

The Archetypal Symbols and The Hero's Journey of *Alice in Wonderland* Film

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ABSTRACT

Myth is a classic story about heroes who explain the origins of natural occurrences. Myth is not always given historically since the modern one will continue to evolve and impact cinema creation. This study aimed to look at the categorization of Campbell's "hero's journey" and the archetypal symbols under Segal's theory, as provided by the main character in the Alice in Wonderland film. The data for this study was taken from a plotline in Woolverton's Alice in Wonderland. The study's findings suggested that the film had a tight relationship with a myth. The primary characters, including Alice, the Red Queen, and the White Queen, symbolized archetypal emblems of light and evil. Alice could eventually complete the hero's journey, beginning with departure, reaching a climax in the initiation stage, and reaching the return stage as the significant point of the movie's plot and the same fundamental structure in the myths.

Keywords: myth, hero's journey, archetype symbol, film

1. Introduction

Myth is a traditional tale of heroes explaining the origins of natural phenomena or human behaviour (Dickerson, M. & O'Hara, 2006). People consider how tales are recounted and built based on the existence of heroes or supernatural stories via myth, which is also embedded in human lives through storytelling (Sugeng et al., 2019). So far, myth is not merely provided in the old style and delivered conventionally. The modern one will continue to grow and has influenced many aspects of modern life, such as film or movie production. Modern literature is primarily dedicated to a brave, open-eyed examination of the sickeningly broken figurations that proliferate before, around, and within us (Campbell, 2008).

In movies, myth deals with Jung's archetype theory (Segal, 1998). According to him, archetypes are patterns that recur in the collective psyche of humans. Hence, there has to be a link between the psychological makeup of people and universal cultural patterns, which cover character archetypes, archetypal symbols, and situational archetypes (Smith E. L. & Brown, 2007). In this sense, the process of deciphering signals and symbols (Wolde, 1989) frequently uses

characters from a movie, as well as inanimate objects or metaphors (Bloom, 2009) and analogies (Wormeli, 2009). The conception of archetypes' characteristics could bring the critical eye of movie fans (Kasdan, M.A., Saxton, C., and Tavernetti, 1993) to any movies related to myth or its relevancy. More criticism and a deeper dive into the movie story also result in viewers' critical thinking.

In the discussion about psychology in literature (Cahyaningrum, 2018), literature as a representation of human action and expression (Robson, 2020) could be adapted into a film plot (Lehman, P. and Luhr, 2018) moves from past to future or from present to past. It would also be intriguing to know one of the heroes' journeys (Campbell, 2008); (Bernhardt, 2013) through a specific movie. Following the process of a hero's transition (Campbell, 2008) in a movie is critical to understanding the movie's storyline. There is narrative analysis ((Fina, A, D. and Georgakopoulou, n.d.); (Sarbin, 1986), which takes the required steps to conceptualize and theorize about people's lived experiences in terms of their meaning-making (Josselson, 2011), specifically, the typical pattern of the narrative of the heroes' journey in a film. A previous researcher suggested that the hero's journey was frequently used by screenwriters, playwrights, and designers of games and theme park ride to imbue their works with the epic atmosphere of stories (Viega, 2017). Therefore, further analysis of the heroes' journey is essential to be carried out to know how the structure of the narrative line is built in film.

One of the most legendary films on which the researcher focuses is *Alice in Wonderland*, directed by Tim Burton and adapted from the book (Lutwidge, 1898). Alice, now nineteen, returns to the magical realm from her childhood quest, where she rejoins with old friends and uncovers her true calling; to bring the Red Queen's regime of darkness to an end. Considering this short film synopsis and the first sign of Alice, the "call of adventure" moment, it is fascinating to investigate how Alice's journey is told sequentially through a film.

Previous studies discovered that one element, either the hero's journey or the archetype symbols, reflected humans' stories in the narrative through textual work (Viega, 2017); (Sugeng et al., 2019); Latif, 2019; Leopold, 2019). Notably, (Sugeng et al., 2019) presented how mythological patterns reflect the researchers' journey in their reflective narratives. (Viega, 2017) found out how the hero's journey could influence a plot in a film's narrative in the production process of making film scripts and other works.

However, focusing on the relationship between the archetypal symbols of the film's characters and the hero's journey is rare. This paper is aimed to concern the depiction of film exemplifies, in a very formal fashion using the combination of Campbell's conception of the hero's journey pattern (Campbell, 2008) of Alice, following almost step-by-step the path of the hero (Hochenedel, 2012) and the archetypal symbols (Segal, 1998) that are represented by Alice's companion roles along her unpredicted journey in *Wonderland*.

2. Methodology

In this study, the qualitative method was used. According to (Ary, Donald, and Jacobs, L.C.; Sorensen, 2010), the qualitative technique is interpretive, which implies that the study findings are ultimately the result of the researchers' subjective

interpretation of the data. Therefore, this study explores the steps of the hero's journey and the element of the archetype symbol by reflecting on a theory and researcher's point of view.

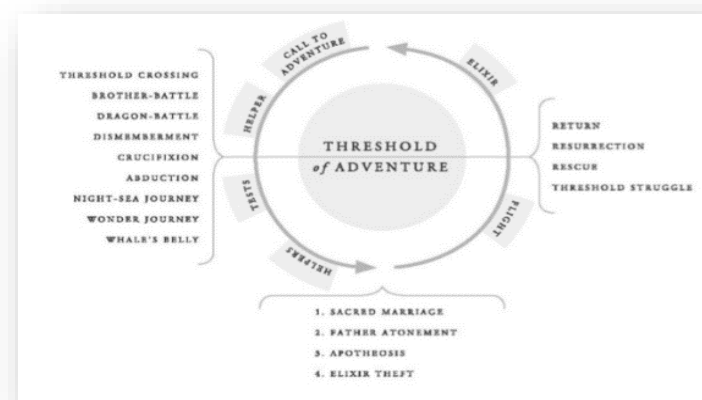
As stated previously, a film entitled *Alice in Wonderland*, directed by Tim Burton, and produced in 2010, was chosen as the subject of this study. Interestingly, this movie embodies the mythical components represented by the different characteristics through its archetype symbols and the hero's journey played by its main character, *Alice*. Due to these reasons, investigating the correlation between archetypal symbols and the hero's journey are pretty intriguing.

The data were derived from a storyline in the *Alice in Wonderland* story written by Woolverton. In this part, the writer collected the data by watching the whole movie and doing the data analysis proposed by (Bogdan & Biklen, 2007). They note that the collection of results is related to compiling transcripts, field notes, and other materials.

Therefore, the researchers followed the data analysis procedures. They (1) discovered patterns, (2) conducted data analysis, (3) identified patterns, (4) conducted detailed analysis, and (5) generalized the patterns. In discovering the patterns, the researchers found two main patterns: archetypal symbols and the hero's journey. Archetypal symbols were searched for through how the characters in the movie play their roles either as the protagonist (*Alice*) or the White Queen and the antagonist (Red Queen). Also, following the hero's journey phases of the movie were the other main patterns.

After determining the exact patterns, the following procedure was conducted for data analysis. The data was a whole story from the *Alice in Wonderland* film. To analyze the data, the researchers watched the movie from the beginning until the end, noting whether a scene or story was appropriate to the needed patterns. Therefore, the next step was to identify the patterns. It was clearly stated that the patterns were based on the (Campbell, 2008) theory of the hero's journey.

This theory fitted to the story's movie line in *Alice in Wonderland*. The data was analyzed based on the (Campbell, 2008) theory on the patterns of the hero's journey and path (Hochenedel, 2012), as shown in this chart.



Source: A hero with a thousand faces (Campbell, 2008), adapted from (Viega, 2017)

The image above depicts the flow of the hero's journey, and each step has its processes to complete the journey. The illustration of the theory is centred on the *Threshold of Adventure*, which typically manifests as a physical location, but it does not have to be. The threshold appears as a physical barrier or boundary in this phase, commonly a river, bridge, or doorway (Rush, 2008). In *Alice in Wonderland*, Alice crosses the threshold through the trunk of a large tree—the path that purposefully opened for her. The hero has left the natural world and is now on an adventure while crossing a threshold (Rush, 2008). It can be seen that some elements around the centre of the threshold adventure accompany a hero's journey. Those elements have arrows that make interconnected circles, which means they are related to each other. Further, every element will be discussed in three parts, corresponding to the stages of the hero's journey.

The first stage is located on the left side (Campbell, 2008) calls the departure, preparing a hero for her/his quest. The very early stage is a call to adventure; some external incident or message summons the hero to adventure ("Monomyth: Hero's Journey Project," n.d.). Of course, a hero's everyday life is interrupted by this current threat or problem from a call. In fact, (Rush, 2008) said that the hero must now confront any challenges or threshold guardians that will hinder her/him from completing the quest. To carry the call, a hero needs other characters, referred to as heralds. Heralds can also become helpers and guardians as well. It could be animals, such as a rabbit, a caterpillar, weird guys, or a wizard whom he/she has no use for the hero other than to put him on his way. As a result, the helper is often more critical towards the beginning of the hero's journey, when the hero has not completely developed all of his skills and has the necessary experience to complete all of the obligations of the quest by himself or herself ((Rush, 2008); (Campbell, 2008)).

In this regard, three common manifestations of the helpers include the ally, mentor and supernatural aid. However, (Campbell, 2008) defines two essential things: helper as a mentor and helper as a supernatural aid. Sometimes, the mentor is shown as an older woman or adult to represent wisdom, particularly that associated with age. Crucially, the mentor could be someone who always walks with a hero to pass the path in a previous journey (Rush, 2008), but she/he has a different path in the ordinary world. In undergoing the journey, the helper, as a supernatural aid, gives a hero a magical sword with supernatural abilities and provides amulets to protect the hero during the journey.

The hero may accept the summons willingly or unwillingly because a hero unexpectedly comes into an unfamiliar world and hesitates to embark on the calling journey. A hero will also think of the challenge that she/he faces there. A hero tries to refuse a mysterious call (Campbell, 2008). However, rejecting the call does not always occur immediately following the call to adventure. However, the intriguing point is that myth and life teach us that if the call is unanswered, what remains stagnation, disintegration, and death (Rush, 2008)? After that, when the hero reaches the threshold of adventure, her/his options are severely limited. In either scenario, they will come across the threshold guardian, who will make the hero earn his way past the threshold and into the bigger adventure. (Campbell, 2008) confirms that there is no going back once the threshold is passed.

Coming to the next stage is initiation when crossing the road of trial. This

phase (Campbell, 2008) breaks up the story into seven stages: brother battle, dragon battle, dismemberment, crucifixion, abduction, night-sea journey, incredible journey, and whale's belly. At first, the brother and dragon battles explain how the hero either appeases or defeats the threshold guardian. He/she can enter the land of adventure triumphant, living, and entire (Rush, 2008). This relationship could represent the traditional myth in which the hero has to fight and defeat a monster as his/her enemy. There is a battle between the hero and the monster, so the hero moves and crosses the threshold.

Meanwhile, the points of dismemberment and crucifixion depict a distinct scenario in which the hero loses to the threshold guardian and is compelled to cross the threshold of adventure (Rush, 2008). Hence, (Campbell, 2008) introduces the terms "abduction", "night-sea journey", and "wonderful journey", all of which deal with an internal urge that compels the hero to cross a line whether she/he likes it or not. The hero, in this case, has no choice but to refuse his destiny in the new world. She must overcome the matter because there is no way to turn back.

Before reaching the ultimate experience, they will arrive at the belly of the whale (Campbell, 2008). The hero may seem overtaken by the competing factions, and to the outside world, the hero may look to have perished (Rush, 2008). It is called the approach to the inmost cave (Viega, 2017). They are, in essence, the placement of a given chronology called arbitrary. In general, the belly of the whale could happen when the hero traps or locks the enemies or his/her opposition forces in a particular situation. There is the presence of both tests when usually the hero faces the natural enemies and allies and helpers as the guardian, which the action to fight his/her opposition must also be considered.

The bottom of the circle still includes the initiation stage. It is called the "supreme ordeal", the story's climax (Rush, 2008), the presence between death and change. Whatever happens, the hero will also change; thus, (Campbell, 2008) divides the supreme ordeal into four categories: sacred marriage, father atonement, apotheosis, and elixir theft. Each category has a physical nature as well as psychological features. Let us discuss each of them in brief.

The first category, "stage of sacred marriage", refers to meeting with the Goddess or woman who has the temptress. The meeting not always has a couple or destiny between female and male; in general, a female hero would be met with a male God or vice versa. However, that is not such a rule of the journey. A hero meeting with a goddess could help him/her get advice or suggestions. In the case of the Alice in Wonderland film, for example, the Goddess has a superpower. Accordingly, sacred marriage unites the two parts; the union of spirits or souls rather than bodies (Rush, 2008).

The second category, the stage of father atonement, begins when the father and the child are vying for the mother's attention in the nursery. The story is marked by a young man who truly defeats his father at something as unimportant as a game-which becomes the most significant moment in his life (Rush, 2008). However, not all stories reach this stage. It is based on the screenwriter or story production, e.g., in a movie story.

The third category is the stage of apotheosis. The hero's realization of the divine inside himself marks the beginning of apotheosis. Furthermore, it is connected to the hero's ability to achieve things using power. The hero develops

godlike qualities—like those of a god—in the sense that they can perform deeds and achieve achievements that surpass both their former selves and other human beings (Campbell, 2008).

Last but not least, the category is staged for elixir theft. Besides being a hero, he/she can also act as a thief because the hero needs something but is willing to give it up. The hero must therefore get past all of the threshold guardians of the powers to enter the inner sanctuary and steal what he requires (Rush, 2008).

Additionally, (Campbell, 2008) adds another stage: the ultimate boon. In this stage, the hero can master two worlds. After accomplishing the hero's task in the other world, the hero succeeds in the real world. As a result, it is linked when destiny is well answered through a hero's journey in an unexpected world.

Moving to the right side, it comes to the last stage, which is the return or road back. Here, (Campbell, 2008) defines it in four phases: the return, resurrection, rescue, and threshold struggle. Again, all these phases are applied together along the hero's journey. The first phase is the hero's return to crossing back from another or extraordinary world to the real world. The protagonist will also learn that the enemy powers are not entirely subdued at this level, continuing the flight. At this point, the hero must stake a claim and eliminate his foe (Rush, 2008).

The second phase is resurrection, when it appears that the hero has died or is about to die, only to appear to have dodged death once more (Rush, 2008). The hero intentionally acts like she/he is dead to trick his/her opponent so the hero can recover power. As a result, the opponent can be defeated quickly.

The rescue phase is almost related to the resurrection, but in other terms, it has its differences. Furthermore, it is up to the gods' or his helpers' blessings to give the hero the extra push to cross the threshold safely when approaching their darkest moment (Rush, 2008).

Finally, reaching the last phase is the threshold struggle. The hero must go back and release himself/herself to the ordinary world, but he/she must fight to get back home because the hero is far from free (Rush, 2008). To make it real, the Goddess or the helper will bring him/her with the aid of magic flight to make the hero back home.

Back to the data analysis procedure, the next step belongs to conducting a detailed analysis. The researchers describe the detailed analysis by bringing together relevant theories and their points of view. They add more explanations and depictions of what happened, why such phenomena could happen, and how they are overcome. Last, it is important to generalize the patterns that connect the story of a movie to the phenomena in current life.

3. Result and Discussion

Based on the Alice in Wonderland film analysis, the study's results present significant points, supported by comprehensive analyses of the movie storyline and explanations of the background and the reason for each stage. The results include lightness and darkness as archetypal symbols presented by the main characters, followed by exploring and explaining the stage of the hero's journey in which the main character here is focused on Alice. The relevant theories and previous studies are also added to compare the study's findings and the appropriateness of the

application of the literature review as well as support the researchers' interpretations.

3.1 Lightness vs Darkness as the Archetypal Symbols

Several symbols in the film might be interpreted as allusions to the legendary realm. We may see legendary aspects and archetypes that remain with the characters. Lightness is associated with truth, purity, cleanliness, maturity, and wisdom (Segal, 1998). On the other hand, the sign connected with darkness denotes ugliness, deception, vengeance, and injustice. Here are the archetypal symbols that signify light and darkness for each character.

3.1.1. Alice Kingsleigh

Alice, the film's primary character, is identified with the sign of lightness. Since she was a child, the people of Wonderland have anticipated her coming as the one who will change the 'dark' environment fuelled by the Red Queen, which is full of horror, worry, and injustice. The emblem of lightness that clings to Alice is not just due to Wonderland's inhabitants' great expectations of her. It is also due to the symbols that prominently portray her as female. We realize she is still young, gorgeous, and full of curiosity.

Alice's inquisitiveness is strongly tied to the archetypal figure from Greek mythology, Athena, the Goddess of knowledge, wisdom, strategy, and battle, and the daughter of Zeus and Metis. Alice's character is notably similar to Athena's. She is a Wonderland knight and hero who maintains her battle for the benefit of Wonderland and finally demonstrates her tenacity. Athena's spirit vividly demonstrates the power of optimism by viewing her entire existence through the lens of her curiosity.

Meanwhile, the darkness symbol stuck with her represents her insanity due to her extravagant dreams and disregard for fate. Alice inadvertently imitates his father's mannerisms—the man who constantly dreams and does not care what happens. Her inattention is also evident when Hamish, a young nobleman who wishes to marry her, approaches her. He tries to make a good impression on her with his jokes but fails miserably. Persephone, the Goddess of the Underworld and the Harvest and the daughter of Zeus and Demeter, is another example of Alice's archetypal symbol (Metzareph, 2005). She, like Persephone, is entralling and innocent. In the tale of Persephone, she descends into Hell. She, like Alice, slides into the rabbit hole. Alice in the Tarot also represents the Fool archetype. The Fool card also indicates Alice's pursuit of her destiny, in which she does not care or pay attention to what happens in the future (The Aeclectic Tarot, n.d.).

3.1.2. Red Queen of Hearts

She is a ruthless tyrant who terrorizes the inhabitants of Wonderland. Her real name is Iracebeth, the White Queen's sister. Her head form is bulbous, yet it appears mismatched and weird since her body and head are not proportionate. The Queen of Hearts has an ironic symbol (Hochenedel, 2012). Ideally, her name implies that she is sweet and loving, much like her sister, the White Queen, who is

more deserving of the title. In contrast, she has practically no love and even states that she should be feared rather than adored.

Red Queen is completely envious of her younger sister, White Queen, who has dominated everything above her since she was a child; she has always received more love and nurturing from her parents than Red Queen has ever. No surprise, she wants to end her sister's dominance by preventing her from achieving her goal of destroying the White Queen's realm in Marmoreal. Her primary concerns are control and power (Hochenedel, 2012). She is never satisfied with her existence since her universe lacks love. The archetypal emblem of darkness relates to the Red Queen's arrogance and defensive stance, representing the urge to maintain personal and emotional power.

3.1.3. White Queen

She is the younger sister of the Red Queen. The White Queen's colour is white, which represents lightness and purity. She has dedicated her entire life to caring for nature and keeping her pledge that she would never kill any creatures or inhabitants of Wonderland. She does not want to fight a war, even though the situation would force her to do so. Her demeanour is full of nurturing and love. The White Queen's archetypal emblem represents the Goddess, who always looks at life intelligently.

Furthermore, White Queen has a maternal aspect since she cares about people. In this film, the White Queen possesses a trait similar to the Goddess of Greek mythology. We might relate her characteristics to those of Aphrodite, the Goddess of beauty and love, as portrayed by the White Queen.

3.2. The Hero's journey

The hero's journey becomes important when discussing a film or movie. It is such a reflection of how the story of a film works in the concept of a journey, told by Alice. According to Joseph Campbell, a scholar and world traveller, the hero's journey is a recurring pattern containing three stages and seventeen steps (Campbell, 2008). However, not every myth has all seventeen steps. On the other hand, the phases that occur in every myth are nearly the same, beginning with departure, continuing with initiation, and concluding with the return phase.

3.2.1 Departure

The departure is the first phase that has to be undergone by a hero, *Alice*, through her journey. Based on Campbell's classification, there are six steps to pass the first phase, including the call to adventure, refusal of the call, supernatural aids, the crossing of the first threshold, and the belly of the whale. However, in *Alice in Wonderland* film, the writer does not find out the last step.

- *The Call to adventure and crossing the first threshold*

First of all, the departure begins with the call of adventure. According to (Viega, 2017), the theory of screenwriting mythological patterns is that the initial event or occurrence becomes the catalyst or trigger of the main characters' tale or story. It was when Alice was a child. In childhood Alice's memory, she dreamed of another world and met a stranger, people who wore a hat, spoken animals, and other unique creatures who seemed to know her. She explored that world and enjoyed every second of her activities there. However, when Alice grows up as a teenager, she constantly dreams every day of the notice about a journey that will happen in her future. It makes her very confused and raises a big question: What is happening?

One day, Alice's mother and Damish's parents conducted an engagement party for them. However, Alice still hesitated to accept this matchmaking because her mind was full of her last night's dreams. During a party, she saw the white rabbit that seemed to tell Alice something, but the rabbit just jumped and disappeared from the crowd, which also escorted Alice during the party. The white rabbit strolled around the garden, attracting Alice to follow him. In front of the tree, Alice saw the rabbit jump into a small hole, and then she finally crossed the first boundary and entered the pit beneath the tree. At this time, Alice passed crossing the first threshold step.

She fell into a very long hole, then she dropped and was astonished since everything around her was unusual and odd till she landed in a room in a capsized posture. Alice attempted to open the little door, but they received no response. Soon after, she looked around and found a slice of cake with a note 'eat me'. She ate it, and her body turned so big that she could not pass the door. Then, she also found a beverage with the note 'drink me'. She drank it, and her body fit into the door's shape. Those things contained a mystical recipe that made Alice's body bigger and longer. Soon after, she opened the door and eventually entered the new world she had imagined through her dreams every night. A previous study (Sugeng et al., 2019) confirmed that the call to adventure might occur in specific stories after the protagonists' alternatives have run out. The hero's options are constrained by this call, whether he dies or promptly contests it.

Coming to the new world, she was amazed at the surroundings and felt strange. According to (Campbell, 2008), this first step of the mythical trip, which we term the "call to adventure," denotes that fate has beckoned the hero and relocated his spiritual centre of gravity from inside the confines of his civilization to a new territory. She met a twin similar to her real friend when she wanted to ask the direction. Passing through the forest in Wonderland, Alice finally met the white rabbit and asked him, "Why am I here?". As it was told in the film, Rabbit was the herald, the call to adventure is the crisis of his presence, and the summoning of the herald may be to live ((Campbell, 2008); (Viega, 2017)). The white rabbit is also Alice's threshold guardian.

- *Refusal the call*

Not all the heroes will directly accept the call when it comes to them. Sometimes, they have to deny it because approving the call for the unknown is weird. It is accompanied by the reason 'why she/he is chosen as the one, the

destiny'. In the illustration of Harry Potter's story in the first chapter, Harry Potter and the Sorcerer's Stone, he does not realize that he could be a great wizard. His magical power is inherited from his parents, the legendary wizards. That is why it is essential to see how Alice realizes her destiny in Wonderland.

A big question is directed at the white rabbit, but no clear answer or confirmation exists. To answer Alice's question, Rabbit invited her to meet Absolum, a blue caterpillar. In a meeting with him, Absolum discussed Alice's destiny as the hero in Wonderland. When the summons was issued, Alice, the future hero, attempted to ignore it, representing the call's refusal phase. Here, Alice thought the animals and creatures she was surrounded by were a dream. To do so, she also pinched herself, considering it was not real. She is unbelieving about her existence in Wonderland. Furthermore, Alice has a mentor, Absolum, a blue caterpillar, who assists her in her quest for a guiding vision.

- *Supernatural Aids*

According to (Campbell, 2008), the adventurer's first meeting with a protective figure gives him amulets against the dragon forces he will face. Concerning the phase of supernatural aids, a cake, and drink, called 'Uppelkuchen' and 'Pishsalver', two natural aids that played an essential role in Alice's voyage, were provided to her. Those magical items can make Alice larger or smaller.

3.2.2. Initiation

This second phase (Campbell, 2008) categorizes the steps into six, but there are only three steps, including the road of trials, the meeting with the Goddess, and the ultimate boon. In every step in this section, the researchers believe that Alice attempts to follow her destiny to defeat the dangerous enemy in Wonderland.

- *The Road of Trials*

As we all know, every hero's journey includes certain stages. In this situation, the initiation is regarded as the halfway point of the voyage. It starts with the path of trials, as shown in *Alice in Wonderland*. After eating a slice of 'Uppelkuchen' and drinking 'Pishsalver', which includes some spells and magic, Alice shifts in size from ordinary to a larger and smaller size in the film. We might relate these events to the old concept that each god and Goddess had their magical power.

Aside from that, the amulets and wisdom follow Alice on her voyage. For amulets, Alice meets Bandersnatch, a monster who initially injures her but finally becomes her ride. She ran into it when she entered Wonderland. She also discovered the Vorpal sword, a weapon for defeating Jabberwocky on Frabjous Day. Amulets and guidance are required throughout her quest when unsure of what to do. After crossing the threshold, the hero finds himself in a dream realm of strangely fluid, ambiguous shapes, where he must endure challenges (Campbell, 2008).

- *The Meeting with Goddess*

At the time, she met Hatter, a hat maker who usually advises Alice on what she should do next. It happened when the Hatter urged Alice to go to the White Queen's kingdom for assistance. When confronted with Jabberwocky, Alice became perplexed; she encountered Absolum, the mentor, who gave her some guidance. The secret to Alice's difficulty lies within herself, as she is unprepared to slay Jabberwocky. (Campbell, 2008) said that during this experience, the hero might find comfort and hope from the helping female character, whose magic (pollen charms or intercession power) can aid him.

- *The Ultimate Boon*

Alice earned her achievement after defeating Jabberwocky. This success concerns defeating the war and discovering Alice as a mature young lady. She can overcome Jabberwocky and rescue Wonderland from the Red Queen, the demon figure in this myth. Furthermore, she gained the real-world achievement of making her plan come true by expanding the business and making more intelligent decisions. So far, it is based on the natural universe, and the continents, heavens, and hells of old religious belief erupted along with their gods and demons. However, the miracle was that. Even though everything erupted, renewed, revived, and made magnificent with the effulgence of genuine existence (Campbell, 2008).

3.2.3. Return

In the final stages, a hero must return to her real life after accomplishing a task in Wonderland. According to (Campbell, 2008), when the hero quest is completed. The adventurer must still return with his life-changing trophies, whether by penetration to the source or by the grace of some masculine or female, human or animal personification.

Through the film *Alice in Wonderland*, the hero passes several steps to arrive at her final destination, including the aid of magic flight, crossing the threshold, and becoming master of the two worlds.

- *The Magic Flight*

She hesitates to decide when the hero is forced to return to her everyday life. Alice seems at ease in her new environment, but she still has much to accomplish in her old one. As a result, she decides to leave the new world and return to her old one. Through her combat with the demon Jabberwocky, Alice achieves triumph. If Jabberwocky's blood is consumed, it has a magical effect. The blood can transport the hero back to the real world. If the hero earns the approval of the Goddess or god in his triumph and is then explicitly commissioned to return to earth with some elixir for the restoration of society, the final part of his quest is assisted by all of his supernatural patron's abilities (Campbell, 2008).

- *Crossing the Threshold*

As stated by (Campbell, 2008), the hero journeys out of the known world into darkness, where he either completes his quest or is just lost to us, imprisoned, or in peril, and his return is represented as a coming back out of that faraway zone. The film represents that the White Queen gives Alice the Jabberwocky's blood as a magical flight, and she drinks it. After that, she miraculously passed the threshold, the hole beneath the tree where she had initially entered.

- *Master of the Two World*

On her voyage, the heroine learned many lessons. Alice learned how to make sensible decisions, act like a grown-up girl, be brave in the face of anything that may make her give up, and so on. As a result, she is now the master of both realms. She has then earned triumph in both the actual world and Wonderland. All of the things Alice learned on her trip made her grow because she achieved personal integrity by establishing who she truly is (Hochenedel, 2012). She may finally decide without interruption once she returns to continue her future. As a result, the master can move back and forth over the world divide. From the perspective of time, apparitions to causal depths and back—not polluting the principles of one with those of the other but allowing the mind to know the one under the other (Campbell, 2008).

4. Conclusion

According to the study's findings, Tim Burton's *Alice in Wonderland* film had a close association with a myth. The first depicted humans as they existed between the everyday world and Wonderland. It was demonstrated by the existence of cinematic characters Alice, the Red Queen, and the White Queen via archetypal symbols of light and darkness. Alice, the symbol of lightness, has a character similar to Athena, the Goddess of war, in which she is a Wonderland knight who maintains the war. Furthermore, Alice depicted her insanity on the shadow side due to her grandiose fantasies and disrespect for fate. The other emblem of darkness was tied to the Red Queen, who was arrogant and protective. She wished to rule and emotionally dominate the country of Wonderland. Meanwhile, her sister, the White Queen, embodied the Goddess, who always viewed life with wisdom.

Furthermore, this film depicts Alice's hero's journey, beginning with departure, reaching a climax at the initiation stage, and eventually returning as the essential point of the movie's storyline, as well as the same fundamental structure in the myths. The hero's departure begins when Alice falls down the rabbit hole. It is followed by the initiation when Alice must first pass through the road of trials before finally gaining the ultimate boon by defeating Jabberwocky. It ends with the hero's return when Alice decides to return to the real world with her freedom to live.

Overall, this study might contribute to the disciplines of literature and culture studies because it depicts the hero's trip in the plot of cinema in which myth was embedded by applying the patterns of the hero's journey by Campbell's

classification and Hochenedel's route of the hero. Furthermore, the film *Alice in Wonderland* is a fantastic examination of mythology. The researchers anticipate that future research will go further into other parts of cinema studies that focus on cultural components or moral ideals conveyed by the main character.

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