

SEPARATION, INITIATION, AND RETURN IN THE “CARAVAL” NOVEL BY STEPHANIE GARBER

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Abstract

This research aims to analyze the journey of the main character, Scarlett, in *Caraval* by Stephanie Garber using Joseph Campbell's Hero's Journey theory. It focuses on identifying the stages present in the novel and how they contribute to Scarlett's character development. This research applies to Joseph Campbell's (2020) Hero's Journey theory. The primary data source is *Caraval*, a fantasy novel by Stephanie Garber. This research employs a descriptive qualitative method, as defined by Litosseliti (2010) and Bogdan & Biklen (2007), which focuses on analyzing textual data in depth. The data collection follows Bowen (2009) library research approach and uses Leavy (2017) highlighting technique to categorize relevant text. The analysis applies Campbell (2020) Hero's Journey framework and follows (Ratna, 2020) descriptive interpretation method to interpret the narrative structure and character development. The findings show that thirteen out of the seventeen stages of the Hero's Journey are reflected in Scarlett's journey, while four stages do not appear in the story. These results indicate that *Caraval* partially follows the traditional Hero's Journey structure and demonstrates how this narrative pattern can be adapted in modern fantasy literature with a female character.

Keywords: *Archetypal Stages, Hero Journey, Separation, Initiation, Return*

1. INTRODUCTION

Literature is a form of writing that express human thoughts, feelings, and experiences in a creative and meaningful way. It does not just give information but also helps people understand life, emotions, and human behaviour. Through stories and characters, literature shows how people deal with love, fear, sadness, and many other emotions. It gives readers a chance to reflect on their own loves and the world around them. As Ramish et al. (2024) explain, literature can bring people together by showing common values and emotions, helping us see

ourselves as part of a shared human community.

Among the various forms of literature, the novel stands out as a significant and widely embraced genre. A novel is typically a long, fictional narrative written in prose, designed to depict characters and events with a sense of realism. It often explores complex themes and presents detailed portrayal of human experiences.

Stephanie Garber, an American author, released her debut fantasy novel *Caraval* on January 31, 2017, under the imprint of Flatiron Books. This book is

the first instalment of the Caraval series, followed by *Legendary* (2018) and *Finale* (2019). Caraval quickly gained popularity, becoming a New York Times bestseller and earning critical praise for its captivating world-building and suspenseful plot. Its success led to widespread recognition in the young adult fantasy genre, with the novel being noted for its ability to blend elements of magic, mystery, and human emotion into a richly immersive experience. Caraval is set in a world where reality and illusion blur, drawing readers into a magical, performance-based game. The story centres around two sisters, Scarlett and Donatella Dragna, who live under the oppressive rule of their father. Scarlett has spent her life dreaming of attending Caraval, a performance that turns into an interactive game full of mystery and illusions. When Scarlett finally receives an invitation to the event, she and Donatella travel to the venue, only to have Donatella kidnapped. The novel follows Scarlett's journey as she navigates the bizarre and magical world of Caraval, seeking to rescue her sister while being confronted with numerous challenges and trying to figure out what is real and what is illusion.

It has also been praised for its strong, complex female protagonist and the novel's overall themes of empowerment and self-discovery. The series became a significant success in the realm of young adult fantasy, contributing to the genre's continued popularity. Literary criticism helps us break down and interpret these layers of meaning, providing a clearer view of the text's purpose and relevance. According to Ellis (1974) in the book "The Theory of Literary Criticism: A Logical Analysis", literary criticism is not just about personal opinions or feelings about a story. There are many

ways to study or analyse a story, and each approach offers a different way to understand it. Some examples are the formalist, feminist, psychoanalytic, and structuralist approaches.

One of the most well-known approaches is the archetypal approach. The Hero Journey, a key element of this approach, is a narrative framework that outlines the stages a character undergoes to become a hero. This theory, developed by Joseph Campbell, includes three main phases: Separation, Initiation, and Return. Each phase consists of specific stages that depict the hero's transformation.

The application of Hero Journey theory can be clearly seen in Caraval by Stephanie Garber, especially through the main character, Scarlett Dagna, as she moves from her usual life into a world filled with magic and change. One important stage shown in the novel is the Call to Adventure, where the hero is invited to begin their journey. Scarlett receives a magical invitation to take part in the Caraval game, which offers a big reward.

"If you want to find your sister before you leave, you have to win the game." (Garber, 2017, p. 104)

This quotation fits with Joseph Campbell's idea of the Call to Adventure, where the hero receives a challenge that encourages them to leave their ordinary world and enter a new one. After this, the next stage that appears is the Refusal of the Call, which shows the hero's fear and doubt before starting the journey. Scarlett is unsure and does not want to join the game at first.

"Well, I don't want to play at all. I just want to find my sister and get

home in time for my wedding."
(Garber, 2017, p. 104)

This quotation shows that Scarlett fears the unknown and would rather return to the life she already knows. According to Campbell (2020) this stage shows the hero's hesitation and unwillingness to face change. Through these two stages, the novel presents the beginning of Scarlett's transformation and her first steps into unknown world of Caraval. Several studies have applied Joseph Campbell's Hero's Journey theory to analyse character development in classic and modern literary works. For example, Julius & Satria (2022) analysed Jack London's *The Call of the Wild* using the Hero's Journey framework and showed how the main character's growth followed Campbell's stages. Similarly, Hrp & Satria (2024) examined the stages of Separation, Initiation, and Return in *The Prisoner of Zenda* by Anthony Hope. While these studies demonstrate the relevance of Campbell's theory in traditional narratives, research that explores the Hero's Journey in young adult fantasy novels, especially those that feature female protagonists like Scarlett in *Caraval*, remains limited. Therefore, this research seeks to fill that gap by examining how Scarlett's experiences align with the Hero's Journey structure.

2. LITERATURE REVIEW

The Hero's Journey comes from Jungian myth criticism, which is based on Carl Jung's idea of shared symbols and character types called archetypes. These archetypes, such as the Image, Pattern, and Hero, often appear in stories from different cultures. Jung believed that these characters come from the human mind and are part of a collective unconscious. Joseph

Campbell later used this idea to create the Hero's Journey, a pattern that shows the stages a hero goes through in a story. This structure is now often used to study how characters grow and change in literature and film.

Several researchers have discussed the Hero Journey, with the first by Sari (2024) titled "Hero's Journey in Disney Movie *Encanto*". This research analysed how Mirabel fits the Hero's Journey despite lacking magical powers. Using Campbell's theory, the study found that Mirabel went through three main stages and was supported by five archetypal characters: Ally, Mentor, Herald, Shadow, and Shapeshifter. The research showed that Mirabel could still be seen as a hero, even without completing all seventeen stages.

The second research by Bhusal (2024) titled "Exploring the Hero's Journey in Kate Chopin's *The Awakening* and Paulo Coelho's *The Alchemist*", explored the journeys of the protagonists in *The Awakening* by Kate Chopin and *The Alchemist* by Paulo Coelho, using Joseph Campbell's Hero's Journey concept. This research highlighted how the archetypal quest myth was adapted in modern stories. In *The Awakening*, Edna Pontellier embarked on a journey of self-discovery, questioning societal norms in her pursuit of freedom. In contrast, Santiago in *The Alchemist* followed a more traditional hero's path, motivated by a recurring dream to find a hidden treasure, only to discover that the true treasure lay within himself. Both characters underwent significant personal transformations, but their journeys differed in the outcomes. Santiago's journey followed the classic structure of Departure, Initiation, and Return, while Edna's quest revealed the limitations imposed by society, leading to a tragic ending.

The existing research on Joseph Campbell's Hero's Journey theory had been applied to various works, such as Disney's *Encanto*, *The Awakening*, and *Prey*, primarily focusing on films and novels in different genres. However, there was limited research applying this framework to fantasy novels like *Caraval* by Stephanie Garber. This gap allowed for a fresh perspective on how archetypal structures worked within the fantasy genre, where the protagonist's journey differed in its non-linear narrative and mystical elements. The objective of this research was to apply Joseph Campbell's Hero's Journey theory to *Caraval*, focusing on the protagonist, Scarlett, and examining how her journey fit within the model of archetypal heroes.

2.1 Stages of Joseph Campbell's Hero Journey

Joseph Campbell's Hero's Journey consists of seventeen stages. These stages are divided into three main parts. The first part is Separation, which includes five stages. The second part is Initiation, which has six stages. The last part is Return, which also contains six stages. Each stage shows a different step in the hero's transformation during their journey.

a. Separation

This phase shows how the hero leaves their normal life and enters a new and unknown world. It marks the beginning of their transformation, where the hero must let go of their old identity and prepare for change (Campbell, 2020). The stages of Separation are explained below:

1) The Call to Adventure

The journey begins when the hero receives a call or invitation to leave their ordinary world. This call usually comes in the form of a

challenge, threat, or opportunity that cannot be ignored.

2) Refusal of the Call

After receiving the call, the hero often feels fear, doubt, or hesitation. They may try to avoid the journey because they are afraid of the unknown or feel unprepared.

3) Supernatural Aid

When the hero decides to move forward, a guide or mentor usually appears. This figure often has special knowledge or magical ability and provides help, advice, or tools that will support the hero during the journey.

4) Crossing the First Threshold

In this stage, the hero officially leaves their known world and enters the world of adventure.

5) Belly of the Whale

This stage shows the hero's complete separation from their former life. It represents the hero's transformation as they are now fully involved in the journey.

b. Initiation

The hero undergoes a series of trials that help them grow in strength, understanding, and character (Campbell, 2020). The six stages of Initiation are described below:

1) The Road of Trials

The hero faces several tests and difficulties. These trials help the hero grow stronger, braver, and more experienced. They may succeed or fail at times, but every challenge teaches them something important.

2) Meeting with the Goddess

The hero meets a person which often shown as a kind, wise, or loving female who offers emotional support, insight, or comfort. This figure helps the hero feel accepted

or gives the hero motivation to continue.

3) Woman as Temptress

The hero faces temptations that may distract them from their goal. These temptations are often connected to desires such as love, power, or comfort. The hero must overcome these distractions to stay true to their mission.

4) Atonement with the Father

In this powerful stage, the hero must face a figure of great power, such as a father, ruler, or inner fear. This confrontation leads to deep understanding or healing. It may involve forgiveness, truth, or emotional breakthrough.

5) Apotheosis

The hero reaches a state of clarity or enlightenment. They understand more about themselves, others, or the world. This moment of transformation prepares the hero for their final task and shows their growth and maturity.

6) The Ultimate Boon

The hero achieves the goal of their journey. This success is what the hero has been seeking from the beginning.

c. Return

In the final phase, Campbell (2020) states that the hero must return to their ordinary world with new wisdom, strength, or insight. This return is not always easy and may require help, but it completes the cycle of transformation. The Return stages are outlined below:

1) Refusal of the Return

After achieving their goal, the hero may not want to return. The world they left behind may now feel dull or limiting. The hero might fear losing what they have gained or facing old problems again.

2) The Magic Flight

The return journey is not always easy. Sometimes the hero must escape quickly or face new threats. However, they are often helped by magical forces, luck, or allies they met during the journey.

3) Rescue from Without

The hero may feel weak or lost at the end of their journey. In this moment, someone else offers support to bring the hero home. This shows that help is sometimes needed even at the final stage.

4) Crossing of the Return Threshold

The hero returns to the ordinary world but is now a different person. They bring back knowledge, power, or experience that can help others. They must now balance their old life with what they have learned.

5) Mater of Two Worlds

The hero learns to live in both worlds: the old and the new. They understand both their past and their transformation. This mastery allows them to be at peace with who they were and who they have become.

6) Freedom to Live

The journey ends with peace and balance. They are free to live fully, enjoy life, and face whatever comes next with courage and wisdom.

3. RESEARCH METHOD

This research employed a descriptive qualitative method, which aimed to explore and explain the characteristics or attributes of a particular subject in depth. As Litosseliti (2010) states, this method focuses on examining qualitative traits rather than numerical data. Similarly, Bogdan & Biklen (2007) explain that qualitative research is descriptive in nature because the information collected is presented through words or visual representation instead of statistics. The

focus of this research is the Hero's Journey structure as depicted in Stephanie Garber's novel *Caraval*.

In collecting the data, the researcher used the library research method, which involved examining various written sources to gain comprehensive insight into the topic (Bowen, 2009). One of the techniques used was highlighting, where parts of the text were marked and categorized using color, as suggested by Leavy (2017). The process consisted of three main steps: first, the researcher read the *Caraval* novel by Stephanie Garber. Second, the researcher identified the stages of the Hero's Journey experienced by the Scarlett. Third, the researcher highlighted relevant passages that illustrated these stages.

After the data were collected the researcher conducted a descriptive analysis to interpret the findings. According to Ratna (2020), this type of analysis involves explaining observed data by connecting it with relevant interpretations and evaluation. The analysis process included: first, the researcher examined the intrinsic elements in the novel such as plot, setting, characters, point of view, and themes. Second, the researcher applied the concept of the Hero Journey based on Campbell's (2020) framework to the Scarlett's journey. Third, the researcher presented the findings in a descriptive form to show what Hero Journey unfolds in the novel.

4. RESULT AND DISCUSSION

Before analyzing Scarlett's journey using Joseph Campbell's Hero Journey theory, it was important to first examine the intrinsic elements of *Caraval* by Stephanie Garber such as the plot, characters, setting, point of view, and themes. The plot of a novel is the structure that shapes the events and their

progression, consist of exposition, rising action, climax, falling action, and resolution (Ningsih, 2023). The plot of *Caraval* tells the story of Scarlett Dragna, who escapes her abusive father on the island of Trisda to attend the magical game of *Caraval* with her sister Donatella and a mysterious sailor, Julian. When Donatella disappears, Scarlett learns that finding her is the main goal of the game. Inside *Caraval*'s world of illusions and riddles, Scarlett faces emotional trials that test her trust, love, and courage. The story reaches its climax when she believes her sister has died, only to discover it was part of the game's illusion. In the end, Scarlett grows stronger and more independent, as new mysteries about *Caraval* and its master, Legend, begin to unfold.

The characters in *Caraval* play vital roles in shaping Scarlett's journey through their actions and relationships. Scarlett Dragna, the brave and protective protagonist, risks everything to save her sister Donatella, who is bold, rebellious, and instrumental in their escape from Trisda. Julian, a mysterious and charming sailor, becomes Scarlett's guide and companion, though his true motives remain unclear. Meanwhile, Legend, the elusive master of *Caraval*, exerts a powerful influence over the game, adding mystery and tension to the narrative.

Setting refers to the time and place where the events of a story unfold, shaping the mood and context of the narrative (Said & Hula, 2022). The story of *Caraval* starts on the island of Trisda, a cold and dull place where Scarlett and Donatella live under the strict control of their father. The setting changes when they escape to the island where *Caraval* happens. This new place is magical, full of glowing streets, strange shops, and secret paths. The

game happens mostly at night, making everything feel like a dream.

Point of view determines how a story is told and shapes the reader's understanding of the characters and events (Zuhroni & Syamsurrijal, 2023). *Caraval* was written in third-person limited point of view, meaning the story followed Scarlett closely, revealing her inner emotions, thoughts, and fears, but not those of the other characters. This narrative choice allowed readers to understand Scarlett's mindset as she navigated through each challenge.

Theme refers to the underlying messages or central ideas explored in a story. In *Caraval*, the dominant themes included love, sacrifice, freedom, courage, and the difference between illusion and reality. One of the strongest themes was sisterhood and the power of love between Scarlett and Donatella. Scarlett risked everything to save her sister, showing how love can drive someone to grow stronger and face their fears. Sacrifice was another important theme, as characters gave up their comfort, secrets, or even their lives for those they cared about. Freedom from control especially Scarlett breaking away from her father's dominance was also deeply explored.

4.1 Separation

In the first phase, Separation, the hero begins their adventure (Campbell, 2020). Scarlett's adventure in *Caraval* follows this classic structure as she leaves behind her familiar life to find her sister and herself.

1) The Call to Adventure

This stage starts when the main character is given a challenge or chance that forces them to leave their normal life (Campbell, 2020).

"If you want to find your sister before you leave, you have to win the game." (Garber, 2017, p. 104)

From the quotation above, Scarlett receives the invitation to join *Caraval* with the promise of a magical wish, followed by Julian's statement that she must win to save her sister. This represents the Call to Adventure, the stage where the hero is invited to leave their ordinary world.

2) Refusal of the Call

At this point, the hero often feels unsure or afraid to accept the challenge (Campbell, 2020). This shows the normal fear people feel when facing big changes or the unknown.

"Well, I don't want to play at all. I just want to find my sister and get home in time for my wedding." (Garber, 2017, p. 104)

From the quotation above, Scarlett's initial reaction shows hesitation and fear of stepping into the unknown. This reflects Refusal of the Call, a common stage where the hero is reluctant to accept the adventure due to fear, duty, or emotional attachment to the ordinary world.

3) Supernatural Aid

In this stage, the hero gets help in the form of guidance, special items, or support from someone wise or magical (Campbell, 2020).

"Please accept the enclosed as a gift." (Garber, 2017, p. 9)

From the quotation above, Scarlett receives enchanted tickets and a letter from Master Legend, as well as Julian's help to reach the island. This marks the stage of Supernatural Aid, where the

hero is provided with magical tools, knowledge, or allies before beginning the journey. These aids show that Scarlett is not alone, greater forces are preparing her to face the trials ahead.

4) Crossing the First Threshold

This is when the hero finally leaves their safe world and enters a new and unfamiliar place (Campbell, 2020). This step marks the beginning of real adventure, where many new challenges will appear.

"Scarlett and Julian finally found their rooms, in the middle of the hall." (Garber, 2017, p. 85)

From the quotation above, Scarlett arrives at her assigned room inside Caraval, officially entering the magical world. This moment represents Crossing the First Threshold, where the hero physically steps into the unfamiliar world of adventure.

5) Belly of the Whale

Once the hero enters the new world, they often feel afraid, unsure, or lost (Campbell, 2020). This is a difficult and confusing stage where the hero may feel hopeless, but they must adjust in order to keep going.

"This was all Scarlett's fault. Tella had been in her room with a man, but not for the reasons Scarlett thought." (Garber, 2017, p. 99)

From the quotation above, Scarlett experiences guilt and despair after realizing her sister is missing and might be in danger. This scene illustrates The Belly of the Whale, the stage where the hero feels consumed by fear and hopelessness.

4.2 Initiation

The second phase, Initiation, is where the hero faces tests and challenges (Campbell, 2020). In this stage, the hero undergoes trials, gains wisdom, and starts to change.

1) The Road of Trials

The hero goes through many challenges and difficulties (Campbell, 2020). These trials often test the hero's courage, determination, and trust in others, which slowly shape them into a true hero.

"Clues will be hidden throughout the game to help you on your way." (Garber, 2017, p. 74)

From the quotations above, Scarlett faces a series of clues and challenges that test her determination and intelligence. These moments represent The Road of Trials, a key phase where the hero is repeatedly tested in the new world.

2) Meeting with the Goddess

The hero meets a wise or caring female character who offers knowledge, support, or direction (Campbell, 2020). She makes the hero feel safe and helps them stay motivated. Husein (2022) states that this moment, called the 'meeting with the goddess,' can also be a peaceful or calming time that comes after facing many dangers.

"Your eyes land here as well. You want love and protection." (Garber, 2017, p. 120)

From the quotation above, Nigel helps Scarlett understand her inner fears and deepest desires, giving her guidance early in the game. Though Nigel is not a woman, this moment symbolizes Meeting with the Goddess, a stage where the hero encounters a powerful

figure which often feminine who offers support or wisdom. Nigel's insight pushes Scarlett toward self-awareness and emotional strength, allowing her to continue the journey with a clearer heart.

3) Woman as Temptress

In this stage, the hero is tested by temptation, which is often shown as a woman (Campbell, 2020). This temptation tries to distract the hero from their journey or purpose. However, this stage was not clearly present in *Caraval*. Instead of being led astray by desire or seduction, Scarlett's obstacles were more internal, such as her fear, confusion, and self-doubt, as well as external pressures from the dangerous and deceptive world of *Caraval*. Her focus remained on saving her sister, and no character served the traditional role of a temptress in diverting her from that goal.

4) Atonement with the Father

Here, the hero meets a strong or authoritative figure, which often represents their own inner struggles (Campbell, 2020). It is a meaningful and life-changing experience, where the hero deals with their past and becomes more mature. Nevertheless, this stage was not present in *Caraval*. Scarlett's journey did not include a moment of deep understanding or resolution with her father. Instead, her father remained a symbol of control and fear throughout the story, and there was no significant transformation in their relationship that aligned with this stage of the Hero Journey.

5) Apotheosis

At this point, the hero goes beyond their past weaknesses and becomes more knowledgeable, powerful, or spiritually aware (Campbell, 2020).

This shows their change into a new and improved version of themselves.

"You're too quick to dive into fear." (Garber, 2017, p. 121)

From the quotation above, Nigel's words reflect Scarlett's transformation as she begins to recognize her patterns of fear and chooses courage instead. This scene illustrates Apotheosis, where the hero becomes more enlightened or spiritually transformed. Scarlett grows wiser, seeing past illusions and learning to believe in her strength and instincts.

6) The Ultimate Boon

This is the high point of the hero's journey, when they finally reach their goal (Campbell, 2020). It might be a valuable item, deep understanding, or saving others, this is the prize for all they have been through and learned.

"If you catch her, you shall catch him as well." (Garber, 2017, p. 254)

From the quotation above, Scarlett solves the final clue and rescues her sister, achieving what she set out to do. This is the stage of The Ultimate Boon, where the hero gains the reward, they were seeking whether knowledge, freedom, or the rescue of a loved one. Scarlett's journey reaches its climax as her efforts pay off and her deepest wish is fulfilled.

7) Return

This final stage of the Hero's Journey shows how the hero comes back from the adventure, often transformed (Campbell, 2020). In this novel Scarlett has grown stronger, faced trials, and now must return to her previous life while balancing what she has learned.

4.3 Refusal of the Return

The hero does not want to go back to their normal life. After going through major changes, the ordinary world may feel uninteresting or even hard to return (Campbell, 2020). This stage was not present in Caraval. Scarlett did not show resistance to leaving the world of Caraval once her journey reached its end. Instead, she accepted the conclusion of the game and focused on reuniting with her sister and facing the next steps of her life. There was no moment of reluctance or refusal to return to reality, making this stage absent from the novel

4.4 The Magic Flight

Magic Flight is a stage in the Hero's Journey where the hero must return to their ordinary world, but the way back is not easy. During the trip back, the hero faces more challenges or threats, but they are helped by magical forces or unexpected support, which helps them survive and succeed (Campbell, 2020). This part shows that even though the hero has already gained something valuable, they still need to protect it and themselves while returning home.

"I'll take you wherever you need to go, as long as you're willing to pay." (Garber, 2017, p. 78)

From the quotation above, Scarlett receives help from Jovan, who offers her a way to escape or move forward. This represents The Magic Flight, where the hero receives help either through magic, people, or tools to leave the world of adventure. Scarlett is no longer alone, and this outside support helps her reach safety again.

4.5 Rescue from Without

The hero gets help from someone or something outside themselves (Campbell, 2020). This support usually comes when the hero is tired, unsure, or unable to return to their normal world on their own. It can be in the form of a person who guides them, a reminder of their purpose, or even a magical force that helps them continue their journey. This moment shows that heroes sometimes need help to finish what they started and to bring their growth back to where they began. Moreover, this support could come from a companion, a mentor, or a force beyond their control that helps them return home safely.

"Legend has a sense of justice that way." (Garber, 2017, p. 104)

From the quotation above, we see how Master Legend's unseen help influences Scarlett's journey. This aligns with Rescue from Without, a stage where help comes from someone outside the hero often unexpectedly. Scarlett is supported by forces beyond her control, reminding us that not all victories are won alone.

4.6 Crossing the Return Threshold

The hero starts to re-enter their usual world, now ready to share the lessons or gifts they gained during their journey with others (Campbell, 2020).

"She sucked in a deep breath as she pulled the trapdoor." (Garber, 2017, p. 256)

From the quotation above, Scarlett is reminded that she must return to her real world, to her responsibilities and past life.

4.7 Master of Two Worlds

The hero figures out how to live between their old world and the new one. They are now able to move easily between both the normal and the extraordinary worlds (Campbell, 2020). This stage was not found in *Caraval*. Scarlett did not return to her normal life with a clear sense of mastery over both worlds. Instead, the story ended with her still inside the magical realm, and the resolution focused more on the emotional reunion with her sister rather than a complete transformation or integration of both worlds.

4.8 Freedom to Live

The journey ends when the hero feels free and at peace (Campbell, 2020).. They have faced their fears and gained wisdom. Wicaksono (2020) explains that this happens when the hero uses what they learned either to fix something in their past or to begin a new journey.

"As the stars leaned a little closer to earth, watching Scarlett and Julian, in the hopes of witnessing a kiss as magical as *Caraval*" (Garber, 2017, p. 315)

From the quotation above, we see how Scarlett shared a peaceful and hopeful moment with Julian, watched over by the stars. This reflects Freedom to Live, a stage where the hero is no longer burdened by fear or regret and can fully embrace the present. Scarlett's journey led her to emotional freedom, and this calm, magical scene suggests that she had reached a point of inner peace and readiness to live without the weight of past struggles.

5. CONCLUSION

This research finds that thirteen out of seventeen stages of Campbell's

Hero's Journey are present in Scarlett's journey in *Caraval*. In the Separation phase, the stages shown are the Call to Adventure, Refusal of the Call, Supernatural Aid, Crossing the First Threshold, and Belly of the Whale. In the Initiation phase, Scarlett goes through the Road of Trials, Meeting with the Goddess, Apotheosis, and receives the Ultimate Boon. Her Return includes the Magic Flight, Rescue from Without, Crossing of the Return Threshold, and Freedom to Live. However, four stages: Woman as Temptress, Atonement with the Father, Refusal of the Return, and Master of Two Worlds do not appear. These stages are missing possibly because the story focuses on Scarlett's emotional growth and her effort to save her sister, rather than on romance, father-daughter healing, or returning to a normal life after the journey.

Although not all stages are included, the result shows that Scarlett's character development still follows most of Campbell's structure and reflects the journey of a female hero in a fantasy novel. This research is limited because it only examines one novel and one character. Future researchers are encouraged to apply the Hero's Journey theory to other literary works with different characters and genres. They may also explore how gender or culture affects the way the Hero's Journey appears in modern storytelling.

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