

**UNIVERSIDAD INTERNACIONAL DE LAS AMÉRICAS**  
**FACULTAD DE INGLÉS**

**TRABAJO FINAL DE GRADUACIÓN PARA OPTAR POR EL GRADO DE**  
**BACHILLERATO EN INGLÉS**

**LITERARY ANALYSIS OF THE MAIN CHARACTER'S PERSONAL GROWTH**  
**THROUGH THE HERO'S JOURNEY STAGES IN THE BOOK THE PERKS OF BEING**  
**A WALLFLOWER BY STEPHEN CHBOSKY USING THE MYTHOLOGICAL**  
**APPROACH**

**STUDENT:**

**JOHANN ALICIA CALDERÓN CUADROS**

**THESIS MENTOR:**

**M.SC. CATALINA GUERRERO TROYO**

**SEDE ARANJUEZ**

**Julio, (2024).**

## **Acknowledgements**

First, I would like to express my thankfulness to my mentor, M.Sc. Catalina Guerrero T. for the magnificent support, guidance, feedback, and kindness throughout this project.

Second, I would like to extend my appreciation to the professors who taught me innumerable essential aspects that I will not forget throughout my major.

Finally, I would like to give thanks to the staff of the International University of the Americas for their help and guidance during this project.

## **Dedication**

I want to dedicate this investigation to God, my parents, and friends for giving me the support and encouragement for this research.

## Abstract

The objective of this descriptive investigation was to answer the research question: How can the mythological approach be used to analyze the main character's personal growth through the hero's journey stages in Stephen Chbosky's *The Perks of Being a Wallflower*? Furthermore, to answer it, the researcher made three literary charts based on the specific objectives. The first literary analysis chart compared the main character's journey to the young adults in contemporary society. The second literary analysis chart was created to identify the archetypes that helped the main character's personal growth. The third literary analysis chart was designed to examine the different stages of the hero's journey of the main character. Subsequently, in the case of the first chart, it was discovered that the comparison between the main character's journey and young adults in contemporary society was reliable since the researcher analyzed four similar experiences they can go through with the support of trustworthy data from experts. In the second chart, the findings allowed the researcher to identify the archetypes that help the main character's personal growth. For the last chart, the results demonstrated that the main character went through the hero's journey stages that were redefined by Christopher Vogler throughout the story. Moreover, a literary chart of the characters' descriptions was made to link the characters' analysis theory to comprehend their function within the book. Therefore, the research proved that the book *The Perks of Being a Wallflower* by Stephen Chbosky can be analyzed through the hero's journey stages successfully.

## Resumen

El objetivo de esta investigación descriptiva fue responder al problema ¿cómo se puede utilizar el enfoque mitológico para analizar el crecimiento personal del personaje principal a través de las etapas del héroe en *The Perks of Being a Wallflower* de Stephen Chbosky? Asimismo, para responder a este problema, el investigador realizó tres tablas de análisis literario basados en los objetivos específicos. La primera tabla de análisis literario comparará el viaje del personaje principal con los jóvenes adultos en una sociedad contemporánea. La segunda tabla de análisis literario fue creada para identificar los arquetipos que ayudaron en el crecimiento personal del personaje principal. La tercera tabla de análisis literario se creó para examinar las diferentes etapas del viaje del héroe del personaje principal. Por consiguiente, es el caso de la primera tabla, se descubrió que la comparación entre el viaje personal del personaje principal y los jóvenes adultos en una sociedad contemporánea fue confiable ya que el investigador analizó cuatro experiencias similares que ellos pueden pasar con el respaldo de información confiable por parte de expertos. Para la segunda tabla, los resultados le permitieron al investigador identificar los arquetipos que ayudaron en el crecimiento personal del personaje principal. Para la última tabla, los resultados demostraron que el personaje principal pasó por las etapas del viaje del héroe, las cuales fueron redefinidas por Christopher Vogler a lo largo de la historia. Por otra parte, una tabla literaria sobre la descripción de los personajes fue realizada para enlazar la teoría del análisis de los personajes para comprender sus funciones dentro del libro. Por lo tanto, la investigación demostró que el libro *The Perks of Being a Wallflower* de Stephen Chbosky puede ser analizado mediante las etapas del viaje del héroe exitosamente.

## Table of Contents

Chapter I.....	14
Introductory Framework.....	14
1.1 Problem Statement .....	14
1.2 Objectives of the Investigation.....	16
1.3 Justification of the Study .....	16
1.4 Antecedents .....	19
1.5 Scope .....	23
Chapter II.....	25
Theoretical Framework .....	25
2.1 Literary Theories and Approaches .....	25
2.1.1 <i>Literature</i> .....	25
2.1.2 <i>Theory</i> .....	28
2.1.3 Literary Theory.....	28
2.2 Hero’s Journey Stages .....	29
2.2.1 <i>The Ordinary World</i> .....	33
2.2.2 <i>The Call to Adventure</i> .....	33
2.2.3 <i>Refusal of the Call</i> .....	34
2.2.4 <i>Meeting the Mentor</i> .....	34
2.2.5 <i>Crossing the Threshold</i> .....	35
2.2.6 <i>Tests, Allies, and Enemies</i> .....	35
2.2.7 <i>Approach to the Inmost Cave</i> .....	36
2.2.8 <i>The Ordeal</i> .....	37
2.2.9 <i>The Reward</i> .....	37
2.2.10 <i>The Road Back</i> .....	37
2.2.11 <i>Resurrection</i> .....	38
2.2.12 <i>Return with the Elixir</i> .....	38
2.3 Archetypes.....	39
2.3.1 <i>The Hero</i> .....	40
2.3.2 <i>The Mentor</i> .....	41
2.3.3 <i>The Ally</i> .....	41

	11
2.3.4 <i>The Herald</i> .....	42
2.3.5 <i>The Trickster</i> .....	43
2.3.6 <i>The Shapeshifter</i> .....	43
2.3.7 <i>The Threshold Guardian</i> .....	43
2.3.8 <i>The Shadow</i> .....	44
2.4 <i>Themes, Symbols, Motifs, Character’s Analysis</i> .....	44
2.4.1 Themes.....	45
2.4.2 Symbols.....	45
2.4.3 Motifs.....	46
2.4.4 Characters Analysis.....	47
2.5 Author’s Biography.....	49
2.6 Book’s Plot.....	50
Chapter III.....	51
Methodological Framework.....	51
3.1 Research Approach.....	51
3.1.1 <i>Qualitative Research</i> .....	51
3.2 Research Design.....	52
3.2.1 <i>Descriptive Research</i> .....	53
3.3 Information Sources.....	53
3.3.1 <i>Primary Sources</i> .....	54
3.3.2 <i>Secondary Sources</i> .....	54
3.3.3 <i>Tertiary Sources</i> .....	54
3.4 Analysis Categories.....	55
3.4.1 <i>The Hero’s Journey</i> .....	55
3.4.2 <i>Mythological approach</i> .....	55
3.4.3 <i>Personal Growth</i> .....	55
3.5 Data collection Instruments.....	55
3.5.1 <i>Literary analysis chart of the character's description</i> .....	56
3.5.2 <i>Literary analysis chart comparing the main character's journey to the young adults in contemporary society.</i> .....	57
3.5.3 <i>Literary analysis chart identifies the archetypes that help the main character's growth.</i> .....	57
3.5.4 <i>Literary analysis chart examines the different stages of the hero's journey with the main character.</i> .....	58
3.6 <i>Collection data process and data analysis</i> .....	58
Chapter IV.....	60

Analysis of the Perks of Being a Wallflower	12
Data Analysis .....	60
4.1 Approaches to the Investigation: .....	60
4.2 Theories vs literary work:.....	61
4.2.1 <i>Literary analysis chart of the character's description</i> .....	62
4.2.2 <i>Literary analysis chart of comparison the main character's journey to the young adults in the contemporary society</i> . ....	64
4.2.3 <i>Literary analysis chart of identify the archetypes that help the main character's personal growth</i> .....	68
4.2.4 <i>Literary analysis chart of examine the different stages of the hero's journey stages of the main character</i> . ....	73
4.3 Themes, Motifs, and Symbols .....	85
4.3.1 <i>Themes, Motifs, and Symbols</i> .....	85
Chapter V .....	95
Conclusions and Recommendations.....	95
5.1 Purpose of the Conclusion .....	95
5.2 Conclusions .....	95
5.2.1 <i>To compare the main character's journey to the young adults in the contemporary society</i> . ....	96
5.2.2 <i>To identify the archetypes that help the main character's personal growth</i> .....	97
5.2.3 <i>To examine the different stages of the hero's journey stages of the main character</i> .....	98
5.3 Restatement of the Research Question .....	100
5.4 Unexpected Results .....	101
5.5 Recommendations .....	101
References .....	103

## Table of Tables

Table 1.....	62
Table 2.....	65
Table 3.....	69
Table 4.....	75

# Chapter I

## Introductory Framework

The word introductory means, according to Collins COBUILD Advanced Learner's Dictionary. (n.d.), "An introductory remark, talk, or part of a book gives a small amount of general information about a particular subject, often before a more detailed explanation." Moreover, the word framework means, according to The Britannica Dictionary. (n.d.), "a set of ideas or facts that provide support for something." Therefore, an introductory framework is a brief overview that describes the major ideas and theories that will be used to analyze a specific topic from an investigation before explaining each idea and theory in detail. Hence, the purpose of the introductory framework is to be a roadmap for people who want to know what the investigation is about and what they can expect from it by reading it.

### 1.1 Problem Statement

The hero's journey stages are well-known narratives in books, movies, and comics. According to The Editors of Encyclopedia Britannica (2023), "War or dangerous adventure is the hero's normal occupation. Noble peers surround him and is magnanimous to his followers and ruthless to his enemies. In addition to his prowess in battle, he is resourceful and skillful in many crafts; he can build a house, sail a boat, and, if shipwrecked, is an expert swimmer." (par. 3) Therefore, a hero has superpowers or supernatural elements, heading on legendary adventures with allies facing different challenges and trying to defeat evil.

However, in the book *The Perks of Being a Wallflower*, even though has already been analyzed with the psychological approach, there has not been an analysis with the mythological

approach in depth which is unfortunate because it can contribute to expanding the comprehension of young adults about crucial elements that can be seen highlighted with the mythological approach and apply them in real life such as ordinary people can also be a hero and see the similarities they can have with the main character in his hero's journey. Hence, the main reason is that there is a lack of information about the hero's journey stages within the book since there is not a comprehensive research about the main character's journey personal growth as an ordinary person where it explains specifically each stage that he goes through as a modern hero and how the archetypes help him in his journey to overcome each challenge and learn from them.

For that specific reason, this research will focus on three crucial aspects: to do a thorough analysis of the main character's personal growth in each stage as an unconventional hero, to identify the archetypes' characteristics in the characters as they help the main character, and to compare the similarities the main character has during his journey with young adults in contemporary society.

Moreover, this investigation opens a space where young adults will have the help to comprehend fully the main character's journey stages and know that they can become their heroes by facing and conquering their challenges in real life, just like the main character of this book did without superpowers. In addition, future English literature students will have help for future investigations or group discussions about how to apply the hero's journey stages into realistic literature where ordinary people are the main characters.

Consequently, since there is a lack of information regarding the mythological approach applied in this book as an unconventional hero, a thorough investigation will be conducted by using a literary analysis chart identifying the stages of the hero in the main character using Joseph

Campbell's theory in his book *The Hero with a Thousand Faces*. Additionally, parts of the book will be used to provide examples of how young adults from modern culture can relate to the main character's journey; it will analyze the archetypes' characteristics from Joseph Campbell, which were influenced by Carl G. Jung, a psychologist and psychiatrist, and search reliable information in digital sources. Furthermore, this research will be analyzed under the following research question: How can the mythological approach be used to analyze the main character's personal growth through the hero's journey stages in Stephen Chbosky's *The Perks of Being a Wallflower*?

## **1.2 Objectives of the Investigation**

### **1.2.1 General Objective**

To analyze the main character's personal growth in the book "The Perks of Being a Wallflower" by Stephen Chbosky from a mythological approach

### **1.2.2 Specific Objectives**

1. To compare the main character's journey to the young adults in the contemporary society
2. To identify the archetypes that help the main character's personal growth
3. To examine the different stages of the hero's journey stages of the main character

## **1.3 Justification of the Study**

The word "heroes" resonated in many literature books and movies since the old times. Heroes are well-known in literature books because of their epic adventures going into dangerous places, such as in Harry Potter or James Bond's stories, where the main character begins his journey by going through different physical and emotional obstacles along the way with people who help them to achieve their journey. In the hero's journey, the heroes go through positive changes, such as having a self-discovery about their identity and defeating the evil that has been haunting them since the beginning of the story. Once they complete

their journey by going into the different stages, they finally evolve into a powerful hero with wisdom. In addition, each hero goes through different paths but has a similar stage, regardless of their background, culture, or period, and each stage has its own name. This common path in books and movies is called Hero's Journey Stages by Joseph Campbell. Consequently, people started to admire heroes and even wanted to become one because they were known for their bravery, selflessness, morality, and compassion, among others, causing a positive effect on people's lives.

On the other hand, the word "heroes" does not only apply to fictional characters with superhuman skills who battle evil. It goes beyond the traditional concepts that people have about them. Heroes' literature goes beyond well-known fiction stories since it can also mirror real-world issues such as isolation, bullying, and peer pressure. Therefore, heroes can be found in ordinary people without superpowers or without going on heroic adventures and fighting evil creatures. Moreover, ordinary people who have the bravery to defy their challenges and move mountains to be a better version of themselves can inspire others who are watching them closely. Those ordinary people can tell their own stories, feel inspired, and know they can also move their mountains and deal with their difficulties by becoming their heroes. Thus, anyone possesses the potential to be a hero in their epic journey, as the main character from this investigation did.

Consequently, this research aims to analyze the main character's evolution by applying the hero's journey stages through a mythological approach to the realistic fiction book *The Perks of Being a Wallflower* by Stephen Chbosky. This story can be seen as a deep analysis of how the main character, a normal person, can also be a hero for himself with his inner strengths by experimenting with each stage, growing progressively until he can fully develop himself at

the end of his story. In addition, at the beginning of the story, he deals with complex tribulations from his youth constantly, such as loneliness, past trauma, social anxiety, and identity quest, among others. As time went by, he, with the help of close people, learned how to face them, overcome them, and further understand his challenges by confronting each one with gracefulness, leading him to have personal growth and be a better version of himself. Thus, he becomes his hero by following the same path as the classic heroes but in his situation without the superpowers.

Besides, this investigation is suitable for any young adults from contemporary society who are struggling to find their own identity and want to be inspired by this touching story about finding themselves through complex challenges through the analysis of the hero's journey stages. Moreover, the hero's stages analysis can help follow the main character's journey easily and acknowledge the information. Additionally, the target people can also identify and connect on a deep level with the emotional and physical challenges of the main character and find that everyone is going through challenges about growing up, trying to know who they are, and feeling lonely, scared, confuse, anxious among others because life is full of difficulties for each person. Therefore, reading this book and this investigation invites them to know they can also navigate and conquer their tribulations and have victory through these hero's stages by having insightful information on every stage. Therefore, anyone can benefit from this investigation to understand the book by Stephen Chbosky.

Besides, a different group that can benefit from this research will be the English literature students for future investigations or group discussions where they can have another helpful source. It shows that the hero's journey stages are not only for classic heroes with superpowers but can also be applied to realistic literature where ordinary people can be

heroes by conquering their challenges. They can also apply the hero's journey in other classic or contemporary literary works for future investigations. In addition, English literature students can also observe, in this investigation, the archetypes' characteristics and apply them to other books by ordinary people who have the same purpose as the characters from fiction books.

Furthermore, the research about the analysis of the main character's personal growth through the hero's journey stages using the mythological journey will be elaborated by taking parts of the original book called *The Perks of Being a Wallflower* by Stephen Chbosky to show examples of how young adults from contemporary society can identify themselves with the main character's journey. Besides, it will analyze the characteristics of the archetypes from Joseph Campbell, inspired by the psychologist and psychiatrist Carl G. Jung, through the book's characters. In addition, extensive research will be done by using a literary analysis chart to identify the hero's stages in the main character with the help of the theory made by Joseph Campbell in his book *The Hero with a Thousand Faces* and look up reliable information in digital sources. Additionally, people can deeply understand how the main character's personal growth applies to the hero's journey stages.

#### **1.4 Antecedents**

Hero's journey stages are frequently used in many literature books through the mythological approach to understanding the main character's evolution and the archetypes such as the hero. Consequently, the historical origin began with an American writer and editor, Joseph Campbell. He introduced this innovative concept by publishing a book called *The Hero with a Thousand Faces* in 1949. According to Yang, H. (2021), in this book, "Campbell outlined the hero's journey in three basic stages and seventeen detailed steps."

Therefore, many investigations have been made into this concept in literature, books, and movies.

Furthermore, Carl Jung, a Swiss psychiatrist, greatly influenced Campbell's archetypes. According to MSED, K. C. (2023), "Jung believed that archetypes come from the collective unconscious. He suggested that these models are innate, universal, unlearned, and hereditary. Archetypes organize how we experience certain things." Hence, Campbell took this idea about how the archetypes came from the unconscious and built his model.

Then this investigation was made by Victoria Laine Applewhite in her thesis called "*The Boy Who Lived: An Examination of the Hero's Journey in J.K. Rowling's Harry Potter Series*" at the University of Mississippi. In this investigation, the student's main objective was to show how an ancient myth such as the hero's journey can be seen in a contemporary literature book such as Harry Potter. Therefore, she analyses an unsure pre-adult with a prophecy he must achieve. Finally, he becomes a confident hero after conquering his fears and fighting against the prophecy.

First, she explained that she consulted with a precise eye Joseph Campbell's book called "The Hero With a Thousand Faces" and several scholarly analyses to understand better how the hero's journey can be related to J K Rowling's Harry Potter Series. She used the 12 stages since it is closely related to the story of Harry Potter. Subsequently, she explained how Harry Potter is an excellent example of a classic hero with modern elements as Harry grows into the different stages. In addition, she said a few stages can be removed or rearranged depending on the context of the book, but the idea is the same. Just like in Harry Potter, some elements are omitted, such as deities, since the author, J.K. Rowling, does not mention God in any circumstances. In addition, she mentioned the difference between the modern heroic myth

and the ancient myth, according to Joseph Campbell's words, to show how Harry Potter is a modern hero. Then, she explained how Harry is a misunderstood hero since humanity does not accept him; therefore, he heads into an unknown adventure, becoming a modern hero. Moreover, she started to explain each stage: initially with the unusual birth, the adventure, the crossing of the threshold, aid from a protective figure, a series of tests, helpers, atonement with the father figure, apotheosis, the final battle, magic flight, return and mastery of the two worlds. In each stage, she mentioned the story of Harry Potter and quoted some phrases from the book to show the accuracy of what Campbell said in his book.

Concurrently, another investigation was made by Alista Amalia, a student of the Universitas Islam Negeri Maulana Malik Ibrahim Malang, in 2020. She analyzed the book *Beyonders: A World Without Heroes* by Brandon Mull. Her purpose is to analyze the fantastic journey of Jason, the main character with the hero's stages, and to show that there are heroes in the modern era by applying the hero's journey. She had two objectives: to describe the hero's journey stages and explain how Jason overcame the difficulties. In addition, she wrote a plot summary that said that Jason is an ordinary boy obligated to become a dentist since his family consists of dentists. He works in a zoo doing an internship where he needs to look after a Hippopotamus. Suddenly, he hears a piece of music inside the hippo's body while he is cleaning the hippo's cage. He approaches the music and is taken into a new world called Lyrian. Thereby, his journey begins.

Furthermore, she mentioned three parts to the hero's journey: first, Departure: the Call to Adventure, Refusal of the Call, Supernatural Aid, The Crossing of the First Threshold, and The Belly of the Whale. Second, The Begging of the Journey: The Road Trials, The Meeting of the Goddess, Woman as Temptress, Atonement with the Father, Apotheosis, The Ultimate

Boon. Third, Back from the Trip: The Refusal of the Return, The Magic Flight, Rescue from Without, The Crossing of the Return of Threshold, Master of Two Worlds, and Freedom to Live. Consequently, she mentioned that the main character, Jason, went through the 17 stages of the hero's journey. Besides, she used resources from the book, such as words, phrases, and sentences to show accuracy.

Additionally, another investigation was made by Emma Klevskog, a student from the University of Karlstads, Faculty of Arts and Social Sciences, in 2017. She did a thesis about Robert Langdon's Hero's Journey with the perspective of monomyth. Her investigation talked about three novels by Dan Brown called *Angels and Demons*, *The Da Vinci Code*, and *The Lost Symbol and Inferno* and how these three novels follow the pattern of a hero's journey. She started her thesis by saying that heroes had always been present in literature. Therefore, she mentioned Dan Brown, who writes adventure novels. He created the character of a professor called Robert Langdon, who solved mysteries with a female, the helper, as a team. She also mentioned the three main stages, separation, initiation, and return, from Campbell's theory.

Later, she explained crucial concepts to understand her investigation, such as the meaning of the word hero, the three stages, and the meaning of the helper. Then, she mentioned the traits of Robert Langdon in each novel to determine how he is a hero with examples from each book. Finally, she explained how the female helpers are a fundamental piece in each novel to help the hero to keep further with the story and provide examples from each book.

The last investigation was made by Rachel Diahann Monge Rojas, a student of the Universidad Internacional de las Americas, in 2022. She analyzed the book *Educated* by Tara Westover using the hero's journey of the mythological approach. She explained that the book

is a modern memoir. She mentioned the history of Tara Westover, who was the seventh daughter in a Mormon home, and she could not go to school. Therefore, when she was older, she tried to have another life by attending school. Additionally, she had three objectives: to identify the stages of the hero found in the book, apply the hero's stages to the book, and evaluate the stages of the hero's journey in Tara's life.

Moreover, she mentioned that more information is needed since the book was recently published in 2018, and other sources are restricted from the public eye. Therefore, her primary sources were the book *Educated* by Tara Westover, Joseph Campbell's *The Hero with a Thousand Faces*, and Carl Jung's *The Archetypes and the Collective Unconscious*.

### **1.5 Scope**

The scope of the investigation will be evaluated by specific elements in order to illustrate the outcomes expected once it is finished:

1. To analyze the main character's personal growth thoroughly by applying the mythological approach in his life by doing extensive research about Joseph Campbell's works such as the book *The Hero with a Thousand Face* and the book *The Writer's Journey - 25th Anniversary Edition: Mythic Structure for Writers (4th ed.)* by Christopher Vogler.
2. To show that an ordinary person can also be a modern hero, a literary analysis chart explaining each stage of the hero's journey is used, using Joseph Campbell's theory.
3. To compare the similarities of the main character's experiences and struggles to those of young adults in the contemporary society by showing examples in the book and explaining them with detail. Therefore, young adults can identify themselves with the main character.

4. To identify the archetypes' characteristics seen in the characters that contribute the main character's personal development to conquer his complex challenges by analyzing Joseph Campbell and Carl G. Jung's works and reliable digital sources.
5. To provide extensive information about how to apply hero's journey stages in ordinary people for future investigations where future students can comprehend the topic in-depth and rely on having another useful source for modern literature.

## Chapter II

### Theoretical Framework

A theoretical framework is fundamental in the process of any investigation. According to the University of Southern California (2023), the main reason is that it "consists of concepts and, together with their definitions and reference to relevant scholarly literature, existing theory that is used for your particular study." Namely, it helps to comprehend the concepts, theories, or ideas of the topic in investigation from scratch with the help of other essential resources. Therefore, it is crucial to mention relevant concepts and their definitions for a deep understanding of the analysis in this investigation.

#### 2.1 Literary Theories and Approaches

It is essential to fully understand the book's analysis to understand better each topic and the terminology that will be mentioned during the investigation. Therefore, all the book's crucial definitions and necessary elements will be explained in detail to understand the complete idea of the investigation. Consequently, the reader can expect a detailed explanation of each crucial point to have a deep knowledge of the terms and their purpose in this research. Moreover, the relevant terms that will be explained are literature, theory, literary theory, the 12 stages of the hero's journey, the eight archetypes, the meaning of themes, symbols, motifs, and the analysis of characters in a book.

##### 2.1.1 *Literature*

Literature has been evolving since the old times, and it covers different types, styles, and genres such as cultures, history, and fiction for all ages. In addition, no single firm definition can define all the variants; according to Kjældgaard & Simonsen (2017), the word literature comes

from the Latin word "litterātūra," which means writing or acquiring knowledge. Furthermore, the word itself is complex since it refers to two aspects: the first is to literary works, and the second is to all the works that have been written or printed. Besides, literature was seen as an aspect people did or had and not as an activity. They pointed out the four main reasons literature does not have a solid meaning. The first one is that literature covers what is written in a paper. It exists in written papers and with pictures and text such as comics. The second one is the capacity of certain works that can go beyond the traditional categories and be seen as literature work for having an exceptional structure and meaning, such as the bible. The third one is that the imagination plays a crucial role since it allows humans to picture different scenarios with different worlds. The last one is that literature has gone beyond the original concept by going into a wider range, such as showbiz. Additionally, literature illustrates experiences by making them feel real to the audience.

Another necessary aspect to know about literature is that despite being seen as a pragmatic reading, it goes beyond that concept. According to May (2021), there is a broad range of literary expressions apart from what the dictionary stipulates since literature can be seen in song lyrics, essays, or screenplays with their literary interpretations and share a feeling of pleasure, just like in a book (p. 2). Another important aspect that should be mentioned is that oral literature is also a literature expression, which means, as stated by education@fawco.org (2019), "...is a performed art which in most cases uses spoken words as a medium of communication." Therefore, oral literature includes songs, folktales, and poetry. It expresses emotions and connections to others with powerful words as a means of communication, leading to preserved cultural heritage by passing it out from generation to generation. Consequently, people from

other cultures can understand their history or beliefs through oral literature. Hence, literature is more than what is written in a paper.

Consequently, literature works can also be defined as an artistic, imaginative, and intellectual aspect where the authors, from different cultures and backgrounds, express their experiences, emotions, and ideas from personal experiences, someone else's experience, or the author's imagination. In addition, as stated by May (2021), literature such as poems, plays, and stories show a new, different world with refreshing details that can be seen beyond what is written. They can come from the imagination and emotions and convey a wonderful experience to the readers (p.6).

Besides, the purpose of literature relies on different aspects, such as the variety of artistic expressions where authors can have the freedom to communicate messages, ideas, emotions, and experiences uniquely with their expressions. Another one is that the audience can develop critical thinking since the author can mention complex themes, symbols, or motifs, among others; hence, the reader needs to identify and analyze them by making interpretations and connecting events so the text can be more comprehensible. Afterward, it helps to gain knowledge and understand better different topics such as history, religions, and cultures.

Additionally, the importance of literature cannot be defined in one aspect. Hence, two main aspects will be mentioned: the first one is to enrich people's lives since it helps to have a glimpse of what the world is through someone's eyes and see the different perspectives that humans have, which can help to have a better understanding of one's self. The second one is that the audience can connect deeply with the messages in the books by immersing themselves in the

author's world and developing empathy toward the characters' complex situations, thoughts, or backgrounds.

### ***2.1.2 Theory***

The word “theory” means ideas or definitions about a specific topic where it explains with detail about a phenomenon. Besides, Collins English Dictionary (2023) states, “... is a formal idea or set of ideas that is intended to explain something.” Moreover, the reader can have a broader view of the concepts and ideas to understand what is going on in the investigation fully.

### **2.1.3 Literary Theory**

Literary theory means using methods for an in-depth analysis of various approaches to help explain and interpret written books with the objective of a more extensive and detailed understanding of the context. In addition, Brewton (n.d.) states that literary theory is a tool or idea where the reader tries to understand literature fully. At the same time, as claimed by Upstone (2017), “It is a set of different answers to questions we might ask about the meaning, function and effect of a text; these answers are often unexpected and complex.” (p.8) In other words, the purpose of literary theory is to give a new point of view by analyzing and exploring in-depth literary works since it can include complex themes in the books and giving different interpretations since everyone has their critical thinking. Therefore, the literary theory applied in this investigation will be the hero's journey stages. Moreover, to understand this literary theory deeply, it is crucial to explain the origin of the hero's journey stages, how it works, and the definition of each stage.

## 2.2 Hero's Journey Stages

Literary works have a variety of approaches to analyzing different aspects of written books. Correspondingly, for this investigation, the literary theory will be the hero's journey stages since the book that will be analyzed is *The Perks of Being a Wallflower* by Stephen Chbosky. It has been used since the old times in books such as *Don Quijote de la Mancha* by Miguel de Cervantes and *The Hobbit* by J.R.R. Tolkien. Nevertheless, since this literary theory has stood out because of the wonderful elements and morals that can be seen and learned in books, it can also be seen in movies, comics, or plays, enriching the use of the hero's journey stages. Moreover, the hero's journey can be described as someone leaving the hometown to complete a special quest, whether someone calls the hero to do it or the hero goes off his own free will, stepping into the mystical new world. Hence, the hero goes on legendary adventures to achieve the quest and understand the new world's rules. However, the journey is not as straightforward as it might look because the hero needs to go through different stages, fighting both physical and emotional challenges, meeting allies and making enemies during the journey to be able to mature, have a self-development stage, become a powerful hero who saves the world at the end of the story and people will begin to admire and respect him. On the other hand, according to Vogler (2020), the hero's journey can be adapted into any story, not necessarily a story about going into a labyrinth or fighting a physical monster. In addition, any main character in any story can be the hero, even if the journey leads only to the psychological aspect or without the magical elements and superpowers.

Now, the word "hero" has many definitions depending on cultural context or how people perceive it because they can think of heroes with supernatural abilities such as Spiderman or Hulk, mythological heroes such as Hercules or Achilles, or reluctant heroes such as Ove from the

book *A Man Called Ove*. Therefore, what is the meaning of “Hero”? According to the Merriam-Webster Dictionary (2023), “a mythological or legendary figure often of divine descent endowed with great strength or ability.” In other words, a hero is a person who is born with a given divine inheritance. Nevertheless, some authors have their opinion of what the meaning of a hero; therefore, the first meaning is in the book *The Hero Within Six Archetypes We Live* (3rd ed.) by Pearson (2015), which states that heroes go into adventures by battling monsters to have a self-development. Besides, the heroes experience loneliness during their journey until the end, when they finally feel they belong to themselves and the people they help. A second opinion is that in the book *The Heroine with 1001 Faces* by Tatar (2021), several heroes might act like criminals within the story; however, they are still significant individuals in cultures because of their bravery and knowledge.

Furthermore, they go into quests and fierce battles. Consequently, once the hero conquers the quest, the hero returns to his hometown, and glory is everything they see. Hence, these two authors' definitions are necessary to have a broad concept of how people perceive what a hero is. Likewise, people sympathize with the heroes because they can mirror themselves with the situations they go through and feel a deep connection that they are not alone in their quest. They can overcome all the physical and emotional challenges just like the hero.

Additionally, every story has different types of heroes; hence, the most relevant types will be mentioned and explained in this investigation to acquire knowledge about them. First is the epic hero who has superhuman powers from birth and is known for being kind and brave towards physical challenges; the second is the classical hero who is brave enough to put his own life at risk to save people and fight against justice. The third one is called the Everyman hero, who,

according to MasterClass (2021), is an ordinary person without any special superpower. They usually get out of their comfort zone to make a heroic move for themselves or to help someone else since they have strong morals and are also benevolent. These three definitions and the hero's types are accurate and helpful in providing a clear framework of what a hero is and what the hero's types are. Correspondingly, knowing this crucial information helps make headway to know how the hero's journey stages was made.

Furthermore, to understand the origin of the hero's journey, one crucial word will be explained first, which is the meaning of myth, since Joseph Campbell discovered that myths had similar patterns and elements in different cultures worldwide. As Burton (2021) claimed, the word myth comes from the Greek word *mythos* through the Latin *mythus*, meaning narrative, and it emerged in English in the early 19th century. Equally important, he stated that myths will likely come from multiple sources but different official versions. Further, the meaning of the word myth, according to Merriam-Webster Dictionary (2023), “is a usually traditional story of ostensibly historical events that serves to unfold part of the world view of a people or explain a practice, belief, or natural phenomenon.” In other words, myths have existed since the old times, and they are a topic of discussion abroad since they come from distinct cultures and beliefs around the world. Each myth has its origin, which is related to demonstrating a natural phenomenon such as the origin of culture, the development of a specific civilization, or heroes with supernatural powers given by a God, or it can be open to interpretation as well since some myths contain symbols, allegories and complex themes that can differ depending on the person that is telling it.

Currently, the origin of the hero's journey began with Joseph Campbell's works. He called it the monomyth, also known as the hero's journey stages, which "... is a term used to describe a basic narrative pattern that is commonly found in many myths or stories told in a variety of cultures from around the world" (Ashraf, 2023, p. 1). Furthermore, Campbell did extensive research about mythology, and he started to believe that all heroes from all mythological stories, from different cultural and historical backgrounds, share the same typical patterns towards becoming a hero. Therefore, he identified 17 steps that myths follow no matter the origin of it. In addition, he divided the 17 steps into three stages: The first one is called Departure, where the hero is living in his homeland, and a quest comes by a messenger. At first, the hero refuses the quest because he feels insufficient to defeat the monster or the evil force; however, a mentor figure helps the hero accept it. The second one is called Initiation, where the hero polishes his skills by facing emotional and physical challenges with the help of the allies. The third one is called Return, where the hero returns to his hometown with personal growth and wisdom to share and reflect on the journey once he has achieved the quest. Subsequently, the hero's journey was born and used for relevant investigations nowadays.

Nonetheless, the 17 stages do not need to be strictly applied within the stories or in order as Campbell described them. Hence, Christopher Vogler, a Hollywood producer and writer, wrote *The Writer's Journey: Mythic Structure for Storytellers and Screenwriters* in 1992. In that book, he modified and simplified Campbell's stages to guide screenwriters for future movie adaptations into 12 specific stages. Additionally, he explained in detail the eight archetypes of roles that can be seen in books and movies to have more relevant information about them and a straightforward guide on each point to apply in future narratives. Therefore, for this investigation, the 12 stages selected are taken from the book *The Writer's Journey- 25th Anniversary Edition*:

*Mythic Structure for Writers four edition* by Christopher Vogler 2020, as well as the eight archetypes' roles and characteristics. Other relevant sources will be used to add more information to each point and boost the investigation.

### ***2.2.1 The Ordinary World***

The first stage begins when the future hero is presented in his hometown doing his daily activities. Vogler (2020), "If you are going to show a fish out of his customary element, you first have to show him in that Ordinary World to create a vivid contrast with the strange new world he is about to enter." Therefore, the hero is introduced by showing where and how they live, if they have a family or not, how the hero bonds with the family and people, what the hero and his family do for a living, and if the hero was born with an unknown prophecy that will need to fulfill it, but he does not know it yet. In addition, it shows the characteristics of the future hero. For instance, how they behave with the people and how people perceive them. Furthermore, it is crucial to understand how the hero lives in his comfort zone to understand his development more thoroughly in the following stages.

### ***2.2.2 The Call to Adventure***

In the second stage, the hero is called to go on an adventure because of a problem or challenge and leave behind the peaceful zone. However, the adventure can come in different ways: One way is that the villagers make the hero face the evil force that has been haunting them since the beginning because the hero is young and strong. Furthermore, the village will be saved. Additionally, Craig (2017) said it could also be announced by a dream or meditation, a call from the outside as a gathering with the evil force, a longtime friend call, or even a book where there is a heartwarming message. Differently, the authorities from the village are oppressing the citizens

or taking away something that belongs to them as part of their culture. Therefore, the hero feels the need to help them by fighting against the government and embarking on the quest to get the freedom of the village, retrieve the amulet, honor the village, or even both. Lastly, a member of the hero's family dies from an evil figure; hence, the hero will seek revenge by fighting against the evil force. Certainly, the second stage, as Vogler (2020) said, defines the objectives and goals that the hero must achieve, such as acquiring a prize, finding a lover, or taking revenge.

### ***2.2.3 Refusal of the Call***

The third stage is when the hero refuses to depart to the unknown world because of insecurities, fears, or the family disagrees since it can be dangerous along the way, even though the hero knows the change is inevitable. He must embark on the adventure sooner or later. The hero likes his comfort zone and doubts about leaving his hometown because of the unknown ahead in the journey. Consequently, the hero will refuse to go a couple of times until someone called the Mentor gets involved and changes the course, or a cruel event must happen as a way for the hero to "wake up" and accept the challenge ahead.

### ***2.2.4 Meeting the Mentor***

The fourth stage is crucial in the hero's journey because the hero meets a mentor who is usually presented as a wise older man. The hero is struggling and having internal conflicts about whether to accept the call of the quest or not because of the different circumstances mentioned in the third stage. The mentor is an essential part of the journey because the main purpose is to teach, protect, and prepare the hero by advising about the quest, helping him to face fears and insecurities, and even sometimes having physical and emotional training until the mentor sees that the hero's mindset is strong enough to go alone and combat the challenges and fight against

the evil force. The mentor can give the hero magical equipment or a weapon to be prepared for any obstacles the hero might see in the journey. Subsequently, the hero is ready to embark on the real challenges in the unknown world.

### ***2.2.5 Crossing the Threshold***

The fifth stage is when the adventure takes off since the hero finally accepts the challenge and embarks into the unknown world without the help of the people in the town until the quest is fully achieved. Additionally, the hero might have a map, a sword, or a magic box, but this is only sometimes the case since the hero can go without them and confront future obstacles with bravery and wisdom. The hero will confront a crucial event that will affect his mind and make him doubt whether he can continue the journey. Sometimes, the hero remembers the wise words from the mentor, recovers from the negative thoughts, and keeps walking towards the goal despite the circumstances. Besides, as Gilligan and Dilts (2016) maintained, the threshold has a different meaning. The first one, the hero, is in a new, unknown territory that can be unpredictable. The second one, the hero, is no longer in the safe place where he used to know every corner. Thus, the new unknown zone can be challenging, risky, and deadly. In the third one, no turning back is allowed; the hero must endure it and go forward.

### ***2.2.6 Tests, Allies, and Enemies***

In the sixth stage, the hero is trying to understand the guidelines of the new world and how dangerous it can be. In addition, the hero meets the future allies that can be found on a road, bar, or a place; it shows the contrast between the ordinary world and the new world, or the allies can also be friends from his hometown willing to go into the adventure. Additionally, the allies might have problems and ask the hero for help. This act of generosity will develop a strong

friendship and loyalty. Hence, he finds new tests that, with the help of the new allies, they will defeat them as a group since they have a similar objective. The tests will analyze whether the hero can stick to the morals and continue on the right path.

Nonetheless, the hero makes enemies along the way, and there are different reasons why the hero makes enemies. The first one is that the enemies are trying to achieve the same goal; therefore, they see the hero as a potential threat. The second one is when the heroes have different morals and beliefs; moreover, the enemies feel a rivalry since they think differently and will not change their minds since it is the only right path. Subsequently, this stage challenges the hero to see if he can succeed and continue the journey.

### ***2.2.7 Approach to the Inmost Cave***

In the seventh stage, the hero finally arrives at the main place, which is the most dangerous place in the unknown world because it is the enemy's cave, and there is the treasure the hero is looking for. Vogler (2020) states that this is the second major threshold because the hero is in the adversary's cave. Consequently, the hero stops at the cave's entrance, sets up a plan, and tricks the villain's guards to go further. Further, the allies can help the hero by distracting the guards; hence, the hero can deal with the main monster. In this stage, the hero can encounter an external problem, such as an enormous monster like a dragon, and while fighting, the hero can lose his equipment or be in a maze where the hero needs to find the exit and watch out for the guards. Besides, it can be an internal one where the hero self-doubt about his abilities since the challenge can look tough to tear down.

### ***2.2.8 The Ordeal***

In the eighth stage, the hero confronts the biggest fear face to face, which is death's possibility since the hero is fighting against the monster or the villain's guards. The confrontation can be a victory or a defeat, leading to the hero's death. In this stage, the hero fights with the monster; however, the evil has a plan to play tricks in his mind by making the hero remember a death or a tragic memory that led him to where he is now, hurt him physically with magic or with a sword or killing someone close to the hero which can be a family member, the mentor, or one of his friends. In that moment, the hero "dies" emotionally, thinking he cannot defeat it. Nevertheless, the hero can see emotional memories going through his mind about his family or the mentor's words, as well as the powerful words of his friends, and be reborn again with a strong mindset of not giving up. Accordingly, this situation strengthens the hero, and he fights with all his forces with the monster again.

### ***2.2.9 The Reward***

In the ninth stage, the hero defeats the monster with bravery. Correspondingly, the hero takes the treasure and returns it to where it belongs. The treasure can be a magic sword, a diamond, an elixir to heal someone sick back at home, the freedom from someone or the town, or the knowledge from the challenges turning into someone more mature and with wisdom. As the stage name says, this is the hero's reward because he also overcomes his negative thoughts and insecurities.

### ***2.2.10 The Road Back***

In the tenth stage, the hero must deal with the consequences of defeating the monster. Additionally, the hero is tested with new tests to see if he can incorporate what he learns during

the battle and become a true hero. These tests can be that the monster did not die, and it is following the hero to get back the treasure and kill him, or the hero needs to make it up to himself or someone important to him so the hero can move on. Moreover, allies can help him in these challenges as a team.

### ***2.2.11 Resurrection***

The eleventh stage is a final life-and-death scene or the ultimate ordeal. It is a final test where the hero shows what he learned in the journey, such as new abilities, knowledge, and bravery. The hero is still returning to the ordinary world; however, the final test can be another battle with evil, an internal conflict he has in his mind and needs to overcome, or a life-threatening situation. The hero is pushed to his limits with the new challenge; therefore, he needs to practice everything he had learned from the mentor, the ordeal, and the new challenges he faced. Vogler (2020) states, "The hero is transformed by these moments of death and rebirth and is able to return to ordinary life reborn as a new being with new insights." Consequently, once the hero is done with this new challenge, peace is what they can feel, and the hero becomes a new person. Now, it is time to return to the ordinary world and complete the journey fully with wisdom and a new positive mindset to share with the rest of the people in the village.

### ***2.2.12 Return with the Elixir***

In the final stage, the hero returns to the ordinary world, where his family and citizens are waiting for his return, hoping he completes the quest, and it is saved. However, many heroes have yet to have a relative waiting for them. Instead, a new family or friends he made on the road are waiting for him or following him to his next adventure without going into a specific place. Moreover, the hero brings the elixir to the homeland, which can be a magic weapon, sword, or

magic healing to help the injured people or the experience and wisdom he learned during the journey to share with the people from the town. In addition, the hero brings peace to the homeland, and everyone is delighted about it, waiting for the next adventure.

### **2.3 Archetypes**

The archetypes are portrayed in many literature books, movies, or plays worldwide as necessary characters, and each one has specific characteristics, beliefs, and behaviors that contribute to the story's progress. Hence, they can also be figures, character types, settings, or images and do not specify genre, age, or race. Consequently, the word "archetype" has different meanings depending on the context or cultural background. Therefore, according to the Dictionary of The Editors of Encyclopaedia Britannica (2023), "In literary criticism, a primordial image, character, or pattern of circumstances that recurs throughout literature and thought consistently enough to be considered a universal concept or situation." (p. 1). In addition, some authors have opinions about the archetypes' meaning. First, the writers Coker & Story Ninjas (2017) stated, "These are characters that fulfill major roles in the story and represent a psychological maturation that all humans go through during life" (p.29). Another meaning comes from the author Weiland (2023), who said that the archetypes show the audience a glance into humanity's deep thoughts and perspectives. Namely, archetypes are universal aspects that can be seen in humans' emotional and mental maturity.

Moreover, the origin of the archetypes can be attributed to the psychiatrist Carl Jung, the founder of Analytical Psychology. Moreover, as stated by Bobroff (2020), Jung used a Greek word to describe the universal patterns of behavior he observed in the psyche, which are called archetypes. He believed that archetypes came from the collective unconscious, which means

there is a deep section in the psyche that is genetically inherited, not influenced by personal experiences. Consequently, Jung identified four main characters: the persona, the shadow, the anima or animus, and the self. Nonetheless, according to MSED (2023), “Jung suggested that the number of existing archetypes was not static or fixed” (p. 28).

Consequently, there is no specific number for archetypes since they are diverse and complex topics depending on the cultural context and evolving stories. On the one hand, Joseph Campbell made famous the archetypes in literature. As Levin (2016) claimed, Campbell's work was influenced by Carl Jung's works since Jung links the term "archetype" as a model for behavior, person, or idea and as a filter to understand personal experiences. Therefore, Campbell agreed with Jung's archetype concept since he also noticed similar archetypal patterns in myths. In addition, with the archetypes, the hero's journey is complete.

Consequently, Campbell combined Jung's and his ideas to create the eight archetypes seen in the hero's journey stages. The eight archetypes are the hero, the mentor, the Ally, the Herald, the Trickster, the Shapeshifter, the Threshold Guardian, and the Shadow. For this investigation, the most common archetypes will be mentioned and explained with the main points since each archetype has a specific purpose to help us understand them better.

### ***2.3.1 The Hero***

The hero is the most well-known archetype since he is the story's main character. The hero can be described as someone willing to fight against the dark forces to save the citizens and bring peace to the ordinary world, even if the hero might die. In addition, according to Coker & Story Ninjas (2018), someone can be considered a hero because he leaves the ordinary world to complete the quest, goes through tests in the supernatural world, finally achieves the quest, saves

the world, and returns to his home. Consequently, there are two main characteristics of heroes: first, the hero needs to have shortcomings to learn and grow during the journey and become a wise man that people will admire. Second, the hero confronts death; it can be physical, such as a fight, or psychological, such as the hero's negative thoughts. Thus, the hero's death symbolically led to a rebirth with new knowledge and self-development. Nevertheless, the hero can sometimes sacrifice himself to save someone important or even a whole nation.

### ***2.3.2 The Mentor***

The mentor is seen as a guide and protector of the hero, and he will help the hero to achieve his goal(s) in the journey. The mentor helps the hero by giving useful advice, such as to know how the supernatural world is or what the hero can expect from it since the mentor might have read about it in books or has magical powers to show a glimpse of the unknown world and how he must behave and do according to the new rules he will face out there. Additionally, the mentor trains the hero physically by learning how to fight and emotionally by acquiring a strong mindset. Besides, the mentor gives special equipment to be prepared, such as a sword, key, or witty advice. Furthermore, the mentor helps the hero take the quest since sometimes the hero is reluctant to accept it immediately.

### ***2.3.3 The Ally***

The allies are the companionship of the hero in the new adventure. Allies have different functions such as support since they help the hero to overcome complex tests and provide solutions to possible tests ahead, guidance since they also help the hero to remember the importance of sticking to the values, never forget where he comes from and the purpose of the journey since the hero might doubt or get confused because of the evil force during the journey

and true friendship since they swear loyalty, and are always by his side no matter the circumstances. Additionally, allies admire the hero because of his bravery and empathy. Moreover, an important characteristic is that allies always ask questions about the new world, trying to understand it since everything is new. In addition, allies might try to imagine the real meaning, or someone from the supernatural world can answer the unfamiliar aspects that the hero might be wondering about. Moreover, allies can be found in the hero's homeland or on a road trip, looking for help or helping their family by bringing food. On the other hand, allies sometimes might join the hero because the same evil force did something to them or their family; therefore, they also look for revenge.

#### ***2.3.4 The Herald***

The Herald is an agent of change since it appears almost at the story's beginning as a warning to the hero that the status quo is about to change, bringing an unforeseen imbalance that should take action immediately. According to Levin (2016), "In myth, the Herald is a messenger who brings the Hero the "call to adventure," an invitation to leave the familiar world of home behind and embark on a dangerous but exciting quest." (p.22) In other words, the Herald "calls" the hero to undertake in a new risky adventure to complete the quest and leave the ordinary world. Besides, the herald can be shown in different ways, for instance, as a monster attacking the village; therefore, the future hero fights against the monster and receives a mark on his body. Thus, the hero needs to go and find the cure, or it can be a letter or a message warning them about future changes.

### ***2.3.5 The Trickster***

Tricksters can be heroes, allies, or enemies, often defying the status quo. Riddle (2023) said, "... is a literary figure characterized by mischief and cunning. They bring chaos and destruction to a story and can be forces for good or evil. Their role is to challenge or disrupt the status quo." (p. 3) In other words, the trickster challenges the status quo and carries disorder to the story for good or bad and likes to defy the authorities because of the flaws or hypocrisy seen in it. They are known to be clever since they can innovatively settle complex issues and are humorous when the plot seems gloomy.

### ***2.3.6 The Shapeshifter***

The shapeshifter is a powerful shifting archetype who is constantly unpredictable since they can change their behaviors for good or bad depending on the situation. In addition, they use a "mask" to mislead someone or even use deception and mischief to achieve their goal(s), no matter who will be hurt in the process, even if that means being faithless towards the hero. Besides, they can be an ally at the beginning of the journey, but later, they become enemies by betraying the hero at a crucial moment. The goal of this archetype is to create confusion, imbalance, and temptation toward the hero since they have set their own goals, which are the same as the hero's. The hero can also be the shapeshifter if he needs to escape a difficult situation, such as getting out of a snare and changing his appearance.

### ***2.3.7 The Threshold Guardian***

The threshold guardian can be a person, a monster, a physical barrier, or a supernatural force that adds obstacles to the hero he must defeat to achieve his goals and become stronger. However, they are usually not the villain; instead, they are hired to protect the evil's cave. In

addition, the threshold guardian can be a secret ally by testing the hero's skills and proving that he can defeat the evil force. Timgrahl (2023) states that the guardian hinders the hero's advancement to prove that the hero can overcome this obstacle. Therefore, the guardian blocks the cave's entrance, which the hero must go through to keep the journey going. In order to go beyond the entrance, the guardian tests the hero by guessing a riddle, fighting between them, or confronting the hero's inner fears to prove that he is worthy and has the determination to overcome the obstacles ahead in the journey.

### ***2.3.8 The Shadow***

The shadow can be seen as the antagonist or villain of the story where darkness remains. They can be represented as humans, a government, or an abstraction of inner struggles. In addition, they usually want the hero's death; thus, they create plans to destroy him by creating difficult obstacles in his journey so he cannot succeed in the quest. The shadow can also be a mirror of an inner struggle that the hero sees in himself. Therefore, the hero needs to fight against it to overcome the darkness. Besides, as stated by Weiland (2023), the shadow can symbolize an inner version of what could have been the hero if he had gone down the wrong path.

## ***2.4 Themes, Symbols, Motifs, Character's Analysis***

In literature, different elements, such as themes, symbols, motifs, and character analysis, can be perceived while reading. They are a crucial part of any book since they help better comprehend the author's thoughts, messages, and intentions, as well as the characters' behaviors. Hence, these four elements will play a vital role in this investigation. Consequently, each element will be explained in detail, as well as its importance.

### **2.4.1 Themes**

Themes have always been portrayed in books. Nonetheless, sometimes the meaning of the word goes unnoticed. Consequently, the meaning of the theme, as maintained by Weiland (2020), is that "there is a unifying idea or subject, explored via recurring patterns and expanded through comparisons and contrasts." On the other hand, according to the Collins English Dictionary (2023), "In an artist's work or a work of literature is an idea in it that the artist or writer develops or repeats." In other words, themes are main ideas or relevant concepts with deep meanings that the writer writes to represent universality. Additionally, in a book, there can be one main theme or more than one to communicate the message behind the story. Further, themes can be in full view or a glimpse that needs to be analyzed deeply, depending on the author's intentions.

Nevertheless, themes are seen as powerful since they convey powerful lessons that will grow within the audience consciously or unconsciously as they read books. However, themes go beyond a neutral concept. According to Bernhardt (2017), themes are not messages that need to be enforced one way or the other. Instead, they need to be the heart of the story since they are crucial for the progress of it. Besides, it keeps all the elements and levels them up for a deeper and more logical outcome. Moreover, themes in a literary book are important because the author can explore complex concepts, such as social issues or the human condition, to enrich the reader's knowledge. Additionally, the readers can reflect on those topics since they have a deeper understanding and connect emotionally with them.

### **2.4.2 Symbols**

Symbols are necessary in every story throughout the plot for literary enrichment. They can be a person, an element, an object, or an event. Besides, they can represent an essential point in the plot where they communicate a crucial message. In addition, they can be seen at the

beginning, medium, end, or throughout the whole story. Besides, symbols can also be seen through a character's actions, an important item, or a situation. According to MasterClass (2021), Symbolism is a literary device that uses symbols, words, people, marks, locations, or abstract ideas to represent something beyond the literal meaning. Additionally, they can show additional information about a character or setting. For instance, in a story where a setting is covered with four-leaf clovers, it means good luck immediately since it is a universal symbol, or if there is a rose, it can mean love.

Nonetheless, symbols are universal and complex since they have more than one meaning. They can go beyond what is written since each can indicate different deep meanings based on one self-interpretation aside from the author's motives. It can create distinctive pictures in the audience's mind based on cultural or historical aspects. Consequently, Reed (2016) said symbols are unlike signs since they do not have a specific meaning. Rather, they are evocative.

Moreover, symbols are an open gate with new alternatives rather than a closure with only one meaning. Besides, symbols are important since they can communicate powerful messages beyond what is written. Moreover, they enrich the exploration by helping us understand the cultural and historical elements of the story and gain more knowledge about them.

### **2.4.3 Motifs**

Motif is a French word that means patterns; therefore, they can be seen as an image(s), sound(s), or idea(s) that appears regularly during the story. Wiesen (2023) stated, "A motif is typically a particular image, symbol, phrase, or action that recurs throughout a written work in a way that holds together the entire work and provides greater meaning." In other words, they are seen as a roadmap to reinforce the author's themes by repeating them constantly during the story

to show relevance; hence, the reader can interpret them according to the contexts provided and give meaning to them. Additionally, the purpose of the motif is to draw attention towards the main theme(s) by creating a cohesive structure through the link of the elements in the story and to evoke feelings while reading them so it can highlight the importance of the theme(s) in the plot.

#### **2.4.4 Characters Analysis**

Character analysis is an indispensable point for this investigation since it will help to gain a deep knowledge of the characters. Consequently, character analysis definition is a literary tool that examines specific characters' physical characteristics and personality traits to understand their role in the story. Besides, additional elements such as function, types, and character development are important sections for a complete analysis. This character analysis helps people go beyond the surface level of reading and understand a character's attitudes towards a situation and their contribution to the plot. Additionally, characters are a main point in literary stories since they help to create outstanding storytelling by creating emotional connections and raising awareness about crucial and complex topics such as social injustice, mental health, global issues, and others. Likewise, character analysis can be done in more than one way. Therefore, the main points, such as the function, types, and development, will be explained according to the goals of the investigation.

First and foremost, characters can be divided into two main roles according to the function they will develop during the story. The character's function tells the reader more essential information, such as behaviors, goals, and motivations. Therefore, each one will be explained in detail to understand it better. The first one is the protagonist, who is usually the story's main character, and the story is usually told from the protagonist's point of view; however,

it can be told from the third person point of view. The protagonist has had a conflict since the beginning of the story and needs to resolve it by going through different tests to develop self-confidence and become a mature person with lessons to share with people. The second one is the antagonist, who can be a human or a supernatural force. They have their own goals, which are mostly the same as the protagonist; therefore, the antagonist obstructs the protagonist's way by causing conflicts throughout the plot.

On the other hand, four characters will be explained in detail since it will help determine how they will behave within the story. First, the flat character needs more personality traits in-depth. They usually have no more than two personality traits and do not have self-development throughout the story. Second, the round character has deep layers such as well-developed personality traits and background history. Besides, round characters do not need to go through changes during the story. This round character can be seen as a non-fictional character with real problems; therefore, the audience can sympathize with the character. Third, the stock character, according to Crawford (2022), is well-known since it shows real-life experiences that the reader can relate to, creating an emotional connection. Besides, people identify them easily since the characters have the same characteristics in every book—for instance, the helpless woman character who needs to be rescued by a prince. Fourth, the stereotype character generalizes and oversimplifies behaviors or beliefs of a specific culture or social group. For instance, Asians are shown as clever people with successful notes; however, they are socially awkward, leading to a one-dimensional representation.

Moreover, it is necessary to analyze the character's development to comprehend whether they will evolve or stay the same. The first is the dynamic character, who can be any character in

the story. It experiences an internal change throughout the story, such as going from poor to rich, or they learn crucial lessons, depending on the tests they go through. Additionally, dynamic characters are often confused with round characters; therefore, the difference between them is, according to MasterClass (2021), “A dynamic character is one who changes significantly throughout the story, whereas a round character is simply one who is interesting and layered.” (pp.3) The other one is the static character, who has the same personality throughout the story and does not evolve under any circumstances nor learn any lesson even though it can be a well-developed character. The setting can change; however, the character remains the same. This character is seen mostly in secondary characters since their role is almost always to endorse the main character. In addition, the static character is often confused with the flat character; hence, the difference between them is, according to MasterClass (2021b), a static character has the same personality traits throughout the story and does not evolve, while in contrast, the flat character is one-dimensional.

## **2.5 Author’s Biography**

Stephen Chbosky is a screenwriter, novelist, and director best known for his 1999 coming-of-age novel *The Perks of Being a Wallflower*. He was born in Pittsburgh, Pennsylvania, on January 25, 1972, and grew up in Upper St. Clair with a Catholic family. When he was younger, he read J.D. Salinger's *The Catcher in the Rye* and was touched by it, which had a powerful influence on him.

Additionally, he received his Bachelor of Fine Arts degree from the University of Southern California's film writing program in 1992. He made his first film, *The Four Corners of Nowhere*, which premiered at the Sundance Film Festival and won Narrative Feature honors at

the Chicago Underground Film Festival. In 1994, he started writing the book *The Perks of Being a Wallflower*, a bestseller.

However, Chbosky was involved in a controversy because of the book. Parents were concerned that the book was a bad influence on their children because of the contents written, such as sex, substance abuse, and mental health. Therefore, the book was banned in different states in the United States. According to Thelancerentertainment (2023), Chbosky said it was sorrowful to hear that his book was banned, and people are trying to silence these crucial topics. He thinks of the kid who could benefit from reading it. Nevertheless, in 2012, he directed the movie, and it was a great success worldwide since young adults felt identified by the characters' situations. Stephen Chbosky lives and works in Los Angeles, California, working on new films.

## **2.6 Book's Plot**

The plot of the book *The Perk of Being a Wallflower* is about a young, introverted boy named Charlie who deals with two traumatic episodes: the death of his close friend and his aunt Helen's death. Consequently, he writes letters to an anonymous friend expressing his feelings and thoughts. Besides, he writes about his daily life situations and how he tries to overcome them daily. He is about to start his first year but struggles to make friends. As the school year progresses, he becomes involved with two people: Sam and Patrick. They become friends and introduce Charlie to new experiences, leading Charlie to explore more, get out of his comfort zone, and heal emotional wounds from the past. Charlie adventures himself into the unknown, trying to fight every challenge life gives him.

## Chapter III

### Methodological Framework

A methodological framework is necessary for every investigation. It is a set of methods and tools that organized and transparently guide the research. The purpose is to provide a structured guide for each crucial point, providing relevant information for the investigation and accomplishing the research's objectives. Thus, this chapter will explain the instruments, methods, and procedures of data analysis.

#### 3.1 Research Approach

The research approach is a methodology selected to analyze, collect, and evaluate relevant data and theories for future investigations. Because of the topic selected, qualitative research will be the most convenient to apply for this investigation. Therefore, the qualitative research will be explained in detail to comprehend why it was selected for the investigation.

##### *3.1.1 Qualitative Research*

Qualitative research is essential because it helps to have a guide with details to understand the deep insights about a social phenomenon in their natural setting without being rigid. Mcleod, (2023) affirms, "The focus is on exploring subjective experiences, opinions, and attitudes, often through observation and interviews." Therefore, the data is based on different aspects that can be experienced or noticed, such as human behavior, emotions, and experiences, to comprehend its meaning since people can experience different feelings about similar situations. In addition, the researchers used various methods to achieve the goals set in their investigation. For instance, UTA libraries (2023) used "biography, case study, historical analysis, discourse analysis, ethnography, grounded theory, and phenomenology." Besides, qualitative research data cannot be measured with

numbers or statistics since it is more versatile because it focuses on subjective human experiences and interpretations.

Moreover, qualitative research is broadly used by researchers and scholars in different fields such as social science, healthcare, education, marketing, and more. Additionally, this research helps each field to explore in depth how people feel about the services, whether they like a product or not, or how people interpret a text since it can contain a wide range of meanings depending on the person's mind. Hence, qualitative research will be the most suitable to use in this investigation since the book *The Perks of Being a Wallflower* by Stephen Chbosky will be analyzed by the researcher, who will make an interpretation work based on distinctive quotes that will mention the hero's stages, character's archetypes and the comparison between the main character's journey and young adults' journey in the contemporary society taken directly from book with the help of reliable sources to get pertinent results according to the established objectives.

### **3.2 Research Design**

Any investigation needs a structured plan to collect, study, and examine suitable data to approach a specific research problem. Additionally, it needs a structure where the researcher investigates the problem, comprehends it deeply with reliable sources, and creates strategies to address it to find a solution to answer the research question. On the other hand, the University of Southern California (2023b) stated that there are some cases where the researchers start the research earlier without knowing what information is more suitable to answer the research problem they are addressing, causing challenges during the investigation. Therefore, the information written can be seen as unconvincing, making the investigation as a nonreliable source for other investigations. A

descriptive research design will be used and explained to understand why it is applied for this investigation.

### ***3.2.1 Descriptive Research***

Descriptive research assembles detailed information about a specific group, such as its behaviors and characteristics. According to Sirisilla (2023), the aim is to give precise information by describing the patterns and relationships seen in the community or phenomenon chosen in the investigation for further comprehension. Moreover, it is flexible research since there are a variety of methods on how to gather data, such as case studies and content analysis. Likewise, the Child Care & Early Education Research Connections (n.d) said that descriptive research gathers data by asking questions using the what, when, and how; however, it does not answer the why. The reason is that descriptive research does not rely on the causes but rather on the descriptions of the specific phenomena. Consequently, descriptive research is optimal for the investigation since it will describe the main and secondary characters' archetypes and the events the main character will go through according to the 12 stages of the hero's journey in the book *The Perks of Being a Wallflower* by Stephen Chbosky.

### **3.3 Information Sources**

Information sources are any document, such as books, articles, magazines, digital sources, or even people's speeches, that help in the investigation process. Furthermore, they provide relevant information about the different topics written in the investigation to comprehend each one deeply. Consequently, for this research, different crucial information sources were gathered, such as books, dictionaries, and thesis, to conduct a new perspective on the investigation's topic and accomplish the investigation's objectives.

### ***3.3.1 Primary Sources***

Primary sources are direct sources or evidence that contain original information on a topic used in specific research written by an author or scholar who is an expert in the topic written. According to UOFL Libraries (n.d.), “is an original object or document - the raw material or first-hand information, source material that is closest to what is being studied.” In other words, the primary sources have yet to be modified or analyzed because they have the original information provided by the author, who experienced it firsthand. Besides, they are crucial for any investigation since they help develop new insights about a new topic in other investigations.

### ***3.3.2 Secondary Sources***

Secondary sources can be books, essays, or review articles that analyze and interpret the original information written within the primary sources to base their future investigation on reliable information. According to the University of Houston-Victoria (n.d.), “is one that was created later by someone that did not experience firsthand or participate in the events in which the author is writing about.” Therefore, secondary sources can write about the same topic as long as the original information is cited or quoted in the new investigation.

### ***3.3.3 Tertiary Sources***

Tertiary Sources can be dictionaries, encyclopedias, or handbooks that examines the information that contains the primary and secondary sources. Hence, they do not provide original information or analyses of the topic. Therefore, the Cornell University (2023) states that the tertiary sources outline the information from the other two sources to provide background information about the current investigation. In addition, they do not provide long texts; instead, they have key terms and definitions to help in the investigation.

### **3.4 Analysis Categories**

Some concepts need to be explained in an investigation so the reader can have relevant information about necessary concepts that are the key to this research. Thus, some crucial concepts will be explained to help readers comprehend the book's analysis better.

#### ***3.4.1 The Hero's Journey***

The hero's journey is a popular and common narrative in stories where a hero embarks on an epic adventure to achieve the quest, going through different stages where challenges await. Joseph Campbell, a mythologist and writer who wrote a book outlining the hero's journey called *The Hero with a Thousand Faces* in 1949, identified this narrative.

#### ***3.4.2 Mythological approach***

The mythological approach studies the myths, symbols, archetypes, patterns, themes, and motifs within a story to understand in-depth the meaning behind them throughout different cultures and time periods in books.

#### ***3.4.3 Personal Growth***

Personal growth means according to Parincu (n.d.), “Self-growth, sometimes referred to as “personal growth” or “personal development,” is a process of developing new skills, attitudes, actions, or reactions that can have a positive impact on your life and increase your overall well-being” (p. 1)

### **3.5 Data collection Instruments**

The data collection instruments used for this research will be the comparative tables since it will help to have a broad perspective about the gathering information linked to the specific objectives, such as the comparison between the main character's journey to the young adults in contemporary society, the twelve stages of the hero, and the eight archetypes within the book *The Perks of Being a Wallflower* by Stephen Chbosky. In addition, a character's description table will

be added with the character's name, physical appearance, personality traits, function, types, and each character's development to show the background of the theory and better comprehend the characters. Consequently, these instruments are crucial for the research advancement, which will be explained below.

### ***3.5.1 Literary analysis chart of the character's description***

The first literary chart will be the character's description of the book. The chart will be composed of two columns. The first column will be the character's names, such as Charlie, Sam, Patrick, Mary Elizabeth, Bill, and Aunt Helen. In the second column, the description of each character, such as physical appearance, personality traits, function, type, and development, to understand their behaviors and visualize their characteristics according to the theory of character analysis.

Character's name	Descriptions
------------------	--------------

***3.5.2 Literary analysis chart comparing the main character's journey to the young adults in contemporary society.***

The second literary analysis chart will compare the main characters and young adults' journeys. The chart will be composed of three columns. In the first column, the criteria of the chart are social anxiety, bullying, depression, and substance abuse, which the main character goes throughout the book. In the second column, quotes will represent the different scenarios related to each criterion from the first column. Lastly, the third column, the researcher's analysis, where the researcher will explain the relationship between the young adults' journey, the main character's journey, and the criteria for how young adults can compare themselves with the main character's journey as they can go through the similar situations. In addition, reliable data about each criterion will be added from various trustworthy sources from experts to have an accurate result.

Criteria	Quote from the book	Comparison of the main character's journey with young adults in the contemporary society
----------	---------------------	--

***3.5.3 Literary analysis chart identifies the archetypes that help the main character's growth.***

The third literary analysis chart will analyze the archetypes found in the book. The chart contains three columns: the first one is the names of the eight archetypes, such as the hero, the Mentor, the Ally, the Herald, the Trickster, the Shapeshifter, the Threshold Guardian, and the shadow. The second one is the quotes, which show the characteristics of each archetype within the characters in specific scenes from the book, and the third column is the researcher's interpretation, which explains the association between the archetypes and the characters from the book.

Archetypes	Quotes from the book	Researcher's Analysis
------------	----------------------	-----------------------

***3.5.4 Literary analysis chart examines the different stages of the hero's journey with the main character.***

The fourth literary analysis chart will examine the twelve stages of the hero's journey through the main character. The chart contains three columns. In the first one, there will be the names of each stage from the hero's journey, which are the ordinary world, the call to adventure, Refusal of the Call, Meeting the Mentor, Crossing the threshold, Tests, allies, enemies, Approach to the inmost cave, the ordeal, Reward, the road back, Resurrection, and Return with the elixir. In the second column, the quotes show specific scenarios from each stage that the unconventional hero goes through throughout the story in the book. Finally, the third column, the researcher's interpretation, explains how the main character goes through each stage as an unconventional hero.

The Hero's Journey Stages	Quotes from the book	Researcher's Interpretation
---------------------------	----------------------	-----------------------------

***3.6 Collection data process and data analysis***

The book chosen was *The Perks of Being a Wallflower* by Stephen Chbosky for the literal analysis of this investigation. In order to have valuable information, the researcher must take several steps to collect relevant data to accomplish the specific objectives desired for this investigation. First, the researcher must scrutinize the book to understand the plot by taking notes and highlighting significant aspects that will be considered in the analysis. Second, the researcher must gather relevant information about The Hero's Journey Stages and the Archetypes. Therefore, the researcher gathers reliable sources such as the book *The Hero of the Thousand Faces* by Joseph Campbell and the book *The Writer's Journey- 25th Anniversary Edition: Mythic Structure*

*for Writers Four Edition* by Christopher Vogler 2020 to understand in depth the characteristics in each stage, and the behaviors of each archetype so they can be associated straightforwardly with the plot and the characters of the book. Third, the researcher will read the book more than once to identify each objective precisely since new information can be found from the knowledge acquired by reading academic papers and several books related to the hero's journey stages using the mythological approach. Then, once the researcher gathers all the crucial information from the previous steps, the instruments can be developed by analyzing the relevant data.

The instruments used will be comparative literary charts, which will be filled with specific information according to each objective to show a concise, detailed, and organized analysis of each point to have clarity of each objective in this investigation. The first chart compares the main character's journey to young adults, the second chart is the archetypes, and the third is the twelve stages of the hero's journey. Each chart will contain relevant information reflecting each objective, such as quotes from the book, the page number from where they were taken, and the researcher's analysis of each point. Once the charts are filled out and the data analysis is checked, the researcher will continue with the final steps to conclude the investigation.

## Chapter IV

### Data Analysis

Data analysis is, according to Eldridge (2024), “the process of systematically collecting, cleaning, transforming, describing, modeling, and interpreting data, generally employing statistical techniques” (par. 1). In other words, it helps in the process of any investigation by doing different aspects such as analyzing, cleaning, and interpreting information effectively, leading the data to be accurate for a better understanding of the topic. Therefore, this chapter aims to study the data collected from the instruments by the researcher using three crucial elements: the approach for the main analysis, ideas from experts in the field, and the researcher's interpretation.

This segment is divided into three main sections. The first is "The Approaches to the Investigation," which describes the approach used to analyze the data collected in the current research. The second one is "Theories vs literary work," which will illustrate the analysis and the interpretation of the researcher associated with the general and specific objectives of the research and the characters analysis of the book. The last one is "Themes, Motifs, and Symbols," composed of crucial information from the book. Moreover, it shows each element connected to quotes from the book and the researcher's interpretation to have a complete idea of the investigation.

#### 4.1 Approaches to the Investigation:

The book *The Perks of Being a Wallflower* by Stephen Chbosky is analyzed through the hero's stages journey approach. Thus, it is essential to explain the meaning of this approach to

have a broad vision and comprehend how it is utilized in this research. First the American author and professor Joseph Campbell created the hero's journey stages and identified patterns in every story toward becoming a hero worldwide. Therefore, he establishes a guide with the hero's stages to show that every hero has the same narrative structure in every story despite being from different backgrounds and cultures. In other words, the hero's journey tells the story of a main character who will get out of his comfort zone and embark on new adventures, creating new bonds and new enemies and experiencing new challenges that the hero will have to cope with in order to prosper which will help the main character to evolve into a completely new different person with more wisdom to share. Besides, the main character will achieve the goal (s) and learn a crucial lesson (s) to share with people.

The main focus of this investigation is to examine and show the main character's personal growth using the hero's journey stages as a person without superpowers who will navigate challenges that will come from life, becoming an unconventional hero within the book. In addition, the archetypes are essential in the investigation to comprehend the characters' behaviors in several scenes and get an accurate and complete analysis. Additionally, young adults can identify with the main character's journey since they can go through similar life stages. Consequently, the approach can be understood smoothly by analyzing each point.

#### **4.2 Theories vs literary work:**

This part will analyze the book's elements through the hero's journey stages of literary theory. In order to achieve this, the first literary comparative table will be the character's description to visualize the characters abroad and understand the background of the theory of character analysis. Additionally, three comparative tables will be attached to the specific

objectives applied to this research. The second one is a literary analysis chart of a comparison chart between the main character's journey and the young adults' journey in contemporary society, the third one is a literary analysis chart of the eight archetypes that are reflected in the book, and the last one is a literary analysis chart about the twelve hero's journey stages reflected on the main character.

#### ***4.2.1 Literary analysis chart of the character's description.***

The first table contains relevant information about each character's characteristics found in the book by the researcher. The data is associated with the character analysis theory since it is essential to distinguish each character to understand their essence within the book.

Table 1 Character's Description

<b>Character's name</b>	<b>Descriptions</b>
Charlie	Physical: youngest, small Personality traits: sensible, smart, shy, and caring Function: protagonist Type: stock Development: dynamic
Sam	Physical: long-brown hair, green eyes, and thin wrist Personality traits: spontaneous, beautiful, friendly, kind, smart, and funny. Function: secondary character Type: stock Development: dynamic

Patrick	<p>Physical: it is not mentioned in the book</p> <p>Personality traits: funny, friendly, and goofy</p> <p>Function: secondary character</p> <p>Type: round</p> <p>Development: static</p>
Mary Elizabeth	<p>Physical: tattoo, belly's piercing, beautiful</p> <p>Personality traits: spontaneous, friendly, kind, smart, and funny.</p> <p>Function: secondary character</p> <p>Type: flat</p> <p>Development: static</p>
Bill	<p>Physical: pretty young, short hair</p> <p>Personality traits: caring, intelligent, and approachable</p> <p>Function: secondary character</p> <p>Type: flat</p> <p>Development: static</p>
Aunt Helen	<p>Physical: corpulent</p> <p>Personality traits: smart, empathetic, addicted, and compassionate.</p> <p>Function: secondary character</p> <p>Type: flat</p> <p>Development: static</p>

*Table 1 Literary analysis chart of the character's description. Source: Researcher's creation.*

**4.2.2 Literary analysis chart of comparison the main character's journey to the young adults in the contemporary society.**

The second literary chart addresses the first specific objective of the research. It includes the criteria found within the book, quotes from the scenes of each criterion, and a comparison of the main character's journey and the young adults with relevant data from experts as well as the researcher's analysis.

Table 2. Comparison of the main character's journey to the young adults in contemporary society.

<b>Criteria</b>	<b>Quote</b>	<b>Comparison of the main character's journey to the young adults in contemporary society.</b>
Social Anxiety	<p>The reason I wrote this letter is because I start high school tomorrow and I am really afraid of going (p.6).</p> <p>At school dances, I sit in the background, and I tap my toe, and I wonder how many couples will dance to “their song” (p. 23).</p> <p>It was especially fun to think that people all over the world were having similar conversations in their equivalent of the Big Boy. I would have told the</p>	<p>The main character will start high school, making him feel nervous and scared since new people, new experiences, and new challenges ahead will surround him. Besides, when he must go to homecoming dances, he observes people rather than dancing or talking to someone. He stays at the back, talking to himself instead of participating in the activity. Then, when he is surrounded by a group of people, despite wanting to share his thoughts, he hesitates because he is</p>

	<p>table that, but they were really having fun being cynical, and I didn't want to ruin it (p. 106).</p> <p>And when my mind took that experience and added a spotlight and the fact that I was only wearing a bathing suit, I panicked (p.110).</p>	<p>concerned that the moment will be ruined if he speaks up. Additionally, when he must participate with a spotlight on him, he is frightened because he does not know what to do or how to act, leading him to feel panic. Therefore, young adults can also identify themselves in these situations since it is challenging to go on your own to unknown places with new people, get out of their comfort zone, and have multiple thoughts on what to say or how to act without being afraid of what people might think about them if they speak up. Consequently, ADAA (n.d.) states that social anxiety is a sense of constantly feeling frightened about being watched, judged, and dismissed by people. Moreover, "... our findings show significantly higher rates of SAD than anticipated, and particularly so for individuals aged 18–24." (Jefferies, P. &amp; Ungar, M. (2020)</p>
--	--	--

<p>Bullying</p>	<p>I keep quiet most of the time, and only one kid named Sean really seemed to notice me. He waited for me after gym class and said really immature things like how he was going to give me a “swirlie,” which is where someone sticks your head in the toilet and flushes to make your hair swirl around” (p.7). The thing that Brad yelled at Patrick. “Faggot!” Brad’s football buddies start laughing (p.150).</p>	<p>The main character suffers bullying since he is reserved and quiet than the other kids in his class. Therefore, one of his classmates bullies him verbally as a warning of what he will do to him later. Additionally, his best friend Patrick gets bullied by verbal abuse because he likes men. Therefore, young adults can experience bullying for the same reasons that the main character and his friend did, which can cause consequences in their daily life. For instance, young adults can experience different types of bullying at college. Moreover, as Morin (n.d.) said, “As entering college students learn to navigate their new and likely wider social networks on campus, they continue to be at risk for experiencing physical, relational, and cyber forms of bullying.”</p>
<p>Depression</p>	<p>That you wanted to sleep for a thousand years. Or just not exist. Or just not be aware that you do exist (p.94).</p>	<p>The main character suffers depression due to a variety of situations he has been through in his life; therefore, he does not want to feel emotions</p>

	<p>I feel like a big faker because I've been putting my life back together, and nobody knows. It's hard to sit in my bedroom and read like I always did (p.100).</p>	<p>anymore. Moreover, he feels he is just living and putting on a fake mask when he is with someone else; thus, people do not know what he is going through. Thus, young adults can feel they want to disappear due to different situations they can go through in their lives. What's more, they are pretending to have a perfect life without problems when they are with someone else when, in reality, they are trying to hide what they are feeling and not expressing it. "Depression affects more young adults than any other adult age group" (Kluger, 2022)</p>
<p>Substance abuse</p>	<p>I'm now up to about ten cigarettes a day (p.103). I asked him if he had anything I could buy. He said he had a quarter ounce of pot left. So, I took some of my Easter money and bought it. I've been smoking it all the time since (p. 139).</p>	<p>The main character gets into substance abuse by smoking regularly in the company of his friend. He is trying to numb himself and escape from feeling and thinking since he is going through different situations in his life. Besides, he feels he cannot handle them; therefore, he looks for other ways to numb them. Thus, young adults</p>

	<p>They didn't have poppers, but the guy behind the counter said that he had something that was just as good. So, Patrick bought that. It was in this aerosol can. We both took a sniff of it, and I swear we both thought we were going to die of a heart attack (p.163).</p>	<p>can try drugs in order to be dazed by reality and not confront their current situations, leading to consequences in their lives. "Adding to their new experiences, many young adults try substances for the first time or increase their use. As a result, this age group has some of the highest rates of alcohol and substance misuse." (Geoffrion, 2023)</p>
--	--	--

*Table 2 Illustrates the comparison of the main character's journey to the young adults in the contemporary society. Source: Researcher's creation*

**4.2.3 Literary analysis chart of identify the archetypes that help the main character's personal growth.**

The third literary chart deals with the second specific objective of the investigation. The eight archetypes will be described to comprehend their goal in helping the main character in his personal growth within the book. Moreover, the quotes with specific scenes and the researcher's analysis will be shown

Table 3 Identify the archetypes that help the main character's personal growth.

Archetypes	Quotes	Researcher's Analysis
Hero	<p>In terms of my participation in things, I am trying to go to social events that they set up in my school (p. 28-29).</p>	<p>The main character is the hero since he does not participate in life; therefore, he tries to get out of his comfort zone by</p>

	<p>I just couldn't watch them hurt Patrick even if things weren't clear just yet (p.151).</p> <p>It's like if I blame my aunt Helen, I would have to blame her dad for hitting her and the friend of the family that fooled around with her when she was little (p. 211).</p> <p>And I did do that for a while, but then I just couldn't anymore. Because it wasn't going anywhere (p.211).</p> <p>And even if somebody else has it much worse, that doesn't really change the fact that you have what you have (p. 211).</p>	<p>attending social events. Also, he likes to help people when they are in danger, such as when he helps one of his best friends who people were hurting him. In addition, the hero confronts one of his challenges, which is remembering that his aunt Helen abused him when he was little. At first, he blamed her; however, he understood that blaming her was not the point since it was in the past. As a true hero, he learned that each person has struggles and should not minimize anyone's problems. The hero has grown up and is wiser for the challenges ahead by learning this crucial lesson.</p>
<p>The Mentor</p>	<p>Then, he asked me about how I liked my first year of high school, and I told him, making sure that I included all the stories in which I "participated" (p. 180).</p> <p>"Charlie", he said. "Do you know why I gave you all that extra work?" I shook my head</p>	<p>Professor Bill helps, listens, and guides Charlie in the academic area as well as in his quest to participate more in life through his journey at high school. Bill sees the potential in Charlie; therefore, he helps him in everything he can. Also, the mentor makes</p>

	<p>no... Charlie you're one of the most gifted people I've ever known. And I don't mean in terms of my other students. I mean in terms of anyone I've ever met (p. 181).</p>	<p>sure the hero knows how special he is by saying words of affirmation to him.</p>
<p>The Ally</p>	<p>The great thing about Sam is that she doesn't think I'm crazy for pretending to do things. Patrick doesn't either(...) (p. 29)</p> <p>"You're white as sheet, Charlie. Do you need some water? "No, I don't know." I started to cry really hard.</p> <p>"Here. Just lie down on the couch" she said. She laid me down on the couch. She brought out a damp washcloth and put it on my forehead (p.203).</p> <p>The best thing about Patrick is that even when you're in a hospital, he doesn't change. He just cracks jokes to make you feel better instead of asking you questions about feeling worse (p.209).</p>	<p>Sam and Patrick are the main character's allies. They do not judge Charlie, making him feel comfortable to be his true self around them. Besides, the allies help him overcome his primary goal. They also care for him. For instance, Sam is worried about him since he looks sick; therefore, she takes care of him until he feels better. In addition, Patrick helps Charlie in the hospital by making him laugh when everything seems dark.</p>

<p>The Herald</p>	<p>Bill looked at me looking at people, and after class, he asked me what I was thinking about, and I told him. He listened and made “affirmation” sounds. When I had finished, his face changed into a “serious talk” face. “Do you always think this much, Charlie?” “Is that bad?” I just wanted someone to tell me the truth. “Not necessarily. It’s just that sometimes people use thought to not participate in life.”</p> <p>“Is that bad?” “Yes”</p> <p>“I think I participate, though. Don’t you think I am?”</p> <p>“Well, are you dancing at these dances?”</p> <p>“I’m not very good dancer...</p> <p>(p.24)</p>	<p>Bill's message is a crucial point in Charlie's life since he is about to change Charlie's status quo. Bill invites and encourages Charlie to take action right away about participating in life and not just look at people, making Charlie get out of his familiar zone.</p>
<p>The Trickster</p>	<p>In the car, I told Patrick everything that had been going on (...) And all Patrick said was, “It’s too bad you’re not gay” that made me stop crying a little bit. “Then</p>	<p>Patrick always tries to keep the energy up by telling sarcastic chokes when the situation seems too gloomy. In this case, he helps Charlie to laugh so he can feel better</p>

	<p>again, if you were gay, I would never date you. You're a mess" that made me start laughing a little bit (p. 136).</p>	<p>after he told him what he was going through.</p>
<p>The Shapeshifter</p>	<p>"You know you're too young for me, Charlie? You do know that?" (p. 22).</p> <p>"I know that you know that I like Craig. And I know that I told you not to think of me that way. And I know that we can't be together like that. But I want to forget all those things for a minute. Okay?" (p. 70).</p> <p>"Why didn't you ask me out when the whole Craig thing happen?" (...) Charlie (...) after that thing with Mary Elizabeth at the party and us dancing at the club and everything (...) (p.199)</p>	<p>Sam is portrayed as a mysterious woman who is unpredictable about what she thinks and feels towards Charlie. Throughout the story, at the beginning, she tells Charlie not to think in a romantic way about her. Then, she kisses him by saying to forget everything she said. Later, she asks him why he did not ask her out once she was single, making Charlie to be confused about her behavior during his journey.</p>
<p>The Threshold Guardian</p>	<p>Now, I'm normally shy, but Nothing seemed like the kind of guy you could just walk up to at a football game even though you were three years</p>	<p>Charlie is his own guardian since he is the one adding obstacles to his life. Therefore, he tests himself unconsciously when he goes a</p>

	<p>younger and not popular.                  “Hey, you’re in my shop class!” He’s a very friendly person. I’m Charlie.” I said, not too shy. “And I’m Patrick (...) (p.19)</p>	<p>football game by himself and go directly to where Patrick is and introduce himself.                  Consequently, Charlie succeeds in overcoming the first obstacle of getting out of his peaceful zone.</p>
<p>The Shadow</p>	<p>Just tell me how to be different in a way that makes sense. To make this all go away. and disappear. I know that’s wrong because it’s my responsibility, and I know that things get worse before they get better because that’s what my psychiatrist says, but this is a worse than feel too big (p. 139)</p> <p>I’ve just been avoiding everything (p.142).</p>	<p>Charlie is his own shadow since he has inner struggles such as negative thoughts about disappearing and even though he knows that he should not feel that way he cannot control it and starts to not confront his reality.</p>

*Table 3 Illustrates the archetypes that help the main character's personal growth. Source: Researcher's creation*

**4.2.4 Literary analysis chart of examine the different stages of the hero's journey stages of the main character.**

The fourth literary chart explains the third specific objective of the investigation. The stages of the hero's journey will be explained in detail one by one with quotes who will show the relationship between the stages and the main character's live as well as the researcher's analysis.

Table 4 to examine the different stages of the hero's journey stages of the main character.

The hero's Journey Stages	Quotes from the book	Researcher's Interpretation
The ordinary world	<p>I am writing to you because she said you listen and understand (...) (p.2)</p> <p>(...) my friend Michael stopped going to school one day last spring and we heard Mr. Vaughn's voice on the loudspeaker. "Boys and girls, I regret to inform you that one of our students has passed on" (p. 2-3).</p> <p>(...)Dave with the awkward glasses told us that Michael killed himself. His mom played bridge with one Michael's neighbors and they heard the gunshot (p.3).</p> <p><b>Family:</b></p> <p>I don't think that there is a favorite kid in our family. There are three of us and I am the youngest. My brother is the oldest. He is a very good football player and likes his car. My sister is very pretty and mean to boys and she is in the middle. I get straight</p>	<p>This is the first time the hero is introduced by showing an insight into his daily life before embarking on the unknown adventure. The hero starts by writing letters to a synonymous person because he needs someone who listens and understands even though there is no clue about who is the person who recommends him to write to the unknown person. Furthermore, this is a glimpse of the hero's life, where he is dealing with grief from his friend's death, who apparently committed suicide. On the other hand, he introduces his family to know more about their characteristics. Also, the hero has a favorite member, his aunt Helen.</p>

	<p>A's now like my sister and that is why they leave me alone (p.5).</p> <p>My aunt Helen was my favorite person in the whole world. She was my mom's sister (p.5).</p>	
<p>The call to adventure</p>	<p>I went to the high school football the other day, and I don't know exactly why (p.18).</p> <p>But this time I went alone because Michael is gone (...) (p.18)</p> <p>(...) Nothing was there at the football game (...) (p.19)</p> <p>Now, I'm normally shy, but Nothing seemed like the kind of guy you could just walk up to at a football game even though you were three years younger and not popular.</p> <p>"Hey, you're in my shop class!" He's a very friendly person. I'm Charlie." I said, not too shy. "And I'm Patrick. And this Sam" (p.19).</p>	<p>The call to adventure starts when Charlie goes to the football game alone, leaving his comfort zone unconsciously. He suddenly realizes that a classmate he knows is there; therefore, Charlie goes in his direction since he seems friendly. Consequently, the classmate recognizes him and introduces himself and the person with him, making Charlie sit with them. The hero is unaware that his life will change by meeting them entirely, and a new world is about to be opened, making him step out of the status quote.</p>

	<p>They both told me to have a seat, and they both seemed to mean it, so I took a seat (p.19).</p>	
<p>Refusal to Call</p>	<p>I looked at people holding hands in the hallways, and I try to think about how it all works. At school dances, I sit in the background, and I tap my toe, and I wonder how many couples will dance to “their song” (p. 23).</p>	<p>The hero is reluctant to participate in his new path unconsciously since he is afraid of stepping out of what he already knows, which is to observe what people are doing and stay there without interacting. He also does not participate in dancing at the school and does not share his thoughts out loud to someone or reach out to someone.</p>
<p>Meeting the Mentor</p>	<p>He says that I have great skill at reading and understanding language, and he wanted me to write an essay about To Kill a Mockingbird (p.10).</p> <p>Bill looked at me looking at people, and after class, he asked me what I was thinking about, and I told him. He listened, and he nodded and made “affirmations” sounds (p.24).</p> <p>“Do you always think this much. Charlie?” “Is that</p>	<p>The hero meets a mentor who will help him achieve his main goal: to participate more in life, be present in the moment, and push his limits academically.</p> <p>Moreover, the mentor, whose name is Bill, knows the hero's potential in the academic area; therefore, he gives him the challenge to write an essay about a book to upgrade his writing skills. On the other hand, the mentor also helps and guides Charlie's life when he catches him watching people; therefore, he</p>

	<p>bad?” I just wanted someone to tell me the truth. “Not necessarily. It’s just that sometimes people use thought to not participate in life.” “Is that bad?” “Yes” “I think I participate, though. Don’t you think I am?” “Well, are you dancing at these dances?” “I’m not very good dancer” “Are you going on dates?” Well, I don’t have a car (...) (p.24)</p> <p>Slowly, he got to problems at home. And I told him (...) (p.24)</p> <p>He told me everything was going to be okay (p.24).</p>	<p>encourages and advises him to participate more without explicitly saying it. Thus, Charlie's main challenge is to be in the present moment and not to look at people or situations. Besides, Bill also listens attentively to everything Charlie says about his problems at home and helps him as a good mentor.</p>
<p>Crossing the Threshold</p>	<p>Sam told me during the game that they were going over to their friend’s house later for a party. Then, she asked me if I wanted to go, and I said yes because I had never been to a party before (p.29).</p> <p>Everyone was very friendly to me and asked me a lot of questions about myself (p. 34).</p>	<p>Charlie embarks on his first real party without knowing who will be there and what they will do. Therefore, the hero has his first obstacle, which is to participate in the unpredictable party and spend time with new people, getting out of his comfort zone for the first time with bravery. He goes through different challenges during the party, such as talking with people, keeping a promise of</p>

	<p>I opened the door, and I saw Patrick kissing Brad (p.36).</p> <p>“Listen, Charlie. Brad doesn’t want people to know. I need you to promise that you won’t tell anyone. This will be our little secret. Okay?” “Okay” “Thanks” (p.37).</p> <p>Patrick then said something I don’t think I’ll ever forget.</p> <p>“He’s a wallflower.” And Bob really nodded his head. And the whole room nodded their head (p.37).</p> <p>I didn’t know that other people thought things about me. I didn’t know that they looked (p.38).</p> <p>(...) and I remembered Sam introduced me as her friend to Bob. And I remembered that Patrick had done the same for Brad. And I started to cry.</p> <p>And nobody in that room looked at me weird for doing it. And then I really started to cry. “To Charlie” and the whole group said, “To Charlie” I didn’t know why</p>	<p>not telling anyone about Patrick kissing Brad, and realizing that he is not the only want who thinks and sees other people. Moreover, he achieves his first real party successfully by acknowledging he has real friends, and nobody judges him, making him feel like one of the groups; therefore, he cries since he feels overjoyed.</p>
--	---	---

	<p>they did that, but I was very special to me that they did (p.38).</p>	
<p>Test, Allies, Enemies</p>	<p>“I’m really glad that Christmas and my birthday are soon because that means they will be over soon because I can already feel myself going to a bad place I used to go (p. 74).</p> <p>And I am trying to participate (p. 74).</p> <p>Despite everything my mom and doctor and dad have said to me about blame, I can’t stop thinking what I know (...) She would be alive if I were born on a day that didn’t snow. I would do anything to make this go away (p.92).</p> <p>“I almost didn’t do the show, but then Sam told me she really wanted me to play Rocky, and I guess that’s all I really needed to hear (p.110).</p> <p>(...) but I had the best time I ever had in my whole life (p.110).</p>	<p>Charlie confronts new tests that will challenge him to grow up even more. The first one is when the holidays are coming, and his friends are gone; therefore, he starts to feel lonely again, going to a dark place since the time he spends with them; he forgets about his dark thoughts. Therefore, he is trying to participate by himself. The second one, he blames himself for his aunt's death, wishing he was born another month so she would be alive and be with him. Thus, he is dealing with his negative thoughts. Another one is when he must play Rocky in The Rocky Horror Picture Show in front of an audience. Even though he hesitates at first to participate with the help of his friend, he manages to accept the challenge and complete it successfully to continue his journey.</p>

<p>Approach to the Inmost Cave</p>	<p>Patrick suggested we all play truth or dare (...) guess who chose dares over truth all night? Me. I just didn't want to tell Mary Elizabeth the truth because of a game. (...) "Kiss the prettiest girl in the room on the lips" that's when I chose to be honest. (...) By the time I had knelt down in front of Sam and kissed her, the silence was unbearable. (...) The truth is that when Patrick dared me, I knew that if I kissed Mary Elizabeth, I would be lying to everyone (p.135).</p> <p>Nobody has called me since that night (p.137).</p>	<p>The hero confronts the second threshold, which is an internal one about being honest about his true feelings. One of his friends challenged him to kiss the prettiest girl, which was his friend Sam, in front of the girl he was dating. Additionally, the hero chooses to be loyal to his feelings without thinking of the consequences. Consequently, his friends did not call him after what happened.</p>
<p>The Ordeal</p>	<p>I did called Mary Elizabeth, and I told her that I'd been listening to the record every night and reading the e.e cummings books. She just said, "It's too late, Charlie" (p.138).</p> <p>I know that I brought this all on myself. I know that I deserve this (p. 139).</p>	<p>The hero directly confronts the consequences of his actions even though he tries to redeem the situation by apologizing for it; however, it does not work because it is too late. The hero is trying to cope with the situation by smoking as a way of escaping from reality. However, it does not help since he keeps getting worse and feels lonely. It is getting hard</p>

	<p>I've been smoking it all the time since (p.139).</p> <p>I wish I could report that it's getting better, but unfortunately it isn't (p.142).</p> <p>I don't know how much longer I can keep going without a friend. I used to be able to do it very easily, but that was before I knew what having a friend was like (p.144).</p>	<p>to be by himself again and participate in his life since he already knows the warm feeling of having someone by his side.</p>
<p>Reward</p>	<p>"I called you a faggot" (p.151).</p> <p>Patrick threw the first punch (p.151).</p> <p>In this case, it was pretty even until Brad's buddies got involved, and it became five on one. That's when I got involved. I just couldn't watch them hurt Patrick even if things weren't clear just yet (p. 151).</p> <p>When I got out of detention that day, Sam was waiting for me (p.152).</p>	<p>The hero has his reward, which is being friends again with all the crew, especially with Sam, whom he misses the most by helping a friend who was in need since Brad's friends were bullying him. He finally participates in his journey by helping an ally. Furthermore, he feels his back to where he belongs and learns a crucial lesson that he will remember for his life, which is to not do make the same mistake again.</p>

	<p>“So, then I said, “So, we can be friends now?” “Of course,” was all she said” (p.153).</p> <p>“When she was too far away to see me, I started to cry again. Because she was my friend again. And that was enough for me. So, I made myself a promise to never mess up like I did before” (p.154)</p>	
<p>The Road Back</p>	<p>Until she moved her hand under my pants, and she touched me. That’s when I stopped her (p.202).</p> <p>I can’t do this anymore, I’m sorry. I said. “It’s okay, Charlie. Just go to sleep.” Sam said (p. 203).</p> <p>When I fell asleep, I had this dream. My brother and my sister and I were watching television with my Aunt Helen. Everything was in slow motion. The sound was thick, and she was doing what Sam was doing (p. 204).</p> <p>I don’t know what wrong with me... Because I’m</p>	<p>Now that Charlie is back with his friends. He is tested to a new emotional challenge. Moreover, Charlie freezes when Sam touched him not knowing the reason and make her stop. After a mental breakdown he has, he falls at sleep remembering a crucial point when he was younger which is that his favorite aunt Helen did the same thing as Sam did. Besides, he starts feelings that the dream did happen to him.</p>

	<p>starting to feel like what I dreamt about her last night was true (p. 205).</p>	
<p>Resurrection</p>	<p>I've been in the hospital for the past two months. They told me I didn't speak or acknowledge anyone for a week. (...)</p> <p>But I kind of figured out that everything I dreamt about my aunt Helen was true. And after a while, I realized that it happened every Saturday when we would watch television (p.208).</p> <p>But the doctor has helped me work out a lot of things since then. About my aunt Helen. And about my family. And friends. And me (p.209).</p>	<p>Charlie confronts face to face his final test, and he is also pushed to his limits when he remembers a crucial memory about his aunt Helen. He did not know if it was true, but after spending time at the hospital, he knew what he dreamt was true. Charlie gets the help of the doctor about his situation so he can overcome it and learn from it, which will help him to have new positive insights about life.</p>
<p>Return with the Elixir</p>	<p>(...) Patrick brought Mary Elizabeth and Alice, and Bob and everyone for a visit (p. 210).</p> <p><b>Lesson:</b></p> <p>It's like if I blamed my aunt Helen, I would have to blame</p>	<p>The hero confronts with bravery his traumatic past. Also, all the friends he made during his journey came to visit him, making him feel better. Besides, Charlie learns valuable lessons such as not blaming his Aunt Helen for what she did; there are always</p>

	<p>her dad for hitting her and the friend of the family that fooled around with her when she was little. And God for not stopping all this and things that are much worse. And I did do that for a while, but then I just couldn't anymore. Because it wasn't going anywhere. Because it wasn't the point (p. 211).</p> <p>But even if we don't have the power to choose where we come from, we can still choose where we go from there (p. 211).</p> <p>As we went to the tunnel, I didn't hold up my arms like I was flying. I just let the wind rush over my face. And I started crying and smiling at the same time (...) But mostly, I was crying because I was suddenly very aware of the fact that it was me standing up in that tunnel with the wind over my face (p.213).</p>	<p>opportunities to choose where we go regardless of the past and to participate in his own life, to be present. Now, the hero has completed his quest and is ready to start the sophomore year fearlessly because he already has the tools to confront any challenge that will come.</p>
--	--	---

	<p>Tomorrow, I start my sophomore year of high school. And believe it or not, I'm really not that afraid of going (p.213).</p>	
--	--	--

*Table 4 Illustrates the different stages of the hero's journey stages of the main character. Source Researcher's creation.*

### 4.3 Themes, Motifs, and Symbols

Themes, motifs, and symbols appear in different scenarios within stories in a book. Therefore, they are crucial in every story because they convey significance to create and enrich a complete plot. Moreover, they give a better insight of the story; thus, the reader can have an utter understanding of the plot. Besides, they can have different interpretations, based on the reader's interpretation, since they can have more than one meaning. Consequently, these elements will be analyzed with quotes from the book and the researcher's interpretation in the book *The Perks of Being a Wall Flower* in the table below for a more thorough understanding of each aspect.

#### 4.3.1 Themes, Motifs, and Symbols

Table 5 Literary analysis table: Themes

Theme	Quote	Researcher's Interpretation
Friendship	<p>The nice thing about the Big Boy was the fact that Patrick and Sam didn't just throw around inside jokes and make me struggle to keep up (p. 19).</p> <p>There's nothing like deep breaths after laughing that</p>	<p>Charlie finds two extraordinary people who became his best friends. They make Charlie feels he belongs somewhere by being by his side and knowing they will be there for each other in the good and hard times</p>

	<p>hard. Nothing in the world like a sore stomach for the right reasons. It was that great. So, Patrick and I shared all the stories we could think of (p. 159).</p> <p>“So, I’ll make you a deal. When things get to be too much at college, I’ll call you, and when things get to be too much here, you call me” (p. 194).</p> <p>I just remember walking between them and feeling for the first time that I belonged somewhere (p.198).</p>	<p>unconditionally. This friendship is an emotionally support towards Charlie since he was feeling lonely. In addition, they make Charlie feel comfortable by accepting who he really is, treating him with respects by including him genuinely in their activities, getting to know him truly, and invite him into their world without judging his personality.</p>
<p>Selflessness</p>	<p>I really don’t feel very well. I don’t know what’s wrong with me, but I’m starting to get scared. I don’t want to tell my mom about it because it would just make her worry (p. 75).</p> <p>I should start seeing a psychiatrist again. All I could think through the whole day was that we missed my</p>	<p>Charlie is someone who puts other's needs before his needs, thinking that he is showing his love towards the people he loves. He invalidates his emotions and needs when a critical situation is happening to him since he thinks first about the other person's feelings. What's more, he does not communicate when he is feeling uncomfortable with someone. He prefers to</p>

	<p>brother’s football game because of me... (p. 99)</p> <p>And maybe I was lying by not telling her that it was hard to listen to her all the time without getting to say anything back. But I was just trying to be nice like Sam said (p. 131).</p> <p>You can’t just sit there and put everybody’s lives ahead of yours and think that counts as love (p. 200).</p>	<p>keep the peace rather than communicate what he is feeling just for the well-being of the other person.</p>
<p>Personal growth</p>	<p>But even if we don’t have the power to choose where we come from, we can still choose where we go from there (p. 211).</p> <p>And if somebody else has it much worse, that doesn’t really change the fact that you have what you have. Good or bad (p. 211).</p>	<p>Charlie starts as someone who does not participate in his life. He was someone who just observes people and have many thoughts about different situations, but he never does something about it. Consequently, he goes through different challenges, leading him to have a personal growth. He learns a crucial lesson which is to be present, to always be himself and everyone has their own challenges but do not</p>

		minimize your ones because they are important too.
Mental Health Issues	<p>Despite everything my mom and doctor and dad have said to me about blame, I can't stop thinking what I know. She would be alive if I were born on a day that didn't snow (p. 92).</p> <p>I don't know if you've ever felt like that. That you wanted to sleep for a thousand years. Or just not exist. Or just not be aware that you do exist. Or something like that. I think wanting that is very morbid, but I want it when I get like this (p. 94).</p>	<p>Charlie experiences symptoms of mental health issues during his journey because of a traumatic experience he cannot remember well. As he walks in his journey, Charlie experiences the feeling of guilty since his favorite aunt Helen died. In addition, he blames himself for her death because that day was his birthday, and she went to buy him a present and died. He is carrying the blame even though it was not his fault. Consequently, he is dealing with his own negative thoughts, leading him into a dark place.</p>
Abuse and Trauma	<p>I will say that my aunt Helen was molested (p. 89-90).</p> <p>But I kind of figured out that everything I dreamt about my aunt Helen was true. And after a while, I realized that it happened every Saturday</p>	<p>Abuse and trauma are presented in different characters in the story. First, Charlie's aunt Helen was molested when she was younger by a family member, creating a trauma which it was hard to know how to cope, leading her to make bad</p>

	when we would watch television (p. 208-209).	decisions such as doing the same abuse cycle with Charlie, causing him a trauma.
--	--	--

*Table 5 Literary analysis table containing themes. Source: Researcher's creation.*

Table 6 Literary analysis table: Motifs

<b>Motifs</b>	<b>Quotes</b>	<b>Researcher's analysis</b>
Mixtapes	<p>The first present is going to be a mix tape. I just know that it should. I already have the songs picked and a theme. The first side has a lot of songs by the Village People and Blondie because Patrick likes that type of music a lot. It also has Smell Like Teen Spirit by Nirvana, which Sam and Patrick love (p.61).</p> <p>I spent all night working on it, and I hope Patrick likes it as much as I do. Especially, the second side that he can listen to whenever he drives alone and feel like he belongs to something whenever he's sad (p. 62).</p>	<p>It symbolizes a way to communicate and express his feelings towards the people he cares and love since Charlie is not good at expressing his feelings with words. He gives mixtapes according to what their friends like to listen, making it into a meaningful gift and it shows how much he cares about his friends by paying attention of what they like. Moreover, he makes mixtapes for special occasions with the purpose of remembering the memories with the sensations he had in that time as a gift to himself.</p>

	<p>I made a mix tape for the occasion. It is called “The First Time I Drove.” Maybe I’m being too sentimental, but I like to think that when I’m old, I will be able to look at all these tapes and remember those drive (p. 93).</p>	
<p>Books</p>	<p>I think Bill gave me the book to teach me a lesson of some kind (p. 28).</p> <p>I have spent the whole vacation reading Hamlet. Bill was right. It was much easier to think of the kind in the play like the other characters I’ve read about so far. It has also helped me while I’m trying to figure out what’s wrong with me. It didn’t give me any answer necessarily, but it was helpful to know that someone else has been through it (p.137-138).</p> <p>The cards said that these were my copies of all my favorite books, and I wanted Sam and Patrick to have them because they were my two favorite</p>	<p>The books are a crucial point in Charlie's life. First, Bill, who is the professor, sees the potential in Charlie and wants to help him by boosting up his skills; therefore, he starts to give him books to read with the purpose of feeling them as a companionship along Charlie's journey, where he can relate to the stories and to know he is not alone in his process of growing up and mature. Besides, it helps Charlie to self-growth as he learns from the characters of the book such as their way of thinking about life, how their challenges made them stronger, and everyone has a story to tell whether is</p>

	<p>people in the whole world (p. 194).</p>	<p>fictional or not. Second, Charlie loves books; thus, he gave his favorite books to his best friends as a meaning of giving them a part of himself, showing his love to them through books.</p>
<p>Tunnel</p>	<p>When we got out of the tunnel, Sam screamed this really fun scream, and there it was. Downtown. Lights on buildings and everything that makes you wonder. Sam sat down and started laughing. Patrick started laughing. I started laughing (p. 39).</p> <p>As we went to the tunnel, I didn't hold up my arms like I was flying. I just let the wind rush over my face. And I started crying and smiling at the same time. (...) I was crying because I was suddenly very aware of the fact that it was me standing up in the tunnel with the wind over my face. Not caring if I saw downtown. Not even thinking about it. because I was standing in the tunnel.</p>	<p>It represents a transition in Charlie's life from observing to participating. First, Charlie is sitting in the car and observing how Sam screams and enjoys the present moment. On the other hand, once Charlie conquered his challenges and have a personal growth, he goes again to the tunnel and this time, he is the one standing up, participating, feeling freedom for the first time in his life without thinking just being present in the moment.</p>

	And I was really there (p. 213).	
--	----------------------------------	--

Table 6 Literary analysis table containing motifs. Source: Researcher's creation.

Table 7 Literary analysis table: Symbol

<b>Symbol</b>	<b>Quote</b>	<b>Researcher's Interpretation</b>
Charlie's letters	<p>I am writing to you because she said you listen and understand... (p. 2)</p> <p>(...) other people look to you for strength and friendship and it's that simple (p. 2).</p> <p>so, when I write letters, I spend the next two days thinking about what I figured out in my letters (p. 28).</p>	<p>Charlie's letters are related to self- express his emotions in a safe space. He is looking for a friend who can listen and understand him about his situations and challenges in his daily life without any judgement. Furthermore, the letters help Charlie to have a deep self-discovery about him since he does introspection, helping him to mature and understanding him better without realizing it.</p>
The Rocky Horror Picture	<p>The next thing I know, I was wearing nothing but slippers and a bathing suit, which somebody painted gold (p. 110).</p> <p>I got to pretend that I was singing, and I got to dance</p>	<p>It represents a place of freedom and vulnerability since the characters have the space to embrace themselves without the fear of society judgment them by the actions they made. They can act and</p>

	<p>around, and I got to wear a “feather boa” in the grande finale... (p. 110)</p>	<p>dress in an exuberant way as Charlie did, making it into a safe and comfortable place.</p>
<p>Wallflower</p>	<p>Patrick then said something I don’t think I’ll ever forget. “He’s a wallflower.” And Bob nodded his head. (...) “You see things. You keep quiet about them. And you understand” (p. 37).</p>	<p>The word describes Charlie as someone who remains in the sidelines of his life and does not take action in situations. He does not participate in his daily life since he stays at the background of social events, observes people being present in their life, listen to people, and keep quiet.</p>
<p>We accept the love we think we deserve</p>	<p>I turn around, and my sister pointed at me. “You see. Even Charlie stood up to his bully. You see” And this guy got really red-faced. And he looked at me. Then, he looked at her and he wound up and hit her hard across the face. I mean hard. (...) She just got soft and nice (p. 11).</p> <p>It’s very hard for me to see Sam feel better about herself just because an older boy sees her that way (p. 49).</p>	<p>This powerful phrase shows that the love and treatment people have for themselves is the way they will let people to treat them. It shows how much self- worth the person has. For instance, Charlie's sister lead her boyfriend slaps her in the face and her reaction is positive since she believes that what she deserves. Besides, Charlie's friend Sam also believes that she is worth it as a person just because someone else see it,</p>

		<p>not because she believes in her. This shows the low-self-esteem people can have, making them settle for less than what they deserve. This phrase leads to do an introspection about how much self-worth people have.</p>
--	--	---

*Table 7 Literary analysis table containing symbols. Source: Researcher's creation.*

## Chapter V

### Conclusions and Recommendations

#### 5.1 Purpose of the Conclusion

A conclusion is a significant element for a complete analysis in every investigation. Research investigations need to have a final chapter that shows the data results of the objectives presented at the beginning of the research, without adding additional information, where the researcher did an organized and profound analysis of each objective from the topic; therefore, it is called conclusions. In addition, it reminds the reader of the main goal of the research. Moreover, in this final chapter, the data results will be presented from the book *The Perks of Being a Wallflower* by Stephen Chbosky, applying the Hero's Journey Stages. It will be decided if the three specific objectives of this research accomplish the goal successfully or not based on the researcher's perception and the data collected from the previous chapters.

#### 5.2 Conclusions

This investigation aimed to analyze the novel *The Perks of Being a Wallflower* by Stephen Chbosky, using the hero's journey stages approach. This investigation has three specific objectives as a guide in the process of the analysis to execute the conclusions. The first objective was to compare the main character's journey to the young adults' journey in contemporary society, the second objective was to identify the archetypes that help the main character's personal growth, and the third one was to examine the different stages of the hero's journey stages of the main character. In order to achieve these three specific objectives, the researcher did a literary analysis using charts to organize the data collected from the book, reliable sources, and

the researcher's interpretation. Moreover, the outcomes from these specific objectives will be explained below.

***5.2.1 To compare the main character's journey to the young adults in the contemporary society.***

The first objective was to compare the main character's journey to the young adults' journey in contemporary society. Moreover, the criteria used for this objective were social anxiety, bullying, depression, and substance abuse since young adults can experience homogeneous situations as the main character did in his life. In addition, experts mentioned reliable information about each criterion to endorse that young adults can go through these experiences in real life.

The first one is social anxiety; Charlie, who is the main character, suffers from it in several situations, such as starting high school by himself with new surroundings, observing people relish their lives, keeping his thoughts in his head instead of saying them to the group to not disturb the environment, and panicking in front of people since he participated in a roleplay. Therefore, young adults can feel social anxiety since they can go through similar challenges, and they do not know how to express themselves without worrying about people judging them. Then, bullying, Charlie suffers from verbal abuse from another classmate since he is reserved in class. On the other hand, Patrick, who is one of Charlie's friends, is bullied because of his sexual orientation. Thus, young adults can be bullied since they can be more reserved than others or because of their sexual orientation. For instance, there can be bullying at college using verbal, physical, and cyber abuse. Next, in depression, Charlie goes through several situations, leading him to feel he does not want to live anymore and put a fake mask on to hide how he truly feels. Hence, young adults are the ones who are most affected by depression since they can pretend to

be enjoying life while the reality is that they are faking it. Lastly, in substance abuse, the main character starts to smoke and numb himself from feelings as an escape from reality since he does not know how to handle the situations he is going through in his life. Moreover, young adults are influenced by substances, trying to get away from problems and negative thoughts or numb themselves.

Consequently, these elements were found in different chapters in the book of this research. They represent situations that the main character, Charlie, goes through during the book where young adults can identify themselves with him because they can experience them in their lives even though Charlie is a fictional character. The objective was accomplished since the comparison between Charlie's journey and a young adult's journey was accurate with the help of reliable data from experts; even though Charlie is starting high school and young adults go to college, it was not a barrier to fulfilling the goal.

### ***5.2.2 To identify the archetypes that help the main character's personal growth***

The second objective was to identify the archetypes that help the main character's personal growth. Furthermore, the archetypes analyzed were the hero, the main character, who starts as someone who stays in his comfort zone. He deals with challenges that will make him present in his life, and it will help him mature and be wise for future situations. Besides, he is always ready to help someone in danger, regardless of circumstances. After going through different challenges, as a true hero, he learns essential lessons; hence, he supports himself to become a better version of himself. Second, the mentor, Charlie's professor Bill, is always there for him by pushing him out of the status quote in the academic area along with social environments. The third one, the ally, the main character, makes two best friends who will be by

his side, supporting him in every challenge. Besides, they welcome him as one of them without judging him, making him feel comfortable with them. The fourth one, the herald, Professor Bill encourages Charlie to participate in social activities rather than observing people. The fifth, the trickster, Patrick, lights up the mood when a situation gets darker or gloomy, making someone laugh; therefore, the tension can be gone. The sixth, the shapeshifter, Sam, is a mysterious and unpredictable character since it is complicated to decode her thoughts and feelings, making Charlie confused about her true feelings towards him throughout the plot. The seventh, the threshold guardian, Charlie tests himself unconsciously by getting out of his comfort zone by talking with a stranger at a football game and overcoming his first obstacle. The eighth, the shadow, the main character, is his own “enemy” because he has negative thoughts about disappearing and avoids his life situations; thus, he struggles to have a peaceful mind.

Accordingly, the archetypes were identified in different chapters in the book of this investigation. Furthermore, the data was analyzed using literary tables with quotes and the researcher's interpretation, leading to understanding the impact of each one on the main character's life. Furthermore, the main character contributes to his personal growth in his journey by being his hero and his own shadow since he was taking care of the people he loves, challenging himself, learning life lessons, and understanding how to heal and overcome his wounds despite being his own “enemy.” Thus, the objective was accomplished.

### ***5.2.3 To examine the different stages of the hero's journey stages of the main character***

The third objective was to identify the different stages of the hero's journey of the main character using the refined stages by Christopher Vogler, which were twelve. Moreover, the first stage was the ordinary world. In this world, the main character, whose name is Charlie, shows

insight into his daily life, such as his family, the recent death of his best friend, his favorite family member, Aunt Helen, and the letters he writes about his situation to someone he does not know. In the second stage, the call to adventure, the hero leaves his comfort zone and approaches a guy Patrick, who seems friendly. Patrick introduces the main character to his new friend, Sam, without knowing his journey was about to start at that moment. In the third stage, the refusal of the call, the hero does not unconsciously participate in his own life; he observes people enjoying their lives. In the fourth stage, meeting the mentor, the main character meets his professor, Bill, who will help him to grow academically.

Moreover, the professor will help him in his social life by giving the main character advice about taking action in his own life. In the fifth stage, crossing the threshold, Charlie goes to his first real party with his new friends. He experiences challenges such as conversing with strangers, keeping a promise to a friend, and realizing people observe and have their thoughts about people and situations. Furthermore, he experiences overjoy because he is not alone anymore; therefore, he successfully steps out of his comfort zone. In the sixth stage, test, allies and enemies, Charlie is tested again to develop his personal growth further. The first one is when his friends are gone because of the holidays; thus, his negative thoughts start to haunt him despite the participation he is trying to do by himself. In the second one, Charlie blames himself for Aunt Helen's death. In the last one, he plays a role in Rocky Horror Picture in front of an audience. In the seventh approach to the inmost cave, Charlie deals with being honest about his feelings since he is dating a girl he does not like romantically. Hence, he kisses the girl he truly likes, Sam, in front of the girl he is dating at a party; therefore, he will have to deal with the consequences of that action. The eighth, the ordeal, the repercussion is that his friends do not call him since what

he did was wrong. Therefore, he tries his best to apologize to the girl he is dating; nevertheless, she tells him it is too late.

Consequently, he tries to cope with the situation by getting into substances since he is not feeling well and does not want to feel or think. In the ninth stage, reward, Charlie stands for his friend Patrick, who is getting bullied; therefore, he gets back his friends and learns a crucial lesson. In the tenth stage, the road back, the unconventional hero deals with an emotional challenge that appears when Sam touches him. He remembers in a dream a memory which was that his favorite aunt Helen touched him as Sam did. In the eleventh stage, resurrection, Charlie confronts his emotional challenge with bravery with the help of a doctor, his friends, and his family. In the twelve stages, returning with the elixir, Charlie learns valuable lessons such as not blaming his aunt Helen because that is not the point; he has the choice of choosing his path regardless of the past and being active in his life. Furthermore, he fulfilled his journey and is now ready to start his sophomore year with a new positive insight into life.

Accordingly, these twelve stages appeared throughout the book, and a deep literary analysis was done using literary tables with quotes and the researcher's interpretation; therefore, the objective was accomplished since the main character went through the twelve stages, becoming an unconventional hero.

### **5.3 Restatement of the Research Question**

The researcher succeeds in fulfilling all the objectives established for the investigation, so it remains unchanged. Consequently, the research question is: How can the mythological approach be used to analyze the main character's personal growth through the hero's journey stages in Stephen Chbosky's *The Perks of Being a Wallflower*?

#### **5.4 Unexpected Results**

As the researcher was doing this project, an unexpected and shocking result was found almost at the end of the book. Besides, the main character, Charlie, always talks about positive and enjoyable experiences with his favorite aunt, Helen, who cared for him and his siblings when they were young. When Charlie is having a hard time, he remembers his aunt and wishes she would be alive and by his side when he feels unwell. However, as the book develops, it is found that Charlie was molested by his aunt Helen when he was younger in his house, and nobody knew about it. In addition, it was an overwhelming result since he talked so brightly about her; hence, the researcher did not expect this twist.

#### **5.5 Recommendations**

The following recommendations provide straightforward guidance and advice about creating literary research for future researchers, who will create new and insightful investigations that can be associated with the topic examined during this research. These recommendations will be based on the learning process used in the elaboration of this research.

Firstly, literary analyses work with a book or more than one, depending on the scope of the investigation. Additionally, the investigator should choose an appealing, interesting, and enjoyable literary work for the analysis. Thus, the investigator will have the motivation to research, and the process will be more delightful. Secondly, once the book has been chosen, the investigator should get familiar with the content of the book by reading it several times. Reading the book more than once is crucial since new information can be found and understanding the plot, history, characters, symbols, motifs, and more elements thoroughly. In addition, the researcher should take notes about essential details about the book, such as the storyline, and look up unknown words or phrases in a dictionary to comprehend the meaning of what the author

wants to express by making a glossary and having it by hand. Doing these two aspects will help to keep track of and simplify the data for future reference.

Thirdly, the researcher should investigate literary approaches to know which will suit the book better and analyze the book's elements profoundly since the investigator already has an idea about the plot for future investigation. In this case, the research focus was the hero's journey stage since the main character went through different challenges and succeeded in overcoming them, learning from them, and being wiser at the end as a hero does. Nevertheless, the book can be studied from another approach, such as the psychological. Thus, it depends on what the future researcher wants to address in their work. Lastly, the researcher should look for reliable sources of information written by experts, such as books related to the topic, articles, essays, and dictionaries, according to the necessity of the research. Doing this process would benefit the researcher to see diverse points of view, leading to help in the investigation with further data. Consequently, literary investigations are intriguing since they can be analyzed through different approaches according to the goal of the investigation. Thus, the book and the topic should be selected carefully to have a delightful procedure for studying the research data.

## References

Amalia, A. (2020). *HERO'S JOURNEY EXPERIENCED BY JASON IN BRANDON MULL'S BEYONDERS: A WORLD WITHOUT HEROES* [Degree of Sarjana Sastra (S.S), Universitas Islam Negeri Maulana Malik Ibrahim Malang]. <http://etheses.uin-malang.ac.id/21105/1/16320157.pdf>

Applewhite, V. L. (2010). *The Boy Who Lived and Who Died: An examination of the Hero's Journey in J.K. Rowling's Harry Potter series* [Undergraduate Thesis, University of Mississippi]. [https://egrove.olemiss.edu/cgi/viewcontent.cgi?article=3305&context=hon\\_thesis](https://egrove.olemiss.edu/cgi/viewcontent.cgi?article=3305&context=hon_thesis)

Bernhardt, W. (2017). *Thinking Theme: The Heart of the Matter (Red Sneaker Writers Book Series 8)*. Babylon Books.

Brewton, V. (n.d.). *Literary Theory* | *Internet Encyclopedia of Philosophy*. Internet Encyclopedia of Philosophy. <https://iep.utm.edu/literary/#:~:text=Literary%20theory%20is%20a%20description,different%20kinds%20of%20critical%20activity>.

Britannica, T. Editors of Encyclopaedia (2023, October 6). *hero*. *Encyclopedia Britannica*. <https://www.britannica.com/art/hero-literary-and-cultural-figure>

Bobroff, G. (2020). *Knowledge in a Nutshell: Carl Jung: The complete guide to the great psychoanalyst, including the unconscious, archetypes and the self*. Arcturus.

Burton, N. (2021). *The Meaning of Myth: With 12 Greek Myths Retold and Interpreted by a Psychiatrist (Ancient Wisdom)*. Acheron Press.

Coker, J. & Story Ninjas. (2017). *Mythological Storytelling: Classic Stages of the Hero's Journey (The Modern Monomyth Book 1)* (J. Tarman, Ed.).

Coker, J. & Story Ninjas. (2018). *The Iconic Hero's Journey: How To Write The Classic Hero Archetype (Modern Monomyth Archetypes)*. Independently published.

Collins COBUILD Advanced Learner's Dictionary. (n.d.). Collinsdictionary/EnglishDictionary. collinsdictionary.com. <https://www.collinsdictionary.com/dictionary/english/introductory>

Cornell University. (2023, March 17). *LibGuides: Primary, Secondary, and Tertiary sources: A quick Guide: Tertiary Sources*.

<https://guides.library.cornell.edu/sources/tertiary#:~:text=Tertiary%20sources%20are%20publications%20that,good%20examples%20of%20tertiary%20sources>.

Chen, K. (2023, February 3). *Banned Book Club: "The Perks of Being a Wallflower" and erasing identities*. The Lancet. <https://thelancer.sfhs.com/2023/02/02/banned-book-club-the-perks-of-being-a-wallflower-and-erasing-identities/>

Craig, W. (2017). *Living the Hero's Journey: Exploring Your Role in the Action-Adventure of a Lifetime*. Live and Learn Publishing.

Crawford, M. (2022, October 4). *What Is a Stock Character? Definition & Examples*.

Filmmaking Lifestyle. <https://filmlifestyle.com/what-is-a-stock-character/>

*Definition of hero*. (n.d.). Merriam-Webster Dictionary. <https://www.merriam-webster.com/dictionary/hero>

*Definition of myth*. (n.d.). Merriam-Webster Dictionary. <https://www.merriam-webster.com/dictionary/myth>

*Descriptive Research Studies / Research Connections*. (n.d.). Child Care & Early Education

Research Connections. <https://researchconnections.org/research-tools/study-design-and-analysis/descriptive-research-studies>

education@fawco.org. (2019b, September 22). *The role of oral literature in reading literacy*.

<https://www.fawco.org/global-issues/education/education-articles/4157-the-role-of-oral-literature-in-reading-literacy>

Eldridge, S. (2024, April 29). *Data analysis / Definition, Research, & Methodology*.

Encyclopedia Britannica. <https://www.britannica.com/science/data-analysis>

Encyclopædia Britannica, Inc. (n.d.). *Framework Definition & Meaning / Britannica Dictionary*.

<https://www.britannica.com/dictionary/framework>

Geoffrion, L. (2023, October 16). *Substance abuse in young adults (18-25) | Laguna Treatment*.

Laguna Treatment Center. <https://lagunatreatment.com/drug-abuse/young-adults/>

Gilligan, S., & Dilts, R. (2016). *The Hero's Journey A Voyage of Self-Discovery*. Crown House Publishing Ltd.

Hillary Morin. (n.d.). *Myth busting: Bullying on college campuses / MYUSF*.

[https://myusf.usfca.edu/caps/bullying\\_on\\_college\\_campuses](https://myusf.usfca.edu/caps/bullying_on_college_campuses)

J. Mays, K. (2021). *The Norton Introduction to Literature* (14th Edition). W. W. Norton & Company.

Klevskong, Emma (2017). Robert Langdon's Hero's Journey, English Literature, Faculty of Arts and Social Sciences, Karlstads University.

Kluger, J. (2022, May 11). Why So Many Young Adults with Depression Don't Get Treatment.

*TIME*. <https://time.com/6175288/depression-untreated-young-adults/>

Levin, K. (2016). *The Hero Is You: Sharpen Your Focus, Conquer Your Demons, and Become the Writer You Were Born to Be (Open Center Book)*. Conari Press.

MasterClass. (2021, August 23). *6 Common Hero Archetypes in Literature - 2023 - MasterClass*.

<https://www.masterclass.com/articles/common-hero-archetypes-in-literature>

MasterClass. (2021b, September 30). *Dynamic Characters vs. Static Characters: Definition, Examples, and Differences in Character Types - 2023 - MasterClass*.

<https://www.masterclass.com/articles/dynamic-characters-vs-static-characters>

MasterClass. (2021c, September 30). *Dynamic Characters vs. Static Characters: Definition, Examples, and Differences in Character Types - 2023 - MasterClass*.

<https://www.masterclass.com/articles/dynamic-characters-vs-static-characters>

MasterClass. (2021b, August 30). *Writing 101: What is Symbolism? Symbolism Definition and Examples in Literature - 2023 - MasterClass*.

<https://www.masterclass.com/articles/writing-101-what-is-symbolism-symbolism-definition-and-examples-in-literature>

McLeod, S., PhD. (2023). Qualitative vs Quantitative Research Methods & Data Analysis. *Simply Psychology*. <https://www.simplypsychology.org/qualitative-quantitative.html>

MSEd, K. C. (2023, March 11). *What are the Jungian archetypes?* Verywell Mind.

<https://www.verywellmind.com/what-are-jungs-4-major-archetypes-2795439>

Monge Rojas, Diahann. (2022) Literary Analysis of the Book Educated by Tara Westover using the hero's journey of the mythological approach. Bachelor's Degree. San José, Costa Rica UIA 2022.

Pearson, C. (2015). *The Hero Within: Six Archetypes We Live By* (3rd ed.). HarperOne.

Parincu, Z. (n.d.). *Self-Growth: Definition, Examples, & Tips*. The Berkeley Well-Being Institute.

<https://www.berkeleywellbeing.com/self-growth.html>

Randall, R. (2024, February 23). *Your Hero's Journey: The Key to Unlocking Meaning in Your Life* - John Templeton Foundation. John Templeton Foundation.

<https://www.templeton.org/news/your-heros-journey-the-key-to-unlocking-meaning-in-your-life>

Reed, H. (2016). *A Little Bit of Symbols: An Introduction to Symbolism*. Sterling Ethos.

Riddle, H. (2023, September 11). *The Trickster Archetype: What it is and how to write it (With examples)*. Scribophile. <https://www.scribophile.com/academy/what-is-the-trickster-archetype#:~:text=The%20trickster%20archetype%20is%20a,novels%2C%20films%2C%20and%20TV>.

<https://www.scribophile.com/academy/what-is-the-trickster-archetype#:~:text=The%20trickster%20archetype%20is%20a,novels%2C%20films%2C%20and%20TV>.

Rosendahl Thomsen, M., Horne Kjældgaard, L., Møller, L., Ringgaard, D., Munk Røsing, L., & Simonsen, P. (2017). *Literature: An introduction to Theory and Analysis*. Bloomsbury Academic

Sirisilla, S. (2023, February 20). Bridging the Gap: Overcome these 7 flaws in descriptive research design. *Enago Academy*. <https://www.enago.com/academy/descriptive-research-design/>

Tatar, M. (2021). *The Heroine with 1001 Faces*. Liveright.

The Editors of Encyclopaedia Britannica. (2023, November 3). *Archetype | Mythology, Symbolism, Psychology*. Encyclopedia Britannica.

<https://www.britannica.com/topic/archetype>

Theme definition and meaning | Collins English Dictionary. (2023). In *Collins Dictionaries*.

<https://www.collinsdictionary.com/dictionary/english/theme>

THEORY definition and meaning | Collins English Dictionary. (2023). In *Collins Dictionaries*.

<https://www.collinsdictionary.com/dictionary/english/theory>

Timgrahl. (2023, April 3). *The Threshold Guardian Archetype: Definition and 7 examples*. Story

Grid. <https://storygrid.com/threshold-guardian-archetype/>

University of Houston-Victoria. (n.d.). *Library: Primary and secondary sources: Secondary sources*.

[https://library.uhv.edu/sources/secondary#:~:text=and%20Scholarly\)%20Sources-Definition,information%20found%20in%20primary%20sources](https://library.uhv.edu/sources/secondary#:~:text=and%20Scholarly)%20Sources-Definition,information%20found%20in%20primary%20sources).

University of Southern California. (2023, October 10). *Research Guides: Organizing Your Social Sciences Research Paper: Theoretical Framework*. USC Libraries.

<https://libguides.usc.edu/writingguide/theoreticalframework#:~:text=The%20theoretical%20framework%20is%20the,Abend%2C%20Gabriel>.

University of South California. (2023b, October 10). *Research Guides: Organizing your Social Sciences Research Paper: Types of Research Designs*.

<https://libguides.usc.edu/writingguide/researchdesigns#:~:text=The%20research%20design%20refers%20to,problem%20will%20be%20thoroughly%20investigated>.

University of Texas Arlington Libraries. (2023, October 12). *Subject and Course Guides: Quantitative and Qualitative Research: What is Qualitative Research?*

[https://libguides.uta.edu/quantitative\\_and\\_qualitative\\_research/qual](https://libguides.uta.edu/quantitative_and_qualitative_research/qual)

UOFL Libraries: Primary Sources: Definitions & Examples. (n.d.).

<https://library.louisville.edu/ekstrom/primary-sources/definition>

Upstone, S. (2017). *Literary Theory: A Complete Introduction (Complete Introductions)*.

Vloger, C. (2022). *The Writer's Journey - 25th Anniversary Edition: Mythic Structure for Writers* (4th ed.). Michael Wiese Productions.

Wiesen, G. (2023, October 2). *What is a motif?* Language Humanities.

[https://www.languagehumanities.org/what-is-a-motif.htm?expand\\_article=1](https://www.languagehumanities.org/what-is-a-motif.htm?expand_article=1)

Ashraf, S (2023, November 1). *What is the monomyth?* Language Humanities.

<https://www.languagehumanities.org/what-is-the-monomyth.htm>

Weiland, K. M. (2023). *Writing Archetypal Character Arcs: The Hero's Journey and Beyond* (*Helping Writers Become Authors Book 10*). PenForASword Publishing

Weiland, K. M. (2020). *Writing Your Story's Theme: The Writer's Guide to Plotting Stories That Matter* (*Helping Writers Become Authors Book 9*). PenForASword Publishing.

Yang, H. (2021). Deep Dive: Joseph Campbell's "Hero's Journey."

<https://prowritingaid.com/joseph-campbell-hero>

