

The Representation of Campbell's Monomyth in *Mission: Impossible Dead Reckoning Part One* (2023) Film

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ABSTRACT

This study aimed to determine how the monomyth is represented in the *Mission: Impossible Dead Reckoning Part One* film through Ethan Hunt using Campbell's hero's journey theory. The analysis focused on the film's plot, Ethan's characterization, dialogues, monologues, and events experienced by Ethan that relate to Campbell's hero's journey theory. The data source in this study is the *Mission: Impossible Dead Reckoning Part One* film. The story in this film was relevant to the modern world, exploring the dangers posed by out-of-control AI. The data collection technique involved repeatedly watching the film, reviewing the transcription, highlighting important events, and taking notes for the analysis. Using structuralism approach, the study examined the narrative structure found in Ethan's journey. The findings showed that *Mission: Impossible - Dead Reckoning Part One* successfully represents the monomyth through Ethan's character and demonstrated that Campbell's hero's journey theory is still relevant and applicable, even though the story has a different context from traditional myths or legends.

Keywords: films, heroes, monomyth, the hero's journey

ABSTRAK

Penelitian ini bertujuan untuk mengetahui bagaimana monomit direpresentasikan dalam film *Mission: Impossible Dead Reckoning Part One* melalui Ethan Hunt menggunakan teori perjalanan pahlawan Campbell. Analisis difokuskan pada plot film, karakterisasi Ethan, dialog, monolog, dan peristiwa yang dialami Ethan yang berkaitan dengan teori perjalanan pahlawan Campbell. Sumber data dalam penelitian ini adalah film *Mission: Impossible Dead Reckoning Part One*. Kisah dalam film ini relevan dengan dunia modern, mengeksplorasi bahaya teknologi AI yang tidak terkendali. Teknik pengumpulan data adalah menonton film berulang kali, melihat transkripsi film, menyoroti peristiwa penting, dan membuat catatan untuk analisis. Dengan menggunakan pendekatan strukturalisme, penelitian ini mengkaji struktur naratif yang ditemukan dalam perjalanan Ethan. Temuan menunjukkan bahwa *Mission: Impossible - Dead Reckoning Part One* berhasil merepresentasikan monomit melalui karakter Ethan dan menunjukkan bahwa teori perjalanan pahlawan Campbell masih relevan dan dapat diterapkan, meskipun ceritanya memiliki konteks yang berbeda dari mitos atau legenda tradisional.

Kata Kunci: film, pahlawan, perjalanan pahlawan, monomit

A. INTRODUCTION

Heroes in the real world are often depicted as brave individuals who prioritize others over themselves. According to Schlechtriemen (2019), heroes inspire society by setting good examples, maintaining stability, and evoking emotional responses. National heroes in Indonesia, as noted by Faqih (2022), played crucial roles in fighting for people's rights and liberating the country, despite lacking superpowers. Their actions inspire many to become heroes in their own way, fostering peace and helping others. In fiction, heroes follow a classic journey, as described by Campbell (2004), where they venture into an unknown world, face challenges, and return transformed.

Heroes are also represented in fiction and films. According to Campbell (2004), a hero goes on a journey from an ordinary place to a magical world where they face significant challenges and win. The hero returns from this adventure with the power to help others. A hero is the main character or protagonist of a story who embarks on a physical or psychological journey. In literature, heroes often represent an impossible standard of goodness, and sometimes, heroes face more relatable challenges.

This study analyzed *Mission: Impossible Dead Reckoning Part One* (2023), directed by Christopher McQuarrie. The film follows Ethan Hunt, a member of the Impossible Missions Force (IMF), as he embarks on a perilous mission to secure dangerous weapons and defeat his adversary, Gabriel. As the seventh installment in the *Mission: Impossible* series, the film received critical acclaim and numerous awards, including Best Action Film and Best Stunts. Tom Cruise, renowned for his dedication to action roles, continues to deliver intense stunts, making this film an ideal subject for analysis.

The focus of this study was Ethan Hunt, as he embodies the characteristics of a hero without relying on superpowers. He demonstrates courage, intelligence, resilience, and unwavering determination while undertaking high-risk missions. As Franco et al. (2011) stated, heroism is defined by selfless acts that benefit others, even at personal risk. Ethan exemplifies this through his commitment to preventing global threats, making him a fitting character for exploring heroism.

Campbell (2008) introduced the monomyth, or hero's journey, as a universal pattern in myths and stories across cultures. This journey consists of three main phases: Departure, Initiation, and Return. It is a storytelling framework that shapes legendary narratives, such as *The Odyssey* and *Star Wars* (Mickey-Kallis, 2010). Vogler (2007) further refined this concept into specific stages that provide a structured approach to storytelling. Analyzing modern films with the hero's journey structure is useful because it helps us see the universal story patterns that are still used today. This theory also makes it easier for people to understand how films follow or modify these classic patterns to fit the style and needs of contemporary storytelling. This study applied Campbell's hero's journey theory to analyze Ethan's narrative arc and its alignment with the monomyth.

The hero's journey remains relevant because it reflects real-life struggles and personal growth. Observing heroic acts in fiction and reality can inspire individuals to overcome challenges and develop resilience (Faqih, 2022). Unlike traditional heroes with supernatural abilities, Ethan relies on intellect and physical strength, offering a unique perspective on heroism. This study aimed to provide new insights and describe the representation of monomyth through Ethan's character in *Mission: Impossible Dead Reckoning Part One* (2023) film using Campbell's hero's journey theory.

The researcher analyzed the representation of monomyth in *Mission: Impossible Dead Reckoning Part One* film using Campbell's hero's journey theory, and expected to give different results from previous studies. It was expected to be the first to discuss *Mission: Impossible Dead Reckoning Part One* using the hero's journey theory, as this film has just been released, and no one has analyzed this object yet. Therefore, the researcher titled this study "*The Representation of Campbell's Monomyth in Mission: Impossible Dead Reckoning Part One (2023) Film*".

B. LITERATURE REVIEW

This chapter discussed theories and studies related to film. It began by addressing film as a literary work, character and characterization in film, plot in film, and then moved on to the stages of the hero's journey. The researcher's purpose in discussing the plot and characterization in this study is to find out the relationship between the stages of the hero's journey and the plot. This study also analyzes characterization to find out how Ethan's character is presented in the *Mission: Impossible Dead Reckoning Part One* film.

1. Film as Literary Work

Films are motion pictures made up of rapidly displayed still images, setting them apart from other visual arts (Barsam & Monahan, 2010). Klarer (2004) noted that film and literature influence each other and can be analyzed using textual analysis. Literary theory provides a framework for studying both, as they share elements like plot, character, and theme (Bordwell & Thompson, 2008). While films use visuals to create realism, literature relies on words to engage the imagination (Totawad, 2019). Due to these similarities, films are often considered a form of literary work.

2. Character and characterization

In literature, characters are depicted with qualities such as morals, intellect, and emotions, which readers infer from their actions and dialogue (Abrams, 1999). A character's motivations, including temperament and desires, drive their behavior. Characterization, the process of revealing a character's personality, can be direct or indirect. Direct characterization explicitly describes traits, while indirect characterization allows readers to infer traits through actions, speech, and interactions (Abrams, 1999). Characterization is related to the hero's journey because it shows how the hero changes as they go through each stage.

3. Plot in Film

Klarer (2004) stated that the plot is how different themes in a story interact logically, causing the situation at the start of the story to change as it progresses. According to Kirsznar and Mandell (2007), the plot is not just the sequence of events in a story; it is also about how these events are presented and organized. It is influenced by various factors, including historical, social, and personal reasons, the way characters interact with each other, and how different events are placed in relation to one another. It is a common narrative arc in fiction, drama, and films, following a chronological sequence of events.

According to Klarer (2004), the plot can be divided into five parts: exposition, rising action, climax, falling action, and resolution. Through the plot, the researcher can identify the storyline or the events that follow the monomyth pattern.

4. Campbell's Hero's Journey Theory

Joseph Campbell, an American mythological researcher, identified fundamental concepts in hero myths and stories worldwide in his book, *The Hero with a Thousand Faces*. He identified several basic stages in every hero quest, which he called the monomyth. Monomyth refers to the big or broad pattern divided into three main stages: Departure, Initiation, and Return, while the hero's journey offers a detailed explanation of the monomyth.

In the three main stages, there are 17 substages, there are The Call to Adventure, Refusal of the Call, Supernatural Aid, The Crossing of the First Threshold, Belly of the Whale, Road of Trials, The Meeting with the Goddess, Woman as Temptress, Atonement with the Father,

Apotheosis, The Ultimate Boon, Refusal of the Return, The Magic Flight, Rescue from Without, The Crossing of the Return Threshold, Master of two Worlds, and Freedom to Live. Vogler (2007) stated that the hero's journey is more than just a mythic structure; it is a key life guide, especially for writers. In his writing journey, he has found his phases to be predictably useful, similar to their role in stories and myths. This structure has guided him through his storytelling and personal challenges, providing clarity and confidence.

The researcher provided three previous studies related to the monomyth or the hero's journey theory in this study. The first study is from Husein (2022), who writes "*Steve Rogers' Hero Journey in The Captain America: The First Avenger (2011)*". The study focused on Steve's journey and the data gathered from screenshots, actions, dialogues, and timestamps from the film. The result shows that the film triggers the Monomyth cycle, which finishes with the Return stage.

The second study by Faqih (2022) is titled "*Hero's Journey as Portrayed by Jack in J.K. Rowling's The Christmas Pig*". This study analyzed the novel using Campbell's Hero's Journey theory, supported by Allison and Goethals' theory of obstacles in the hero's journey. The study has two main results. Firstly, it is found that Jack, the protagonist, has completed all stages of the hero's journey. Secondly, the study revealed that Jack encountered obstacles during his journey.

The third study, Wardana (2023), examined the "*Hero's Journey Experienced by Steve Rogers in Alex Irvine's Captain America: The First Avenger*". The study focused on the novel, an adaptation of the film, using the theory of Campbell's Monomyth. Data is collected in sentences, dialogues, phrases, and quotes. This study's results indicate that Alex Irvine's novel *Captain America: The First Avenger* follows all the stages of the hero's journey theory by Joseph Campbell. Thus, the three previous studies could help the researcher gain a better understanding and deeper knowledge of the theory used.

C. METHOD

1. Research Design

This study used a qualitative method and a structuralist approach. The qualitative method involved interpreting language and visual material to uncover implicit and explicit meanings (Flick, 2014), allowing for a deeper understanding of the study's complexities. Structuralism focuses on identifying underlying structures that shape perception (Hawkes, 2003). According to Hebert (2022), structures function like systems, where changes in one element affect the whole. This approach helped describe the narrative structure of the film.

Joseph Campbell's hero's journey theory was also applied to analyze Ethan's journey in *Mission: Impossible – Dead Reckoning Part One*. The study presented findings in words, linking the theory to the film's narrative. Data were taken from film descriptions, identifying hero's journey stages using the structuralist approach.

2. Data and Data Source

The data source for this study is the *Mission: Impossible Dead Reckoning Part One* film, directed by Christopher McQuarrie and released in 2023. The data were taken from dialogues, monologues, and events that represent the hero's journey experienced by Ethan as the main character.

3. Research Instrument

The researcher is the main instrument used for data collection in this research. Although the researcher received assistance from other sources, humans were responsible for carrying out the process.

4. Data Collection Technique

The research involved several steps to analyze the selected film thoroughly. First, the researcher watched the *Mission: Impossible Dead Reckoning Part One* film several times to understand the story and pick out important details about the main character. Then, the researcher looked at the film's transcription to find the dialogues related to the research topic. The researcher also highlighted the important events from the film that relate to the theory and took notes for the analysis.

5. Data Analysis

The researcher collected the data to explore the narrative of Ethan, the main character in the *Mission: Impossible Dead Reckoning Part One* film. The researcher applied Campbell's hero's journey theory to examine its depiction through the main character. Renner and Powell (2003) described the analysis process as starting with data recognition or getting to know the data, which meant reading the data repeatedly while noting important things related to the analysis. The second step was focusing on the analysis, which meant defining its goals and identifying key questions clearly. The researcher could focus on specific questions or gather data from various sources. The third step was organizing the data into categories, which meant spotting and organizing themes and patterns like ideas, behaviors, and concepts to make sense of the text. The fourth step was identifying the data patterns, which meant it was important to summarize the data in each category and combine smaller categories into larger categories to help understand broader concepts and the relationships between parts. The last step was making interpretations, which meant finding the deeper meaning and relevance of the analysis. Finally, the researcher concluded and presented their findings and interpretations based on the analysis conducted.

6. Triangulation

Triangulation is a technique used to make research findings more trustworthy and accurate. However, the researcher used data and theoretical triangulation to increase data validity and expand the possibilities to generate reliable knowledge. Data triangulation means that *Mission: Impossible Dead Reckoning Part One* film can be accessed from multiple sources, including Paramount+, Disney+, and CatchPlay+. Theory triangulation was when the researcher mainly used Campbell's hero's journey theory as the basic theory and Vogler's perspective to support the theory. The researcher also used the theory of plot by Klarer (2004) and the theory of characterization by Abrams (1999) to analyze the plot and characterization in this film.

D. FINDINGS AND DISCUSSION

This chapter presents the stages of Joseph Campbell's Hero's Journey as found in the *Mission: Impossible Dead Reckoning Part One* film.

1. Stages of Campbell's Hero's Journey

a. The Call to Adventure

This stage is the first in the departure stage and marks the beginning of the hero's journey. Campbell (2008) said that the hero may embark on this journey willfully or be forced into it by external factors. In this film, Ethan's journey begins when someone sends him on a mission to get an important key:

Kittridge: This is to remind you of your oath and allegiance to us. The stakes of this mission are higher than ever. Your habitual rogue behavior will not be tolerated. Should you choose to accept, it is imperative that you listen. Your government is searching for a key. Its purpose, its vital importance to us, is none of your concern. What should concern you is the involvement of your friend, Ilsa Faust. She killed a courier in Istanbul, and we believe she was carrying one half of the key we're searching for. (McQuarrie, 2023, 00:10:03 – 00:10:41)

Ethan: Wherever the other half of this is, whatever the completed key unlocks, I will find it. No one should be trusted with control of the Entity. I mean to kill it. (McQuarrie, 2023, 00:25:23 – 00:25:39)

From the monologue, it can be concluded that Ethan's experience of the call to adventure came through a mission sent by Kittridge, and Ethan's desire or determination to stop the Entity from its goal of controlling the world. However, after knowing the purpose behind looking for the key, Ethan chose to look for the other half of the key as he did not want the key to fall into the wrong hands. This choice marks the beginning of his journey as a hero.

These data are considered part of the plot's exposition, introducing Ethan as an IMF agent and establishing key connections. His characterization is indirect, revealed through speech, thoughts, actions, and interactions. His determination and sense of duty are shown in his resolve to keep the key from falling into the wrong hands. His quick decision to seek Ilsa highlights his responsibility, while his defiance of Kittridge reflects his independent nature and strong moral compass.

b. Supernatural Aid

According to Campbell (2008), the hero will meet a protective figure or receive help and assistance from other figures when starting his journey. In this film, Ethan gets help from his fellow agents, Benji and Luther.

Benji: Putting us on an unsanctioned mission, which has gone rogue before it even started.

Luther: Meaning this very conversation is technically an act of treason.

Benji: Or, as we like to call it... "Monday".

Luther: So, what's the play? (McQuarrie, 2023, 00:30:26 – 00:30:42)

From the dialogue above, it can be seen that supernatural aid was obtained through Benji and Luther, who were willing to help Ethan carry out his mission. Their roles are both crucial in helping Ethan face new challenges and threats, including the Entity. Through their unique skills, Benji, Luther, and Ethan come together on a mission to stop the Entity from taking over the world.

The data is also part of the exposition because it introduces the characters who will help

Ethan on his journey. In this part, information about Benji and Luther's background and skills is also shown. Ethan's characterization in this stage is shown through his interactions with Benji and Luther. The dialogue above shows the relationship between Ethan, Benji, and Luther, which shows their trust and teamwork. Ethan's interactions with them also show that he is a leader who can be relied on, respected, and trusted by his team

c. The Crossing of the First Threshold

The crossing of the threshold stage is where the hero goes across the boundary from the ordinary world to the unknown world (Campbell, 2008). In this stage, Ethan crosses the first threshold when he suddenly sees a figure that had traumatized him. Ethan was shocked and immediately asked Benji and Luther to cancel the mission and go their separate ways.

Ethan: No, it can't be.

Benji: What is it?

Ethan: Luther, Benji. Abort. Get out!

Luther: Where do we rendezvous?

Ethan: We don't! This mission is terminated. Get out now. (McQuarrie, 2023, 00:46:11 – 00:46:19)

The dialogue shows the beginning of Ethan crossing the first threshold. After asking Benji and Luther to split up, Ethan decides to go after Grace and get the other half of the key back. But unfortunately, Grace was also a clever woman, so Ethan could not catch up with her at that time. She then flew to Rome and managed to escape Ethan's pursuit. Surrounded by the police at the airport, Ethan was forced to escape and separate from Benji and Luther. This marked that Ethan had crossed the threshold from his ordinary world to his new world full of challenges.

The data is included in the rising action in the plot because both events increase tension and advance the main conflict of the story. Ethan faces increasingly complex challenges. From the analysis, Ethan's characterization is shown through action, speech, and interactions with Benji and Luther.

d. Belly of the Whale

In this stage, the hero usually experiences a moment of crisis after crossing the initial boundary into an unknown world. The hero often faces fears and doubts before finally finding the strength or enlightenment to continue their journey (Campbell, 2008). Ethan went through the belly of the whale stage when he had to leave Ilsa while on their mission in Venice. At that time, Ethan was tricked by the Entity, causing Ilsa to become Gabriel's victim.

Ethan: Left or right?

Entity: It doesn't matter.

Ethan: What do you mean, it doesn't matter? Where is she?

Entity: She's on her way to the Minich Bridge, where Gabriel is waiting. You will never get there in time. But you can, Ilsa. I know what matters most to you, Ethan.

Ethan: This isn't Benji.

Entity: No, it's not. But you are done. (McQuarrie, 2023, 01:34:48 – 01:35:17)

Ethan was faced with his past trauma, which became a symbol of his mistakes and failures to protect the people he loved. When he talks to the Entity, referring to Gabriel, he faces helplessness and confusion, which creates a sense of despair. This was the point where he felt a deep emotional burden, creating an atmosphere of despair and reflection. This stage marks that Ethan is in the belly of the whale stage, where he faces the fear and trauma of his past, which makes him hesitate a little before finally finding his strength again to carry out his journey. It is included in the rising action because Ethan experienced an emotional crisis that created internal conflict. Ethan's characterization in this stage is shown through his actions, speech, thoughts, and interactions.

e. Road of Trials

In the road of trials stage, the hero is usually faced with several challenges and trials that must be faced and overcome (Campbell, 2008). These challenges usually play a very important role in the character's development to become a hero. In this film, Ethan faces several challenges to get the half-key he is after.

Grace: What are we doing?

Ethan: Finding us a new car. (McQuarrie, 2023, 01:03:06 – 01:03:10)

From the dialogue above, it can be seen that Ethan is on the run. However, while chasing Grace, Ethan is also chased by a group of unknown people and the police. This marks the beginning of the challenges that Ethan faces.

Grace: What is happening? Where are we going?

Ethan: I don't know. Okay, brake, brake, brake! (McQuarrie, 2023, 01:08:44 – 01:08:50)

It can also be seen that Ethan and Grace are in a hurry to escape. Using the car they had found earlier, they managed to enter a small alley. However, without them realizing it, the alley was the path to the railroad tracks, and they had to get out of there as fast as possible. Ethan's recognition of uncertainty adds a deeper layer to the interpretation of the hero's journey. Campbell (2008) noted that trials often push the hero into unfamiliar territory, exposing vulnerability and showing the idea that heroism includes facing the unknown. Thus, this sequence of scenes serves not only as a series of actions, but also as crucial steps in a mystical pattern that shapes Ethan into a more fully realized hero.

The data that show the road of trials are still included in the rising action because the events show some intense things that result in new conflicts. The data marks the beginning of a more intense and action-packed chase, where the tension increases as the enemy chases them. Ethan's characterization in this stage is shown through actions, speech, thoughts, and interactions.

f. The Meeting with the Goddess

In the meeting with the goddess stage, the hero usually meets a woman who has extraordinary qualities. This meeting can provide encouragement for the hero to move forward in their mission or offer a deeper understanding of themselves (Campbell, 2008). In this context, Ethan meets Grace, who has qualities that represent the goddess in this story.

Luther: You'll be dead. Without a team, your life won't be measured in years or even months.

Benji: It'll be measured in hours.

Grace: But if I stay, I'll be safe. You'll protect me. Is that it?

Luther: Yes.

Ethan: No. I can't promise you that. None of us can. But I swear, your life will always matter more to me than my own.

Grace: You don't even know me.

Ethan: What difference does that make? (McQuarrie, 2023, 01:46:26 – 01:47:12)

From the dialogue, it can be seen that Grace, who was initially skeptical and had her own agenda, eventually transformed into a valuable partner in Ethan's mission. Although Grace was very opposed to his mission from the start, she still felt guilty because she felt that she was the one who caused Ilsa to be killed by Gabriel. It is included in the rising action because here Ethan makes a big decision that will affect his future mission journey. Ethan decides to pull Grace into one of their teams, considering that Grace also has abilities that are worth utilizing. From the analysis, Ethan's characterization is demonstrated through his speech, interactions, and actions.

g. Atonement with the Father

Atonement with the father is a phase in which the hero comes into conflict with an authority figure. This phase often leads to understanding, growth, and reconciliation. In doing so, the hero has the opportunity to discover new strengths in their journey (Campbell, 2008). In this film, Ethan goes through the stage of atonement with his father when he has to face the Entity and Gabriel directly.

Entity: I know what matters most to you, Ethan.

Ethan: This isn't Benji.

Entity: No, it's not. But you are done. (McQuarrie, 2023, 01:35:07 – 01:35:17)

The atonement with the father can be seen as the Entity manipulates and uses information and acts like Gabriel to create tension and despair in Ethan. When he hears the voice of the Entity referencing Gabriel and the threat to Ilsa, he is forced to reflect on his choices and the impact of his past. This moment marks an important internal struggle in his journey. Unfortunately, Ethan is unable to catch up to Grace and Ilsa, who are facing Gabriel, and this results in Ilsa being killed by Gabriel.

At this stage, Ethan introspects and realizes that everything he does will have an impact on the future, so he must be careful and fix and understand everything again. He is also aware of the importance of relationships with others in a larger context. This indicates that Ethan has reached the atonement with the father stage because it involves responsibility, reconciliation, emotional, and self-reflection before going through the next stage.

This part is still included in the rising action because complicated parts are shown in this stage. Ethan's being fooled by the Entity leads him to face a big problem. This includes preparation for the climax that will come in the future. Ethan's characterization in this stage is shown through speech, thoughts, actions, and interactions, which together form a picture of him as a tough, introspective, and responsible hero.

h. Apotheosis

This apotheosis stage usually marks a moment of enlightenment and transformation, preparing them to face the final challenge and complete their journey (Campbell, 2008). In this stage, Ethan demonstrates a deeper understanding of his situation.

Luther: Now... I have to ask you a question. Not as your partner, but as your friend. What's your objective?

Ethan: Kill the Entity.

Luther: What about killing Gabriel?

Ethan: He knows what the key unlocks, we need him alive. I haven't forgotten that. (McQuarrie, 2023, 01:48:14 – 01:48:40)

From the dialogue above, it can be seen that Ethan understands and is aware that he cannot only focus on himself but must also focus on what will happen next. He considers the consequences he will face if he does the wrong thing. Instead of killing Gabriel to avenge his past, Ethan realizes that he should kill the Entity, because Gabriel still has information that he does not know about the Entity and also its relationship to the key that he has been after. Ethan tries to balance the desire to take revenge on Gabriel and the need to protect important information. This decision shows the evolution of Ethan's character, who is ready to sacrifice personal satisfaction for a higher purpose.

Gabriel: I know what the key unlocks, Ethan. I'm the only one who knows. (McQuarrie, 2023, 02:19:26 – 02:19:33)

This part is included in the apotheosis stage because they show that Ethan managed to restrain himself by not killing Gabriel. He chose to prioritize this mission first. He realized that he should not be selfish and only care about his own affairs because there is a world at stake here. Ethan gained enlightenment and transformed into a person who is more careful about his actions. It is also included in the climax because Ethan confronts Gabriel in this stage, and a major event also occurs in this part. Ethan's characterization in this stage is shown through speech, thoughts, actions, and interactions.

i. The Ultimate Boon

The ultimate boon is the stage where the hero achieves their main goal and gets a significant reward or achievement as a result of their journey (Campbell, 2008). In this case, Ethan goes through the ultimate boon stage when he successfully gets the key that has access to the Entity and also gets information about the Entity.

Grace: Ethan, the key!

Ethan: Grace, it's okay.

Grace: It's my fault. If anything happens...

Ethan: I got it. We got it. (McQuarrie, 2023, 02:22:09 – 02:22:16)

From the data, it can be seen that Ethan managed to get the key that was previously taken by Gabriel. Finally, Ethan's main goal has been achieved. He managed to secure the key from

people who wanted to take over the world for momentary interests.

Ethan: [in French] No, no, no. No, no, no, stay with me. You know what this is? You know what this is? Oui? What does it unlock? What does it unlock?

Paris: Sevas...topol...

Ethan: [in English] Sevastopol. The city, Sevastopol, in Crimea. Wh-- Where? [in French] Where is Sevastopol?

Paris: Sous... marin?

Ethan: Sous-marin? The submarine. The Sevastopol.

Paris: Good luck. (McQuarrie, 2023, 02:30:22 – 02:31:17)

It can be seen that Ethan finally knows the information about the key and what the key is used for. This indicates that Ethan has reached the stage of the ultimate boon because he has finally succeeded in getting the main goal and the results of his long journey.

Both pieces of data are included in the falling action because, first of all, Grace expresses concern about the ongoing situation and its impact, which is when she thinks that the key is in Gabriel's hands. In addition, Ethan and Grace also strengthen their relationship with each other. Ethan tries to calm Grace and shows his commitment to protect her, which reflects emotional growth and closeness between them. This stage marks the transition to resolution, where the characters begin overcoming their problems. Ethan's characterization in this stage is shown through speech, actions, thoughts, and interactions.

j. The Magic Flight

The magic flight often depicts a moment where the hero must escape or return home after achieving their goal. This can involve a journey filled with danger, challenges, or pursuit from enemies (Campbell, 2008). In this case, Ethan must escape after getting the key and information about the Entity.

Grace: Ethan, it's okay. This was the plan. You have the key; you have to go.

Ethan: Grace.

Briggs: Hunt!

Grace: Go! (McQuarrie, 2023, 02:30:22 – 02:31:17)

From the dialogue, it can be seen that after Ethan successfully gets the key and information about the Entity from Paris, he must escape to secure the key. Ethan must escape as soon as possible because he is being chased by Briggs, who is a police officer who has been targeting Ethan from the start. Unfortunately, only Ethan can escape because the speed wing given by Luther can only be used by one person. Grace gives in and tells Ethan to escape as soon as possible, while she will use the initial plan to get out, which is to persuade Kittridge to hire her.

This part is included in the falling action because Ethan is in a position where he has to continue his original plan to bring the key. He tries his best to escape and go to his ordinary world. This shows that they are moving towards completing their mission, preparing for the final resolution of the story. In this stage, Ethan's characterization is shown through speech, actions, and interactions.

k. Rescue from Without

Rescue from without refers to the moment when the hero receives outside help after facing various challenges or crises. This help can come from allies, friends, or other external forces. In this film, Ethan gets help from his teammates to escape from his enemies (Campbell, 2008). In this stage, Ethan is saved by his teammates. He manages to escape with the speed wing given by Luther.

“Ethan managed to escape from the train using the speed wing that Luther gave him. After landing, Benji was waiting for him there and left with him by car with the key he had obtained.”

Benji: Thank God. (McQuarrie, 2023, 02:33:26 – 02:33:59)

In this stage, Ethan is saved by his teammates. He managed to escape with the speed wing given by Luther, and also escaped with Benji using a car. Grace, who was left behind on the train, also played an important role in helping Ethan escape. Grace managed to convince Ethan to continue his journey to save the key.

In this part, the data is included in the resolution stage because, first of all, Ethan managed to escape from the train and also from the police pursuit that was targeting him by using the speed wing given by Luther. In addition, the dialogue also shows that Benji feels relieved that Ethan managed to escape safely from the dangerous situation. This indicates that Ethan and his team managed to overcome the existing threat. This success shows the completion of the mission faced by Ethan. In this stage, Ethan's characterization in this stage is shown through actions and interactions.

l. The Crossing of the Return Threshold

The crossing of the return threshold is the stage where the hero returns to their home world after a transformational experience in an unknown world (Campbell, 2008). In this context, Ethan successfully returns to his home world with the reward he has obtained, namely the key to access the Entity.

Kittridge: [voice over] A new day brings a new burden. The key is only the beginning. Wherever it leads, whatever it takes to get there, you'll have to do it on your own. Should you fail in your mission, the Entity wins, Gabriel wins, and the world will pay the ultimate price. Should any members of your team be caught or killed, their sacrifice will have been in vain. So hurry; there isn't much time. The world doesn't know it, but they're counting on you. Good luck, Ethan... (McQuarrie, 2023, 02:34:16 – 02:35:25)

It can be concluded that Ethan has completed his adventure and now must face new responsibilities. Ethan's success in bringing the key back to his home world will add a new burden and responsibility to Ethan. He must face more complex and dangerous situations. However, with the presence of the key in his hands, it is very possible for his enemies to target him again. Fortunately, Ethan managed to secure the key and prevent it from falling into the wrong hands. He managed to prevent the world from being controlled by the wrong people. This reflects Campbell's idea that the hero brings something valuable back to the ordinary world. However, in this film, this concept is adapted by showing Ethan's journey as ongoing,

emphasizing duty and sacrifice rather than final resolution.

The data is included in the resolution stage because at this stage, all previous conflicts have been resolved. In this stage, Ethan's characterization is shown primarily through Ethan's actions in successfully bringing the key back, showing his commitment and determination.

Ethan's journey demonstrates the typical transformation of a hero, going through several stages of Campbell's hero's journey. He receives a call to mission, faces various obstacles, and reaches the point where he succeeds in overcoming all challenges. Although it differs from the classic monomyth because Ethan does not return as a 'complete' figure or find peace, his growing commitment to his mission and human values still reflects the essence of heroic change in the hero's journey.

2. Discussion

Based on the plot connection in the film with the stage of the hero's journey, Ethan has passed the exposition stage to the resolution stage. In the exposition stage, Ethan passes two stages of the hero's journey: The call to adventure and supernatural aid. For the rising action stage, Ethan passes five stages: The crossing of the first threshold, the belly of the whale, the road of trials, the meeting with the goddess, and atonement with the father. The climax stage occurs when Ethan passes the apotheosis stage. The falling action stage occurs when Ethan passes four stages: The ultimate boon, the magic flight, rescue from without, and the crossing of the return threshold. So, Ethan has successfully passed 12 stages of the hero's journey.

It can be concluded that in the exposition stage of the plot, Ethan's journey unfolds as he receives a mission from Kittridge and resolves to secure the key to the Entity, aided by Benji and Luther. In the rising action, Ethan faces challenges, meets Grace, and endures Ilsa's loss, which reminds him of his dark past. Despite Gabriel's threat, Ethan chooses to recruit Grace to his team. The climax sees Ethan confronting Gabriel to obtain half of the key, prioritizing the world's safety over revenge. In the falling action, Ethan secures key details from Gabriel's ally, Paris, and escapes with help from his team. The resolution sees Ethan surviving with the key, now his new responsibility.

There are several stages that Ethan did not go through, and that were not found in this film. The first stage is the refusal of the call. Ethan did not go through this stage because he is a very dedicated and determined IMF agent, so he is always ready to face anything to protect others. Moreover, given the great threat posed by the Entity and his concern for global security, Ethan immediately accepted the call without hesitation. The next stage that Ethan did not go through is a woman as a temptress. Ethan did not go through this stage because his character was not trapped in temptation or emotional conflict on his journey. Ethan's relationship with Grace in this story is only one of mutual support and understanding, not one that leads to romantic temptation that distracts him from his main priority. Ethan does not show any doubt or influence from temptation that can distract him from the greater goal, which is fighting the threat of the Entity. Ethan also does not go through the refusal of the return stage in this film. Ethan has a strong motivation so he does not hesitate to return to his ordinary world. Ethan is ready to face the consequences of the success of his mission and is ready to protect the world from the threat of the Entity.

Ethan also did not go through the master of Two Worlds stage. He did not experience the conflict between the ordinary world and the other world in depth. Ethan had already mastered his role in the world of espionage as an IMF agent who was used to dangerous missions, so there

was no significant transition between the two worlds. He was always in a state of readiness to act in situations that required him to switch from everyday life to high-risk missions. Ethan does not pass the freedom to live stage in this film because high responsibilities and risks always overshadow his character and mission. Although Ethan has managed to overcome various obstacles and complete his mission, he still cannot live freely because of his involvement in the world of espionage and his commitment to protect those closest to him from threats, especially from powerful enemies such as the Entity. Espionage is gathering secret or sensitive information for political, military, or business purposes in a covert and unauthorized manner. Governments or organizations usually carry it out through secret agents trained to infiltrate and conduct surveillance. Thus, his duty to continue fighting for the safety of the world and his team members prevents him from reaching the freedom stage.

Most of the data found in this film is from the road of trials data. This can happen because the genre of this film focuses on action and dangerous missions that Ethan goes through. However, Ethan's skills in survival, disguise, fighting, and facing the challenges of the Entity are greatly explored in this film. To become a hero, Ethan develops into a better person through various physical and strategic challenges. In addition, this stage also shows how Ethan solves problems and maintains teamwork, which is important for the success of his mission. Therefore, most of the data found in the road of trials is to prove Ethan's struggle to achieve his goals and also become a real hero.

These findings are significant for contemporary hero narratives because they demonstrate how modern films still use classic mythic patterns to build emotional impact and character depth. By adapting Campbell's stages to fit current themes such as moral ambiguity, constant risk, and ongoing responsibility, it demonstrates how the hero's journey remains relevant while evolving to reflect the challenges and values of today's audiences.

E. CONCLUSION

Based on Ethan's journey to become a hero, it can be concluded that the monomyth in the *Mission: Impossible Dead Reckoning Part One* film is represented through Ethan's character, who goes through three main stages of Campbell's hero's journey. In the departure stage, Ethan only goes through four stages: The call to adventure, supernatural aid, the crossing of the first threshold, and the belly of the whale. In this stage, the plot has reached the rising action stage. In the initiation stage, Ethan passed five substages: The road of trials, the meeting with the goddess, atonement with the father, apotheosis, and the ultimate boon. In this stage, the plot has reached the falling action stage. In the return stage, Ethan passed three substages: The magic flight, rescue from without, and the crossing of the return threshold. In this return stage, the plot has reached the resolution stage. Although there are several stages that Ethan did not go through, the monomyth in this film is still represented through the three main stages that Ethan's character goes through, which are departure, initiation, and return.

In *Mission: Impossible – Dead Reckoning Part One*, Ethan's characterization is mostly indirect, as the audience learns about him through his actions, decisions, and interactions with others, rather than direct narration or explicit explanation. The film, being an action-adventure film, emphasizes Ethan's behavior and how he responds to events, with his internal conflict and growth conveyed through his actions. This allows the audience to better understand Ethan's character through what he does rather than what is directly said about him.

Campbell's hero's journey theory remains relevant because many modern stories still use the hero's journey pattern to build drama and character development. However, this theory is also very flexible. Filmmakers often adjust or reverse the stages to suit the themes, values, and more complex conflicts in contemporary stories.

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