. Second, Hanna Liljeqvist’s overall aim in her study is to answer the question of the general notion of princess stories as inherently non-

feminist and the idea of Mia as a feminist role model implied by Isbister and Day. Third, Virnisa Dika's graduating paper discussed the use of language from social perspectives, such as age, gender, and social status portrayed by characters in *The Princess Diaries* movie. The discussion of the three studies is different from the discussion of the current study. In the current study, the writer analyzed the steps of Hero's Journeys in *The Princess Diaries* novel based on Joseph Campbell's Hero's Journey theory.

1.6. Theoretical Approach

To find out Mia's personality in *The Princess Diaries* before becoming assertive and then turning into an assertive, the writer uses the Hero's Journey theory. The analysis in this study was conducted using the hero's journey theory by Joseph Campbell. He argued that there are three main stages in the monomyth of hero's journey; those are departure, initiation, and return of the mythological adventure of the hero that is a magnification of formula representing "The standard path of mythological adventure of the hero is a magnification of the formula represented in the rites of passage: separation, initiation, return: which might be named nuclear unit of the monomyth" (Campbell, 2004: 28).

The first stage is separation or departure. Departure is the beginning of the journey. There are five subsections in this stage, which are the Call to Adventure, Refusal of the Call, Supernatural Aid, the Crossing of the First Threshold, and the Belly of the Whale. Campbell also mentioned in his book that there are six subsections of initiation stage; those are the Road of Trial, the

Meeting with the Goddess, the Woman as the Temptress, the Atonement with the Father, the Apotheosis, and the Ultimate Boon. The third stage is return. There are six subheadings in this stage, which are the Refusal of the Return, the Magic Flight, the Rescue from Without, the Crossing of the Return Threshold, or the Return to the World of Common Day, the Master of the Two Worlds, and the Freedom to Live.

1.7. Methods of the Study

1.7.1. Type of the Study

The type of study used in this study was a library study. The data were collected from books. The data were divided into two categories: primary data and secondary data. The primary data of the study were collected from Meg Cabot's novel *The Princess Diaries*. Meanwhile, the secondary data are taken from books which are relevant to the analysis written by the experts. One of the books that the writer used for this study was *the Hero with a Thousand Faces* by Joseph Campbell.

1.7.2. Data Sources

The writer categorized the data into the primary data and the secondary data. The main data were dialogues and narrations related to the factors that influenced Mia's personality traits throughout the story in Meg Cabot's novel *The Princess Diaries*. The secondary data are the supporting data that help the writer.

The supporting data were obtained from the books, journals, electrical sources that are related to the writer's current study.

1.7.3. Data Collection Technique

The writer collected the data mainly from the novel *The Princess Diaries*. The writer performed some steps for data collection. First, the writer read the novel using close reading technique to know about the intrinsic elements of the story. Second, the writer collected the data in the novel and categorized some dialogues and narrations that were related to the factors that influenced Mia's personality traits throughout the story. Third, the writer chose the hero's journey theory by Joseph Campbell.

1.7.4. Data Analysis Technique

The writer used descriptive analyses to examine the data related to the novel *The Princess Diaries*. The writer identified the main character and her event before classifying it. The writer analyzed and explained the main data to draw the conclusion. There were several steps to be followed: The first is identifying, the writer identified the data that had been collected. The second is classifying, the writer classified the data that were related to the factors that influenced Mia's personality traits throughout the story. The third is analyzing, the writer analyzed the data using the theory from Joseph Campbell about Hero's Journey. And the fourth is concluding, the writer made a conclusion of the study.

1.8. Paper Organization

This paper consists of four chapters. Chapter one is introduction. It explains background of the study, research question, objective of the study, significance of the study, literature review, theoretical approach, methods of the study and paper organization. Chapter two explains the intrinsic elements of *The Princess Diaries* novel. Chapter three discusses the analysis of the main character of the novel. In this chapter the writer employed the object relation theory of Joseph Campbell about hero's journey related to the novel. Chapter four consists of the conclusion of the study about the factors that influenced Mia's personality traits throughout *The Princess Diaries* novel and suggestions for future researchers.



CHAPTER II

THE INTRINSIC ELEMENTS OF THE PRINCESS DIARIES NOVEL

2.1 About *The Princess Diaries* Novel

The Princess Diaries is a novel in 2000 by Meg Cabot that became the best-selling novel. *The Princess Diaries* is the first volume of *The Princess Diaries* series. To learn more about the analysis of this novel, the researcher describes the intrinsic elements of *The Princess Diaries* which consists of theme, character and characterization, setting, plot, and point of view. Those are the intrinsic elements that help build the story in this novel.

2.2 The Intrinsic Elements of the Novel

2.2.1 Theme

Theme is sometime used interchangeably with “motive”, but the term is more usefully applied to a general concept or doctrine, whether implicit or asserted, which an imaginative work is designed to involve and make persuasive to the reader (Abrams & Harpham, 2009).

Since the main character in this novel is fourteen years old, *The Princess Diaries* novel tells the story about a teenage life of Mia Thermopolis. The following lines show that Mia is a fourteen year old girl.

...I'm fourteen years old and I've never been asked out... (2002:
90)

The main theme of this novel is self-courage. Mia is a girl who is not assertive. She cannot express what is in her mind and she always does what others order her to do, including doing a princess lesson. Nevertheless, at the end of the story Mia can resist her unassertive nature and does what she should do. The following lines show that Lily's parents think Mia is afraid of confrontation. Even her own mother also thinks of the same thing, so she gives her a diary.

Lilly says **I'm not assertive enough**. Her parents say I have a tendency to internalize everything and **fear confrontation**.(2002: 137)

When Mia's identity as a princess is publicly known, Josh breaks up with Lana just so he can tell his friends he is dating Mia, the Princess of Genovia. Josh has planned it since the beginning. He uses Mia for his own publicity. He kisses her in front of the reporters without her permission. The following lines show that Mia scolds Josh because he kisses her in public to get his publicity.

It finally registered on Josh that **I was ditching him...**
 "...And one that you've been planning since you saw me in the Post. Well, thank you, Josh, but I can get my own publicity. I don't need you."
 (2002: 138)

From the text proves that Mia's previously was a girl who was afraid of confrontation and was not assertive turning become a girl who brave to express her opinion.

2.2.2 Setting

According to Abrams, the overall setting of a narrative or dramatic work is the general locale, historical time, and social circumstances in which its action occurs; the setting of a single episode or scene within such a work is the particular physical location in which it takes place (1999: 284). The writer divided the setting of *The Princess Diaries* novel into the setting of time and the setting of place.

2.2.2.1 Setting of Place

The story takes place in Manhattan, New York City where Mia lives with her mother and she also goes to school in the city. That can be proven in the following text when she finds her mother dating her teacher, Mr. Gianini.

There are four million people in **Manhattan**, right? (2002:12)

2.2.2.2 Setting of Time

The setting of time of this novel is in the modern era. It can be seen in the text below when Mia sleeps over at Lilly's house, but her father cannot contact her because the network is used by Lilly's brother, Michael, for answering his mail.

...He said my dad was on the phone. My dad was all mad because he'd been trying to get through for hours, only **Michael was on the Internet answering fan mail for his webzine, Crackhead**, so my dad kept getting a busy signal (2002: 45).

2.2.3 Character and Characterization

According to Abram in *A Glossary of Literary Terms*, characters are the persons represented in a dramatic or narrative work, who are interpreted by the readers as possessing particular moral, intellectual, and emotional qualities by inferences from what the person say, their distinctive ways of saying it and from what they do. A character may remain essentially stable, or unchanged in outlook and disposition, from the beginning to the end of the work, or may undergo a radical change, either through a gradual process of development or as the result of crisis (Abrams & Harpham, 2009).

Based on the explanation above, the characters in this novel are classified into round character and flat character.

2.2.3.1 Round Character

A round character is complex in temperament and motivation and is represented with subtle particularity; such a character, therefore, is difficult to describe with any adequacy as a person in the real life, and like real persons, is capable of surprising us (Abrams & Harpham, 2009).

2.2.3.1.1 Mia Thermopolis

Mia Thermopolis is the main character and narrator in this novel. In this novel, Mia is described as a girl who is afraid of confrontation and is not assertive. The text below shows that when a hairdresser chosen by her grandmother cuts off

her hair, she does nothing, even if she actually wants to protest.

I'm sort of wondering that myself. I mean, I know **I have a fear of confrontation...**(2002: 71).

Likewise in the text below, her mother feels that Mia is not honest with her, so she gives her a diary.

Mom says, "**I don't think you're being honest with me.**"

Then she hands me this book. She tells me she wants me to write down my feelings in this book, since, she says, I obviously don't feel I can talk about them with her. (2002: 11)

Moreover, the text below shows that Lilly and her parents assume that Mia is not assertive.

Lilly says I'm not assertive enough. Her parents say **I have a tendency to internalize everything and fear confrontation** (2002: 137)

Mia is a round character because at the beginning of the story she is a person who is afraid of confrontation and she is not assertive. However, as the story progresses, she finally can eliminate that trait. The following lines show that when Lana mocks Tina Hakim Baba, Mia spills her ice cream into Lana's sweater.

...I'd taken my Nutty Royale and thrust it with all my might at the front of Lana's sweater.

Well, I guess she's going to have change her diagnosis: **I am not unassertive.** Not when I don't want to be. (2002: 87)

Another proof of her turning to be not afraid of confrontation is when she

realizes that Josh has taken advantage of her for his publicity. Consequently, she becomes assertive and has the courage to confront him. It is proven by the event when Mia scolds Josh when he kisses her in front of public indicated by the text below.

It finally registered on Josh that **I was ditching him...**

... And one that you've been planning since you saw me in the Post. Well, thank you, Josh, but I can get my own publicity. I don't need you."(200: 138)

2.2.3.1.2 Josh Richter

Josh Richter is one of the characters in *The Princess Diaries* Novel. He is a senior student in the same school with Mia. In the story, Josh is described as a friendly guy, but when he spends time together with his friends, he becomes a different person. He will be an ignorant person. The text below shows that when Mia once met with Josh, he smiled at her and greeted her. Although Mia is an ordinary girl, but when joining his friends, he becomes a different person.

...He saw me and he actually **sort of smiled** and said, "Hey."

...But I know it wasn't heatstroke. The truth is, when he's away from Lana and all his jock friends, **Josh is a totally different person...** (2002:13)

One day Josh talks to Mia with his consciousness because her face is on the cover of The New York Post.

...I know why Josh Richter talked to me.

My picture is on the cover of the Post.

That's right. The New York Post. Read by millions of New Yorkers daily.(2002: 98)

Until one day Josh Richter asks Mia to go to the prom night with him and Mia feels very excited.

OH MY GOD!!!! JOSH RICHTER ASKED ME OUT!!!!... (2002: 121).

When Josh and Mia go out after the prom, there are many reporters waiting for the princess outside the school. Josh asks Lars who is Mia's bodyguard to park the car and Josh will run past the reporters to the car with Mia. However, Josh kisses Mia in front of the reporters, so that they can take pictures of them while kissing.

I swear, that's exactly what it felt like. **He just smashed his mouth up against mine**, and all these flashes started going off...**EVERYONE was taking a picture of Princess Mia getting her first kiss** (2002: 135).

2.2.3.1.3 Lilly Moscovitz

Lilly is Mia's best friend. She is a person who is not afraid of anything. It is proven by the following text that when Lana Winberger, a popular girl in the school, is bullying Mia, Lilly just returns her actions without fear.

Lilly isn't afraid of anything. So when Lana Weinberger started in on her for **telling her to curl up and die**, Lilly just blinked up at her and was like, "Bite me." (2002: 22).

However, Lilly has the nature of attentiveness. It is evident in the following text when Mia looks sad and Lilly notices it.

Lilly believed me about Lars, but she was still all over me with the crying thing. She was like, **“Why are your eyes so red and squinty? You’ve been crying. Why were you crying? Did something happen? What happened? Did you get another F in something?”** (2002:40)

Lilly is also a critical person. The following text illustrates the moment when Lilly feels that Mia can refuse what her grandmother asks. At that time Mia's grandmother has changed her appearance into a girl who is feminine and fashionable.

“What are you?” she wanted to know. “Completely passive? You’re mute or something? Unable to say the word *no*? **You know, Mia, we really need to work on your assertiveness.**”(2002:74)

In the end Lilly admits her mistake and wants to apologize to Mia.

Wow! **Lilly is admitting she did something wrong!** I can’t believe it! **I CAN’T BELIEVE IT!** (2002:139)

In this novel Lilly's character is round character because Lilly's character who is a stubborn person changes to become softer.

2.2.3.2 Flat Character

A flat character, also called a type or two dimensional, is built around a single idea or quality and is presented without much individualizing detail, and therefore, can be described adequately in a single phrase or sentence (Abrams & Harpham, 2009).

In *The Princess Diaries* novel there are many flat characters but the writer

only focuses on Helen Thermopolis, Philippe Renaldo, Michael Moscovitz, Clarisse Merie Grimaldi Renaldo, Frank Gianini, and Lana Weinberger.

2.2.3.2.1 Helen Thermopolis

Helen is a woman who is very attentive to her daughter. It can be seen from the text below when Mia finds out that her mother is dating her algebra teacher, she writes about her feeling for the first time in the diary that her mom has given her. Helen knows that her daughter cannot show her feelings, so she wants her daughter to express her feeling through a diary.

Mom says, “I don’t think you’re being honest with me.” Then she hands me this book. **She tells me she wants me to write down my feelings in this book** since, she says, I obviously don’t feel I can talk about them with her. (2002:11)

In addition, Helen is a woman who is disorganized and irresponsible; all the homework is done by her daughter, Mia. It is illustrated in the text below.

... When is the last time it ever occurred to *her* to drop off the laundry, **let alone pick it up again**? When is the last time *she* remembered to buy Q-Tips or toilet paper or milk?... (2002: 43)

2.2.3.2.2 Phillippe Renaldo

Phillipe is a father who cares less about his daughter. It is shown by the following text when Mia suggests going to Iceland, but his father does not give adequate response.

I suggested to Dad that next summer, instead of spending it with him and Grandmère at her French chateau, Miragnac, we go to Iceland...

All Dad said was, “**We’ll talk about that some other time,**” and hung up.(2002: 21)

Since Phillipe is a nobleman, he is a neat man. It can be seen when he folds the paper neatly.

He folded his paper all carefully and laid it down. **My dad always folds papers carefully,** making the edges all neat. (2002:37)

Phillipe is a strict man, which is evident by the event when he asks Mia to sit down when he is about to talk about making Mia the heir to the royal throne.

I appreciated this gesture on my mom’s part. I really did. But I was not going to sit down and talk about my future in Genovia. I mean, come on. So I was all, “...

“*Sit down.*” (2002: 37).

2.2.3.2.3 **Michael Moscovitz**

Michael is Lilly's brother, who is an introverted and lonely person. This is evident in the following text when Mia describes the figure of Michael in the novel.

Michael is not on the crew team. Michael isn’t even on the debate team. Michael does not believe in organized sports, or organized religion, or organized anything, for that matter. Instead, **Michael spends almost all of his time in his room.** (2002: 16)

2.2.3.2.4 Clarisse Merie Grimaldi Renaldo

Clarisse is Mia's grandmother; she is an arrogant woman, proven when Mia is retelling her memories with her grandmother in the novel. At that time there is a dinner party and he deliberately tells the chef not to give *foie gras* to the woman named Marie just because she does not like her.

...when I asked her **why she wouldn't give that lady any foie gras**, Grandmère said it was **because the lady had had a child out of wedlock**.

Hello? Grandmère, may I point out that your own son had a child out of wedlock, namely me, Mia, your granddaughter? (2002:58)

Since she is a noble woman, she emphasizes etiquette, which can be seen by the moment when she gives Mia a princess lesson, she admonishes everything that is worn and done by Mia.

“Why are you wearing tennis shoes with a skirt? Are those tights supposed to be clean? Why can't you stand up straight? What's wrong with your hair? Have you been biting your nails again, Amelia? **I thought we agreed you were going to give up that nasty habit...**” (2002: 61).

2.2.3.2.5 Lana Weinberger

Lana is Mia's classmate. She is a girl who likes to bully weak people in her school. This can be seen when Lana mocks Mia at school when she is meeting with Mia in front of her locker.

Then, as I bent over to get my money out of my backpack, Lana must have got a good look down my blouse, because all of a sudden she goes, “**Oh, how sweet. I see we still can't fit into a bra. Might I suggest Band-Aids?**” (2002: 22)

Lana is also a girl who loves herself. It is illustrated in the following text when she meets Mia who is about to wash her shoes in the bathroom, she looks in the mirror and kisses her own reflection.

She saw me washing my shoes, and she just rolled her eyes and started brushing her long, Marcia Brady hair and staring at herself in the mirror. I half expected her to walk right up to her reflection and kiss it, **she is so obviously in love with herself** (2002: 56)

Lana is also an arrogant girl. In the novel it illustrated by the moment when Lana taunts Mia's new hair while she is reading a book at school.

“Nice hair, Amelia,” she said in her snotty voice. **“Who are you supposed to be? Tank Girl?”** (2002: 86)

2.2.4 Summary of *The Princess Diaries*

The Princess Diaries is a novel that tells the story of an ordinary girl who suddenly finds herself an heir to the royal throne of Genovia. She keeps her new identity a secret to everyone, including her best friend, but not her family. However, that is when the hostility starts. Lilly feels that Mia has changed into a different person because after taking the princess lesson, Mia looks more fashionable, feminine, and graceful. Lilly feels that Mia is hiding something.

When Mia attempts to cover up her new identity, her grandmother tells the reporter that her granddaughter is an heir to the throne. This makes Lilly get even angrier with Mia. During the cold war with Lilly, Mia befriends a conglomerate girl named Tina Hakim Baba who also has a bodyguard who always follows her,

just like Mia's.

Since then, Mia has become a famous girl not only in her school, but also in all of New York City. One day a popular boy at her school approaches her and invites her to go with him to the dance party. He is Josh Richter, the boy that Mia likes. Apparently, Josh only uses Mia to gain his popularity in a dirty way. He calls the reporters to come to the dance party. Afterwards, he sets everything up so that he and Mia are trapped with the paparazzi so they can take their pictures. At that time Josh kisses Mia in front of the reporters.

Due to his actions, Mia raises all her anger and scolds Josh in front of everyone in the party room. Without regret, Josh only responds to Mia's anger as something that is not important.

After the incident, Lilly is also angry with Josh and she apologizes for her behavior and admits her mistake for being angry all this time. Finally Lilly starts talking again with her.

2.2.5 Plot

According to Abrams:

“The plot in a dramatic or narrative work is constituted by its events and actions, as these are rendered and ordered toward achieving particular artistic and emotional effects. The German critic Gustav Freytag, in *Technique of the Drama*, introduced an analysis of plot that is known as Freytag's Pyramid. He described the typical plot of a five act play as a pyramidal shape, consisting of a rising action, climax, and falling action. The rising action begins after the opening scene and exposition. The rising

action reaches the climax of the hero's fortunes. Then comes the crisis, the reversal or turning point of the fortunes of the protagonist, this inaugurates the falling action. The denouement is the action or intrigue ends in success or failure for the protagonist, the conflicts are settled, the mystery is solved, or the misunderstanding cleared away. A frequently used alternative term for the outcome of a plot is the "resolution" (Abrams & Harpham, 2009).

2.2.5.1 Plot Diagram



Exposition

1. Mia receives a diary from her mother and she begins to write what she feels into the book.
2. Mia is an ordinary girl who does not have the courage to confront. She tends to be quiet at school.
3. Mia lives with her mother because she was born of an extramarital

relationship.

4. Mia has a friend named Lilly Moscovits.
5. Her mother dates her algebra teacher named Mr. Gianini.

Rising Action

1. Mia's father has a cancer that causes him not to be able to have an offspring.
2. Mia's father is the prince of Genovia he has to give Mia his throne because he does not have another child, except Mia.
3. Her grandmother gives Mia princess lessons.
4. Lilly feels that Mia is hiding something from her so that she is angry because Mia does not tell her that she is a princess.
5. During the cold war with Lilly, Mia makes friends with a daughter of a rich businessman named Tina Hakim Baba.
6. Her grandmother tells the reporters that Mia is a princess. This makes her the reporters' target and her privacy ruined.
7. A popular boy in her school named Josh Richter asks her to go to the dance party.
8. Josh Richter uses Mia to increase his popularity by calling reporters to the dance party so they can take their pictures there.

Climax

1. Mia scolds Josh in front of his friends for what he has done.

Falling Action

1. Josh does not care about Mia's anger.

2. Lilly apologizes for what she has done to Mia.
3. Mia gets a D in her algebra class after all this time she always got F.

Denouement

1. His parents do not know about the incident at the dance party with Josh Richter.
2. Her grandmother has to leave for a week, so the princess lessons have to be delayed for several days.



CHAPTER III

In *The Princess Diaries*, the main character is Mia Thermopolis. She is an ordinary girl who lives with her mother but her father doesn't live with them. But it was revealed that Mia's father was a royal prince of Genovia. Since the father didn't have any offspring except Mia, it caused Mia to accept the fact that she was the heir to the royal throne.

This chapter consists of the explanation and the analysis of *The Princess Diaries* (2002) novel. The analysis applied hero's journey theory proposed by Joseph Campbell.

3.1. Departure

3.1.1 The Call to Adventure

Mia lives alone with her mother, because her father lives in another country in Europe. One day her father called her mother and said he wanted to meet Mia at the hotel to discuss an important matter.

My dad's here. Well, not here in the loft. He's staying at the Plaza, as usual. I'm supposed to go see him tomorrow, after he's "rested."(2002:25).

In the restaurant at the hotel Mia meets her father, who is the crown prince of Genovia. He tells his daughter that she is a princess and must live in Genovia as an heir to the throne.

I raised my head at that. "I'm not?" I said, blinking a few times. "Then who am I?"

And he went, kind of sadly, “You’re Amelia Mignonette Grimaldi Thermopolis Renaldo, Princess of Genovia.”(2001: 33).

“This first stage of the mythological journey—which we have designated the "call to adventure" —signifies that destiny has summoned the hero and transferred his spiritual center of gravity from within the pale of his society to a zone unknown” (Campbell, 2004: 53). According to Campbell, the hero changes his spiritual center of gravity from the pale of his society into an unknown zone.

So the writer concludes that "call to adventure" In *The Princess Diaries* (2000) novel is found when Mia finds out that she is the princess of Genovia. The unknown world here is the fact that Mia is a royal princess and also the heir to the throne, because she was just an ordinary girl before.

3.1.2 Refusal of the Call

After tells to Mia that she is a princess, her father then tells her that she must live in Genovia with him.

He kept on saying how it wasn’t that bad, that I’d like living at the palace in Genovia with him, and that I could come back to visit my little friends as often as I wanted (2002:33).

But Mia feels very angry with her father. She doesn't want to live in Genovia. Previously his father thought that Mia began to understand the situation but Mia still says that she would not live with his father in Genovia. Then he run from his father, leaving his father at the hotel.

“I am NOT moving to Genovia,” I said in this really loud voice. I know it was loud because all the Japanese tourists turned around and looked at me, and then started whispering to one another (2002:33).

Refusal of the call means that the hero refuses the journey. According to Campbell (2004: 54), refusal of the summons converts the adventure into its negative.

The writer concludes “refusal the call” is when Mia Thermopolis refuses to be the heir to the royal throne and live in Genovia. Previously she was an ordinary girl who lived in a normal house too. Being an heir to the royal throne required her to live in the kingdom too. Move to the Genovia is a new journey for Mia. Because she refuses to move to Genovia, it means she refuse the journey.

3.1.3 Supernatural Aid

Mia come back to her house after staying from Lily's house, her best friend. She stay at Lily's house to avoid her mother and father after a heavy conversation with her father at the hotel. After his last meeting with Mia in the hotel did not go well, his father came back to Mia to try to make her feel comfortable with the transition. He brings a compromise letter between father and daughter.. Previously, Mia refuses to be a princess and move to Genovia, but her father can convince her to change her mind to be the Princess of Genovia.

Then my dad asked me if I knew what a compromise was, and I said yes, of course, I'm not in like the third grade anymore, so he pulled out this piece of paper, and on it we all drafted what my mom calls the Thermopolis-Renaldo Compromise... (2002: 49)

Then in the next compromise later contains that She agrees to fulfill the duties of heir to prince of Genovia, and all that such a role entails, including but not exclusive to, assuming the throne upon the latter's demise and attending functions of state at which the presence of said heir is deemed essential. All of that sounded pretty good to her. She agreed to the compromise letter and signed it. Also she will live her life as a princess of Genovia.

I, the undersigned, Amelia Mignonette Grimaldi Thermopolis Renaldo, agree to fulfill the duties of heir to Artur Christoff Phillipe Gerard Grimaldi Renaldo, prince of Genovia, and all that such a role entails, including but not exclusive to... (2002:50).

For those who have not refused the call, the first encounter of the hero-journey is with a protective figure (often a little old crone or old man) who provides the adventurer with amulets against the dragon forces he is about to pass (Campbell, 2004: 63). Because her father can make Mia change her mind and finally want to do her duties as a princess with the agreement he made, The writer concludes that the “protective figure” in this novel is Mia's father.

Mia's father can make her willing to become the heir to the throne by making a compromise letter. Her journey is become a princess, and her father is the “protective figure”. This mean Mia has met the protective figure in this novel.

3.1.4 The Crossing of the First Threshold

After signing a compromise letter with her father, Mia has to take a princess lesson with her grandmother. The princess lesson is one of the duties that she must do as a princess.

I am not kidding. I have to go straight from my Algebra review session every day to princess lessons at the Plaza with my grandmother (2002: 60).

Mia feels unable to do her duty as a princess. So her father says she has no choice. But Mia feels nobody tells her anything about princess lessons. But he says that Mia signed the compromise, so she is obligated to attend princess lessons as part of her duties as his heir.

Then Mia asks that they have to revise the compromise, because there was nothing in there about her having to meet with her grandmother every day after school for any princess lessons. But her dad wouldn't even talk to her about it. He asks her to talk about it later.

I said then we are just going to have to revise the compromise, because there was nothing in there about me having to meet with Grandmère every day after school for any princess lessons. But my dad wouldn't even talk to me about it. He said he was late...(2002:60).

At this stage the hero starts entering the new unknown world. According to Campbell, with the personifications of his destiny to guide and aid him, the hero goes forward in his adventure until he comes to the "threshold guardian" at the entrance to the zone of magnified power (2004:71). The writer concludes that the "threshold guardian" in this novel is when her father tells her that she has to

take a princess lesson with her grandmother, because living her ordinary life as a princess and heir to the throne is a journey for her. The princess lesson is one of her duties to become a princess. By taking the princess lesson means she will enter the gate of her journey.

3.1.5 The Belly of the Whale

The princess lesson starts at a fancy penthouse where her grandmother stays. The lesson starts with everything wrong with Mia. She can't write off her shoes, she can't use tennis shoes, she shouldn't wear tights, she has to stand up straight, she has to tidy up her hair, she can't bite his nails, and even she can't grow taller

So Grandmère comes in off the terrace, where she was standing, and the first thing she says to me is, “What’s that writing on your shoe?”

But I didn't need to worry about getting caught cheating, because Grandmère started in right away about everything else that was wrong with me (2002: 61).

Whale belly means separating the hero from his old world into a new world and starting his adventure. According to Campbell, the idea that the passage of the magical threshold is a transit into a sphere of rebirth is symbolized in the worldwide womb image of the belly of the whale (200: 77). Mia's previous life was an ordinary girl, after knowing that she is a princess, then she has to do her duties as a princess. And one of the duties is to do the princess lessons. Mia has started doing her daughter's lessons with her grandmother. So the writer concludes that "the belly of the well" is when Mia does a princess lesson.

3.2 Initiation

3.2.1 The Road of Trials

In her transition to do her duties as a princess, Mia faced many conflicts. The first conflict is when Mia refuses to participate with Lilly's taping for boycotting Hos. But she considers Mia to be against her boycott of Hos.

Lilly has discovered that Mr. and Mrs. Ho give significant discounts to the Asian students who go to their school, but no discounts at all to the other students. And then when Lilly complained, Mrs. Ho pretended like she couldn't speak English, even though she must speak some English. Lilly has decided to secretly videotape the Hos to gather evidence of their blatantly preferential treatment of Asian Americans. She's calling for a school-wide boycott of Ho's Deli.

Lilly discovered this yesterday after play rehearsal when she went to buy ginkgo biloba puffs and Ling Su, in front of her in line, bought the same thing. But Mrs. Ho charged her (Lilly) five whole cents more than Ling Su for the same product (2002:66).

Mia thinks Lilly's making a really big deal about five cents. But Lilly says it's the principle of the thing. But Mia thinks they're very nice to the little cat they've raised from a kitten to chase rats away from the chicken wings in the salad bar. So there is no reason for her to boycott them. But she can't participating in the taping with Lily because she has a princess lesson with her grandmother. But Lily thinks the reason Mia not participating in the taping with her is because she against her boycott of the Hos.

So I was right: Lilly *does* think the reason I'm not participating in the taping today is because I'm against her boycott of the Hos.

I told her that wasn't true, that I had to spent the day with my grandmother. But guess what? She doesn't believe me. The one time I tell the truth, and she doesn't believe me! (2002:68).

The second conflict that Mia faced is when Lilly is surprised by Mia's new appearance that is more feminine than before and for the first time Mia yells at Lilly.

So I cracked. I said, "Lilly, *shut up* (2002:75).

At that time Mia was visiting Lily's house, but Lily was surprised to see her new hair style. Her grandmother took her to meet a hairdresser named Paolo and overhauled her hair. She said that Mia's hair looks the same as Lana's. When Mia wanted to explain that she had to obey her grandmother's wishes, Lily criticized her personality for not being able to say no.

What are you?" she wanted to know. "Completely passive? You're mute or something? Unable to say the word no? You know, Mia, we really need to work on your assertiveness. You seem to have real issues with your grandmother... (2002:74).

Mia feels tired with her situation, she just spent the whole day hearing how bad she looked, Paolo got ahold of her and made her look like Lana Weinberger. Now she had to hear there was something wrong with her personality, too. Exasperated, she yelled at Lily and told her to shut up.

And the third conflict that Mia faces is when the public knows that Mia is a princess. One day when she goes to school, everyone looked at her. She confused about the strange situation she found, but finally she understands why everyone was staring at her. It is because her picture is in the magazine.

Now I know what everyone was looking at outside. I know why they were whispering and giggling. I know why those girls ran out of the bathroom. I know why Josh Richter talked to me.

My picture is on the cover of the *Post*.

That's right. The *New York Post*. Read by millions of New Yorkers daily (2002:98).

The road of trials is a series of tests that must be carried out by the hero to begin the transformation. According to Campbell that once having traversed the threshold, the hero moves in a dream landscape of curiously fluid, ambiguous forms, where he must survive a succession of trials (2004: 89). That means the conflict faced by Mia is called the "road of trials". Princess lesson is one of the duties that Mia has to do as a princess. And changing her appearance is one of the lessons she gets when doing the princess lessons with her grandmother.

After taking the princess lessons, Mia actually got a lot of conflicts. She quarreled with Lily because he had to attend the lesson rather than taping with him and yelling at Lily because Lily criticized her for her new look which is a new look is one of the lessons as a princess. Mia also got a conflict when everyone found out she is a princess, where she deliberately keep it a secret so it will not cause the noise at her school.

The writer concludes that the "road of trials" that Mia faced are when she refuses the taping with Lily, when she yells at Lily, and when everyone knows that she is a princess.

3.2.2 Meeting with the Goddess

After knowing that Mia is a princess, some people act different to her. One of them is Josh Richter. He is the most popular boy in her school. Suddenly Josh Richter asks her to go together to the dance party. Mia is putting her algebra book in the locker and meeting Josh Richter, and then he asks with whom she will go to the dance tomorrow. Because Mia answers that no one will go with her, then Josh asks her to go with him.

“Hey, Mia, who you going to the dance with tomorrow?”

Somehow, I managed to stammer out, “Uh, no one,” and he goes, and I kid you not:

“Well, why don’t we go together?” (2002:121)

But her feeling says that josh ask her out because she is a princess. Unfortunately her other feeling says maybe Josh ask her out because he respected her as a human being and wants to get to know her better.

Then a funny thing happened. This tiny part of my brain—the only part that wasn’t completely stunned by his asking me out—went: He’s only asking you out because you’re the princess of Genovia.

Seriously. That’s what I thought, for just a second (2002: 122).

I mean, maybe he asked me to the dance because he respects me as a human being and wants to get to know me better and maybe, just maybe, likes me, sort of (2002:123).

The stage of meeting with the Goddess refers to the hero meets the figure of woman as the goddess. “Woman, in the picture language of mythology, represents the totality of what can be known” (Campbell, 2004: 106). This mean

when the hero gets an item that can help him in the future called "meeting with the goddess".

On her journey as a princess she confronted someone who had never had a special relationship with him, but when he knows that Mia is a princess then he asks her to go with him to the dance party. Her feelings say that Josh asks her to go with him to the dance party because she is a princess. These feelings can help her to not follow Josh's invitation. So the author concludes that "meeting with the goddess" is Mia's feeling.

3.2.3 Woman as the Temptress

After getting an invitation from Josh, Mia tells her mother that a senior named Josh Richter has asked her to go to dance party but her mother doesn't like it. She calls her father then discuss about it to him. They think she is too young to date and she shouldn't date, since this has been a very confusing time for her, what with finding out she is a princess. They were planning that no dating until she is eighteen.

So I was standing there, listening to my mom and dad over the speakerphone go on about how they both think I'm too young to date and that I SHOULDN'T date, since this has been a very confusing time for me, what with finding out I'm a princess and all (2002:127).

Mia want to go with Josh because that is her dream, but her parents do not allow her to go with Josh Richter to the dance party, suddenly her grandmother comes and can make her go to the dance party with Josh Richter because no one can reject the queen's order.

“Amelia,” my grandmother said, “go and get your coat.” (20002:128).

According to Campbell:

“The crux of the curious difficulty lies in the fact that our conscious views of what life ought to be seldom correspond to what life really is. Generally we refuse to admit within ourselves, or within our friends, the fullness of that pushing, self-protective, malodorous, carnivorous, lecherous fever which is the very nature of the organic cell. Rather, we tend to perfume, whitewash, and reinterpret; meanwhile imagining that all the flies in the ointment, all the hairs in the soup, are the faults of some unpleasant someone else. But when it suddenly dawns on us, or is forced to our attention, that everything we think or do is necessarily tainted with the odor of the flesh, then, not uncommonly, there is experienced a moment of revulsion: life, the acts of life, the organs of life, woman in particular as the great symbol of life, become intolerable to the pure, the pure, pure soul” (Campbell, 2004: 111).

This means the hero faces temptations that are physical or stinging that can make him leave or deviate from his quest. When Mia wants to go with Josh Richter, her parents forbid her. Going with Josh to the dance party is a quest, and Mia has to pass it. Mia almost can't get past the quest but her grandmother comes and makes her go with Josh. The writer concludes the temptation faced by Mia is her parents.

3.2.4 Atonement with the Father

When Mia comes to the dance with Josh, she realizes that she is used by Josh Richter for his popularity in front of the paparazzi. Josh Richter calls the reporters to come to the dance party. He has arranged everything, so the reporters will capture the moment of his intimacy with the Princess of Genovia. Mia, however, feels harassed. Mia finally lets out all her anger and scolds Josh Richter in front of her friends. It is something she has never done before in her life.

Did I mention that he'd kissed me ON THE LIPS?

Oh, and that he did it in front of reporters from *TEEN PEOPLE*?
(2002: 136).

When they go home they wait for the valet to bring the car for them. While they were waiting Josh had his arm around her shoulder. So Mia appreciative of his arm, since it's keeping her warm. While at the party Josh actually made a mistake, he didn't respect her as a vegetarian. But Mia is still trying to forgive him and hope everything will get better again after going through all this tonight.

But everything just gets worse. They can barely pull up to the school, there's so much traffic and she couldn't figure it out because it is Saturday night, but there shouldn't be that much traffic in front of their school. It's just a school dance. Most kids in New York City don't even have access to cars. Mia and Josh the only people who go to the school who drove.

And then Mia realizes why there's so much congestion. There are news vans parked all over the place. They're shining the big bright lights all over the steps to the school. There are reporters swarming around all over the place,

smoking cigarettes, talking on cell phones, waiting for her. Mia still thought how they could find out she is at a dance party

Until someone called them. Josh was totally unconcerned by all the lights and cameras and everything. He goes, and says that she have to be used to it by now, also they can make a run for it while her bodyguard goes and parks the car.

Her bodyguard totally did not like that idea. He thinks that Josh will park the car, so the princess and the bodyguard will make a run for it. But Josh was already opening the door. He had hold of Mia's hand and started dragging her out of the car.

And then, instantly, the press was on them, everyone throwing down their cigarettes and pulling the lens caps off their cameras. And then Josh was pulling her up the steps. Flash bulbs were going off everywhere, blinding her, so that all she could see were the steps underneath them as they ran. She was totally concentrating on holding up the hem of her dress so she didn't trip on it, and had put all her faith in Josh. She was completely dependent on him to lead the way, since she couldn't see anything.

So when he suddenly stopped, Mia thought it was because they were at the school doors. She thought they stopped because Josh was opening the doors for her. She could see the doors. They were standing right in front of them. Below them, on the stairs, the reporters were screaming questions and taking pictures. Someone was yelling and asked him to kiss her.

And so Mia just stands there, waiting for Josh to open the doors, instead of open the doors herself and get inside where it was safe, where there weren't any

cameras or reporters or people yelling for kissing. And then Josh had put his arm around Mia again, dragged her to him, and kisses her. It's get more badly because everyone was taking a picture of Princess Mia getting her first kiss.

Mia could somehow let out her anger at Josh. Whereas before she afraid to confront someone.

I whirled around. "It wasn't just a kiss," I said. I was getting really mad. "Maybe that's how you want it to look, like it was just a kiss. But you and I both know what it really was: A media event. You've been planning since you saw me in the Post. Well, thank you, Josh, but I can get my own publicity. I don't need you." (2002:138).

In this step the hero must face the exam he encounters with the highest strength in his life. This step is symbolized as a man or someone or something with an extraordinary power. Campbell stated in his book:

"Atonement (at-one-ment) consists in no more than the abandonment of that self-generated double monster—the dragon thought to be God (superego)⁴ and the dragon thought to be Sin (repressed id). But this requires an abandonment of the attachment to ego itself; and that is what is difficult. One must have a faith that the father is merciful, and then a reliance on that mercy. Therewith, the center of belief is transferred outside of the bedeviling god's tight scaly ring, and the dreadful ogres dissolve. It is in this ordeal that the hero may derive hope and assurance from the helpful female figure, by whose magic (pollen charms or power of intercession) he is protected through all the frightening experiences of the father's ego-shattering initiation. For if it is impossible to trust the terrifying father-face, then one's faith must be centered elsewhere (Spider Woman, Blessed Mother); and with that reliance for support, one endures the crisis—only to find, in the end, that the father and mother reflect each other, and are in essence the same" (2004: 120).

“The problem of the hero going to meet the father is to open his soul beyond terror to such a degree that he will be ripe to understand how the sickening and insane tragedies of this vast and ruthless cosmos are completely validated in the majesty of Being. The hero transcends life with its peculiar blind spot and for a moment rises to a glimpse of the source. He beholds the face of the father, understands —and the two are atoned” (2004: 135).

The writer concludes that the exam that Mia meets here when Mia knows that she had used by Josh to gain his popularity by kissing him in front of the paparazzi. And someone or something with an extraordinary power is Josh Richter.

3.2.5 Apotheosis

Then, after holding out her hand to her bodyguard for her journal, she takes it and goes to the girls’ room. Writing her diary, realizes that she is not really in love with Josh Richter. She would rather not have a boyfriend at all than have one who is only using her for her money or the fact that her father is a prince or for any reason, except that he likes her for her, and nothing else.

She thinks that Josh only broke up with Lana just so he could tell his friends he’s dating a girl worth three hundred million dollars. He never even noticed her until her picture was on the cover of the Post.

And the kicker of it all is that I am totally NOT in love with Josh Richter. I mean, it would have been nice—Who am I kidding? It would have been GREAT—to have a boyfriend. Sometimes I think there really is something wrong with me, that I don’t have one (2002: 138).

Apotheosis is the step where the hero reaches a better understanding with new knowledge. According to Campbell, “Like the Buddha himself, this godlike

being is a pattern of the divine state to which the human hero attains who has gone beyond the last terrors of ignorance” (2004: 139). In this novel the writer concludes that “apotheosis” is when Mia realizes that she does not really like Josh Richter and she learns the lesson that she has to be really selective in choosing a guy who is good to date, who will not take advantage of her anymore.

3.2.6 The Ultimate Boon

When Mia writes her diary in the girl’s room, Lily comes to her. Lilly is actually speaking to her again. Not criticizing her or complaining about her behavior and speaks to her in a friendly manner. She’s saying through the stall door that she’s sorry for laughing at her hair and that she knows she’s controlling and that she suffers from a borderline authoritarian personality disorder, and she says she’s going to make a concerted effort to stop telling everyone, especially Mia, what to do.

Lilly is actually speaking to me in a friendly manner. She’s saying through the stall door that she’s sorry for laughing at my hair and that she knows she’s controlling and that she suffers from a borderline authoritarian personality disorder, and she says she’s going to make a concerted effort to stop telling everyone, especially me, what to do.

Wow! Lilly is admitting she did something wrong! I can’t believe it! I CAN’T BELIEVE IT! (2002: 139)

After the incident at the dance party, Mia sleep at Lily's house and to writes her diary again. He mentioned that Mr. G told Mia her latest scores on the

practice sheets he'd been giving her every day, she get her F in Algebra up to a D and he congratulated her, he urged her to keep up the hard work.

...I had brought my F in Algebra up to a D, for which he congratulated me, and he urged me to keep up the hard work (2002:141).

At tsunday night her grandmother showed up at the loft with her father in tow. Her father wanted to find out how things went at the dance, but her bodyguard didn't tell him, it makes her happy. And grandmother tells her that she has to go away for a week, so their princess lessons are suspended for the time being. She says it's time to pay her yearly visit to somebody named Baden-Baden.

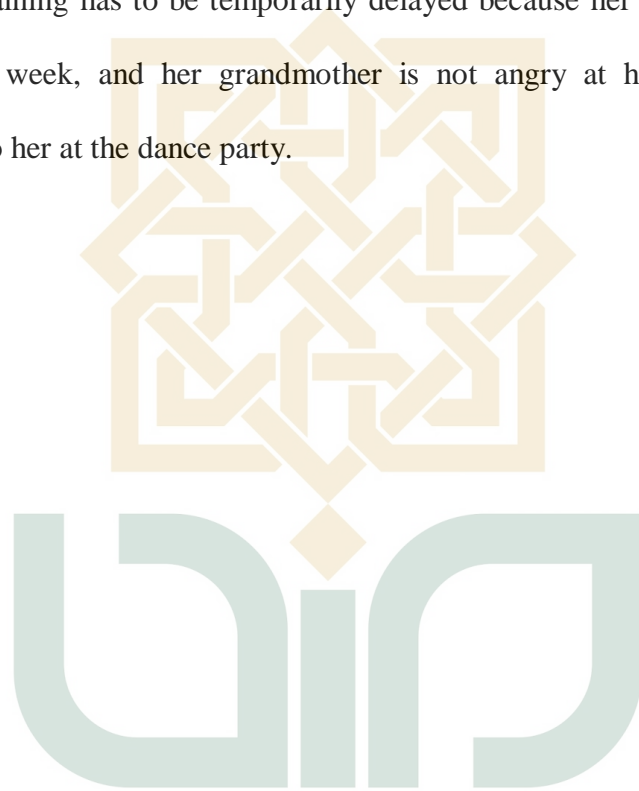
Lars didn't tell him! God, I *love* my bodyguard. And Grandmère wanted to let me know that she has to go away for a week, so our princess lessons are suspended for the time being. She says it's time to pay her yearly visit to somebody...(2002: 143).

The ultimate Boon is the step when the hero reaches the goal of the quest. According to Campbell,

“The gods and goddesses then are to be understood as embodiments and custodians of the elixir of Imperishable Being but not themselves the Ultimate in its primary state. What the hero seeks through his intercourse with them is therefore not finally themselves, but their grace, i.e., the power of their sustaining substance. This miraculous energy-substance and this alone is the Imperishable; the names and forms of the deities who everywhere embody, dispense, and represent it come and go. This is the miraculous energy of the thunderbolts of Zeus, Yahweh, and the Supreme Buddha, the fertility of the rain of Viracocha, the virtue announced by the bell rung in the Mass at the consecration,¹⁰⁷

and the light of the ultimate illumination of the saint and sage. Its guardians dare release it only to the duly proven” (2004, 168).

The writer concludes that Mia's goals are when Lilly finally speaks to her again and apologizes for her mistakes, when she finally receives a D in algebra lesson because she has always received F before, and when her bodyguard, Lars, does not tell the incident at the dance party to his parents, when finally the princess's training has to be temporarily delayed because her grandmother has to leave for a week, and her grandmother is not angry at her for the incident happening to her at the dance party.



CHAPTER IV

CONCLUSION AND SUGGESTION

After discussing the content of *The Princess Diaries* film based on Joseph Campbell's Hero's Journey, this chapter presents the conclusion of the discussion. Besides, there are also some suggestions for the readers and other researchers presented in this chapter.

4.1 Conclusion

After analyzing Mia Thermopolis as the hero in *The Princess Diaries* novel, there is a conclusion that can be drawn. The phases are fit into the theory of Hero's Journey presented by Joseph Campbell in two stages. In this regard, Mia Thermopolis passes the all stages in the first and the second phases; those are the Departure and Initiation states. Therefore, the writer concludes that Mia Thermopolis is the hero for herself. Mia is described in the novel as a girl who is afraid of confrontation and not assertive, but as the story progresses she can finally eliminate the traits.

4.2 Suggestions

This research analyzed *The Princess Diaries* novel using the theory of hero's journey. The writer suggests that the future researchers analyze *The Princess Diaries* novel by using another theory, such as feminism theory, structuralism theory representation, or other theories, or can discuss the novel from other different aspects of the novel.

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