

**HERO'S JOURNEY OF SAM AND JACK IN *THE DAY AFTER*
TOMORROW FILM**

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A FINAL PROJECT STATEMENT

I certify this graduating paper is definitely my own work. I am completely responsible for the content of this graduating paper, other writer's opinion of findings include in the graduating paper are quoted or cited in accordance with ethical standards.

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HERO'S JOURNEY OF SAM AND JACK IN *THE DAY AFTER TOMORROW* FILM

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ABSTRACT

The Day After Tomorrow film has two protagonist characters. They have role as the hero. When a story has two heroes, is the role or graded? Who is the real hero between them? This research uses a qualitative method in describing about heroism in this film. The purpose of this research is to describe what Joseph Campbell means by *Hero's Journey* and explain the steps passed by characters in *The Day After Tomorrow*. The theory used in this research is Hero's Journey Theory proposed by Joseph Campbell and film theory by Amy Villarejo. Based on Campbell theory, there are three stages of hero. They are Departure, Initiation, and Return. Based on the theory of film proposed by Dudley Andrew, film has some unsure elements that must be explained by film theory. Based on the analysis process, the hero in *The Day After Tomorrow* film do not pass through all the stages that are forwarded by Joseph Campbell. In this research, the writer researches two characters, they are father and son. The writer chooses two characters because they have different climax, one of them has highest position of a hero's story.

Keywords: *film, heroism, heroes journey, The Day After Tomorrow.*

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HERO'S JOURNEY OF SAM AND JACK IN *THE DAY AFTER TOMORROW* FILM

Oleh: Anindita Dewi Nurcahyani

ABSTRAK

Film *The Day After Tomorrow* memiliki dua karakter protagonist. Mereka memiliki peran sebagai pahlawan. Ketika sebuah cerita memiliki dua orang pahlawan, apakah peran itu sama atau bertingkat? Siapakah yang lebih hero diantara mereka? Metode dalam penelitian ini menggunakan metode kualitatif dengan metode mendeskripsikan film ini. Penelitian ini bertujuan untuk mendeskripsikan apa yang dimaksud *hero's journey* menurut Joseph Campbell dan menerangkan langkah – langkah yang harus dilalui oleh sang karakter dalam film *The Day After Tomorrow*. Teori yang digunakan dalam penelitian ini yaitu teori perjalanan pahlawan oleh Joseph Campbell dan teori film oleh Amy Villarejo. Berdasarkan teori yang diterapkan oleh Campbell, seorang pahlawan akan melalui tiga tahap yaitu Keberangkatan, Permulaan, dan Kembali. Berdasarkan teori film yang diterapkan, film memiliki beberapa unsur yang harus diterangkan dalam sebuah teori film. Berdasarkan analisis dapat ditemukan bahwa film *The Day After Tomorrow* tidak semua melalui tahap – tahap yang dikemukakan oleh Joseph Campbell, ada juga tahap yang tidak dilalui seorang pahlwan. Dalam penelitian ini, penulis meneliti dua karakter, mereka adalah ayah dan anak. Penulis memilih dua orang karena mereka memiliki klimaks yang berbeda, salah satu dari mereka memiliki kedudukan paling tinggi dalam cerita kepahlawanan.

Kata Kunci: *film, kepahlawanan, perjalanan kepahlawanan, The Day After Tomorrow*

MOTTO

Masa lalu adalah sesuatu yang sudah kita selesaikan. Dan tidak ada yang perlu diubah lagi. Jadi pergilah dan mulailah sesuatu yang baru.

-Marry Riana-

A dream doesn't become reality through magic; it takes sweat,
determination and hard work.

-Colin Powell-

Hal yang terindah dari hujan yaitu dia masih tetap mau kembali meski
jatuh berulang kali.

-Dubsmash-

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DEDICATION

This Graduating Paper is dedicated with Love, Honour, and Affection to:

My Beloved Parents (Tutwuri Handayani and Djoko Tjahyo S)

My only one brother (Wildan Cahyo Wurianto)

My aunty (Dr. Nur Saktiningrum, M. Hum)

All of My Lecturers in English Department



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CHAPTER I

INTRODUCTION

1.1 Background of Research

Film is a new literary work in the world of literature. Its newness lays on its forms, e.g the visual and audio forms. Visual is mechanism of film study by surveying the substance history for makers and viewers (Amy, 2007: 11). Visual is all about elements of frame, image shot. Visual brings remarkable influence in psychology;

“Because all films depend even for their signifier on the primary imaginary of photography and phonography. In the Lacanian sense, too, in which in the imaginary, oppsed to the symbolic but constantly imbricated with it, designates the basic lure of the ego, the definitive imprint of a stage *before* the Oedipus complex (which also continues after it), the durable mark of the mirror which alienates man in his own reflection and makes him the double of his double, the subterranean persistence of the exclusive relation to the mother, desire as a pure effect of lack and endless pursuit, the initial core of the unconscious (primal repression). All this is undoubtedly reactivated by the play of that *other mirror*” (Metz, 1982: 4).

Film is an important target of research. Because beside in entertaining power film also has cultural power and other power, such as political and economic. According to Wollen and Metz, film is “Political and economic power and the rise of sound film led Holywood’s domination of cinema throughout the world (Wollen, 1972: 156 as cited in Hidayatullah, 2009: 172).” Metz emphasizes that a film is not only an example of production, but also a culture (Metz, 1972: 72 as cited in Hidayatullah, 2009: 172)

Every story has a theme, also a film. Theme on the film has an important role as main idea in the film maker. Therefore, theme is a central topic or a main idea in literary works. According to Abrams, “Theme is sometimes used interchangeably with “motif”, but the term is more usefully applied to a general concept whether implicit, which an imaginative work is designed to involve and make persuasive to the reader” (2009: 205). The film has many themes inside, one of there is heroism. Heroism is a natural identification in every human. According to Abrams, hero is protagonist character of work, on which our interest center (Abrams, 2009: 265).

Like other films, *The Day After Tomorrow* is assumed containing the element of heroism. The audiences identify themselves with the hero character and focus on what the hero does, acts, and the hero sensation during film show. That is the reason why people go to films.

In addition, *Webster's New World Dictionary* defines a hero as (1) any person admired for qualities or achievements and regarded as an ideal or model, (2) any person admired for courage, nobility, or exploits, esp. in war, (3) the central figure in any important events or period, honored for outstanding qualities (as cited in Hidayatullah, 2009: 174). Therefore a hero is a role model, a person admired for courage, and honored.

This research tries to analyze American's hero, especially in the perspective of hero's journey. *The Day After Tomorrow* is chosen by the writer. *The Day After Tomorrow* film has major and minor theme. The major theme is “the main theme”, it means the first an idea come from the writer's literary works.

While the minor theme is “support of theme”, and it means themes come to support the operations of a story. The major theme of this film is doomsday, while the minor themes are love, heroism, science-fiction, and friendship. The writer analyzes from minor theme, heroism. There are some stages compose the hero’s journey that will be coming to analyzed in the discussion chapter using Joseph Campbell’s patterns.

As heroes, both Sam’s and Jack’s journeys should fit the hero’s journey proposed by Joseph Campbell in his seminal work, entitled *The Hero with a Thousand Faces*. Joseph Campbell was born in 1904, and his work continues attract the interest reader, the experienced seeker, and the neophyte as well (Campbell, 2004: xxiii).

The hero will automatically become an example or a role model for others because others will assume that someone who is being called "Heroes" definitely has something more than the others. The heroic self seeks an exacting spiritual countenance and a hero endeavor also draws a person into timeless time (Campbell, 2004: xxiv). Therefore, hero is “Unconscious” characteristic of ideal of people on the collective dream. The hero is a role model.

If Sam and Jack are heroes then *The Day After Tomorrow* has two roles of hero. In this case, in the researcher’s opinion, there are two types of heroes; they are primary and secondary hero. Primary hero refers to the main hero and the secondary hero is someone who helps the primary hero passes his heroic action. The reason for this is that Campbell never proposes a dual heroic role in a single

story. This also goes with the theoretical base of plot. In in the researcher's opinion, a plot consists of a single main character role.

In a particular idea about psychic resonance to psychoanalysts, mythologists, theologians, and artists also continue to take up interest (Campbell, 2004: xxv). Campbell brings this ancient idea into his work too. He borrows the term *monomyth*. He identifies as one coined by James Joyce. He puts forth the ancient idea and the mysterious energy for inspiration, revelations, and actions in heroic stories (Campbell, 2004: xxv). Campbell made a heroic trait in order to enter into a story by using some theories, which include psychoanalysis, mythology, and theologians who can make a story of heroism to be more interesting and inspiring. Action of hero in a heroic story is an example for others.

In this research, the writer focuses on the main characters, Sam Hall as the son and Jack Hall as the father. In this film, besides Jack's, the role of Sam can be seen clearly as a hero. It is shown when Sam says to other people that doomsday will occur but the people do not believe him although he said that his father is pale-climatologist. There are also some people who believe in him. Therefore, the writer suggests that Sam and Jack fit to Hero's Journey because they fight for others. Jack has personality that can be considered as a hero in this film. It is shown when Jack says to other people in conference in New Delhi that there will be big a disaster which the center is in New York City. Same with Sam, there are people who believe and do not believe Jack.

The writer only focuses on the discussion of the stages of Hero's Journey passed by Sam and Jack and intrinsic elements of the film. The writer needs to explore about that because this research needs to define the main hero between them. The researcher believes that there's only one main hero in every story.

Sam and Jack, both of them have each role as a hero. Jack is a pale-climatologist who predicts that there will be a disaster. However, there is no one who trusts him even president and some people in New Delhi conference. Yet, a scientist believes him. He is Dr Terry Rapson. Sam is warned by Jack to remain ensconced in a safe place because the weather will continue to deteriorate. Jack later tells Sam to convey the people in the building to hold on and wait. Jack also advises the people to wait for it and come into building. Even though many people do not believe it and out of that building, but there are some people who believe it and those they survive in the building. Sam actually does not know anything about the disaster prediction by his father. Yet, his father tells him through a telephone. Sam is like a hero when he tells to people that there is a disaster and must stay in the building.

As the deal of choosing the film, the writer tries to indicate that the film has the concept of heroism which is appeared by Sam and Jack in protagonist context. From that indication, the writer compares both characters to find who the main hero. This needs to be done because if it is assumed that a single story has a single climax, the character who is placed in that climax is the main hero. Sam and Jack could not have the same climax because both of them have different journey or story, so the position of the main protagonist hero is problematic.

Since this research uses a film as its subject. The theory of film is necessary to be applied. The writer uses concept in film theory by Amy Villarejo. This theory is necessary element in analyzing picture from the film because every image needs to be read.

Based on the reasons mentioned before, the writer then decides to analyze the journeys of Sam and Jack in *The Day After Tomorrow* film. The analysis is focused on the discussion of the stages passed by Sam and Jack before they can be claimed as a hero.

1.2 Research Question

Based on the phenomenon in the background of research, the research question as follows:

1. How can the journey of Sam and Jack in *The Day After Tomorrow* film fit the Campbell's Hero's Journey? How can this be explained?
2. Who does fit the most between the two (Sam and Jack)?

1.3 Object of Study

In line with the introduction and the research question above, this research are purposed to analyze the steps of Hero's Journey in *The Day After Tomorrow* film based on Joseph Campbell's Hero's Journey theory and to explain it, and who fit the most between Sam and Jack.

1.4 Significance of Study

The theory of Hero's Journey is still relevant to find the stage of heroes. This research enriches the discussion about *The Day After Tomorrow* film. This research proves the hegemony of structure in the realm of any cultures.

1.5 Literature Review

Related to this research, the writer has found the same literary researches about Hero's Journey and some journal about that film. First, the research that was written by Rahmad Khanafi, S.Hum from State Islamic University of Sunan Kalijaga Yogyakarta. This research is entitled "Joseph Campbell's Monomyth As Presented In *Spider-Man* Film". This research talks about Peter's journey to be hero as Spider-Man according to Joseph Campbell theory. Second, the research that was written by Totok Zunianto, S. Hum from State Islamic University of Sunan Kalijaga Yogyakarta a research entitled "The Stages To Be Hero: The Analysis Of Hercules Journey In *Hercules* (2014) film". The research talked about how did Hercules became hero for others and how does stage through of Hercules that to be the real hero. The writer of this research and the writers of those two literary researches use same theory of Hero's Journey by Joseph Campbell but different movie. Another reason is that two previous researchers only analyzed one character, while in this research, the writer analyzed two characters.

Another literary review is from journals. First, a journal was written by Fritz Reusswigh from Potsdam Institute for Climate Impact Research, Germany. This journal is about the International Impact of *The Day After Tomorrow*. The

second journal is from Film Education with the title “The day After Tomorrow”. The third journal was written by Fritz Reusswigh, Julia Schwarzkoph, Philipp Pohlenz from Postdam Institute for Climate Impact Research with the title “The Climate Blockbuster *The Day After Tomorrow* And Its Impact On The German Cinema Public”. The last one is from an article from ENVIRONMENT Surveying the Impact “*The Day After Tomorrow*” written by Anthony A. Leiserowitz.

1.6 Theoretical Approach

1.6.1 Theory of Hero’s Journey by Joseph Campbell

The theory of Hero’s Journey by Joseph Campbell uses paradigm assumption of structuralism. Structuralism is a study approach to cultural elements that have structures and are interconnected with one another (Jean, 1970: 84 as cited in Turner, 1973: 351). According to Julie Rivkin and Michael Ryan, structuralism begins the work of Ferdinand de Saussure, he argues that language is the result of the whole that is in the word implicit in every spoken utterance. Then, Roman Jakobson derives historical and logically from formalism who delivers about linguistic, cultural, and literary phenomena. In addition, according to Levi-Strauss, structure is “both like a skeleton and like a genetic code in that it is the principle of stability and coherence in any culture, while also being the principle of action the allows the culture to exist in time as a living time” (2004: 53).

Structuralism can be defined as language structure. The structure here is also defined as grammar. According Michael Swan, grammar is “the rules that say

how word are combined, arranged and change to show different meanings” (Swan, 1995: xxii). If this definition is applied to stories, it means that structure is the rules how events are combined, arranged, and change. This goes to the heroes journey which means it is a rule of how events are combined, arranged and change to show the heroes journey.

The Hero’s Journey theory that is used by the writer in this research is the theory proposed by Joseph Campbell. According to Campbell, hero-journey is protective figure that provides his adventurer compete with the amulet (2004: 63). This research uses theory of Hero’s Journey because the writer focuses on the main characters as the heroes in the film. Theory of Hero’s Journey by Joseph Campbell is divided into three phases; they are departure, initiation, and return (Campbell, 2004: 45-221).

In phase departure is divided into five stages. They are the call, to adventure, refusal of the call, supernatural aid, the crossing of the first threshold, and belly of the whale. Then, phase of initiation, it is divided into six stages. They are the road of trials, the meeting with the goddess, woman as the temptress, atonement with the father, apotheosis, and the ultimate boon. The last phase is return; return is divided into six stages. They are refusal of the call, the magic flight, rescue from without, the crossing of the return threshold, master of the two trials, and freedom to live. So, Joseph Campbell has seventeen stage of heroes journey (Campbell, 2004: 45 – 221).

1.6.2 Film Theory

Film theory is a study of narrative structure, adaptations, figuration, identification, interpretation. Film theory is invariably guided by the current general discourse, that is, by reflective concepts (Andrew, 1984: 3). The data source of this research is film, so film theory is needed for this research. Film theory also can support hero's journey.

According to Amy Villarejo, film is “a technology of continuously moving still images and a process of perception on the part of the human spectator which readies him or her to receive this continuity as motion itself” (2007:4). Then, *mise-en-scene* (from French) is means as the theatrical process staging in a film (2007: 28). There are some elements from *mise-en-scene*;

- a. Setting: it is where and when the scene is shot (2007:29).
- b. Lighting: it is used to established mood and directs attention to detail (2007:32).
- c. Costume and hair: dress and hair stylist for the character the movie to his/her characterization (2007:33-34).

“Every placement of the camera can be analyzed in terms of the distance between the camera and its objects” (Villarejo, 2007: 38). There are some types of shot according to Amy Villarejo:

1. The extreme long shot (ELS), in which one can barely distinguish the human figure;

2. The long shot (LS), in which humans are distinguishable but remain dwarfed by the background; this shot also called full body
3. The medium long shot (MLS), in which the human is framed from knees up;
4. The medium shot (MS), in which we move in slightly frame the human from the waist up;
5. The medium close-up (MCU), in which we are slightly closer and see the human from the chest up;
6. The close-up (CU), in which isolates a portion of human (the face, most prominently);
7. The extreme close-up (ECU), in which we see a mere portion of the face (an eye, the lip) (Villarejo, 2007: 38).

In addition, that is the best known of the compositional guidelines is as called "*rules of third*". This line is for the important places for compositional elements should be at the intersections of imaginary line the divided into third horizontal and vertical lines (Krages, 2005:9). It aims to the image make balance and good looking by the viewer.

1.7 Method of Study

1.7.1 Type of Research

This research uses qualitative method. According to Creswell, qualitative research is method used to understanding the human or social cases, and making interpretation of them (2009: 1).

Qualitative research has two ways for completion. The first, this research uses books and other writings to get some information to support the subject in this research. Second, this research is also appropriate to be called as a library research which means the writer can do the research by observing books which are necessary.

Thus, the writer uses library research since the writer only uses literary books and electronic books to get supporting elements and necessary needs in analyzing the issue.

1.7.2 Data Sources

In qualitative research, there are two data resources; the primary data and secondary data. The primary data is the main or principal data used in the research, while the secondary data is supporting data used this research.

The primary and secondary data can be different from one research to others. The primary data of this research is *The Day After Tomorrow* film itself, and the secondary data are from articles, books, journals, website for reference

and information about *The Day After Tomorrow* film and about the theory. So, the data is events.

1.7.3 Data Collecting Technique

In the collecting data, the writer watches *The Day After Tomorrow* film. First, the writer is close reading the film; it means the writer reads the film in order to be able to define its elements and events. The writer filters the events that does constitute hero's journey. The last, the writer is collecting the all data from the film.

1.7.4 Data Analysis Technique

After collecting all the data from sources mentioned before, the writer explains how the event relate to each others based on cause and effect in the ways of hero's journey. The writer classifies the data based on the theory include the event, object, and the character's action. After that, the writer analyzes the data and narrates the data. Then, the writer will be describes about the data, and the last is conclusion for this research.

1.8 Paper Organization

This paper is divided into four chapters. The first chapter describes the general information of the research including the background of choosing the subject, research question, objectives of study, significances of study, literary review, theoretical approach, research methodology, and paper organization. The second chapter consists of the intrinsic elements of the film: *The Day After*

Tomorrow. The next chapter is the analysis that contain the data analysis. The last chapter is conclusion.



CHAPTER IV

CONCLUSION AND SUGGESTION

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

4.1 Conclusion

After analyzing Sam and Jack phases to be heroes in *The Day After Tomorrow* film, there is a conclusion that can be presented. The phases are fit into the theory of Hero's Journey by Joseph Campbell in three stages. It can be seen through the phase "departure", "initiation" and "return. This film the real hero is Jack because Jack has highest climax than Sam. Sam as hero is for Laura and as a hero for all people in the public library, while Jack is hero for all peoples. Jack is saved many people than Sam. So, the father is more superior as the hero than the son. Sam and Jack are passed away same stage but Sam is not passed away 'apotheosis' stages.

4.2 Suggestion

4.2.1 Suggestion for Future Researchers

This research is done by using Hero's Journey theory, Joseph Campbell in *The Day After Tomorrow* film. The writer then suggests future researchers to make this research as a compare for the similar research. Beside, the researcher

only analyzes Sam and Jack to be hero in the film. The writer suggests future writer to analyze psychological condition when people face the doomsday. It can use psychoanalysis theory by Sigmund Freud or Vladimir Proop, or binary opposition to compare between the people who survive and the people do not survive in the doomsday.

4.2.2 Suggestion for Common Readers

Some people who watch *The Day After Tomorrow* film could learn something from the film. That can be different between one person and another. The writer suggests one possible learning to be taken from that.

The film presents the story about Sam and Jack who help others from big disaster. After talking about heroism in this research, the writer completely knows, it has something to do with concept of heroism in Islamic perspective. All qualities about hero in the analysis already exist in the figure of Noah AS. Noah AS is the third messenger of ALLAH Swt. As knowing by Muslims, Noah AS is known as the greatest hero in Islam especially to Noah's clans. In the Holy Qur'an Surah Nuh: 1 there is a statement about the punishment for the delivers.

إِنَّا أَرْسَلْنَا نُوحًا إِلَىٰ قَوْمِهِ أَنْ أَنْذِرْ قَوْمَكَ مِن قَبْلِ أَنْ يَأْتِيَهُمْ عَذَابٌ

أَلِيمٌ ﴿١﴾

Translation: We sent Noah to his People (with the Command) “Do you want your People before there comes to them a grievous Penalty.” (Al-Hilali, 2011: 1.019).

This verse has a relationship with this research it is to convey something important and good. In this verse Allah SWT commands Noah to warn his people before come punishment. It is like Jack who predicts about a big disaster, and then he delivers it to people.



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