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RESEARCH ARTICLE

REPRESENTATION OF THE HERO'S JOURNEY IN THE RECONSTRUCTION OF SURABAYA'S FOLKLORES

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Abstract

This article reports a study on folklore reconstruction as one aspect of cultural studies. This study aims at examining stages of the hero's journey in three reconstructed Surabayan folklores based on Christopher Vogler's theory of "hero's journey" that describes stages a heroic character in folklores would have to undergo. Inherent in Vogler's theory is a monomyth cycle approach that divides the hero's journey into three major stages, which are further specified into twelve specific stages. This descriptive qualitative study identifies, describes, and evaluates Vogler's twelve stages of the hero's journey in six (6) Surabayan folklores—*Kisah Sunan Ampel*, *Legenda Joko Jumpat*, *Legenda Joko Dolog*, *Legenda Buaya Kapasan*, *Legenda Sawunggaling*, and *Asal Usul Kota Surabaya* — which have been reconstructed into three folklores. The result of the study shows the pertaining elements of the ancient animism-dynamism belief system in the characters' magical beliefs of ancestral spirits, nature, animals, gods, and the like. This study also found a transition from the old animism-dynamism belief to the monotheistic belief which could be part of later socio-historical development of religious teachings in the communities where the folklores are preserved.

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Introduction:-

Studies on folklores have always been interesting since folklores depict the collective cultures that preserve and pass down the folklores through generations. The term *folklore* is a compound word of *folk*, which according to Alan Dundes (in Dananjaya, 1984), refers to a group of people who have the same identifying physical, social and cultural characteristics so they can be distinguished from other groups; and the second-word *lore* refers to a body of tradition and knowledge held by a particular group. The identifying characteristics can be similarities in skin color, the shape of hair, sustenance, language, religion, and education level. Also, of most important about folklores is that the communities that preserve the tradition and culture have passed them down orally from generation to generation, or at least in two generations that have recognized them as a common good. As Dananjaya (1984) puts it, folklores, as part of the collective culture, are spread and passed down from generation to generation, in any collective, traditional ways with different versions (Dananjaya, 1984).

A folktale, as a form of folklores, is a story that lives and evolves from one generation to the next. According to Djamaris Setiawan (2013), a folktale lives and develops in society and all members of the society know the story by heart (Djamaris Setiawan 2013:8). A folktale originates from the society and has developed in the society itself to

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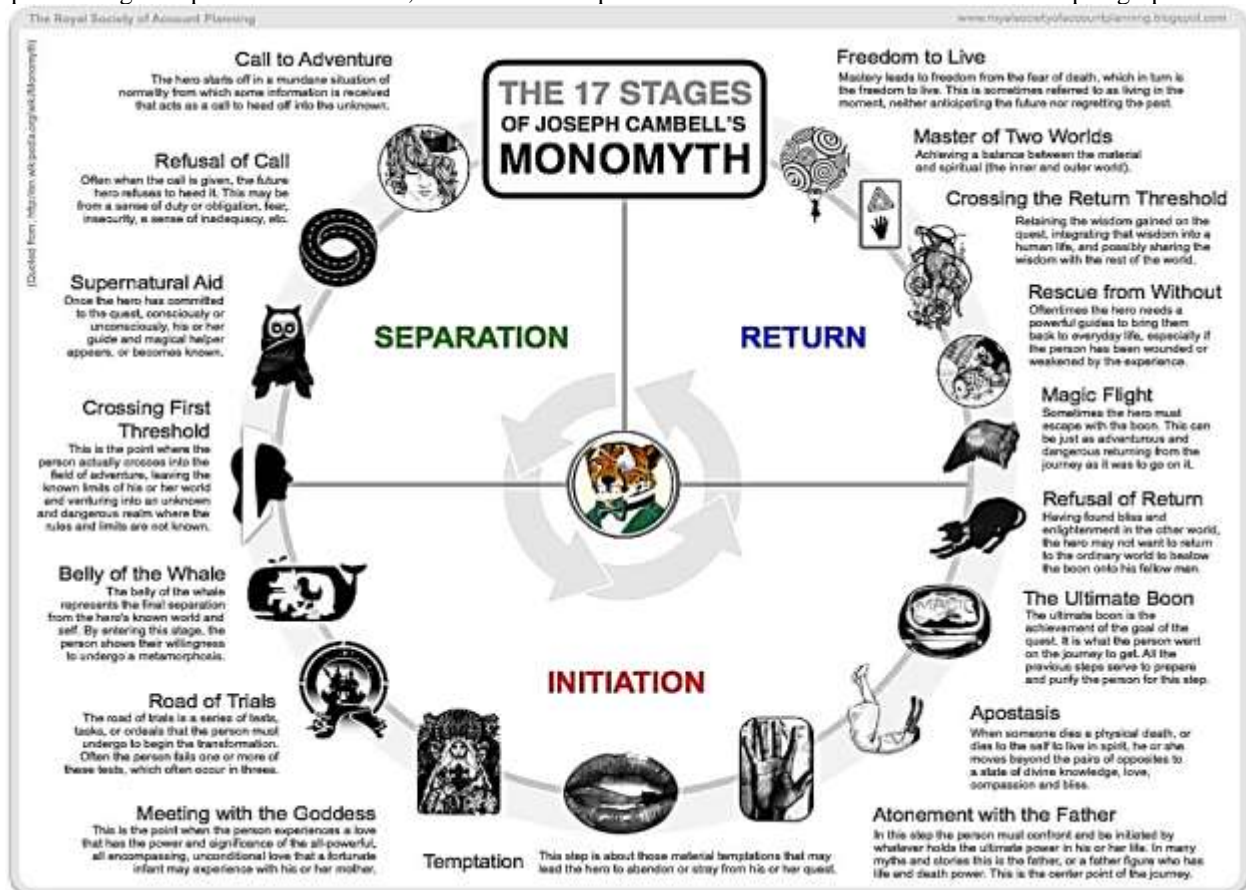
become a cultural and historical identity mark of the nation. A folktale or folklore generally depicts a story about a past event at a particular place or a story about the origin of the place. The characters in a folktale or folklore are usually animals (fable folklore), humans, and gods. A folktale also carries a message that contains the identity of the society that developed the folktale itself. The identity includes the beliefs (religion), culture, tradition, and the values held by society.

In studies of narratology and comparative mythology, the term, the **Hero's Journey**, or the Monomyth, was first invented by Campbell (1949), which has been used as a common template for classic story structure that is shared worldwide. In this template, the hero, usually the main character in the tale, has to undertake an adventure to achieve some goals, to face varying conflicts, and to gain victory over the enemies. Also crucial in the hero's adventure is that the crisis towards the victory has changed or transformed the hero. As Campbell (1949) puts it,

A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow (1949:30).

The Hero's Journey is considered as a universal, invaluable storytelling technique, and was adopted in six iconic movies: Harry Potter and the Philosopher's Stone (2001), Star Wars (1977), The Matrix (1999), Spider-Man (2002), The Lion King (1994) and The Lord of the Rings trilogy (2001-2003) (Hart. <http://mythsdreamsymbols.com/heroadventure.html>, Bronzite, <http://www.movieoutline.com/article>).

Campbell (1949) explains that each journey has its transition process where the main characters change from their status quo or safe zone and jump into an unfamiliar special world, then return to their ordinary world. Since literary works are the mirror of human life, the process of the hero's transition during the journey also reflects the human journey in its life. Campbell described and divides his theory into three important parts which are I: Departure (sometimes called Separation), II: Initiation, III: Return. The three parts are furthermore elaborated into seventeen specific stages as presented in Table 1, which will be explained furthermore on the research method paragraph.



A journey is a process to discover an essential truth about humanity and the moral values in society. According to Campbell (2004: 263), the heroes must get out of the comfort zone to explore into a labyrinth of the story to achieve the triumph and it is described in the 17 stages of Campbell’s monomyth theory of “Hero’s Journey”. These 17 stages in Campbell’s theory are adopted and simplified by the other figures such as Vogler (2007) who argues that the theme of the hero’s journey myth is universal that occurs in every culture and time (2007: 4). He has discovered that so many stories including modern literary works, consciously or not, follow the ancient patterns of myths. Vogler also adapts Campbell’s 17 stages of the hero’s journey in his idea of mythic structure. Vogler then simplifies Campbell’s three major stages with 17 specific stages into 12 specific stages as presented in Table 2.

Table 1:- Stages of Hero’s Journey (Campbell, 2004).



Table 2:- Stages of Hero’s Journey (Vogler C. , 2007).

Further descriptive characteristics of each of the stages are summarized in Table 3.

Table 3:- Descriptive characteristics of the 12 stages of Hero’s Journey (Vogler, 2007).

No.	Stages	Description
1	Ordinary World	Is the environment of the hero where introduce the hero and the environment, the characteristic of the hero and the problem that the hero is faced.
2	Call to Adventure	The message or a call for the hero that appears and makes the hero should take the mission.
3	Refusal of the Call	Is the stage where the hero may refuse the call because of his fear and insecurities.
4	Meeting with the Mentor	When the hero needs guidance, he will meet the mentor who might be a person or an object who helps the hero to gain confidence, insight, gives advice, training, or magical gifts to overcome the initial fears and face the threshold of the adventure.
5	Crossing the First Threshold	The hero finally accepts the challenges(the call) and leaves the Ordinary World to Special World.
6	Tests, Allies, Enemies	The hero will face the challenges that test him in a variety of ways in this stage, meet the allies and enemies. He also will learn about the Special World.
7	Approach to the	The inmost cave may represent many things such as the actual location in which

	Inmost Cave	lies a terrible danger or inner conflict. In this stage, the hero must make final preparations before taking the final leap into the cave.
8	The Ordeal, Death & Rebirth	The hero engages in the Ordeal, the central life-or-death crisis, and faces his greatest fear. The hero may “death” in this stage. He can be reborn/rebirth and may get the greater power to fulfill his destiny or reach the end of his journey.
9	Reward	After facing many challenges in his Journey (defeating the enemy, surviving death) the hero will get his reward.
10	The Road Back	After completing the Journey, the hero must return home with his reward. Yet, the hero needs an event that will push him back to the Ordinary World because his success in the Special World may make him difficult to return.
11	The Resurrection	This is the climax in which the hero must have his final and most dangerous encounter with death. This final life-and-death Ordeal shows that the hero has maintained and can apply all that he has brought back to the Ordinary World. In this stage, the hero is purified.
12	Return with the Elixir	The hero returns with the Elixir to benefit the Ordinary World.

This study aims to investigate the Hero’s Journey in Surabayan folklores reconstruction. To date, most of Surabayan folklores have been preserved orally in the society, some folklores have been documented individually in writing, and efforts to preserve them in written documents have been conducted (see Sudarwati, et al., 2018). The purpose of the study is to examine Campbell’s twelve stages of the Hero’s Journey in six (6) Surabayan folklores: Legenda Surabaya (Legend of Surabaya), Legenda Buaya Kapasan (Legend of Kapasan Crocodile), Legenda Sawunggaling (Legend of Sawunggaling), Legenda Joko Dolog (Legend of Joko Dolog), Legenda Joko Jumput (Legend of Joko Jumput), and Kisah Sunan Ampel (Story of Sunan Ampel). The first three folklores—Legenda Surabaya, Legenda Buaya Kapasan, and Legenda Sawunggaling—are reconstructed into one story under a new title Kisah Tanah Sura dan Baya (Story of Sura and Baya Land); the next two folklores—Legenda Joko Dolog and Legenda Joko Jumput—are reconstructed into one story under a new title Sayembara Hati: Joko Dolog dan Joko Jumput (Heart Contest: Joko Dolog dan Joko Jumput); and Kisah Sunan Ampel is reconstructed under a new title Kisah Sang Sunan: Kipas Sunan Ampel (The Sunan Story: the Fan of Sunan Ampel). The reconstructions are conducted by maintaining the moral values appropriate for teaching materials on national character building, as well as for attracting the Z and Alfa generations’ interest, especially the Surabayan young generation, to read the folklore of their community.

Most of Surabayan folklores present the theme of leadership or heroism, common to folklore in general, where the figure of a hero is described in many different ways. The first reconstructed folklore, *Sayembara Hati: Joko Dolog dan Joko Jumput*, tells about Joko Dolog’s struggle to propose Princess Purbawati, but before he can achieve his purpose, suddenly Joko Jumput, a young man with better skills and capabilities, turns up and seizes the roles long coveted by Joko Dolog.

The second reconstructed folklore, *Kisah Sang Sunan: Kipas Sunan Ampel*, is a story about one of the nine great major figures of Islamic spread and development in Java island, namely Sunan Ampel, whose preachings were aimed at restoring morality from its decline and depravity in the society in Java in his time.

Tanah Sura dan Baya is a story of the origin of the name of Surabaya city. This folklore is about two brave young men, Sura and Baya, who, with the help of Sawunggaling, successfully defeated wild animals that disturbed the villagers’ safety and peace.

The present study analyzes how the three reconstructed folklores demonstrate the twelve stages of Campbell’s Hero’s Journey. The study is hoped to shed more light on structural aspects of folklores in a particular community of Surabaya.

This study is a follow-up of the writers’ previous study on “Strategic Value of The Mental Revolution In The Prince Pekik Foltale” (Sudarwati, 2019). Similar studies include, among others, “Representasi Hero’s Journey pada Tokoh Chihiro dalam Anime Spirited Away karya Miyazaki Hayao” (Noviana, 2019), “The Reflected Mythological Patterns on Researchers’ Journey through Literacy Narratives” (Sugeng, 2019), “The Archetypes of Hero’s Journey in Paulo Coelho’s The Alchemist” (Wahyuni, Nurhayati, & Atmojo, Vol 5, No 2 (2016)). Since none of the previous studies take folklores as their subject, this study becomes very important as one study of oral storytelling tradition

intended to tell the real or imaginary past events and heroes with the main purpose of passing on moral values held by the communities to later generations.

Research Method:-

This research adopted a descriptive qualitative method which is describing the hero's journey in Surabaya's folklore reconstruction. The data were six major folklores obtained from the various internet sources on Surabaya folklores, separate documents of Surabaya folklores in the central library of the East Java Province Language Center, and direct interviews with folklore writers and writers of reconstruction folktales through several Discussion Group Forums. Legenda Surabaya (Legend of Surabaya), Legenda Buaya Kapasan (Legend of Kapasan Crocodile), Legenda Sawunggaling (Legend of Sawunggaling), Legenda Joko Dolog (Legend of Joko Dolog), Legenda Joko Jumput (Legend of Joko Jumput), and Kisah Sunan Ampel (Story of Sunan Ampel). As stated in the preceding section, these six folklores were reconstructed into three: Kisah Tanah Sura dan Baya (Story of Sura and Baya Land); Sayembara Hati: Joko Dolog dan Joko Jumput (Heart Contest: Joko Dolog dan Joko Jumput); and Kisah Sang Sunan: Kipas Sunan Ampel (The Sunan Story: the Fan of Sunan Ampel). The study adopted Vogler's 12 stages of Hero's Journey which are simplified from Campbell's theory of the Hero's Journey, Thus the study is mainly based on Campbell's (2004) discussion on the three major stages combined with Vogler's (2007) discussions on the twelve specific stages Hero's Journey.

Results And Discussion:-

The discussions of the analysis on stages of Hero's Journey in the three reconstructed folklores—namely, two heroes Joko Dolog and Joko Jumput (“Sayembara Hati: Joko Dolog and Joko Jumput”), hero Sunan Ampel (“Kisah Sang Sunan: Kipas Sunan Ampel”), and three heroes Sura, Baya, and Sawunggaling (“Tanah Sura dan Baya”) are presented in the following subsections.

Joko Dolog and Joko Jumput's journey:

Ordinary World:

Joko Dolog, a generous, manly, handsome, and charming prince, was a son of the duke of Kediri. He was in love with Princess Purbawati, duke Jayanegara's daughter, who was also famous for her beauty, so all men on the face of the earth were chasing after her.

Call to Adventure:

Joko Dolog's status as the only man to win Princess Purbawati's love began to be challenged when her father held a contest. The contest was intended for all young men in his realms and outside who were able to clear the haunted and shabby Surabaya forest and transform the forest into a suitable settlement for his daughter, Purbawati, that person would be his son-in-law. In this stage, there was an invitation in the form of a contest held, which challenged Joko Dolog, the hero in this story, to maintain his position by participating in the contest.

Refusal of The Call:

This stage is the reply of the call to the adventure, where Sunan Ampel chose to go to Pulau Jawa to do da'wah.

Tests, Allies, Enemies:

In this third stage, Prince Joko Dolog was encountered with his enemies. In the contest, he encountered his first enemy, Prince Situbondo, a deformed yet mighty prince with supernatural powers. Realizing his rival, Joko Dolog began to feel threatened and insecure about his position and about the possibility to gain victory over the enemy. He then hurriedly entered into the forest because he did not want to be defeated by Prince Situbondo. Accidentally he stumbled over a hanging root of a forbidden tree and was thrown hard upward into the magic tree that he could not come down.

In this stage, carelessness, not the enemy's direct actions, causes Joko Dolog's first failure. His enemy, Prince Situbondo only triggered his action through his superiority over him. In the end, no one became the winner of the contest, neither Prince Situbondo's supernatural power succeeded to clear the forest nor it helped save Joko Dolog from the forbidden tree.

Meeting the Mentor:

The next character that appeared in the story is Joko Jumput, a handsome, manly, brave, and good-tempered prince with some magic power. He passed through the forest on his way to the residence of Duke Jayanegara. His journey was an errand of his father who wished to build cooperative relationships with Duke Jayanegara. As he was passing through the forest, Prince Joko Jumput heard Joko Dolog screaming for help. In this stage, Joko Dolog gets help from Joko Jumput and they become best friends. Despite his admiration of his newly met friend's magic power, deep inside he felt rivaled, and Joko Dolog unconsciously made his new friend, Joko Jumput, as his second enemy. In this stage, a person who initially helps and gives positive impacts on Joko Dolog becomes his next enemy. Here, jealousy, lack of skills, and a big ambition to gain victory in the contest lead Joko Dolog to become a greedy and careless person.

Crossing the Threshold:

In this stage, Joko Dolog returned to Duke Jayanegara's residence with Joko Jumput to announce the news that he was safe. Meanwhile, Joko Jumput continued to do his duty to meet Duke Jayanegara and presented his father's wish. Now Duke Jayanegara put Joko Dolog's honesty on the test, by asking how Joko Dolog had managed to get down from the forbidden tree. Overwhelmed by fear of the Duke and of being underestimated, however, Joko Dolog lied instead of being honest to Adipati of Jayanegara and deceived Joko Jumput who had helped him. Disappointed with Joko Dolog's manner, Joko Jumput tried to tell Duke Jayanegara the truth. Since Joko Dolog insisted on his position, Duke Jayanegara then decided to set a second contest to the two young men to clear the forbidden forest to prove Joko Dolog's honesty. The contest that was initially meant only to test Joko Dolog now dragged Joko Jumput into rivalry because of Joko Dolog's dishonesty.

Joko Dolog continues his mission to secure his position as the future husband of Princess Purbawati in this stage. Yet, in this mission invitation, Joko Dolog's enemy has shifted from Prince Situbondo to Prince Joko Jumput.

Approach:

At this stage, the hero's journey has reached to Joko Dolog's situation that he has to face his biggest fear. It was said that Joko Dolog's main desire is to become Purbawati's husband because of his great love for her. So strong was his desire that he was afraid that he would fail in the contest. Joko Dolog realized that now he was in his lowest condition, also his power and abilities were not comparable to Joko Jumput, his enemy. There are two options that he must face: to keep fighting despite his abilities and power or to just give up.

The Ordeal, Death & Birth:

This stage is Joko Dolog's decision of some future actions after assessing his difficult situation. Instead of taking one of the two options he had contemplated, now Joko Dolog took different actions: he asked Joko Jumput to withdraw from the contest for his sake—he knew he would lose the game and there was no point of contesting—, and he asked Joko Jumput to help him clear the forest and set a new settlement, again for his sake because of his great love for Princess Purbawati. Seeing his sincerity and love for Purbawati, Joko Jumput forgave him and agreed to help on the condition that he would do no more lying and tell the truth when he returned to Duke Jayanegara. Joko Dolog promised to do so, and so the clearing of the shabby and haunted forest and building of a beautiful new settlement was accomplished overnight. Returning to the Duke, both were asked by the Duke who won the contest. Again, the same old fear emerged and Joko Dolog broke his promise and lied to the Duke. This aroused Joko Jumput's anger and a flash of lightning suddenly struck Joko Dolog, turning him into a stone.

In this stage, Joko Dolog failed as a hero, so the hero title moved to his enemy who had a better manner which was Joko Jumput. Joko Dolog as the first hero has failed in the crisis stage because he is greedy, careless, and dishonest. Meanwhile, Joko Jumput becomes a new hero because he is patient, humble, and honest. He also has the character of a strong, tough, capable, and generous hero and because of that, he can become a new hero who deserves a life model.

Reward:

In this stage, we found that Prince Joko Dolog failed and Prince Joko Jumput won the contest. Thus, Joko Jumput gets a reward to become the son-in-law of Duke Jayanegara for his honesty and victory in the contest. Even though he did not initially intend to participate in the contest, Joko Jumput still receives the prize as a form of respect from Duke Jayanegara. He finally married Princess Purbawati, and his father's relationship with Duke Jayanegara

developed and both residences were united with the marriage of Joko Jumpat and Purbawati. Furthermore, Prince Joko Jumpat's family lived in the new settlement that he has built and become the head of the new territory.

The Resurrection :

His marriage with princess Purbawati and position as the head of the new territory did not blind Joko Jumpat that he should forget the figure of Joko Dolog. Joko Dolog could have taken his position to marry Purbawati for love, yet his carelessness, greed, and dishonesty brought him the consequences. To commemorate and appreciate the figure of Joko Dolog, the Joko Dolog statue was placed at the entrance gate of Joko Jumpat and Purbawati's family house, and the statue of Joko Dolog was named Joko Taruna Statue.

At this stage, the two heroes have the same optimism. Both show differences in the way of completing their second mission. This leads to the emergence of a great comparison of the two heroes in the story. Prince Joko Dolog's mission completion stage was not supportive and seemed in a rush. Prince Joko Dolog also displayed dishonesty which worked against his sense of optimism and a great desire. This reduces Prince Joko Dolog's values as a good hero. Because of his carelessness in completing the mission, Prince Joko Dolog was not responsible enough and often caused unwanted mistakes to occur.

The moral of the story for the younger generation is that they should make good efforts to achieve their dreams. The younger generation should develop good attitudes such as enthusiasm, persistence, hard work, and honesty. As exemplified in the story, Joko Jumpat deserves the title as a hero or leader and the commensurate reward for his good attitudes. This reconstructed folklore contains the moral value of honesty to be reflected in the life of the nation, in daily life, and other aspects of life, as a spirit to work for achieving goals of life.

This study also found that only ten (10) of the twelve stages of the Hero's Journey as proposed in Vogler's theory occur in Joko Dolog and Joko Jumpat's Journey. These ten stages were found in the reconstructed folklore include Ordinary World - Call to Adventure – Refusal of the Call – Tests, Allies, Enemies - Meeting the Mentor - Crossing the Threshold – Approach to the Inmost Cave – The Ordeal, Death & Rebirth – Reward - The Resurrection. In this study, not all stages were passed by the hero, in the twelve stages in Vogler's theory based on the storyline depicted in Joko Jumpat and Joko Dolog's journey. The stages that were not passed are **the road back and return to the elixir**, and it is because the analysis is following the plot of the story so not every hero will pass the same stages or following the order of the twelve stages. Sometimes it can be reversed or were not passed according to the plot.

Sunan Ampel's Journey:

Ordinary World:

Sunan Ampel, whose original name was Raden Rahmat, was a well-respected Islamic preacher in East Java, where he later got the title 'Sunan Ampel'. He was the son of Ibrahim Zainuddin Al-Akbar and Dewi Condro Wulan. He had two wives, his first wife was Dewi Condrowati, who later entitled Nyai Ageng Manila, and his second wife was Dewi Karimah. Of the two marriages, Sunan Ampel or Raden Rahmat was blessed with twelve children, six from each of his wives. During his life, he preached Islamic religion in Surabaya area, and when he died, he was buried in Surabaya.

Call to Adventure:

As a Sunan, Sunan Ampel's job was to introduce and spread the Islamic faith (da'wah) to the surrounding community. His da'wah continued in Surabaya as he witnessed the widespread moral decline among the people of Java. He felt the call by Allah to start his da'wah in Surabaya to improve the moral condition of the Surabaya people.

Refusal of The Call:

This stage is the reply of the call to the adventure, where Sunan Ampel chose to go to Pulau Jawa to do da'wah.

Meeting the Mentor:

At this stage, it was told that in ancient times, while on a journey to preach in Surabaya, Raden Rahmat sought ways to encourage people to accept and convert to Islam. Finally, an idea inspired by God that Raden Rahmat was to make a handicraft, a fan woven from rattan and plant roots. God here becomes the mentor or helper in the anxiety of Sunan Ampel or Raden Rahmat in contemplating certain ideas or ways to get people to know Islam. Because it was made with a heartfelt dedication for preaching, Allah granted magical power to the fan craft. By the will of God, the fan craft turned into a beautiful and potent cure for all kinds of sicknesses for the owner.

Crossing the Threshold:

News about magical and potent fan had quickly spread and surely attracted many people to have one. Knowing that people were attracted to the fan rather than the new faith, Raden Rahmat made fans as gifts on condition that those who wished to have one must truly say the creed that he believed in Allah and embraced Islam and they would be cured of the diseases.

Tests. Allies, Enemies:

At this stage, the opponents of Raden Rahmat, those who did not believe in the teachings of Islam opposed him. However, their efforts to influence the people were in vain because Raden Rahmat had won the people's hearts through the efficacy of the rattan and roots of magic fans that could cure such diseases as fever and cough. The efficacy of the fan craft made by Raden Rahmat earned him more and more devotees and since then, easier ways were open for Raden Rahmat to preach and introduce Islam to Surabaya people. At this stage, Raden Rahmat succeeded in completing his mission to invite people who did not know the faith, became believers and converted to Islam. He successfully won the hearts of many people with the fan crafts that he made with God's leading.

Approach to the Inmost Cave:

At this stage, Raden Rahmat approached the community in Kembang Kuning Village. He and his people tried to clear the forest to build a place of worship for the surrounding community. As the hearts of some of the people in the Kembang Kuning Village had been won by Raden Rahmat, the small worship place that he started had later transformed into a large mosque named the Kembang Kuning Rahmat Mosque. At this stage, the converted people supported the success of Sunan Ampel or Raden Rahmat in building the Kembang Kuning Rahmat Mosque, while his opponents are those people who did not know the faith and religion of Islam.

The Ordeal, Death, & Rebirth:

In dealing with his crisis, namely in dealing with unbelievers in the village that he visited with his people, Raden Rahmat encountered two opposing community leaders named Ki Bang Kuning and Ki Wiryo Saroyo. From their meeting, the two community leaders finally converted to Islam and became his followers. At this stage, it can be said that the two opponents of Raden Rahmat, who were both community leaders and residents of Kembang Kuning Village, were able to be conquered by Raden Rahmat with God's permission. The spread of Islam in the Kembang Kuning area became even easier because Raden Rahmat was assisted by two new and influential followers. With the assistance of these two community leaders, the approach to the community went even more efficiently, especially to those who still held fast to their old beliefs.

Reward:

At this stage, Raden Rahmat has completed his mission as a Sunan. He succeeded in making the people in Kembang Kuning Village turn from moral decline to fear Allah Subhanahu Wa Ta'ala and turned to Islam. Raden Rahmat gradually taught them about the teachings of monotheism or the teachings of faith in One God to the surrounding community who still held on to old beliefs. Even Raden Rahmat did not directly oppose their old beliefs because he believed that when people began to understand the monotheistic teachings he had taught, then they would voluntarily leave the old belief the permission of Allah Subhanahu Wa Ta'ala.

The Road Back:

At this stage, Raden Rahmat decided to continue his da'wah journey and not stay permanently in Kembang Kuning. He continued his message to the people of Surabaya in the Ampedenta. First entering the village, Raden Rahmat and his people built a mosque for a place of worship together. Raden Rahmat's behavior exemplifies the behavior of the Prophet Muhammad S.A.W when he emigrated to Medina.

The Resurrection:

Being a role model by the local community, Raden Rahmat finally got the title Sunan Ampel. Sunan means a person who preaches or teaches Islam and Ampel is the name of the region where Raden Rahmat was preaching at that time. In other words, the title 'Sunan Ampel' for Raden Rahmat means that he was a person of great knowledge who lived in Ampeldenta Village. Since then, the religion of Islam was growing and Sunan Ampel (Raden Rahmat) began to establish a traditional Islamic school, a pesantren. At this stage, Raden Rahmat has achieved his status as a Sunan for his success in spreading Islam. He had partly accomplished his goal to come to Java to cure for the morality decline.

The pesantren built by Sunan Ampel in the village of Ampeldenta was used to educate the princes and sons of nobles of the Majapahit Kingdom as well as anyone who wanted to learn from the Sunan. Furthermore, Sunan Ampel became very famous for his teachings, namely the philosophy of Moh Limo (the Five NOs), which means abhor five despicable things. In Moh Limo's philosophy, Sunan Ampel taught the community to first, Moh Main, No to gamble; second, Moh Ngombe, No to drinking or get drunk; third, Moh Maling, No to stealing; fourth, Moh Madat, No to illegal drugs such as methamphetamine, cannabis, and others; and last, Moh Madon, No to committing adultery or fornication.

With this teaching, Prabu Brawijaya allowed Sunan Ampel to spread Islam to various regions in Surabaya and within Majapahit's territory, provided that there was no coercion of the people to embrace Islam of which Sunan Ampel also promised that there was no compulsion for religion. So in this stage, it can be concluded that Sunan Ampel has completed his duties as a hero and can exemplify a good attitude for the community.

Return to Elixir:

At this stage, Sunan Ampel had gained many followers, yet he did not stop there. He then assigned his followers to expand the teachings of Islam to other areas. He continued to carry out his duties to teach Islam and preached in the surrounding area so that many people began to change their beliefs from animism-dynamism and to acknowledge Islam as their new belief. Because of his great role and influence, upon the death of Sunan Gresik, who was then the leader of Walisongo (the Nine Great Preachers), Sunan Ampel was appointed to replace his position as the next Walisongo leader. He was a well-respected Walisongo leader. During his missionary journey, Sunan Ampel was always assisted by his followers spreading across Surabaya and throughout Java. In 1477, Sunan Ampel helped found the Great Mosque of Demak. He was involved in the construction of one of the four pillars, and in honor of him, the pillar was named after him, Sunan Ampel Pilar.

This study also found that all of the twelve stages of the Hero's Journey as proposed in Vogler's theory occur in Sunan Ampel's Journey. These twelve stages were found in the reconstructed folklore include Ordinary World - Call to Adventure - Refusal of the Call - Tests, Allies, Enemies - Meeting the Mentor - Crossing the Threshold - Approach to the Inmost Cave - The Ordeal, Death & Rebirth - Reward - The Road Back - The Resurrection - Return to Elixir. In this study, all stages were passed by the hero, and there is no stage is reversed so that they are following the order of the twelve stages in Vogler's theory based on the storyline depicted in Sunan Ampel's journey. Furthermore, the reconstructed folklore shows moral values that should be exemplified and can be an evaluation for the lives of generations of the nation, namely the religious values contained in the Sunan Ampel story. The religious values as a reflection for the life of the nation are obedience to the religious teachings, a good spirit with the Almighty, and trust in God in any situation. These values would bring dependence upon God, humility and obedience, and religious tolerance, the values that should be embraced by the next generation of the nation in building ideals and works.

Sura, Baya, And Sawunggaling's Journey:

Ordinary World:

Sura and Baya were two brave, intelligent, handsome young men in their villages. Sura lived in the coastal area and Baya in a land where there were many rivers. These two young men were both champions in their villages, even though they were known for being humble and helpful to anybody.

Call to Adventure:

One day, two wild animals appeared in each of their villages. One big fish appeared on the beach of Sura's village, attacking people and ships. This shocked Sura and his villagers. Meanwhile, in the village of Baya, a large crocodile turned up and took prey on the farm animals of the villagers.

Refusal to the Call:

The two young men then met and discussed to find a solution for their respective problems. Finally, they came to a decision to meet a powerful martial art group in Kapasan Kampong known as the Kapasan Crocodile group.

Meeting the Mentor:

At this stage, Sura and Baya went to Kapasan Village to learn the Kapasan martial arts from the Kapasan Buaya group. Along the way, they met Sawunggaling who was sent by the Kingdom to help solve problems in the villages of Sura and Baya. Sawunggaling told them to continue with their purpose to study *kanuragan* (invulnerable arts) and

martial arts in Kapasan Kampong, while he would wait in the villages of Sura and Baya in preparation for defeating the beasts.

Upon returning from studying *kanuragan* and martial arts in Kapasan Village, Sura and Baya were then ready to face their village enemies with the help of Sawunggaling.

Tests, Allies, Enemies:

As planned by Sawunggaling, Sura and Baya had to risk their lives to defeat these wild animals and they had to meet the two wild animals in the water and led them out to the bay.

Approach to the Inmost Cave:

At this stage, Sura and Baya finally had a face to face encounter with the two wild animals. Sura and Baya were unfortunately caught off guard once that their legs were seized by the wild animals.

The Ordeal, Death & Rebirth:

The crisis faced by Sura and Baya occurred only when their feet were shaken by these wild animals. However, Sura and Baya did not give up so easily and empowered with the *kanurungan* and martial arts they had learned, Sura and Baya could release the grip on their feet and continue their mission.

The Resurrection:

Sura and Baya completed their mission. They succeeded in bringing the two wild animals out into the bay where they managed to defeat them with the help of Sawunggaling. For the success, the village chiefs wanted to honor Sawunggaling by naming the area after his name, but Sawunggaling humbly refused, and instead referred to Sura and Baya who had risked their lives to beat the beast. Under Sawunggaling's direction, Sura and Baya were rewarded for their brave deeds and their villages were united and named after their combined names.

The analysis shows that not all of the twelve stages of Vogler's theory "Hero's Journey" were passed in Sura, Baya, and Sawunggaling Journey. The stages they go through are associated with the existing story plot start from Ordinary World – Call to Adventure – Refusal of the Call – Meeting with the Mentor – Test, Allies, Enemies – The Ordeal, Death, & Rebirth – The Resurrection. The stages that they were not passed are Crossing the First Threshold, Reward, The Road Back, and Return with the Elixir. This reconstructed folklore shows the following moral values shown by the three heroes, Sura, Baya, and Sawunggaling, that are useful as a material for national character building: the individual initiative to solve problems in the community, teamwork, and discussion (or sharing) to find the solution for problems, steadfast, tenacity, and willingness to sacrifice for the benefit of many. Specifically, Sawunggaling displays a clever and humble character. His brilliant initiative to have Sura and Baya lead the two beasts towards the bay, where the two beasts would then fight among themselves and die, reduces the impact of the dangers that Sura and Baya would have to face if they fight against them in open water. Also, Sawunggaling displays humility in refusing the honor to have his name after the region, and instead directed the honor to Sura and Baya who almost lost their lives when dealing with the beasts. These attitudes and moral traits should be internalized by the current generation.

Table 4 sums the occurrences of the stages in the three folklores with (.) to indicate that the hero passed the stage and (-) to indicate that the hero did not pass the stage, and (=) to indicate that the stages are reversed by the other stages.

Table 4:- Stages of Journey's Hero in the three folklores.

No.	Stages	Folklore 1: Joko Dolog, Joko Jumput	Folklore 2: Sunan Ampel	Folklore 3: Sura, Baya, Sawunggaling
1	Ordinary World	.	.	.
2	Call to Adventure	.	.	.
3	Refusal of the Call	.	.	.
4	Meeting the Mentor	.	.	.
5	Crossing the Threshold	.	.	-
6	Test, Allies, Enemies	.	.	.

7	Approach to the Inmost Cave	.	.	.
8	The Ordeal, Death, & Birth	.	.	.
9	Reward	.	.	-
10	The Road Back	-	.	-
11	The Resurrection	.	.	.
12	Return with the Elixir	-	.	-

Table 4 shows that the tree folklores can be analyzed into stages, even though they did not always display all of the twelve stages of Hero's Journey that were undergone by the heroes. Nevertheless, it could be safely affirmed that the stages are preserved in the three folklores.

Conclusion:-

The study of the Hero's Journey in the three reconstructed Surabayan folklores shows that every hero in the three folklores has undergone the stages of the Vogler's heroic journey, although they may not display all of the twelve stages in its entirety in each of the three folklore structures. In the hero's journey in "The Heart of the Contest: Joko Dolog and Joko Jumput", two heroes existed. The first hero in the story, Prince Joko Dolog, failed in carrying out his mission, due to his bad moral traits, which leads to the rise of the next substitute hero, Prince Joko Jumput. Joko Dolog's incompetence as a hero failed him to win the forest clearing contest and to get the reward of being the husband of Princess Purbawati. In this type of the hero's journey, the failure of the first 'incompetent' hero is substituted and continued by a second 'better' hero that first half of the stages in Vogler's hero's journey are undertaken by the first hero while the rest of the stages are completed by the second hero. It can thus be said that the definition of a hero is more attributable to the second hero, Joko Jumput, whose moral values include honesty, supernatural powers, skills, responsibility, and humility. Interestingly, the first hero, Joko Dolog, appears as a pseudo-hero with antagonistic traits that necessitate the rise of the real, second hero.

In the second folklore, Sunan Ampel's Journey, the hero, Sunan Ampel, also famous for his real name, Raden Rahmat, a preacher of Islamic faith, was on his missionary journey in Java. In the analysis of the hero's journey, Raden Rahmat passed through all Vogler's twelve stages. His missionary journey in Java succeeded in transforming people from their moral decline. With more people following his teachings and trained for assisting him, particularly in Surabaya, his mission for spreading the teachings of Islam on Java became easier. The story of Raden Rahmat or Sunan Ampel's success presents Vogler's definition of a true hero through his missionary journey and his attitude to life that reflects the life of a hero.

Analysis of the plot of the reconstructed folklore of Tanah Sura and Baya, not all of the stages in Campbell's Hero's Journey were passed through by the three heroes, Sura, Baya, and Sawunggaling. The moral values for national character education from the story include persistence, willingness to sacrifice for the good of many, resilience, mental capacity, and humility

To conclude, analysis of the hero's journey on three reconstructed Surabayan folklores shows that journey of heroism exists in the folklore structure which supports Vogler's notion of the hero's journey. Moreover, the study also shows that the heroes still adhere to some old belief system, namely animism-dynamism, in the forms of magical beliefs originating from nature, animals, jinn, and the like. A transition from old beliefs (animism-dynamism) to monotheistic beliefs, namely belief in a single substance or Supreme One that is depicted in religious teachings. Monotheism is specifically displayed in the journey of the hero Sunan Ampel who preached Islamic faith.

The folklore reconstruction and the hero's journey analysis will make folklore much more lively and interesting for next-generation readers, and the transfer of good moral values contained therein may help into the nation's character education, which is expected to be internalized in the daily lives of younger generations. Furthermore, in reconstructing folklore, moral values are found as part of the nation's character education, which can be exemplified, evaluated, and reflected in the lives of the people, both in achieving goals and at works and in other spheres of life.

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