

CHAPTER I

INTRODUCTION

1.1 Background of the Study

The hero refers to a persona that is just and blessed by the divine will and power in which their tale tells the journey to achieve spiritual maturity from their encounter in the journey ahead. This journey has become the standard hero mythology in which it has been shared past time, place, and culture with the stories mainly facing against the mystical creature and evil rulers who threatened the world. In the modern depiction, a hero is depicted with realistic qualities in which the hero retains some of the humane attitude and emotion, rather than the grandiose of the older depiction of a hero. Furthermore, the hero may attain the role and not experiencing conventional teaching or guidance. Instead, the inner influence motivates the normal person to preserve justice as it reflects a certain situational power that may take over individual power (Zimbardo 2007) and he seeks to become the hero he envisioned, resulting in an antihero archetype.

The story of the antihero creates a new dynamic and perspective due to their qualities. The antihero works in his moral code, as opposed to the good that the hero embodies. Nevertheless, Antihero embodies a contradictory concept of heroism, and it

serves as a deviation from the idea of a hero that existed in older literacy. Thus, the antihero does not refer to his deeds as heroic deeds. While heroism itself is a reflection of a vision and images of our individuals (Bowra 1952, 4) and the embodiment of one mere individual that can be found through journeys of self-exploration, Raglan argues that heroism is a product of mere functional efficiency, not a moral perfection (Raglan 1956, 146), which means that the action of the hero that we have known can be morally wrong to preserve convenient justice. Kadiroğlu stated that amongst the hero existed over the century, the antihero itself has existed alongside the hero (Kadiroğlu 2012, 8-9). Therefore, the idea of the traditional hero as the protagonist of a story overshadows the idea of an antihero due to their qualities that may add confusion to the first-time consumer of related stories, novels, or plays. Nevertheless, Burchfield stated that since the works of Dryden, *An Evening's Love* (1671), the protagonist has been referred to as the leading character (Burchfield 1996, 634), and thus, antihero can be concluded as protagonists who generally act in questionable ways; modeling (some) bad behavior even if for justifiable reasons (Buck 1986, 251–261). When this perspective is understood by the consumer, the discovery of the antihero's motivation and intention in his journey has become the antihero's charm in literature works.

The novel *Warcraft: War of The Ancients*, primarily focuses on the tale of the twin brothers in their journeys to become a hero where the two becoming two different personas, one is being branded as a hero, and the other is being branded as the antihero. The novel was originally printed as a trilogy, which refers to the collective story of the

the event that occurs in a span of three novels. The first, titled *The Well of Eternity* which the two characters embark on their first journey by acknowledging a danger, followed by *The Demon Soul* which the two depart unto the unknown world and met by a variety of challenges, and lastly *The Sundering* which the two overcome the great danger and returned as an antihero and a hero respectively. The novel was written by Richard A. Knaak, *New York Times* and *US Today* bestselling author for *The Legend of Huma*, several other original works of *Dungeons & Dragons* novel, *Dragonlance*, and several other works of *Blizzard Entertainment*, including the novel mentioned in this study. Knaak's resume in other epic stories such as a series of novels, *Dragonlance* is one of the most notable ones. The significance of his past works heavily influences his writing experience. Comprehensive experience towards the theme's formula is key to captivating the core audience. The shared idea of myth, that is the epic fantasy, contributes to Knaak's capability to construct the world of other epic fantasy work as myth itself is a cascade for every influence in the history of human culture (Campbell 2004, 3). This claim further emphasizes that myth encompasses the collective idea of the hero and their heroic journey and thus, myth helps us reveal the reason behind the hero's archetypal portrayal and where they stand in the test of time (Vivier 2005, 11). A certain aspect of myth may carry over from one story to another and writing a story with a familiar theme may construct a new story using the aspect of a myth that has been applied. Thus the author must be able to correlate the myth with the theme. This brings Knaak's past work into consideration as his work in *Dragonlance* has indirectly

influenced his writing style and contribute to adapting *Warcraft* as *Warcraft*'s theme share some resemblance with *Dungeons & Dragons*. This statement is strengthened by Kohn's statement, in which he mentioned that new characters may replace the old ones (Kohn 2000, 496) by implementing a myth that was made on *Dragonlance* and adjusting it to suit the concurrent myth of the characters portrayed in *Warcraft*.

The novel follows the story of the twin brother, Malfurion Stormrage and Illidan Stormrage in their journey of understanding their place and role as a hero while a looming threat lurking deep within. The twin's journey has profound outcomes as they bear their respective way of approaching and resolving challenges. Throughout the novel, the twin brother shares the same teacher, Cenarius. Malfurion has done his best to become Cenarius's pupil due to his admiration and belief for the good. He has done tremendous feats to overcome personal challenges, as Leeming stated hero started with the following stage to understand the forces beyond him, then his quest to attain divinity (Leeming 1998, 7-8). Nevertheless, Illidan's arrogance, due to fated signs that the people around him tend to say, denies him the chance to become the hero that he believed he would be. As a consequence, he would later find himself becoming the hero that he envisioned. The duality of both archetypes can be found in the trilogy as it is quite common for the twin to engage in heated arguments among themselves. Eventually, the twin ended up crosses paths with each other and a fight broke out when the situation demands it. This relationship between the two creates a dynamic in the hero archetype where one has to challenge the ideology to the other, which situations

eventually reveal an individual true nature (Krueger 2008, 335-341). Malfurion Stormrage portrays the development from being apprentices to become a hero, while Illidan Stormrage portrays his journey as a renegade to become a hero that is not well appreciated. He suffers from hardship and disappointment from his brother, his loved ones, the one he sought a mentor. Nevertheless, his willingness for submitting himself to self-sacrifice for justice is driven based on what he has seen, a truth that he perceived as his own and no one is willing to understand his position. For Malfurion, the teaching of his mentor propels him to become a better man than he used to be. The teaching of balance between force and tranquility over one emotional tantrum.

The study mentioning the character of Illidan Stormrage has been arisen in a Narratology field by Astrid Skov Vanman in which she examines the transition between Video Games Narrative into Novel. Despite the field, the author early remarks that Illidan's motive as being unclear and portrayed differently (Vanman 2017, 51-52) in the novel that is written by William King, entitled *Illidan* (2016). Nevertheless, the author categorized him as a villain due to the author depict the character into one of the game's expansion World of Warcraft: The Burning Crusade narrative, in which the character is personified as such. Malfurion Stormrage, on the other hand, has been mentioned in a study of ethnography and the consumer's perception by Joshua M Piercy. The study mentioned Malfurion Stormrage's death remarked as a tragic loss and wept by his people in World of Warcraft: Legion narrative (Piercy 2019, 48-51).

The twins are treated differently in their next stage of the story as a hero despite both their effort to protect their people.

The term *archetypal criticism* was first coined from Carl Jung's idea of the archetype in which the archetype refers to a *collective unconscious* (Jung 1966, 124), as a universal human psyche as it is manifested in dreams and myths, which mythology itself referred to as the textbook of the archetypes (Walker 2002, 17), enabling dissection towards the quality of the characters in its most basic concept. Despite Jung being the earliest figure to coined the understanding of *archetypal criticism*, his view for the hero's archetypes has not been focused on myth more so then *psychoanalysis* point of view, this can be seen by his view of a man's experience as the reflection of the world (Jung 1965, 86). Nevertheless, his early understanding of archetypal criticism in which contributes to the development of the concept of myth. In which he believed that regardless of the individuality of the human mind, the *collective unconscious* is shaped ultimately by collective patterns. Jung's early understanding of myth is further adopted by Northrop Frye's *Anatomy of Criticism*, in which he further solidifying the use of the *archetypal approach*. Frye stated that the structure of many contemporary literary works reverts to the old structure of the myths (Frye 1957, 162) and Joseph Campbell expands Frye's *theory of mythos* into a *monomyth*, which explains the idea of the singular concept and idea of a myth that has been carried over generations as mythology bears a symbol that carries the human spirit and those fantasies tend to tie back (Campbell 2004, 10) thus an existing myth mold the archetype. Thus, the finding

correlate with the one that has been portrayed in other works. By analyzing their respective myth, findings on the twins conflicting choices and paths in their journeys which led the twin to have uncommon means where one become a hero and the other take a darker path of being an antihero.

1.2 Statement of the Problems

The study analyzed two main questions

1. How is the antihero archetype portrayed by Illidan Stormrage in the novel?
2. How is the hero archetype portrayed by Malfurion Stormrage in the novel?

1.3 Objectives of the Study

Based on the statements of the problem above, the objective of the study is aimed to answer the research question, which are:

1. The portrayal of the antihero archetype, portrayed by Illidan Stormrage.
2. The portrayal of the hero archetype, portrayed by Malfurion Stormrage

1.4 Significance of the Study

The study is constructed as a means to expand academic knowledge within the literary studies of antihero and hero archetypes, as the object of the studies. By presenting both archetypes in one study, derivation can be recognized and it may help those who are interested in studying the archetypal criticism to analyze those archetypes.

The writer expects a variety of literary studies related to the monomyth and other archetypal critiques. This study aimed to provide a possibility for students of the Universitas Airlangga Faculty of Humanities English Department interested in archetypal criticism. By presenting antihero as an object, the author expected another researcher to start using archetypal criticism in different archetypal roles, gender, or orientation as the popularity for modern hero stories has grown significantly and variation of archetypes are seemingly endless.

1.5 Definitions of Key Terms

Antihero: The person that embodies the hero's goal but not it's quality

The Demon Soul: The amulet that is referenced in *Warcraft: War of the Ancients* trilogy. Originally referred to as The Dragon Soul, the amulet forged by The Earth Dragon, Neltharion, with the collective power of the other Dragon Aspects.

The Dragon Aspect: Court of the mystical being that is the Dragons, that oversee the world. this court consist of head representatives for their group.

The Emerald Dream: Space where spirits reside as it is depicted in the novel.

Druid: a form of discipline that can be found in the novel.

Hero: The person that stands for the good of its society

Illidan: The younger brother of the Stormrage family, is a night elven that has been destined for something great.

Malfurion: The older brother of the Stormrage family, a night elven that dedicated his life as an apprentice of a demigod to learn about the way of the druidism.

Monomyth: A representation of collective qualities shared among heroes.

Warcraft: Blizzard Entertainment's Turn-Based Strategy video games

War of the Ancients: Novel adaptation from *Warcraft* which tells the story of the first invasion by Sargeras and his army, named The Burning Legion, and the night elven first war against the invader.