

**PROPHETIC VS. ARCHETYPAL PLOT: COMPARING
MUHAMMAD: THE MESSENGER OF GOD (2015) AND *STAR WARS*
*PREQUEL TRILOGY***

A GRADUATING PAPER

Submitted in Partial Fulfillment of the Requirement
for Gaining Bachelor's Degree in English Department



By:

Shadra Izza Azhari

19101050037

STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA
ENGLISH DEPARTMENT
FACULTY OF ADAB AND CULTURAL SCIENCES
STATE ISLAMIC UNIVERSITY OF SUNAN KALIJAGA YOGYAKARTA
2023



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

Jl. Marsda Adi Sucipto, Yogyakarta, 55281, Telp./Fax. (0274) 513949
Web: <http://adab.uin-suka.ac.id> Email: adab@uin-suka.ac.id

NOTA DINAS

Hal: Skripsi
a.n. Shadra Izza Azhari

Yth.
Dekan Fakultas Adab dan Ilmu Budaya
UIN Sunan Kalijaga
Di Yogyakarta

Assalamu'alaikum Wr. Wb

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

Nama : Shadra Izza Azhari
NIM : 19101050037
Prodi : Sastra Inggris
Fakultas : Adab dan Ilmu Budaya
Judul : Prophetic Vs. Archetypal Plot: Comparing Muhammad: The Messenger of God (2015) and Star Wars Prequel Trilogy

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

Atas perhatiannya, kami mengucapkan terima kasih.

Wassalamu'alaikum Wr. Wb

Yogyakarta, 28/05/2023
Pembimbing

Dr. Danial Hidayatullah, SS., M.Hum

NIP: 19760405 200901 1 016

STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA



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

Jl. Marsda Adisucipto Telp. (0274) 513949 Fax. (0274) 552883 Yogyakarta 55281

PENGESAHAN TUGAS AKHIR

Nomor : B-819/Un.02/DA/PP.00.9/06/2023

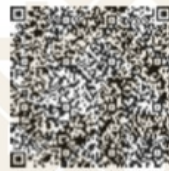
Tugas Akhir dengan judul : Prophetic Vs. Archetypal Plot: Comparing Muhammad: The Messenger of God (2015) and Star Wars Prequel Trilogy

yang dipersiapkan dan disusun oleh:

Nama : SHADRA IZZA AZHARI
Nomor Induk Mahasiswa : 19101050037
Telah diujikan pada : Rabu, 31 Mei 2023
Nilai ujian Tugas Akhir : A-

dinyatakan telah diterima oleh Fakultas Adab dan Ilmu Budaya UIN Sunan Kalijaga Yogyakarta

TIM UJIAN TUGAS AKHIR



Ketua Sidang

Dr. Danial Hidayatullah, SS., M.Hum SIGNED

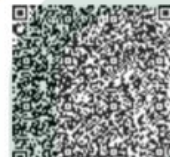
Valid ID: 6481c3d56e75



Penguji I

Dr. Witriani, S.S. M.Hum.
SIGNED

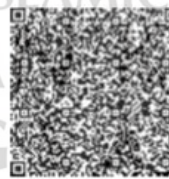
Valid ID: 6481980a3f4c



Penguji II

Febriyanti Dwiratna Lestari, SS., MA
SIGNED

Valid ID: 6481631ed21e8



Yogyakarta, 31 Mei 2023 UIN
Sunan Kalijaga
Dekan Fakultas Adab dan Ilmu Budaya

Dr. Muhammad Wildan, M.A.
SIGNED

Valid ID: 6481c6a81c1a3

A FINAL PROJECT STATEMENT

I certify that this graduate paper is definitely my own work. I am completely responsible for the content of this graduating paper. Other researcher's opinion or finding included in this research is quoted or cited in accordance with ethical standards.

Yogyakarta, 28/05/2023



Shadra Izza Azhari
NIM: 19101050037



STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA

MOTTO

“This is the way.”

-The Mandalorian

“You just walk in like you belong.”

- Cassian Andor

“It's me, hi, I'm the problem, it's me”

-Anti-Hero by Taylor Swift



STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA

DEDICATION

This graduation paper is dedicated to me, my family, and my readers.



STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA

ACKNOWLEDGEMENT

Thank Allah for His mercy and blessings so I can finish this graduation paper with the title *Prophetic Vs. Archetypal Plot: Comparing Muhammad: The Messenger of God (2015) and Star Wars Prequel Trilogy* Could not be done without His blessings. I also want to express my gratitude to the following honorable persons.

1. Dr. Muhammad Wildan, M.A., the dean of Adab and Cultural Sciences Faculty of UIN Sunan Kalijaga.
2. Ulyati Retno Sari, S.S., M.Hum, as the Head of the English Department,
3. Dr. Danial Hidayatullah, S.S., M.Hum, as the graduating paper advisor. Thank you for the advice and for helping me with this graduating paper.
4. Febriyanti Dwiratna Lestari, S.S., M.A., as the academic advisor
5. All of English Department Lecturers of UIN Sunan Kalijaga, Yogyakarta. Dr. Ubaidillah, M.Hum, Dr. Witriani, M.Hum., Fuad Arif Fudiyartanto, M.Hum., M.Ed., Ph.D., Dwi Margo Yuwono, M.Hum., Dr. Arif Budiman, M.A., Aninda Aji Siwi, M.Pd., Harsiwi Fajarsari, S.S., M.A., Nisa Syuhda, M.Hum., Candace Louise Renaud, thank you for all the knowledge and life lessons.
6. My parents, Imam Azhari and Yuniar Khairani, thank you for your love and support.
7. My pramun reviewers, Nurul Fidya Harya Fitri, Muhammad Agra Prima, Monidaffa Annaufal, and Athallah Muhammad Satin, thank you for the honest review.
8. The kahan party, Dewanta Widigdo Utomo, Rafli Kurniawan Sutrisno, Nugroho Septiajie, and Aulia Bagus Putro.
9. My dearest friends in Class B 2019 or Warga Cyprus. Every single one of you who also worked on Othello during COVID-19, you guys have a special place in my heart. Thank you for everything.
10. All of my friends in the Maknyak squad, thank you for supporting me.

11. All of my friends in Group 10 KKN Reguler in Jombang, Gunungkidul, thank you so much.

I thank all of the names mentioned above for direct or indirect support for this graduating paper. I wish all of them a good health and life. And for all future readers of this paper, I wish this paper could be a good reference for your academic research.

Yogyakarta, 29 May 2023



Shadra Izza Azhari

NIM:19101050037



TABLE OF CONTENTS

NOTA DINAS	i
VALIDATION	ii
FINAL PROJECT STATEMENT	iii
MOTTO	iv
DEDICATION	v
ACKNOWLEDGEMENT	vi
TABLE OF CONTENTS	viii
LIST OF FIGURES	x
ABSTRACT	xii
ABSTRAK	xiii
Chapter I INTRODUCTION	1
1.1 Background	1
1.2 Research Questions	4
1.3 Objective of Study.....	5
1.4 Significance of Study	5
1.5 Literature Review	5
1.6 Theoretical Approach	6
1.6.1 Hero's Journey	7
1.6.2 Film Theory.....	10
1.7 Method of Research.....	11
1.7.1 Type of Research.....	11
1.7.2 Data Sources.....	11

1.7.3	Data Collection Technique.....	12
1.7.4	Data Analysis Technique	12
1.8	Paper Organization	13
Chapter II	INTRINSIC ELEMENTS	14
2.1	Theme	14
2.2	Settings	15
2.2.1	Setting of Places in Star Wars Prequel Trilogy.....	16
2.2.2	Setting of Places in Muhammad: The Messenger of God	20
2.3	Plot.....	22
2.3.1	Star Wars Prequel Trilogy Plot	22
2.3.2	Muhammad: The Messenger of God Plot	25
2.4	Character and Characterization	27
2.4.1	Star Wars Prequel Trilogy Characters	28
2.4.2	Muhammad: The Messenger of God Characters	34
Chapter III	ANALYSIS.....	38
3.1	The Stage of Hero’s Journey	38
3.1.1	Departure.....	39
3.1.2	Initiation	51
3.1.3	Return.....	62
3.2	Significance of Hero’s Journey	70
Chapter IV	CONCLUSION.....	74
4.1	Conclusion.....	74
4.2	Suggestion	76
REFERENCES.....		77
CURRICULUM VITAE.....		79

LIST OF FIGURES

Figure 1. Downtown of Mos Espa in Tatooine.....	16
Figure 2. Theed royal palace in Naboo.....	17
Figure 3. Downtown of Coruscant.....	18
Figure 4. Battlefield in Geonosis.....	18
Figure 5. Separatist's headquarters and mining site in Mustafar.....	19
Figure 6. Ka'bah in the city of Mecca.....	20
Figure 7. Downtown of Yathrib.....	20
Figure 8. Entrance gate of Busra.....	21
Figure 9. Child Anakin in Star Wars: The Phantom Menace.....	28
Figure 10. Adult Anakin in Star Wars: Revenge of The Sith.....	29
Figure 11. Anakin as Darth Vader.....	29
Figure 12. Obi-Wan Kenobi.....	30
Figure 13. Qui-Gon Jinn.....	31
Figure 14. Shmi Skywalker.....	32
Figure 15. Padme Amidala is a senator in the Galactic republic.....	32
Figure 16. Palpatine as chancellor of the Galactic Republic.....	33
Figure 17. Muhammad in his childhood.....	34
Figure 18. Aminah.....	35
Figure 19. Abdul Muttalib.....	36
Figure 20. Abu Thalib.....	37
Figure 21. Abdul Uzza.....	37
Figure 22. Anakin and Muhammad Hero's Journey Charts.....	39
Figure 23. Dining room scene in Star Wars Episode I.....	41
Figure 24. Aminah after giving birth to Muhammad.....	42
Figure 25. Refusal of the call from Anakin as he interacts with his mother.....	43
Figure 26. Refusal of the call shown by Aminah.....	44
Figure 27. Qui-Gon assigned himself to Jedi training Anakin.....	45
Figure 28. Abdul Muttalib assigned Abu Thalib to take care of Muhammad.....	46
Figure 29. Anakin is in the cockpit to join the battle.....	47

Figure 30. Muhammad wandering Yathrib with other kids.....	48
Figure 31. Anakin's first interaction with Palpatine.....	49
Figure 32. Abu Thalib is carrying Muhammad.....	50
Figure 33. Anakin's duty to escort Senator Amidala back to Naboo.	52
Figure 34. Muhammad saves a baby from being buried alive.	53
Figure 35. Anakin develops his love for Padme Amidala.	54
Figure 36. Anakin confesses his love to Padme Amidala.....	55
Figure 37. Anakin and Obi-Wan confront Count Dooku.....	57
Figure 38. Muhammad confronts Abdul Uzza to help Suwaybah.	58
Figure 39. Jedi council preparing to war against the separatist.	59
Figure 40. Abu Thalib and Muhammad enter the city of Busra.	60
Figure 41. Anakin and Padme having a secret wedding in Naboo	61
Figure 42. Muhammad gets a blessing from Buhaira, the monk.	62
Figure 43. Anakin has a vision, and his wife, Padme, dies in childbirth.	63
Figure 44. People of Mecca starts to worship Allah instead of a statue.	65
Figure 45. Palpatine lured Anakin into the dark side.....	66
Figure 46. Anakin chose to betray the Jedi and become the Sith.	68
Figure 47. Anakin betrayed his mentor Obi-Wan.....	69
Figure 48. Qui-Gon convinces the council that Anakin is the chosen one.	70
Figure 49. Buhaira tells Abu Thalib that Muhammad is the future prophet.	71
Figure 50. Anakin pledges his allegiance to the Sith.....	72

Prophetic Vs. Archetypal Plot: Comparing Muhammad: *The Messenger of God* (2015) and *Star Wars Prequel Trilogy*

By: Shadra Izza Azhari

ABSTRACT

The prophetic plot is one of the common plots in the narrative story, including the movie. *Star Wars* prequel trilogy and *Muhammad: The Messenger of God* are the kinds of movies that implement prophetic plots in the narrative by portraying the main character's journey. This research focuses on the similarity and differences between Anakin and Muhammad, about how they ended up having different destinies despite both of them being the considered chosen ones. This research uses qualitative methods and Hero's journey based on Joseph Campbell's book *The Hero with a Thousand Faces*. This research also uses the Film Theory by Amy Villarejo and Ed Sikov to give more insight into the cinematography aspect. This research aims to reveal why Anakin ended up becoming a villain while Muhammad stayed a hero for the rest of his life. This research reveals that Anakin is becoming a villain because he is manipulated by Palpatine and luring Anakin into the dark side, which makes Anakin betray the Jedi order, his mentor Obi-Wan and his wife, Padme. This comparative analysis also gives more insight into how Muhammad's story can be similar to Anakin's story from the perspective of the hero's journey archetype.

Keywords: Prophetic plot, Archetype, Hero's journey, Comparative

STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA

Prophetic Vs. Archetypal Plot: Comparing *Muhammad: The Messenger of God* (2015) and *Star Wars Prequel Trilogy*

Oleh: Shadra Izza Azhari

ABSTRAK

Plot kenabian merupakan salah satu plot yang umum dalam cerita naratif termasuk film. Trilogi prequel Star Wars dan *Muhammad: The Messenger of God* adalah jenis film yang menerapkan plot kenabian dalam narasinya dengan menggambarkan perjalanan tokoh utamanya. Penelitian ini berfokus pada persamaan dan perbedaan antara Anakin dan Muhammad, tentang bagaimana mereka akhirnya memiliki takdir yang berbeda meskipun keduanya dianggap sebagai yang terpilih. Penelitian ini menggunakan metode kualitatif dan perjalanan pahlawan berdasarkan buku Joseph Campbell *The Hero with a Thousand Faces*. Penelitian ini juga menggunakan Teori Film oleh Amy Villarejo dan Ed Sikov untuk memberikan wawasan lebih dari aspek sinematografi. Penelitian ini bertujuan untuk mengungkap mengapa Anakin akhirnya menjadi penjahat sementara Muhammad tetap menjadi pahlawan selama sisa hidupnya. Penelitian ini mengungkapkan bahwa Anakin menjadi penjahat karena dimanipulasi oleh Palpatine dan membujuk Anakin ke sisi gelap, yang membuat Anakin mengkhianati tatanan jedi, mentornya Obi-Wan dan istrinya Padme. Analisis komparatif ini juga memberikan pemahaman yang lebih dalam tentang bagaimana kisah Muhammad bisa serupa dengan kisah Anakin dari perspektif arketipe perjalanan pahlawan.

Kata kunci: Plot kenabian, Arketipe, Perjalanan pahlawan, Komparatif

STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA

Chapter I

INTRODUCTION

1.1 Background

Action movies are one of the genres that are very popular nowadays because action movies always deliver a story that is not far from the battle between hero and villain, or good guy and bad guy, and that hero is usually claimed to be “The Chosen One” or in another term as the one who is going to save or protect the world. The term of the chosen one has become a concept that has been used in many works of literary works, including a movie. The chosen one has a meaning of a character in a literary work who is predestined to save the world or do some other big and heroic accomplishment or the one who is predestined to become the one and only savior. By tracing history, the chosen one itself was first time mentioned in Qur’an and Bible, and the first chosen one is Adam, and every prophet after Adam is the chosen one as well. Just like already mentioned before that the chosen one is someone who has the capability to save the world from darkness or evil and bring balance to the world. Only then the concept of the chosen one can be implemented into a form of plot called a prophetic plot, and prophetic plots are being used in many narrative stories, including the Star Wars franchise.

Star Wars prequel trilogy is a sci-fi, action space opera that is meant to tell the stories of what happened before the iconic *Star Wars original trilogy* took place. The prequel trilogy was written and directed by George Lucas from 1999-2005 and distributed by 20th Century Fox. This trilogy consists of *Episode I: The Phantom Menace* (1999), *Episode II: Attack of the Clones* (2002), and *Episode III: Revenge*

of the Sith (2005). Some of the main cast Liam Neeson as Qui-Gon Jinn, Ewan McGregor as Obi-Wan Kenobi, Ian McDiarmid as Chancellor Palpatine, and Hayden Christensen as Anakin Skywalker.

Star Wars is a modern hero's journey archetype and uses the chosen concept portrayed in the main character Anakin Skywalker. Anakin Skywalker is a child slave found on the planet of Tatooine by Jedi master Qui-Gon Jinn. Qui-Gon is fascinated by Anakin's intuition, and he decides to do a blood test to measure the midichlorians inside Anakin's blood. In Star Wars, a midichlorian is a microscopic life form that is inhabited inside the cells. Midichlorians are able to communicate with the force, which makes someone who has midichlorians inside their cells sensitive to the force, or in other words, they are considered to be special. After Qui-Gon does a blood test, he finds out that Anakin has over twenty thousand midichlorians. This number is higher than the known Jedi Grand Master Yoda at that time. Eventually, Qui-Gon liberated Anakin from slavery and took him to the Jedi Temple on the planet of Coruscant to begin his Jedi training, but at the end of *Episode I: The Phantom Menace*, Qui-Gon was killed by a Sith Lord named Darth Maul, Qui-Gon's last word to his apprentice Obi-Wan Kenobi is said that Anakin is the chosen one and Obi-Wan should continue to train Anakin. In the end, the Jedi council approved that Anakin should receive Jedi training from Obi-Wan Kenobi. After years Anakin grew up and became a Jedi knight at the end of *Episode III: Revenge of The Sith*, which is the last movie of the prequel trilogy; it portrayed Anakin Skywalker, manipulated by undercover Sith Lord Darth Sidious that is

Chancellor Palpatine himself, eventually make Anakin fall into the dark side, leaving everything that he loved and become Sith Lord named Darth Vader.

Another movie that will be compared to the *Star Wars prequel trilogy* is *Muhammad: The Messenger of God* (2015). This movie is an Islamic religious drama genre directed by Majid Majidi with the help of Kambuzia Partovi as a co-writer. Based on the title of the movie, it is told the story of Prophet Muhammad's childhood that has a time set in the sixth century. With some of the main cast of the movie is Mahdi Pakdel as Abu Talib, Alireza Shoja Nouri as Abdul Muttalib, Mina Sadati as Aminah, and Alireza Jalili as young Muhammad (with no face shown).

Muhammad: The Messenger of God (2015) consists of one of the known saviors of a Moslem is, Prophet Muhammad from the beginning until the age of 13, when Muhammad was on a business trade journey with his uncle, their caravan camp near the city of Busra, close to the local church where Muhammad and Abu Thalib met the Christian Monk named Buhaira. When they met, the monk held Muhammad's hand and told him that Muhammad was going to be The Messenger of God because the monk saw the sign indicating that Muhammad was going to be a prophet, or in this case, called the chosen one. His journey in spreading the religion of Islam and his legacy has been portrayed in some movies and novels, but this research will be using the movie *Muhammad: The Messenger of God* as the main objective.

While the *Star Wars prequel trilogy* is a modern archetype, *Muhammad: The Messenger of God* is a prophetic plot typical story that also uses the concept of the chosen one. Though *Star Wars prequel trilogy* uses using sad ending by

projecting tragedy into the plot, and *Muhammad: The Messenger of God* uses using happy ending with the journey of the main character waiting ahead. This research will give the image of how the use of the hero's journey in Joseph Campbell's *Hero with a Thousand Faces* can be implemented in both the main characters of the *Star Wars prequel trilogy* and *Muhammad: The Messenger of God*.

The analysis to compare the concept of the prophetic plot in the *Star Wars prequel trilogy* and *Muhammad: The Messenger of God* is going to use Joseph Campbell's hero's journey in his book with the title *The Hero with A Thousand Faces*. This theory will be an ideal tool for digging into the prophetic plot about how their hero's journey stages can make differences in Anakin Skywalker's and Muhammad's destinies and why the destiny of both characters different if they have almost the same similarity of them are the chosen one. With the use of this theory, it is hoped that both movies will be analyzed equally to answer the demanded problem.

1.2 Research Questions

1. What are the similarity and differences between the prophetic plot in *Star Wars Prequel Trilogy* and *Muhammad: The Messenger of God*?
2. What makes Anakin Skywalker becomes the villain and Muhammad stays on the right path regarding both of them being the ones who will save the world?

1.3 Objective of Study

This paper aims to find the similarity and differences between the prophetic plot and how Joseph Campbell's theory can identify the differences between Anakin Skywalker's and Muhammad's destiny in the *Star Wars prequel trilogy* and *Muhammad: The Messenger of God*.

1.4 Significance of Study

This research gives the picture of how Anakin Skywalker and Muhammad have a similarity in their destiny, but they take a different way throughout their life. Not only looking at their persona but also comparing other findings from other supporting characters in both movies.

1.5 Literature Review

There are not many articles or graduation papers that have been researched about prophetic plots, specifically in the *Star Wars* franchise or *Muhammad: The Messenger of God* movie. Though, there is an article that is specifically analyzing *Star Wars Episode I: The Phantom Menace (1999)*. An article with titled *The Phantom Menace: Repetition, Variation, Integration* wrote by Anne Lancashire and published by Allegheny College. This research focused on how *Star Wars Episode I* has the same formula as the *Star Wars* original trilogy, which is the use of the monomyth concept that basically revolves around the hero's journey but with the addition of some new aura which the writer states as darker than the original trilogy.

The second and last articles are written by Martin Miller and Robert Sprich with the title *The Appeal of “Star Wars”: An Archetypal-Psychoanalytic View*, and published by The Johns Hopkins University Press. This article focused on how Star Wars could be popular and appealing at the time it was released by studying using a psychoanalytic approach and also a comparative study with another movie in the same genre as Star Wars.

As has been mentioned before that there are no articles or papers that specifically research prophetic plots about the Star Wars franchise or Muhammad: The Messenger of God movie. This paper will also have so many differences from the previous research. This study focuses on how Anakin Skywalker in the *Star Wars prequel trilogy* and Muhammad in *Muhammad: The Messenger of God* similarity and differences in the prophetic plot by analyzing the uses of Joseph Campbell’s *The Hero with A Thousand Faces*.

1.6 Theoretical Approach

This comparative analysis of the prophetic plot between the Star Wars prequel trilogy and Muhammad: The Messenger of God is going to be using theory based on Joseph Campbell’s *The Hero with a Thousand Faces*. Using these theories will help to solve the problem and will be the key to answering the research question. (Campbell, 2004)

1.6.1 Hero's Journey

Joseph Campbell, in his book *The Hero with a Thousand Faces*, describes that there are several stages, particularly in the first chapter of the book, that the main content is the hero's journey. This first chapter of the book contains three parts of the hero's journey. The first part of the hero's journey is departure, and the second part is initiation, the third part is a return.

Departure consists of

- a. The Call to Adventure, the hero belongs to an ordinary community when the call arrives, and his or her energy is realigned from inside the community to the outside of it.
- b. Refusal of the Call, Sometimes the hero doesn't answer the call or wants to take up the task.
- c. Supernatural Aid, for heroes who don't refuse the call, their first encounter with the outside world and the challenges they need to face is with a mentor.
- d. The Crossing of the First Threshold, with destiny having taken a friendly form, the hero moves forward until meeting a "threshold guardian."
- e. The Belly of the Whale, and after defeating the guardian means the hero is ready to leave their old life

Initiation consists of

- a. The Road of Trials, Once the first threshold is passed, the hero faces a series of challenges that they must overcome.
- b. The Meeting with the Goddess. Once the hero overcomes the obstacles, they will meet a Goddess that can mean a queen, mother, lover, sister, or friend, depending on the story.
- c. Woman as the Temptress is where the Goddess can become a warning for the hero because she lures the hero into some form of misery.
- d. Atonement with the father, the father figure punishes the hero for presuming to take his place. Hero is often protected by the Goddess in this ordeal, who gives them another center to focus on now that his connection to the father is severed.
- e. Apotheosis, once the human hero gets past his fears and connections to the world, he is released, and the world becomes enlightened, held in the hero's hands.
- f. The Ultimate Boon signifies the delivery of the ultimate boon, the reward for the hero's transcendence and wisdom. The hero is destroyed and reborn as an indestructible being, possessing all the power in the universe.

Return consists of

- a. Refusal of the Return, with the hero attaining everything he desires, the hero must return to the normal world and share his or her gifts with everyone.
- b. In The Magic Flight, the hero chooses to return to the world, but he still has to get there.
- c. Rescue from Without, sometimes the hero can't return to the world on his own; he needs some help from someone else to do it.
- d. The Crossing of the Return Threshold is a tough task for the hero to get back to their ordinary world from the supernatural world.
- e. Master of the Two Worlds, the hero's ultimate goal is to bridge the mortal and the divine; since he can move back and forth between them, he's the one who can bring them together.
- f. Freedom to Live, the hero represents the universe in a constant process of becoming: eternal yet ever-changing.

To sum up, these stages are mainly about how their journey has become a fulfillment. The purpose of the hero's journey, as a story, is to reconcile our individual needs with the "universal will" or, in other words, to help us, as individuals, function more harmoniously with the universe.

1.6.2 Film Theory

As the hero's journey will be used as the main theory for this research, film theory is used as the supporting theory because this research uses a movie as the research object. Film theory can be used to assist Joseph Campbell's hero's journey in this research because film theory can be used to analyze and give more context to support the hero's journey stage in a particular scene.

Mise-en-scène is a French word that has the meaning of the theatrical process of staging, and it is one of the basics of film studies. In film study, it retains the theatrical overtones, meaning to "put into the scene" and designating all that is encompassed by the frame. The frame is the bounded axes of the image. It is a part of cinematography. (Villarejo, 2006)

Camera distance and camera angle as the parts of the mise-en scene are also important to give more context. For example, a medium shot on the character for the camera distance makes the character appears from above the waist and almost cover the whole screen, and it gives context to the closeness of certain character in the scene. While the camera angle, such as the master shot, is an angle that captures a wide scene, like at the dining table, it portrays the togetherness of many characters who gather at that dining table. (Sikov, 2010)

1.7 Method of Research

1.7.1 Type of Research

This research is using qualitative method. The qualitative method is used in interpretative research. The researcher's role and reflective thinking play an important role in this analysis. (Creswell, 2009) Supporting data in the form of images from movie screen capture and movie script are the main ingredients to begin the comparative analysis.

1.7.2 Data Sources

The first object of this paper is the *Star Wars prequel trilogy* that consists of *Star Wars Episode I: The Phantom Menace*, *Star Wars Episode II: Attack of the Clones*, and *Star Wars Episode III: Revenge of the Sith*. This trilogy originally released in 1999-2005 and now are available on the Disney+ streaming platform. Movie script from the following movies is also available online and will be used in this research as supporting data.

Muhammad: The Messenger of God will be used as the second object of this research. This movie was released in 2015 and now are available on YouTube Movies & Shows. Movie scripts of this movie are also available online and will be used as supporting data.

Another form of supporting data can be obtained from books, reliable journals, and articles about the object of research. The data can be used to reference the theory to provide assistance to support the argument of the comparative analysis.

1.7.3 Data Collection Technique

Both movies should be watched before, and reading the script closely is required before beginning to collect data using a screen capture of every important scene and dialog in both movies. After the screen capture is acquired as data, the researcher creates a spreadsheet to gather the data along with the explanation of the image. Additional data to give more supporting arguments can also be acquired from books and journals that are available by scholars.

1.7.4 Data Analysis Technique

In this research, data will be processed by using the theory from Joseph Campbell's *The Hero with a Thousand Faces*. The first step is analyzing data by classifying the scene to determine the difference between the main character from *Star Wars prequel trilogy* and *Muhammad: The Messenger of God* about how they develop characters throughout the story. Then, the analysis using the hero's journey will be applied to the data collected already.

The second and last step is comparing the data from both movies that have been collected already to answer the research question. The comparison includes all the variables of the theory used; only then the analysis will be drawn to a conclusion.

1.8 Paper Organization

This research will consist of four chapters. The first chapter will contain an introduction to this research with the background of the research, research questions, research objectives, research significance, literature review, theoretical approach, method of research, and paper organization. The second chapter will contain intrinsic elements from the research objects, including theme, character, characterization, setting, and plot. The third chapter will be the data analysis. The fourth chapter will be the conclusion of this research and suggestions for further research.

Chapter IV

CONCLUSION

4.1 Conclusion

After analyzing the hero's journey of Anakin and Muhammad it can be concluded that throughout their journey, both Anakin and Muhammad have many similar experiences and obstacles they overcome. They both are a boy who lived in the ordinary world and one day they are taken to journey to the unknown world because Anakin and Muhammad are predestined to be the savior of the world. Anakin is a boy in the Jedi prophecy, it was said that the boy will bring balance to the force. While Muhammad's destiny is already written in the bible that he will bring goodness by telling everyone to worship only one God and guiding everyone with God's revelation.

Both Anakin and Muhammad are trying to fulfill the prophecy given to them by training from both aspects physical and spiritual, until one event in Anakin's journey made his objective and destiny shift. Anakin is already considered wiser and stronger than before by his mentor Obi-Wan Kenobi. Anakin who is the main character that has heroic trait still have some flaw, in *Star Wars: Attack of The Clones*, Anakin already broke the Jedi code that forbids Jedi to have attachment by falling in love and marrying Padme Amidala. Anakin also slaughtered an entire Tusken Raider community after knowing that his mother was captured and killed by them. In *Star Wars: Revenge of The Sith*, Anakin had a vision where his wife Padme dies and Anakin will do everything to save her, and the one that can save her is the power of darkness from the Sith. In the process, Anakin also betrays the

Jedi and his mentor Obi-Wan and also fails to save his wife from death because Anakin is the one who caused the death of his wife.

And after analyzing diachronically and synchronically, the data in the shape of plots from *Star Wars prequel trilogy* and *Muhammad: The Messenger of God*, the researcher finds that *Star Wars prequel trilogy's* main character Anakin Skywalker passes 15 out of 17 total stages of hero's journey. While Muhammad in *Muhammad: The Messenger of God* passes 10 out of 17 hero's journey stages. In *Muhammad: The Messenger of God*, Muhammad hasn't completed all of the hero's journey stages because his journey hasn't been completed yet in this movie, which made this movie miss several stages. Hero's journey itself is a common narrative archetype and Star Wars is a story written by George Lucas using the hero's journey archetype while Muhammad's story is a prophetic plot written in the Quran which made Muhammad's story biblical. According to Jung, the term "archetype" occurs as early as Philo Judaeus, with reference to the Imago Dei (God-image) in man. It can also be found in Irenaeus, who says: "The creator of the world did not fashion these things directly from himself but copied them from archetypes outside himself." (Jung, 2004) But how the biblical narrative could have the hero's journey stage? It is because the archetype is the product of society itself, about how the society viewing at the world around them. (Madsen, 2020) The question is, why is it called a prophetic plot when it follows society instead of God?

4.2 Suggestion

This research is only focusing on the prophetic plot of Anakin Skywalker and Muhammad, using the hero's journey from Joseph Campbell's book *The Hero with A Thousand Faces*. There are still many aspects that can be analyzed in the Star Wars prequel trilogy or *Muhammad: The Messenger of God*. Furthermore, it is suggested that future researchers to using particular research objects in future research. Future researchers may or may not be using the same theory with a different object or using a different theory with the same objects. Researchers recommend analyzing more about the archetypal story in the Quran or Bible because the story contains in it has many similarities to the modern archetype.

REFERENCES

- Abrams, M. H. (1999). *A glossary of literary terms*. Harcourt, Brace College Publishers.
- Booker, C. (2004). *The seven basic plots of literature: Why we tell stories*. Continuum.
- Campbell, J. (2004). *The hero with a thousand faces*. New Jersey: Princeton University Press.
- Conn, A. L. (1997). STAR WARS: always. *Film Comment*, 33(3), 2–8.
<http://www.jstor.org/stable/43455275>
- Creswell, J. W., and Creswell, J. D. (2009). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (5th ed.). SAGE Publications, Inc.
- Gordon, A. (1978). “Star Wars”: A Myth for Our Time. *Literature/Film Quarterly*, 6(4), 314–326. <http://www.jstor.org/stable/43795691>
- Grabar, O. (2003). The Story of Portraits of the Prophet Muhammad. *Studia Islamica*, 96, 19–IX. <https://doi.org/10.2307/1596240>
- Heiderich, Timothy. (2016). *Cinematography Techniques: The Different Types of Shots in Film*. California: Video Maker.
- Jung, C. G., & C., H. R. F. (2004). *Four archetypes: Mother, Rebirth, spirit, trickster*. Routledge.
- Lancashire, A. (2000). “*The Phantom Menace*”: Repetition, Variation, Integration. *Film Criticism*. 24(3), 23–44. <http://www.jstor.org/stable/44019059>
- Madsen, Jeremy. (2020). *Covenant Peoples, Covenant Journeys: Archetypal Similarities between the Noah, Abraham, and Moses Narratives*. Studia

Antiqua 19, No. 1: 1-17.
<https://scholarsarchive.byu.edu/studiaantiqua/vol19/iss1/1>

Miller, M., & Sprich, R. (1981). *The Appeal of "Star Wars": An Archetypal-Psychoanalytic View*. *American Imago*, 38(2), 203–220.
<http://www.jstor.org/stable/26303750>

Mula, S. (2003). Muhammad and the Saints: The History of the Prophet in the Golden Legend. *Modern Philology*, 101(2), 175–188.
<https://doi.org/10.1086/422610>

Phillips, S. R. (1975). The Monomyth and Literary Criticism. *College Literature*, 2(1), 1–16. <http://www.jstor.org/stable/25111054>

Sikov, E. (2010). *Film studies: an introduction*. Columbia University Press.

Stanton, Robert. (1965). *An Introduction to Fiction*. New York: Holt, Rinehart, and Winston.

Villarejo, A. (2006). *Film studies: The basics*. New York: Routledge.