

# The Stage of Quest in *Sinbad: Legend of the Seven Seas*

A GRADUATING PAPER

Submitted in Partial Fulfillment of the Requirement for Gaining  
Degree of Bachelor in English Literature



By:

**ANIN LUTHFI MAHFUDHOH**

10150032

**ENGLISH DEPARTMENT  
FACULTY OF ADAB AND CULTURAL SCIENCES  
STATE ISLAMIC UNIVERSITY OF SUNAN KALIJAGA  
YOGYAKARTA**

**2014**

## 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.

Yogyakarta, 18 June 2014

The Writer,



Anin Luthfi Mahfudhoh

Student No: 10150032





KEMENTERIAN AGAMA  
UNIVERSITAS ISLAM NEGERI SUNAN KALIJAGA  
**FAKULTAS ADAB DAN ILMU BUDAYA**

Jl. Marsda Adisucipto Yogyakarta 55281 Telp./Fak. (0274) 513949  
Web : <http://adab.uin-suka.ac.id> E-mail : [adab@uin-suka.ac.id](mailto:adab@uin-suka.ac.id)

**PENGESAHAN SKRIPSI/TUGAS AKHIR**

Nomor: UIN.02/DA/PP.009/1141 /2014

Skripsi / Tugas Akhir dengan judul:

**THE STAGE OF QUEST IN SINBAD: LEGEND OF THE SEVEN SEAS**

Yang dipersiapkan dan disusun oleh :

**Nama** : Anin Luthfi Mahfudhoh

**NIM** : 10150032

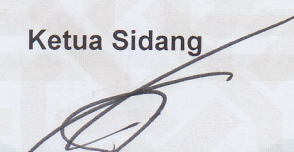
Telah dimunaqosyahkan pada : **Rabu 18 Juni 2014**

Nilai Munaqosyah : **B**

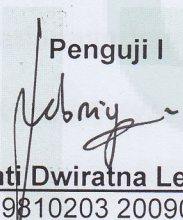
Dan telah dinyatakan diterima oleh **Fakultas Adab dan Ilmu Budaya** UIN Sunan Kalijaga.

TIM MUNAQOSYAH

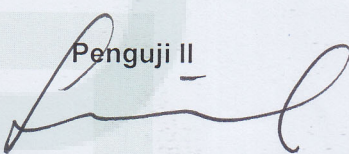
Ketua Sidang

  
**Dwi Margo Yuwono M.Hum**  
NIP 19770419 200501 1 002

Penguji I

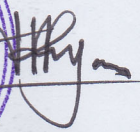
  
**Febriyanti Dwiratna Lestari, M.A.**  
NIP. 19810203 200901 2 007

Penguji II

  
**Danial Hidayatullah M.Hum**  
NIP 197604052009011016

Yogyakarta, 25 Juni 2014  
Dekan Fakultas Adab dan Ilmu Budaya



  
**Dr. Hj. Siti Maryam, M.Ag**  
NIP: 19580117 198503 2 001





NOTA DINAS

Hal : Skripsi

a.n. Anin Luthfi Mahfudhoh

Yth.

Dekan Fakultas Adab dan Ilmu Budaya  
UIN Sunan Kalijaga  
Di Yogyakarta

**Assalamualaikum Wr. Wb**

Setelah memeriksa, meneliti, dan memberikan arahan untuk perbaikan atas skripsi saudara:

Nama : Anin Luthfi Mahfudhoh  
NIM : 10150032  
Prodi : Sastra Inggris  
Fakultas : Adab dan Ilmu Budaya  
Judul : The Stage of Quest in *Sinbad: Legend of the Seven Seas*

Kami menyatakan bahwa skripsi tersebut sudah dapat diajukan pada sidang Munaqasyah untuk memenuhi salah satu syarat memperoleh gelar Sarjana Sastra Inggris.

Atas perhatiannya, kami ucapkan terima kasih.

**Wassalamualaikum Wr.Wb.**

Yogyakarta, 05 Juni 2014  
Pembimbing,

**Dwi Margo Yuwono, M. Hum.**  
NIP:19770419 200501 1 02

# The Stage of Quest in *Sinbad: Legend of the Seven Seas*

By: Anin Luthfi Mahfudhoh

## ABSTRACT

The writer analyzes an animation film *Sinbad, the Legend of Seven Seas* to specify a quest. An animation film is a creation of the illusion in the form of 2D or 3D motion picture with an attractive packaging and funny. Here, it to tell a main character named Sinbad's struggle to get the Book of Peace as its mission. This paper aims to analyze the stage of the quest and find a moral value contains in the final search of the process stage of the quest. The writer focuses on the plot of this animation film to describe the plot relation with a quest. The also writer uses the theory the stage of the quest from Thomas C. Foster in analyzes the data of this paper. Thomas C. Foster divides the concept stage of a quest to be: (a) a quester, (b) a place to go, (c) a stated reason to go there, (d) challenges and trials en route, and (e) a real reason to go there. As a result of this paper, the writer concludes that the overall process of Sinbad's journey, he got a moral value as self-knowledge. *Self-knowledge* gives many kinds of wisdoms to create a human characters.

Keywords: *Sinbad, the Legend of Seven Seas, the stage of quest, the moral value, self-knowledge.*

# The Stage of Quest in *Sinbad: Legend of the Seven Seas*

Oleh: Anin Luthfi Mahfudhoh

## ABSTRAK

Dalam penelitian ini, penulis menganalisis animasi film *Sinbad, the Legend of Seven Seas* dengan menspesifikkan *A Quest* sebagai subjek penelitiannya. Animasi film adalah sebuah penciptaan ilusi dalam bentuk gambar gerak 2D atau 3D dengan sebuah kemasan yang menarik dan lucu. Disini menceritakan sebuah perjuangan tokoh utama bernama Sinbad untuk mendapatkan *the Book of Peace* sebagai misinya. Penulis fokus pada jalan cerita dalam animasi film ini untuk mendeskripsikan hubungan jalan cerita dengan *a quest* disini. Penelitian ini bertujuan untuk menganalisis *the stage of quest* dan menemukan pesan moral yang terkandung dalam pencarian akhir dari proses *the stage of quest* tersebut. Penulis menggunakan teori tentang *the stage of quest* dari Thomas C Foster dalam menganalisis data penelitian ini. Thomas C Foster membagi konsep *the stage of quest* menjadi: (a) *a quester*, (b) *a place to go*, (c) *a stated reason to go there*, (d) *challenges and trials en route*, and (e) *a real reason to go there*. Sebagai hasil dari penelitian ini, penulis menyimpulkan bahwa dari keseluruhan proses perjalanan Sinbad itu, dia mendapatkan pesan moral sebagai *self-knowledge*. *Self-knowledge* memberikan berbagai bentuk hikmah untuk menciptakan sebuah karakter manusia.

Kata kunci: *Sinbad, Legend of the Seven Seas, the stage of quest, pesan moral, self-knowledge.*

## ACKNOWLEDGEMENT

*Assalamu'alaikum wr. wb.*

Praise be to Allah, The cherisher and sustainer of the worlds, who has been giving His blessing and mercy to me to complete the graduating paper entitled "The stage of quest in Sinbad: Legend of the Seven Seas". This graduating paper is submitted to fulfill one of the requirements to gain the Degree of Bachelor in State Islamic University of Sunan Kalijaga, Yogyakarta. In finishing this graduating paper, I really give thanks and appreciation for people who have helped me; they are:

1. My beloved father, Mr. Priyono and my mother, Mrs. Siti Lasinem for their support. Thanks for everything you have given to me.
2. The Dean of Adab and Cultural Sciences Faculty, Dr. Hj. Siti Maryam, M. Ag.
3. The Chief of English Department, Mr. Fuad Arif Fudiyartanto, S.Pd, M. Hum. M, Ed.
4. Mr. Margo Yuwono, M. Hum., as my academic advisor and my advisor, who has given his best guidance to finish this research.
5. Mr. Danial Hidayatullah, M.Hum., my lecturer who has given his suggestion for this paper.
6. Mrs. Witriyani, M. Hum., Mrs. Jiah Fauziah, M. Hum., Mrs. Febriyanti Dwiratna, M. Hum., Mr. Arif Budiman, M. A., Mr. Ubaidillah, M. Hum., Mr. Bambang Hariyanto, M. Hum., and other lecturers of English



Department of State Islamic University of Sunan Kalijaga Yogyakarta, for their support and guidance.

7. My family in Sanggar Nuun Yogyakarta who has given me an awesome experience.
8. My friends in ECC (English Conversation Club) who has given me best education.
9. My beloved big brother Deni Insan Kamil who always given me spirit and motivation.
10. My cousins Novita Andriyani and Dwi Handono who has given me support.
11. My beloved friends in class A chapter 2010, especially Ayutya, Nissa F, Ipung, Siti DJ, Kinkin, Ayya, Tatik, Tito, Arif, Zulfan, Ida, Yuni, Khairunnisa, Anita, Ari W, and Umi F who have helped me in anything.
12. All my friends in Karang Taruna Cahyaning Amerta Unit 1 Garon Panggungharjo Sewon Bantul.
13. All my friends in Imagination and Uvindo.

Finally, I realize that there are some errors in writing this graduating paper. Thus, I really allow all readers to give suggestion to improve this graduating paper.

*Wassalamu 'alaikum wr. wb.*

Yogyakarta, June 18, 2014



# DEDICATION

This final project I dedicated to:

1

The honorable my parents

2

My Big Family

3

Sanggar Nuun

4

English Department of UIN Sunan Kalijaga

Yogyakarta, June 18, 2014

## MOTTO

All the world's a stage, and all the men and women merely players: they have their exits and their entrances; and one man in his time plays many parts, his acts being seven ages.

( **William Shakespeare** )



## TABLE OF CONTENTS

COVER .....	i
ABSTRACT .....	ii
ABSTRAK .....	iii
ACKNOWLEDGEMENT .....	iv
DEDICATION .....	vi
MOTTO .....	vii
TABLE OF CONTENTS .....	viii
LIST OF FIGURE .....	x
LIST OF APPENDIXES .....	xi
CHAPTER I: INTRODUCTION .....	1
1.1. Background of Study .....	1
1.2. Problem Statements .....	7
1.3. Objectives of Study .....	7
1.4. Scope of Study .....	8
1.5. Significances of Study .....	8
1.6. Literature Review .....	9
1.7. Theoretical Approach .....	10
1.8. Method of Research .....	11
1.8.1 Type of Research .....	11
1.8.2 Data Resources .....	11
1.8.3 Method of Collecting Data .....	12
1.9. Paper Organization .....	14



CHAPTER II: INTRINSIC ASPECTS OF THE ANIMATION FILM .....	15
2.1.Animation Film Record .....	16
2.2.Character and Characterization .....	17
2.2.1. Sinbad the Legend of Seven Seas .....	17
2.3.Setting of the Movies .....	19
2.4.Plot Elements of the Animation Film. ....	20
2.5.Screenplay .....	23
2.5.1. Sinbad the Legend of Seven Seas .....	30
CHAPTER III: Analysis .....	31
3.1. Research Finding .....	31
3.2. Discussion: Analysis the stage of quest .....	32
3.2.1. The stage of quest: quester.....	32
3.2.2. The stage of quest: a place to go.....	36
3.2.3. The stage of quest: a stated reason to go there.....	40
3.2.4. The stage of quest: challenges and trial en route .....	43
3.2.5. The stage of quest: a real reason to go there .....	57
3.3.The moral value based on the stage of quest.....	58
CHAPTER IV: CONCLUSION .....	63
4.1.Conclusion .....	63

## BIBLIOGRAPHY

## APENDIX

## LIST OF FIGURE

Fig. 22.	The graphic plot of <i>Sinbad The Legend of Seven Seas</i> animation film	Page 22
----------	---	------------



## LIST OF APPENDICES

**Appendix I. Table of Conclusion**





## **CHAPTER I**

### **INTRODUCTION**

#### **1.1. Background of Study**

Study literature is an understanding of the interpretation of literary works by reading and appreciating it. The text has their own interpretation. Therefore, literary work can give the great pleasure and experience to its readers.

Literary works is a way to experience a way of life, a time period, a culture, an emotion, a deed, an event that you are not otherwise able, willing (as, say, in the case of murder), or capable of encountering in any other manner. Literature, then, opens doors to new and different life experiences. Literary works are means to convey something which is useful for the readers (Sharoon McGee: 2).

There are many form of the literary works is not only hand writing such as poetry, prose, short stories, and novels. Along with the times, literary works have also developed along with the modern technology. Some of literary works develops into the form of moving image or film. In this form, literary works display the story in its new form packaging. This kind of new form attracts more audiences.

Film based on Amy Villarejo (2007:2) is an evanescent experience, archived in memory, consigned to the realm of the unseen. It comes from the imaginative scene but it seems obvious capture ideas that appeal to the viewers. Film is designed to have effects on viewers. Film offers the meaningful experience toward the viewers.

Moreover, in this research, the author focuses on an animation film as the data for this research. According to Marcel Danesi (2002: 108):

“The film is a text consisting of a chain of photographic images that create the illusion of real-life motion and action. At the level of the signified, movies are metaphorical mirrors of life. Animation is the technique of using film to create the illusion of movement from a series of two dimensional drawings or three-dimensional objects. The traditional creation of an animated motion picture nearly always begins with the preparation of a storyboard, a series of sketches that portray the important parts of the story. Additional sketches are then prepared to illustrate backgrounds, decor, and the appearance and temperaments of the characters”.

Hence, the writer focuses on the animation film because it consist of colorful picture which it present interest thing to the viewers. Yet, the writer only focuses on the description of the plot in the whole of the story. According to Gordon, plot is a series of actions, often presented in chronological order (1999: 1). The writer tries to find the major aspect in the story to present the great affect for the readers. That all of the incidents here relates to the main character Sinbad. There is a relation between cause and effect which it delivers for the mechanism to describe the stage of the quest in this story.

Therefore, this story presents an adventure story that it has the values of education in understanding the life pattern. This story provides a good lesson on the environment of the family. Then, the writer chooses *Sinbad, Legend of the Seven Seas* because there is a main character Sinbad in the story who delivers as a hero. This story tells a cruise journey of Sinbad. The element of the story has

surprising events that the writer creates through the story. Moreover, this story provides good moral values that has positives impact for the viewers.

*Sinbad: Legend of the Seven Seas* is one of the popular animation films in 2003. This animation film uses traditional 2D animation with some 3D. The film received mixed reviews. Also, the abandonment of the story's Arabic roots in favor of a Greek setting is brought up. Although the film has been changed into the form of Greek setting, but the privilege of Arab story is still favored. And *Sinbad: Legend of the Seven Seas* is the one of the series from the tale of 1001 nights

([http://en.wikipedia.org/wiki/DreamWorks\\_Animation](http://en.wikipedia.org/wiki/DreamWorks_Animation)).

Moreover, this animation film is produced by *Dream Work Pictures*. *Dream Work Pictures* is one of the big production modern technological of animation film is America. There are many kinds of the animation film are produced there. There is a popular animation film *Sherk* in 2001. Then, there are *Madagascar* (2005), *Kung Fu Panda* (2008), *Megamind* (2010), *Turbo* (2013), and *How to Train Your Dragon* (2014)

(<http://www.dreamworksanimation.com/movies>).

Sinbad is the Sailor seemingly based on an oral retelling of the Sinbad tale originating from Oman. The Sinbad featured in *The Book of One Thousand and One Nights* or *Arabian Nights* hails from modern day Iraq – his family is from Baghdad and he embarks on his adventures out of Basra. *The Book of One Thousand and One Nights* is a collection of Middle Eastern folk tales compiled during the Islamic Golden Age. They are framed as tales



told by the Persian queen Scheherazade to her husband King Shahryār as a way to ward off his amorous advances and prevent her death, as he would behead each successive queen he married after spending one night with them. Scheherazade managed to distract the king with her tales, and in doing so saved her own life and assuaged the king's vehemence. Due to the lack of a truly definitive version of the *The Book of One Thousand and One Nights* the origin story of Sinbad the Sailor is easily disputed. The lack of a decisive origin story for the famous sailor is at least partly because Sinbad was not actually a part of the Arabic versions of *One Thousand and One Nights* but was the hero of a popular Middle Eastern folk tale who was inserted into the first European translations (along with Aladdin and Ali Baba) by French Orientalist Antoine Galland. Sinbad is therefore analogous to the fairy tales of Northern Europe which were initially passed down through the oral tradition of storytelling and only belatedly transcribed. Just as many European countries have their own way of telling a particular fairy tale, so in the Middle East you will find many versions of Sinbad the Sailor, repackaged to suit the needs of the narrator and his or her listeners. This is evidence of the powerful draw which this paradigmatic figure holds on the popular imagination of both the Middle East region and, as the countless Western adaptations of the Sinbad tale reveal, the rest of the world (<http://theculturetrip.com/middle-east/oman/articles/sinbad-the-sailor-the-power-of-myth/>).

Sinbad's adventure is one of the Arabic literary work that is derived from the story of 1001 nights. In the statement above, the story of Sinbad has brought attention to the world. Especially in view of a literary work. One of the works that is inspired by the story of Sinbad is *Sinbad, Legend of the Seven Seas*. It presents a contemporary story by Arabic setting into Greek setting without leaving the taste of Arabic. There is a presence of a transition of a literary work in the world

are includes some cultural. It starts from the Arabic literary works that inspired the production of modern American literature and sprinkles some taste of the Greek mythologies.

Furthermore, there are some Greek literary works affects several literary works in America. This is shown in *Sinbad, Legend of the Seven Seas*. This animation film matches the results of a variety of literary cultures that becomes in the form of the contemporary literary work. These can lead the researcher to analyze this film. There is a quote delivers that the taste of Greek influences the literary works in America:

“To categorize the vast scope of classical influence I would begin with the literary terms that derive from the Greek. One must not forget the Latin, too. Familiarity with those terms came for many American writers with the classical education they received in school. We have come to the last of the several types of classical Greek influence on our literature: literary theory and criticism”.

([http://www.helleniccomserve.com/classical\\_greek\\_influence.html](http://www.helleniccomserve.com/classical_greek_influence.html)).

On the other hand, the elements story of this animation film have been brought into the setting of Greek. There are several name of places and figures which relate to the ancient Greek like Cetus, Proteus, Siren, and Tartarus (1992: 29-137). *Sinbad, the legend of the Seven Seas* is only an Arabian tales inspired that it brings into the modern form through its animation.

In essence, there is a main character named Sinbad who is very influential on some elements in *Sinbad, the Legend of Seven Seas*. The author delivers Sinbad as a hero who has super strength to face anything and has a mission to

achieve the great goal. Philip Zimbardo said that “Heroes are people who transform compassion (a personal virtue) into heroic action (a civic virtue)”. Here, a hero involves in a process to run a mission trip, and it is called as a hero's journey

([http://b.3cdn.net/raproject/ed834126c9c0786b1e\\_93m6i2aqj.pdf](http://b.3cdn.net/raproject/ed834126c9c0786b1e_93m6i2aqj.pdf)).

The hero's journey is a pattern of narrative identified by the American scholar Joseph Campbell that appears in drama, storytelling, myth, religious ritual, and psychological development. It describes the typical adventure of the archetype known as a hero, the person who goes out and achieves great deeds on behalf of the group, tribe, or civilization (Christopher Vogler: 1) ([http://www.thewritersjourney.com/hero's\\_journey.htm](http://www.thewritersjourney.com/hero's_journey.htm)).

Moreover, according to Thomas C Foster (2003: 1): there is a quote for this book by Linda Wagner-Martin, says that “in this practical and amusing guide to literature, Thomas C. Foster shows how easy and gratifying it is to unlock those hidden truths, and to discover a world where a road leads to a quest”.

From these statements, the hero's journey delivers to the quest. A quest term contains the something hidden that it is very influential for the whole of the story. And in this film animation, the research prefers for the quest to analyze.

Hence, the writer focuses on analyzes the stage of the quest in *Sinbad: Legend of the Seven Seas*. The stage of the quest reveals something hidden message which it relates to the stage. Actually, after understanding the stage of the quest there, the author takes the moral values which it gotten by analyzing the stage of the quest there. The moral value consists of education learning which adds knowledge for viewers.

From the Islamic perspective, it is important for someone to get lessons by understanding the moral value to educate their life. In line with the God's saying in holly Qur'an surah Al-Baqarah verse 269:

يُؤْتِي الْحِكْمَةَ مَنْ يَشَاءُ وَمَنْ يُؤْتَ الْحِكْمَةَ فَقَدْ أُوتِيَ خَيْرًا  
كَثِيرًا وَمَا يَذَّكَّرُ إِلَّا أُولُو الْأَلْبَابِ ﴿٢٦٩﴾

“He gives wisdom to whom He wills, and whoever has been given wisdom has certainly been given much good. And none will remember except those of understanding” (<http://quran.com/2/269>).

## 1.2. Problem Statements

The research of this paper aims to find the answer of the questions:

1. How can the stage of quest be applied in the *Sinbad, the Legend of Seven Seas*?
2. What are the moral values that are taken by processing the stage of quest in the *Sinbad Legend of the Seven Seas*?

## 1.3. Objectives of Study

Based on the problem statements of the paper, here are the main objectives in this research as follows:

1. To analyze processing the stages of the quest which a main character Sinbad plays an important role in the mechanism of description “a quest” in the *Sinbad: Legend of the Seven Seas*. There are some something hidden messages which relevant for the stage of quest.

2. To reveal the moral values from analyzing the stage of the quest. The author explains a single entity "quest" which has an educational impact for a main character Sinbad. The education delivers for the general viewers.

#### **1.4. Scope of Study**

In literary works, the writer analyzes the data by seeing the intrinsic and extrinsic elements. In this research, the author focuses on analyzing the data by looking at its intrinsic elements. Intrinsic elements are the main character, the characters, plot, setting, and time. Therefore, the intrinsic elements are very influential to dig the stage of the quest through out of *Sinbad, Legend of the Seven Seas*.

#### **1.5. Significance of Study**

Practically in this research, the writer will analyze a main character, Sinbad, in a mechanism of a quest stage in the animation film *Sinbad Legend of the Seven Seas*. Theoretically, the result of analyzes gives knowledge and more references where the animation film has some cultural elements to be shown through an interesting study results. Pragmatically, the writer concludes the moral values are taken by the stage of the quest in this animation film. It intends that in the stage of the quest, has a basic series of human journey. It is same with the human beings which try to reach towards the goal of his life. Therefore, it can be used as a lesson to be aware in certain human behavior and in determining the purpose of life.



## 1.6. Literature Review

In this research, the writer has two kind of prior researches based on the research uses Sinbad's story and hero's journey theory to analyze. First, the research uses *Hikayat Sinbad* as the material object. First, a paper entitled *Hikayat Sinbad Fi Qishah Alfu Lailah Wa Lailah Wa Robinson Crusoe Li Daniel Defoe* which is written by Fina Mazida Husna F (04111766) in 2009 comes from State Islamic University of Sunan Kalijaga tries to proves the story of *Alfu Lailah Wa Lailah* can be a leader to raise up the literature in England. This paper, the writer also tries to compare the influence of the literature which not only put the element there, but also can indicate the historical fact. For example, she discusses about Robinson Crusoe which is the first fiction prose in English by Daniel Defoe. Robinson Crusoe is influenced by the *Hikayat Sinbad* in the part of the story: idea, characteristics, setting, and the plot of the story.

Secong paper entitled *Man as Hero – Hero as Citizen Models of Heroic Thought and Action in Homer, Plato and Rousseau* which is written by Dominic Stefanson from Discipline of Politics School of History and Politics The University of Adelaide in December 2004. Here the author analyzes about Homer: the birth of heroism, Plato: extending heroism to the political, and Rousseau: the demise of heroism in political thought.

Then, based on the research that uses a hero's journey to their paper. There is a paper entitled *From Zero to Hero. The Hero's Journey as Presented in J. K. Rowling's Harry Potter Book Series*. This research is written by Maria

Kristjánsdóttir 1988 that published on May 2011 comes from University of Iceland in Vesturbær, Reykjavík, Islandia. The author uses Joseph Campbell and Christopher Vogler's theory to analyze the hero's journey in the research

In case, the research on this paper aims to identify the mechanism of the stage of quest that there is a hero character which is reflected in *Sinbad: Legend of the Seven Seas* animation film. Then, the author does not find the papers which uses the Thomas C Foster theory to analyze the stage of quest. This paper analyzes the stage of the quest which the main character "Sinbad" as a hero character in the whole of the story.

### **1.7. Theoretical Approach**

There are many theories that is used to analyze the data in literary term. The writer can analyze the research in the linguistic or literature term. In linguistics term, the writer can focus on the syntax, pragmatic, or semantic. In the literature term there are many kind of theories are feminism, psychoanalysis, structuralism, deconstruction and other theories. In this research, the writer uses Thomas C Foster's theory to analyze the stage of the quest in this animation film *Sinbad: Legend of the Seven Seas*.

The writer will give a little explanation the theory of Thomas C. Foster which is derived from the concept of Joseph Campbell (2014: 74-75):

Based on Daniel Gorman Jr., Campbell outlines his concept of the monomyth—a fundamental hero's journey underlying all of the world's stories<sup>8</sup>—and presents myth as a way to provide a moral education.

Campbell's ideas continue to resonate with the general public. Campbell's ideas have gained some traction in academia, too. Notably, Thomas C. Foster's widely read textbook, *How to Read Literature Like a Professor*, devotes an entire chapter to Campbell's theory that all stories are the same story.

Furthermore, according to the book *How to Read Literature Like a Professor* by Thomas C Foster (2003: 7) is a quest just happened.

The quest consists of five things: (a) a quester, (b) a place to go, (c) a stated reason to go there, (d) challenges and trials en route, and (e) a real reason to go there. Item (a) is easy; a quester is just a person who goes on a quest, whether or not he knows it's a quest. In fact, usually he doesn't know. Items (b) and (c) should be considered together: someone tells our protagonist, our hero, who need not look very heroic, to go somewhere and do something. The real reason for a quest never involves the stated reason. In fact, more often than not, the quester fails at the stated task. They go because of the stated task, mistakenly believing that it is their real mission that their quest is educational. They don't know enough about the only subject that really matters: themselves. The real reason for a quest is always self-knowledge. That's why questers are so often young, inexperienced, immature, sheltered.

Hence, this research uses Thomas C Foster's theory about the stage of quest as the foundation to analyze the mechanism of quest stage in *Sinbad: Legend of the Seven Seas*. Hopefully, the writer can use this theory to get deeper understanding.

## **1.8. Method of Research**

### **1.8.1 Type of Research**

In this research, the author uses qualitative method for data collection. According to Beverley Hancock (1998: 2), qualitative research is concerned with developing explanations of social phenomena. It aims to describe the meaning of the life pattern in the world where we live and why things are the way they are. The writer tries to find the understanding of the plot in this story which relates to the real life.

Based on the statement above, the writer describes the process of the stage of quest in *Sinbad the Legend of Seven Seas*. There is consist of the part of social phenomenon that occurs in the world. There is also the human being as a major role in order to give the implementation as well as Sinbad in this animation film.

### **1.8.2. Data Resources**

The writer uses two data resources to analyze this paper. First, the writer takes the data analysis in the animation film *Sinbad: Legend of the Seven Seas*. Especially the data are including the plot of the story which it consist of the dialog there. Second are another references such as the book (book's theory) and web sources to support the data y explaining the stage of the quest.

### **1.8.3. Method of Collecting Data**

In order to collect the data, the writer only uses three steps. First, the writer uses the method close watching the animation film *Sinbad: Legend of the Seven Seas*. Second, the writer tries to find the stage of the quest which it relates with the main character “Sinbad”. It gained by interpreting the plot of the story there. The writer search the data which it can applied it in the theory. Third, the writer collects some references such as the book theory and web sources as the application to analyze the data here.

### **1.9. Methods of Analyzing Data**

This paper uses the stage of the quest by Thomas C Foster’s theory to explain the processing of the quest in this animation film *Sinbad: Legend of the Seven Seas*. The first analysis, the writer makes an observation of the plot of the story which it relates to the theory. Then, tries to describe the stage of the quest that consist some categorizes in the Thomas C Foster’s theory.

Then, the writer makes an observation data on the storyline through the story which it relates with the main character which occurs at that time. Furthermore, the stage of the quest is analyzed by Thomas C Foster’s theory where the main character is very influential on each occurrence of the events in the animation film. The last, analyzes the impact of the quest in this animation film which it has the moral value to educate for the viewers. These results may help to elucidate how the conclusions of the writer as a research source.



### **1.10. Paper Organization**

This paper is divided into four chapters. Chapter I, Introduction, explains the reason why the data is important and an interesting to analyze the processing of quest stage in the animation film *Sinbad: Legend of the Seven Seas*. It is also includes the objective of study, the theoretical approaches and method of analysis. Chapter II describes intrinsic elements of animation film *Sinbad, the Legend of Seven Seas*. Chapter III clarifies the related theoretical background and provides the analysis of the data which show the mechanism of the stage of the quest. Chapter IV is conclusion of this research.

## CHAPTER IV

### CONCLUSION

#### 4.2. Conclusion

*Sinbad the Legend of Seas* is an animation film that focuses on analyzing the stage of quest which there is a main character named Sinbad who plays in there. In this animation film, the researcher explains the stage of the quest as a hero's journey; and the moral values that it obtained from the analysis stage of the quest. The writer only focuses on the description of the plot story in to reveal the story which it relates to the stage of quest.

Sinbad is a quester acts as a hero whose has a mission to get the Book of Peace. In physical appearance, Sinbad is a ship captain who has a strong and powerful to face of all obstacles. Moreover, Sinbad is the figure of the young man who is still immature, inexperienced, and can feel the love. In this animation film, Sinbad does have a heartfelt real person, so in desire, Sinbad is impressionable to be the real black-heart.

In applying the Thomas C. Foster's theory about a quest, the research analyzes into five categorizes are (a) a quester, (b) a place to go, (c) a stated reason to go there, (d) challenges and trials en route , and (e) a real reason to go there. Sinbad is a quester who has a mission to get the Book of Peace. In carrying out that mission, Sinbad has two factors that influence to get the Book of Peace. The reason comes from within him before meet Eris and an agreement after meet Eris, the goddess of discord. In mission, Sinbad encounters

many obstacles and trials that are controlled by Eris. The research divides into two kinds of obstacles and temptations that appear in the film animation. There are according to the images and dialogues.

According to the image, there are six challenges: Eris disguises as Sinbad to steal the book of peace in Syracuse, Sinbad meets the water demon in the silent sea, Sinbad arrives in the island that it is a huge fish, Sinbad stuck at sea frozen and attacked by a giant white bird, Sinbad gets strange things when in a desert in Tartarus, and the last is Sinbad has to cross a small stone bridge that floats in the air to get the Book of Peace.

Then, based on the dialogs in the animation film, the research finds two parts of the dialogs is very influential to Sinbad. Eris tries to trap Sinbad by making an agreement where Sinbad will get reward an island, the beach, and paradise when he gets the Book of Peace. The second, Sinbad must answer Eris questions while he is on a small stone bridge in Tartarus.

Furthermore, in the last stage of a quest to find a real reason to go there, the research finds an education self-knowledge based on the main character Sinbad in carrying out its mission. It's in when Sinbad arrives in Tartarus. Here, Tartarus symbolizes a hell, where Sinbad sees everything that has been done during life. Moreover, Sinbad realizes all his faults and Sinbad makes it as the wisdom.

In essence, in every way of human life to achieve something noble, of course, so it takes a genuine intent like to be honest, hard effort and self-sacrifice. A person will not know how great and many obstacles to be encountered during the process. Certainly, in a process, many different forms of experience are gained and can be used as a lesson later. And it can only be felt by someone who actually experiences it their self who can influence in the human characters.



## BIBLIOGRAPHY

- Abrams, M. H. 1971. *Glossary of Literary Term: Third Edition*. United States of America: Cornell University.
- Ardhipratomo4390. *Agama-agama di Indonesia*. Accessed 19 April.2014.  
<http://id.scribd.com/doc/89611627/Tugas-Agama>.
- Al-Jibouri, Yasin T. *Surah al-Fatihah: Interpretation of Ihdina's-sirat al-mustaqim*.  
Accessed 6 May. 2014. <http://english.tebyan.net/newindex.aspx?pid=211131>.
- Being Honest*. <http://www.vitalaffirmations.com/being-honest.htm#.U6grmiLBDDc>.  
Accessed 22 June. 2014.
- Cambridge University. 2008. *Cambridge Advanced Learner's Dictionary: 3<sup>rd</sup> Edition*. Cambridge University Press.
- Cheatham, Dr. Dan. 2007. *Understanding the Terms, Times & Place Of Eternal Damnation*. DCMI. Accessed 21 May. 2014. ([www.devotional.net](http://www.devotional.net)).
- Cirlot, J.E. 1971. *A Dictionary Of Symbols*. London: Routledge.
- Danesi, Marcel. 2010. *Semiotic Education Experience*. Sense Publishers  
Rotterdam/Boston/Taipei.
- Daly, Kathleen N. 1992. *Greek and Roman Mythology A-Z Third Edition*. Chelsea  
House Publishers.



DreamWorks Wikipedia. *Sinbad: Legend of the Seven Seas*. Accessed 25 May. 2013.

[http://dreamworks.wikia.com/wiki/Sinbad:\\_Legend\\_of\\_the\\_Seven\\_Seas](http://dreamworks.wikia.com/wiki/Sinbad:_Legend_of_the_Seven_Seas).

Foster, Thomas C. 2003. *How to read Literature Like a Professor*. HarperCollins Publishers Inc.

*Greek Mythology*. Accessed 30 May. 2014.

[http://www.greekmythology.com/Other\\_Gods/Eris/eris.html](http://www.greekmythology.com/Other_Gods/Eris/eris.html)

Gordon, Jane Bachman. 1999. *Fiction The Element of the Short Story*. The McGraw-Hill Companies, Inc.

Gorman Jr, Daniel. 2014. *Intermountain West Journal of Religion Studies Volume 5: Revisiting Joseph Campbell's The Power of Myth*. University of Rochester.

Haddawy, Husain. 1997. *The Arabian Nights II, Sinbad and Other Stories*. Penerbit Mizan.

Hamel, Steven.C. 2011. *Language and Linguistics Semiotics Theory and Application*. Nova Science Publishers Inc.

Hancock, Beverley. 1998. *An Introduction to Qualitative Research*. Trent Focus Group.

Hornby, A S. 1995. *Oxford advanced learner's dictionary oxford*. Oxford University Press.

Husayn, Muhammad. *What is al-Sirat al-Mustaqeem? Fast of the Month of Ramadhan: Philosophy and Ahkam*. Accessed 22 April. 2014. <http://www.al-islam.org/fast-month-ramadhan-philosophy-and-ahkam-yasin-t-al-jibouri/what-al-sirat-al-mustaqeem>.

IMDb. *Sinbad: Legend of Seven Seas*. Accessed 20 April. 2013. [http://www.imdb.com/title/tt0165982/awards?ref\\_=tt\\_awd](http://www.imdb.com/title/tt0165982/awards?ref_=tt_awd).

Karanikas, Alexander. *The Influence Of Classical Greece On American Literature – An Overview*. November 11-14. 1993. accessed 19 April. 2014. [http://www.helleniccomserve.com/classical\\_greek\\_influence.html](http://www.helleniccomserve.com/classical_greek_influence.html).

Kristjánsdóttir, Maria. 1988. *From Zero to Hero. The Hero's Journey as Presented in J. K. Rowling's Harry Potter Book Series*. University of Iceland in Vesturbær, Reykjavík, Islandia. Accessed on 20 April. 2014. <http://skemman.is/handle/1946/8416>.

Mazida Husna F, Fina *Hikayat Sinbad Fi Qishah Alfu Lailah Wa Lailah Wa RobinsonKrusoe Li Daniel Dafoe*. Accessed 3 January. 2014. <http://digilib.uin-suka.ac.id/1649/>.

Media Line Entertainment. 3102/VCD/11.2008/2003. *Sinbad: Legend of Seven Seas*. VCD Movie..

- McGee, Sharon James. *Analyzing Literature Guide for Students*. Kansas State University-Salina. Pdf.
- Metz, Christian. 1974. *Film Language: A Semiotics of the Cinema*. The University of Chicago Press.
- Other Benefit of Comitment and Hard Work*. <http://www.squidoo.com/other-benefits-of-commitment-and-hard-work>. accessed 22 June. 2014.
- Sinbad: Legend of the Seven Seas. Accessed 20 January 214.  
<http://subscene.com/subtitles/sinbad-legend-of-the-seven-seas/english/168602>
- Self-Sacrifice*. <http://socrates.berkeley.edu/~keltner/publications/kogan.2010.pdf>. accessed 22 June 2014.
- Stam, Robert. Robert Burgoyne, and Sandy Fliterman-Lewis. 1999. *New Vocabularies in Film Semiotics*. London: Routledge.
- Part .2 The Hell of the New Testament*. Accessed 29 May. 2014.  
[http://www.remnantbiblestudies.com/article4\\_hell\\_pt2.html](http://www.remnantbiblestudies.com/article4_hell_pt2.html).
- Stefanson, Dominic. 2004. *Man as Hero – Hero as Citizen Models of Heroic Thought and Action in Homer, Plato and Rousseau*. Discipline of Politics School of History and Politics The University of Adelaide. Pdf.
- Storey, Thomas. *Sinbad the Sailor: The Power of Myth*. Accessed 23 ay. 2014.  
<http://theculturetrip.com/middle-east/oman/articles/sinbad-the-sailor-the-power-of-myth/>).

*Syracuse*. Accessed 30 May. 2014.

[http://messengercommresearch.com/myths/ppt/Syracuse\\_1.html](http://messengercommresearch.com/myths/ppt/Syracuse_1.html)).

Villarejo, Ami. 2007. *Film Studies The Basic*. London: Routledge.

Vogler, Christopher. *A Practical Guide to Joseph Cambell's The Hero with a Thousand Faces*". Accessed 3 May 2014.

[http://www.thewritersjourney.com/hero%27s\\_journey.htm](http://www.thewritersjourney.com/hero%27s_journey.htm).

Westbrook, Lynn. 1994. *Qualitative Research Methods: A Review of Major Stages, Data Analysis Techniques, and Quality Controls*. Undergraduate Library, University of Michigan.

Zimbardo, Philip Understanding Heroism. Accessed 24 May.2014.

[http://b.3cdn.net/raproject/ed834126c9c0786b1e\\_93m6i2aqj.pdf](http://b.3cdn.net/raproject/ed834126c9c0786b1e_93m6i2aqj.pdf).

## Appendix I

### Table of Conclusion

The Stage of Quest				
Quester	Sinbad			
A place to go	Syracuse		Tartarus	
A stated reason to go there	A stated reason before meets Eris Sinbad goes to Syrcuse to steal the Book of Peace as a valuable object		A stated reason after meets Eris Sinbad goes to Tartarus to get the Book of Peace as a bet	
Challenges and trials	Eris become Sinbad's performance to steel the book of peace in Syracuse.	Sinbad arrives in the island that there are many water demon women.	Sinbad arrives in an island which turns out is a very huge fish.	Sinbad and his ship team arrive in a sea frozen and meet a white giant bird.
A real reason to go there	Sinbad knows that the book of peace as valuable object beneficial for all people in Syracuse.			
Moral Value	Self-Knowledge Sinbad awares his fault that he believes in the false mission		Wisdom Honesty, Hard Work, Self-Sacrifice	

## CURRICULUM VITAE



**Anin Luthfi Mahfudhoh**

**Address** : Garon Panggunharjo Sewon Bantul 55188 Yogyakarta, Indonesia

**Email** : aninluthfimahfudhoh@yahoo.co.id

**Mobile** : (+62) 85643 666 220

**Place of Birth:** Bantul

**Date of Birth:** February 28, 1992

---

### EDUCATIONS

Degree : Sarjana Humaniora (S. Hum) in English Literature

University : Sunan Kalijaga State Islamic University Yogyakarta

Year of Graduation : 2014

Additional Academic Qualification

High School : State Islamic Senior High School (MAN) II Yogyakarta

Year of Graduation : 2010

---

### ORGANIZATIONAL INVOLVEMENTS

- Sanggar Nuun Yogyakarta
  - ECC (English Conversation Club)
  - Karang Taruna Cahyaning Amerta Unit 1
- 

### INTERESTS

- Learning Foreign Languages
- Travelling