

SEPARATION, INITIATION, AND RETURN IN *THE PRISONER OF ZENDA* NOVEL BY ANTHONY HOPE

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Abstract

This research aims to identify the phases of the hero patterns in “The Prisoner of Zenda” a novel written by Anthony Hope experienced by the main character as the hero. Campbell (2004) mentioned that the pattern is prominent in heroic fiction referred to as monomyth. This research uses a descriptive qualitative design to examine the intricacies of the analysis method by Ratna (2004) the method of library research was employed to gather the data, and the method of descriptive analysis by Ratna (2004) was used to analyze the data. This research was made to fulfill phases of hero patterns Separation, Initiation, and Return. The result of the research Rudolf Rassendyll as the hero has passed 15 stages of hero's patterns based on Campbell's theory only Woman as a temptress and The Magic Flight no found in The Prisoners of Zenda. The stages of the hero's patterns have the function of uncovering the quest that the hero wants to reach. This leads to the conclusion that hero's patterns often follow the same pattern as theorized and mentioned in the theory of Joseph Campbell.

Keywords: *Heroism, Hero Patterns, Separation, Initiation, Return, Preliminary Analysis*

1) INTRODUCTION

Literature is a collection of written works. Historically, this term has been used to characterize imaginative prose and poetry that are distinguished by the goals of the authors and the overall aesthetic impression of their works. It can be categorized using several systems, such as genre and language. Literature is written work that has aesthetic and artistic value, which is produced using language as a medium. Literature can be in the form of poetry, drama, novels, short stories, essays, etc. (Wellek & Warren, 1949).

One of the genres of literary works is the novel. Novels are written works that have aesthetic and artistic

value, which are produced using language as a medium. Novels can be long fictional stories, telling characters and actions with some degree of realism. Novels can be divided into several types, such as historical novels, romantic novels, detective novels, adventure novels, and others.

A common typical theme in literature is the hero, which is particularly when it comes to the main character. Adventure stories usually have a hero who goes through a series of events that characterize him as a hero. This might be considered bravery. A heroic deed is conducted to achieve a noble goal. The myth concept of the

hero patterns is often used to analyze hero acts in literary works.

"The Prisoner of Zenda" a novel written by Anthony Hope piqued the researcher's interest for analysis in this research because it illustrates the pattern of the hero. The novel "The Prisoner of Zenda" written by Anthony Hope in 1894 is an adventure novel. The novel talks about the King of Ruritania being drugged the night before his coronation and is therefore unable to attend the event because of the political dynamics in the realm, the king's coronation is a prerequisite for his continued reign. Fortunately, to save the precarious political situation of the interregnum, an English gentleman who happens to resemble the monarch and is on holiday in Ruritania is convinced to serve as his political stooge.

"The Prisoner of Zenda" has a sequel, "Rupert of Hentzau," published in 1898 and is found in certain copies. Due to the novel's success, the Ruritanian romance subgenre, which includes stories set in fictitious nations primarily in Central or Eastern Europe was popularized. Examples of such nations include Graustark in George Barr McCutcheon's novels and the neighboring states of Syldavia and Borduria in Tintin comics. Romance novels in the Ruritanian adventure genre. Published By J. W. Arrowsmith in 1894 in print media hardcover and paperback the first edition consists of 310 pages. The novel has been adapted numerous times, mostly for the big screen but also for the stage, radio, operetta, musical, and television. The 1937 Hollywood version is the most well-known adaptation.

The leading theory used in this research is the hero's patterns theory by Joseph Campbell. Campbell proposed the hero patterns as one example of an archetypal approach philosophy. The

theory describes how the hero goes through a transformation from an ordinary individual to a "hero." Carl Gustav Jung coined the term "archetype" to refer to literary characters. Joseph Campbell used Jung's theories to study mythologies from all over the world. He presents the idea of the hero and the hero patterns, among other things, in the book "The Hero with a Thousand Faces." The Hero Patterns structure has been used since ancient times, especially in ancient Greek mythological stories. Nowadays the hero's pattern structure is often found in several often encountered media such as films (The Lion King), books (Harry Potter), video games, and others. Story writers use this structure to convey messages to the audience emotionally, through the development of the hero on his journey (Moreau, 2018).

This research aims to analyze whether the main character Rudolf Rassendyll from the novel "The Prisoner of Zenda" has a story structure using the theory of Hero Patterns put forward by Joseph Campbell in his book "The Hero with a Thousand Faces."

2) LITERATURE REVIEW

2.1 Hero Patterns

The primary theory used in this research is Joseph Campbell's theory of hero patterns. Joseph Campbell (1904-1987, who majored in comparative mythology and comparative religion, was a professor of literature at Sarah Lawrence College from 1934 to 1972. Campbell presents his concept of the hero patterns, or what he called the Monomyth, in his well-known book "The Hero with a Thousand Faces." He shares his ideas and opinions about myths and heroes, including their origins, emergence, metamorphosis, and hero patterns, in this book.

Hero patterns consist of seventeen stages total, divided into three major phases. The hero pattern is classified under the rite of passage, which consists of the separation, initiation, and return (Campbell, 2004).

2.2 Separation

The first step is separation, which is where the hero finds the will or inspiration to set out on his first adventure. The separation phase consists of five stages, according to Campbell, (2004) mentioned below

1) **The Call to Adventure**

The hero's everyday life is disrupted by an issue or danger. The hero is called to embark on an adventure and leave his everyday life behind.

2) **The Refusal of the Call**

At first, the hero hesitates to set out on the adventure. They declined the call as a result.

3) **Supernatural Aid**

A role model inspires them to embark on an adventure.

4) **The Crossing of the First Threshold**

The hero embarks on his journey. The her leaving the known world and entering the unknown world.

5) **The Belly of the Whale**

At this point in the journey, the hero faces his first challenge. The departure stage ends with this step.

2.3 Initiation

The second is initiation, the hero leaves behind his or her typical life, encounters numerous difficulties and challenges, and makes both friends and foes. Initiation consists of six stages as mentioned by Campbell, (2004) as below

1) **The Road of Trials**

The trials the hero goes through and the start of a change in some

aspects of his or her character are the first step of the initiation stage. In this step, they take lessons from their mistakes.

2) **Meeting with the Goddess**

The hero encounters the allies who will support them on their quest.

3) **Woman as Temptress**

The hero is faced with sexual temptation. which is depicted as a woman and can destroy his mission.

4) **Atonement with the father**

The hero met a man who could mentor him like a father give him strength and support him.

5) **Apotheosis**

The hero discovers how they will manage the remainder of the journey from the previous step. At this point, the hero acquires important insight or knowledge that aids in their victory.

6) **The Ultimate Boon**

This is the last phase of the initiation stage, where the journey's purpose is fulfilled for the hero.

2.4 Return

The third is the return, in which the hero has accomplished his or her objective and goes back to their regular life. is the final phase. This stage consists of six stages Campbell, (2004) as below

1) **The Refusal of Return**

In the initial phase of the return stage, the hero is hesitant to go back to their everyday lives.

2) **The Magic Flight**

Despite having fulfilled their mission and answered their call, the hero is still being pursued by other people. The hero tries to avoid the people who are pursuing them in this step.

3) Rescue from Without

An outsider or mentor helps them find their way home and escape the people who are pursuing them.

4) The Crossing the Return Threshold

The hero returns to their everyday existence.

5) Master of Two Worlds

The hero must learn to strike a balance between the world they experienced on the journey and their everyday life because they have been on it.

6) Freedom to Live

The hero returns to their ordinary life and leads a contented life.

3. RESEARCH METHOD

The research design serves as the researcher guide or plan of action for completing this research. Because the data in this research are words, phrases, sentences, and expressions found in the novel, a qualitative research design was chosen. (Creswell & Creswell, 2018) stated that specific guidelines for the procedures in a research design are provided by research designs, which are forms of inquiry within qualitative, quantitative, and mixed methods approaches. The researcher can complete this research by gathering, organizing, evaluating, and interpreting data. Without tampering with the data, the author only discusses the phenomena that are present in the research objects.

Collecting the data is the next step needed to finish this research. After the author selects the object of the study, the data is gathered. According to Ratna (2004) the method of library research is used to gather research data. The primary data used by the researcher was "The Prisoner of Zenda" a novel written by Anthony Hope. The secondary data in this research comes from books and

articles related to the object and theory from the book Campbell's Theory of the Hero's patterns.

Descriptive analysis, as proposed by Ratna (2004), is the method used to analyze data. It involves first describing the facts presented in the data source, then moving on to the analysis, and finally providing a proper explanation of the analysis. The researcher describes the steps involved in analyzing the data. The author reads the book multiple times first. The second step involves the writer underlining the book's contents, which are then used as research data, after having finished reading it. The researcher gathers the next data is then typed by the researcher. Lastly, the author analyzes the data using the hero's pattern theory. There are only a few steps involved in the data analysis in this study. Plot, characters, setting, theme, and point of view are the elements that make up the intrinsic elements, which the researcher examined first. The researcher identified and categorized the chosen sentences to perform the primary analysis. Subsequently, the researcher uses the extrinsic element to analyze the data is analyzed by applying Campbell's (2004) theory to identify the stages of the hero's pattern. The analysis's findings illustrated the stages of the hero's pattern of Rudolf Rassendyll as the main character in "The Prisoner of Zenda" novel written by Anthony Hope.

4. RESULT AND DISCUSSION

The data collected from the novel "The Prisoner of Zenda" was applied by the researcher. Additionally, the researcher would want to address the facts revealed in Anthony Hope's novel "The Prisoner of Zenda." The researcher split this research into two halves. The researcher examines the intrinsic element in the first section, which is a

preliminary analysis, and the extrinsic elements in the second section, which is the main analysis of the hero patterns used in the novel "The Prisoner of Zenda."

4.1 Preliminary Analysis

The preliminary analysis includes a discussion of fictional aspects found in the novel "The Prisoner of Zenda." The Researcher would want to talk about the plot, main and supporting characters, setting, topic, and point of view of the novel "The Prisoner of Zenda" written by Anthony Hope in this sub-chapter.

4.1.1 Plot

Plot the occurrences that comprise the plot and are connected to the actions are what make up the entire story. Exposition, Conflict, Climax, Resolution. Falling action is the traditional component of a story. One of the most crucial components of fiction in a literary work that connects events and actions is the plot (Abrams & Harpham, 2013). The exposition serves as the story's introduction and contains information about the main characters, the setting, the period, and their names. Rassendyll travels to Ruritania and meets the King in this novel. The narrative opens at his house, where his sister-in-law criticizes his red hair and sharp, straight nose, as well as his wasteful and careless attitude. Rassendyll decides to travel covertly to Ruritania to see Rudolf V's coronation. Conflict is the main issue that moves the story's plot and is frequently the main character's primary objective to accomplish or overcome is conflict. The King is taken hostage and drugged. Persuaded to replace him at the coronation is Rassendyll. After drinking the entire bottle, Rudolf Elphberg steps into Black Michael's trap. Rudolf

Rassendyll is convinced by Colonel Sapt to impersonate the King. Later, Rudolf Rassendyll gives in and agrees to assist in preserving the throne. Climax, the most thrilling part of the narrative is the climax, which also marks a significant shift in the main character's objectives or the plot. To save the King, Rassendyll, Sapt, and Fritz stealthily travel to Zenda. The Duke and his Famous Six are fought by them. Rupert of Hentzau, one of the Duke's Famous Six, murders him. According to Rassendyll's plan, at two in the morning, Johann will unlock the new castle's door, and Sapt will use a large group of men to subdue the servants. In response to Rassendyll's letter, Madam De Mauban cries out for assistance at the same time, acting as though Rupert had coerced her. Sapt will kill him before Michael and his men can reach her. Resolution, even though the resolution is not always joyful, it brings the story to a satisfying end. The reader may come away from it feeling satisfied, frustrated, or with questions and answers. They save the King. Princess Flavia learns the real story about Rassendyll and the King. He passes out but does not lose consciousness until Frits tells him the King is okay. According to the plan, Fritz and Sapt's party spend the entire night outside the New Castle and are not permitted inside by Johann. Johann sustains injuries during Michael and Rupert's fight. The bodies of Michael, Bersonin, De Gautet, and Detchard are discovered by Sapt and his group. According to a report released by Colonel Sapt, Black Michael had imprisoned one of King's friends at Zenda and was subsequently killed. Falling action refers to everything that occurs following the climax, such as character development, questions being addressed, and plot points being

wrapped up. Princess Flavia and Rassendyll realize that their obligations take precedence over their emotions. After leaving Ruritania, Rassendyll comes back annually to see Fritz and discreetly sends Princess Flavia a rose via Fritz. By marrying Rudolf Elphberg, Princess Flavia, who had given up her love for the love of her country, makes the throne more stable and powerful than it has ever been.

4.1.2 Characters

Characters in stories can be people, animals, or even elements of the natural world. Characters are necessary for the plot of a novel to progress. Plots and characters are both crucial components of a novel. Because a plot determines and illustrates a character's path through a novel, people have also stated that characters and plots are one. Major characters and minor characters are the two categories of characters according to the significance of the role. (Abrams & Harpham, 2013)

1) **Rudolf Rassendyll**

29-year-old Englishman, younger brother of Lord Burlesdon and brother-in-law of Lady Burlesdon; proficient horseman, sharpshooter, and swordsman; well-educated, self-reliant, fluent in French, German, and English; adventure-seeker who views possibilities as opportunities. He is a kind-hearted and helpful man.

2) **Rudolf Elpherg (King Rudlof V)**

Ruritania's crown prince is Rudolf Elpherg. He is like Rassendyll in appearance, but he is vastly different from him psychologically. He lacks the attributes that Rassendyll possesses. The monarch lacks bravery, confidence in himself, and a sense of accountability.

3) **Princess Flavia**

A lovely and compassionate young lady who is engaged to the future king. Prince Flavia has the unfortunate fate of first coming across Rassendyll, a pretender to the throne, and falling in love.

4) **Duke Michael**

The duke is the son of the late King Rudolf IV. The future king's younger half-brother, Michael, chooses to take the throne by hook or crook and acts like a miserable man due to his lower status in Ruritania's social hierarchy.

5) **Colonel Sapt**

Colonel Sapt is a man in his middle years. He is powerful. He is a devoted servant of the king and a seasoned soldier. He is incredibly intelligent and wise. He takes great care of everything. Despite all the king's flaws, he still loves him.

6) **Capt Fritz Von Tarlenheim**

Captain Fritz is the king's obedient servant. He goes everywhere with Col. Sapt and is a close associate of his. He is willing to take any risk to free the king, just like Sapt and Rassendyll.

7) **Rupert of Hentzeu**

Rupert is a dashing young count who is a collaborator in the king-overthrow scheme. Of all the hirelings, he is the most dangerous.

8) **Antoinette De Mauban**

is Duke Michael's agitated mistress. A fashionable widow from Paris who loves Michael wholeheartedly.

4.1.3 Setting

The overall conditions of the story's setting are referred to as the setting. It covers the setting, the era of history, the time, and even the social context that is depicted in the narrative, a setting can describe a character in

addition to discussing circumstances. (Abrams & Harpham, 2013) The setting of the novel "The Prisoner of Zenda" is the Central European nation of Ruritania. The story's adventures take place in Zenda, a small town with castles, and Strelsau, the capital of Ruritania. An Englishman named Rassendyll visits Ruritania after leaving England to explore the nation. The setting of the time is the late nineteenth-century imagination shaped the imagined period as a land of romance and swashbuckling, a place for classic adventure in a world rapidly modernizing. The social setting is aristocrats and the upper class.

4.1.4 Point of View

The story was told from the author's point of view. In a novel, the narrative can be presented in three different ways: first person, second person, and third person (Abrams & Harpham, 2013). The narrative of Anthony Hope is told from the third person, third-person point of view, where the author is all-knowing. The third-person point of view gives readers access to a character's inner monologue, their motivations, and a glimpse into their head.

4.1.5 Theme

Every story has a theme that aids in the readers comprehension of the narrative (Abrams & Harpham, 2013). "The Prisoner of Zenda" by Anthony Hope Hawkins is a novel that explores the themes of deception, the right to rule, and loyalty. Characters from all walks of life are required to be dishonest at various points in the narrative, demonstrating the pervasiveness of deception throughout the entire novel. Since lying is so common, it almost seems absurd to tell the truth. The novel queries the

existence of and questions the concept of the right to rule. A philosophical debate about the nature of power and competing claims to it is as interesting as the inheritance struggle in "The Prisoner of Zenda." The concept of loyalty as an implicit, freely given thing is also called into question in the novel. Rather, it contends that mutual respect and virtuous behavior are the paths to earning loyalty.

4.2 Research Analysis and Discussion

Extrinsic elements are used in this research analysis. These elements include the social norms that people must abide by to live fulfilling lives. Extrinsic elements play a significant role in the writing process for the author. The researcher employs extrinsic elements in both story construction and analysis.

4.2.1 Separation

The first step in a hero's pattern is separation. This is the first step where the hero leaves his or her normal life and travels to a strange, foreign, and perilous place to complete a mission (Campbell, 2004).

1) The Call to Adventure

This stage of the story opens with the hero receiving his first call to embark on his adventure. There are various sources of this call, including other people, dreams, and the hero's desires. (Campbell, 2004)

"Fate sent you here. Fate sends you now to Strelsau."- Are you afraid?"
"Sir!" "Come, lad, there, there; but it is your life, you know if you are known—and mine—and Fritz is here "You'll go?" Yes, I'll go," said I, and I turned my eyes on the prostrate figure of the King on the (Hope, Chapter 4, p. 49-50)

It is clear from the quotation above that the adventure of the prisoners of Zenda is being called. Adventure was inherently called by Rudolf Rassendyll. He was required to do so to impersonate Rudolf V. It came from Captain Fritz and Colonel Sapt.

2) Refusal of the Call

The hero believes that the adventure he embarks on will result in bad things (Campbell, 2004).

“But heavens, why?” “The whole nation’s there to meet him, Black Michael at the head. Shall we send word that the King’s drunk?” “Are we women? Who cares for his forgiveness?” (Hope, Chapter 4, p. 49-50)

From the quote above. Rudolf Rassendyll refused the call because he was shocked that the request was ridiculous. He does not know how to behave like a king. He says he should not and does not care.

3) Supernatural Aid

When a hero meets a mentor, someone who offers guidance and support is referred to as supernatural aid.

Sapt hurried me into the King’s room, and I dressed in the uniform of a colonel of the Guard, finding time as I slipped on the King’s boots to ask Sapt what he had done with the old woman.” (Hope, Chapter 4, p. 49-50)

From the quote above it is truly clear that Colonel Sapt gave an object in the form of a king's uniform so that he looked exactly like a king. and it helps in the impersonate king adventure mission. He also shaved his beard.

4) The Crossing of the First Threshold

At this stage, a hero will step over the first barrier to join the realm of his adventure. A hero will venture outside of his comfort zone and into a brand-new realm. (Campbell, 2004)

The train stopped. Fritz and Sapt leaped out, uncovered, and held the door for me. breathed a short prayer to God. (Hope, Chapter 4, p. 57-58)

The above quotation is in line with Campbell's theory. When Rassendyll arrived in Ruritania the people cheered for him. and were overly impressed with it. and when he arrived, he opened the car door. He has changed one hundred percent, changed like a king, and is ready to start the journey.

5) The Belly of the Whale

The belly of the whale is the most recent phase of the hero patterns, serving as the last entry point from his safe world to the perilous one. (Campbell, (2004)

“There’s an obstacle,” I observed. “The horse doesn’t live that can carry me forty miles.” ... I listened. Away, far behind us, in the still of the evening—it was just half-past nine—we heard the beat of horses’ hoofs. (Hope, Chapter 6, p. 75-84)

From the quote above some of the problems that come after they think will be completed. during the trip to Zenda they were followed by Michael Mans and when they arrived in Zenda how shocked they were to find the person guarding the king dead and the king missing being kidnapped by Duke Michael through Rupert of Hentzeu. He was shocked and sad when the king was not in castle Zenda.

4.2.2 Initiation

In this stage of the hero patterns, a hero must overcome several obstacles. To complete his mission, the hero will embark on an adventure with his sidekick companion in this strange world.

1) The Road of Trials

The challenges a hero faces are present in this stage. The hero must figure out a means to get through those obstacles. Campbell, (2004) Befevel; the hero faces the final evil, their trials serve as an introduction.

I began to feel uncomfortable. Had I realized what a very plainly written pedigree I carried about with me, I should have thought long before I visited Ruritania. However, I was in for it now. (Hope, Chapter 3)

Here was the first ordeal that was felt by Rudolf Rassendyll because he felt uncomfortable when he arrived at Ruritania.

A real king's life is a hard one; but a pretended king's is, I warrant, much harder because we kidnapped the King and murdered his servant. Can they say that?" (Hope, Chapter 7, p. 85-88)

"If I'm found out," I pursued, "I will make a clean breast of it, and fight it out with the duke (Hope, Chapter 8, p. 100)

After the king was kidnapped. and from the quote above there are many of the road of trials or the lists of tests or trials that were experienced by Rudolf Rassendyll. First, he must return to Ruritania and become king for a while before the real king is found. and it is extremely hard for him. and the king

was kidnapped not knowing whereby Duke Michael. and that gave Rassendyll and Sapt and Fritz a tough time. Plus, he must deal with his enemies namely Duke Michael and his subordinates, the six led by Rupert of Hentzeu.

2) The Meeting with the Goddess

At this stage in his journey, the hero will meet the goddess. (Campbell, 2004)

"Antoinette de Mauban, by heaven!" I cried. "How do you know?" asked Sapt. I told him what I knew of the lady, and how I knew it (Hope, Chapter 9, p. 117-118)

From the quote above, you can see the part meeting of the gods. is a woman he met before in Paris, namely Antoinette De Mauban. She is a goddess that will be useful in this adventure. where Rassendyll gets a letter from Lady Mauban. Mauban gives information about the king where and how she is taking care of the king.

3) Atonement with Father

This stage is defined as a child's meeting with his father, during which the father figure is the source of authority and rules. (Campbell, 2004)

"A thousand pardons, sire," said he, "but His Eminence the Cardinal has waited this quarter of an hour to offer his respectful adieu to your Majesty." "We must not keep his Eminence waiting," said I. (Hope, Chapter 10, p. 138)

The quote above states that Rassendyll, atonement with father, is a wise old man, Colonel Sapt, who has power over his son. where Colonel Sapt stopped his conversation where it was when Rudolf Rassendyll.

4) Apotheosis

Apotheosis turns into a stage in which a hero goes through a transformation that gives the impression that he is reborn on a higher plane. It is said that the hero will experience a rebirth and will know what to do in his quest. (Campbell, 2004).

“It’s Rupert of Hentzau,” whispered Sapt. Rupert it was, and directly afterward, waving to the procession to stand still, Rupert trotted up to me. He was in a frock coat, tightly buttoned, and trousers. (Hope, Chapter 15, p. 203-215)

Rassendyll experiences when Rupert meets him and wants to manipulate him that this is the most dangerous enemy that he wants to conspire with. but Rassendyll neither believed nor wanted.

5) The Ultimate Boon

As said Campbell, (2004) compares this point to represent the completion of the hero's journey; the hero is portrayed as a superior man, a born king.

“It is Cousin Rudolf! Cousin Rudolf! I’ll help you, cousin Rudolf!” and catching up a chair in his hands he came towards us. Hope came to me. (Hope, Chapter 15, p. 215)

The quote above shows that the mission and goal to save King Rudolf V succeeded after many obstacles and clashes with enemies. Finally, Rudolf Rassendyll has finished the ultimate boon.

4.2.3 Return

A hero will return to his former life during the return phase of his

journey. The hero will triumph over his quest and return. (Campbell, 2004). The hero will also be someone else entirely wiser, more endearing, and more mature.

1) Refusal of the Return

A hero will at this stage choose not to come back from the new world. The hero declines it for several reasons, such as issues and incomplete work.

“I love you with all my heart and soul!” For what troubled and shamed her? Not her love for me, but the fear that I had counterfeited the lover as I had acted as the King and taken her kisses with a smothered smile. “I am going away tonight.” (Hope, Chapter 21, p. 278)

The mission and goals have been completed and managed to save King Rudolf V. When Rudolf Rassendyll came home there was a refusal of return where he fell in love with Princess Flavia and wanted to live with Princess Flavia and marry her.

2) Rescue From Without

"it may be necessary to get outside help to bring the hero back from his supernatural adventure." (Campbell, 2004)

“It is not the King. Do not kiss him; he is not the King.” She drew back for a moment; then, with an arm still round my neck, she asked, in superb indignation: “Do I not know my love? Rudolf my love!” (Hope, Chapter 20, p. 270.d.)

This quote where when Princess Flavia and Rudolf Rassendyll kissed. because the real king has been found. Colonel Sapt at once said Rassendyll was not the real king. and there was a

refusal from Flavia. so that Rudolf Rassendyll realized and reminded him that he was not himself now

3) The Crossing of the Return Threshold

Campbell compares it to the hero making a comeback. It's said to be emerging from that beyond the zone. (Campbell, 2004).

When I returned empty-handed, Rose was so occupied in triumphing over Bursledon that she let me down quite easily, devoting the greater part of her reproaches to my failure to advertise my friend of my whereabouts. (Hope, Chapter 22, p. 289-290)

This quote shows the crossing of the return threshold. where Rudolf Rassendyll has returned to his country and his home in England. but he must be confronted with the reality of his brother's wife.

4) Master of the Two Worlds

The hero it is said of the hero that he possesses the ability to maintain equilibrium between his real world and the outside world. (Campbell, 2004).

Thus led, my broodings leave the future, and turn back on the past. (Hope, Chapter 22, p. 294)

The quote above can be explained if he can live to be two people based on his experience.

5) Freedom to Live

It returns as a result of a miraculous journey, and the hero also advocates for things to become rather than them becoming because he is (Campbell, 2004)

Since all these events whose history I have set down happened I have lived a very quiet life at a small house which I have taken in the country. (Hope, Chapter 22, p. 293-295)

Everything is done now Rudolf Rassendyll is free to live by the quotation above Rudolf Rassendyll settles into a quiet life in England.

5. CONCLUSION

The conclusion of the research analysis and findings in the “The Prisoner of Zenda” novel written by Anthony Hope is the main character has gone through three phases of hero’s patterns with the 15 stages of it, they are five Separation stage, five steps out of six in the initiation stage, and five steps out of six in return stage. Only Woman as temptress and The Magic Flight could not be found in “The Prisoner of Zenda” novel. This leads to the conclusion that in literary work the hero’s patterns often follow the same pattern mentioned by Joseph Campbell. Therefore, the hero’s patterns are prominently present in Anthony Hope’s novel with the title “The Prisoner of Zenda.” The researcher would like to share a few recommendations for future research, students, and the readers. The first is theoretical, the researcher hopes that this article can help understand more about hero patterns, most importantly Joseph Campbell's hero theory which is used by researchers in this article. Secondly, it is practical, the researcher hopes that readers, students, and future research can be used as a reference. The researcher also hopes that through this article the younger generation will be more inspired by studying the theory that heroes can take values, be courageous, be responsible and be honest. Whether reading a novel

or a short story, the researcher hopes the reader will understand the fundamentals of literature. Additionally, the readers learn about hero patterns.

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