

The Idea of Hero in James McTeigue's V for Vendetta from the Perspective of Supportive Character

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ABSTRACT

This study will focus on supporting the main character as a hero who fights against the government. Society is pressured by many things, even though it is all about vengeance from the main character's point of view, yet Evey (a side character) is a genius hero. This study used a theory from the Hero's Journey by Joseph Campbell and a social representative theory whose data is taken from character dialogue through a V for Vendetta film. This study portrayed significant focuses passed on the portrayal of Evey's character who expects somebody who moves to express the hearts of individuals to know about the thing they encounter in their lives. The focus point sought by the writer is about the hero figure and James McTeigue's idea to describe or represent. A hero's idea rare in figure V, which incidentally does what makes him represented as a hero figure, is to avenge. The writer uses V for Vendetta, script, and movie by James McTeigue as the data source to be analyzed. In this study, the researcher will use qualitative research in the form of literary work. The research object is the idea of hero, reflected in James McTeigue's V for Vendetta.

Keywords: hero, hero's journey, represent, V for Vendetta

ABSTRAK

Penelitian ini akan fokus untuk mendukung tokoh utama sebagai pahlawan yang berjuang melawan pemerintah. Masyarakat ditekan oleh banyak hal, meskipun itu semua tentang balas dendam dari sudut pandang karakter utama, namun Evey (karakter sampingan) adalah pahlawan yang jenius. Penelitian ini menggunakan teori dari Hero's Journey oleh Joseph Campbell dan teori perwakilan sosial yang datanya diambil dari dialog karakter melalui film V for Vendetta. Studi ini menggambarkan fokus signifikan yang diteruskan pada penggambaran karakter Evey yang mengharapkan seseorang yang bergerak untuk mengekspresikan hati individu untuk mengetahui hal yang mereka temui dalam hidup mereka. Titik fokus yang dicari penulis adalah tentang sosok pahlawan dan ide James McTeigue untuk dideskripsikan atau direpresentasikan. Ide hero yang jarang ada di figure V, yang notabene melakukan apa yang membuatnya direpresentasikan sebagai sosok hero, adalah untuk membalas dendam. Penulis menggunakan V for Vendetta, naskah, dan film karya James McTeigue sebagai sumber data untuk dianalisis. Dalam penelitian ini, peneliti akan menggunakan penelitian kualitatif berupa karya sastra. Objek penelitiannya adalah gagasan tentang pahlawan, yang tercermin dalam V for Vendetta karya James McTeigue.

Kata kunci: pahlawan, perjalanan pahlawan, representasi, V for Vendetta

INTRODUCTION

The meaning of 'Hero' as 'Great Man' has been used in literacy since around the 19th century. According to Carlyle (2001), *Heroes, Hero-Worship, and the Heroic* ever contended that the advancement of civilization could be reduced to the musings and deeds of a couple of recognized characters. Another perspective from Weber (1978) approves in social terms, proposing the ideal form of charismatic authority that linked heroism with power legitimization. Contrary to rational and traditional methods of a legal rule, 'the power of charisma based on the belief in revelation and heroes, upon ascetic, military, judicial, magical, or whatever sort of heroism.' As seen below, it meant a rising interest in less heroic heroes within the study of hero stories, as well as, perhaps more clearly. The gradual emergence of the study of heroic deeds and hero institutions began in the post-war period. As a result, it does not depict four schools of clear-cut paradigms but instead lowers the complexity of the study of heroism by Weber's definition of ideal types (Frisk, 2019).

Evil is a characteristic that pervades all levels of society in our day and age. Acts of wrongdoing can be found among the lower classes and in the upper classes. Many are located in large cities where living is quite sophisticated. Nonetheless, this action is inextricably linked to its surroundings. However, today's crimes are not solely based on violent actions or behaviors. Involve one's physical capacity to hurt others, as well as criminal activities that may be planned and attacks on one's psyche (Cadler, 2003).

According to the concept above, evil always accompanies good to balance each other out. Because the function of virtue cannot be recognized if the crime does not exist or is not committed by people, the role of a hero is required. The definition of the word 'hero', on the other hand, is unclear, and there is no genuine explanation as to why someone is dubbed a hero when they accomplish what. People who commit crimes are often referred to be heroes in various areas. However, the figure of this 'hero' is referenced elsewhere since it bulldozes crime. For example, Robin Hood committed a crime by stealing stuff from corrupt individuals and giving it to needy impoverished people. These poor people are called heroes who bulldoze crime and help society. However, this figure is a person who commits a crime among corrupt people because he has stolen their property. Here, the formation of the 'hero' is not the one who eradicates crime but depends on the perspective of who the person thinks he is (Alemán, 2006).

This film is based on Alan Moore's comic book. The people in *V for Vendetta* are the film's initial focus of focus. Evey Hammond, in particular, stands out as a prominent figure. She has a strong foundation in her life and will not be scared of anything if that is true in her thinking. Despite having been tormented and afflicted, she is not a manageable fear. *V* is someone who wishes to exact vengeance on the corrupt totalitarian regime by his actions. He intended to detonate a bomb in a vital structure. In addition, Eric Finch is the officer in charge of *V*'s actions. Nonetheless, he is honorable and sound, and the leader trusts him since he is dependable and lacks ambition (IMDb, 2005).

Two researchers have conducted the study of *V for Vendetta*. The first is entitled "The Visceral Politics of *V for Vendetta*: On Political effect in Cinema". The focal point of this examination is *V for Vendetta* as a cinematic talk. The finish of the investigation is the assessment of true-to-life talk, the political import of mass craftsmanship, and the character and job of effects in politics (Ott, 2010). The second is "Between Civil Liberty and National Security in James McTeigue's *V for Vendetta*". The problem of the study is how the tension between civil liberty and national security is reflected in James McTeigue's *V for Vendetta*.

As a resident in a nation, individuals have their freedom in their country. Everyday freedoms are rights and opportunities that shield a person from the state. Everyday freedoms set cutoff points on the government so its individuals cannot mishandle their capacity and meddle unduly with the lives of private residents. Fundamental common freedoms incorporate the privilege of individuals, the opportunity of religion, the right to speak freely of discourse, the option to fair treatment, preliminary, claim property, and protection. In any case, everyday freedoms put national security in peril once in a while. Since their freedoms, they regularly did an activity that risks the nation (Irawati, 2010).

The first study only focuses on the sociological section, which looks for things related to civil liberty and national security from this film to the sociological side. If we pullback in the year, this film is made to criticize the American government, namely George W. Bush, who served as president of the USA, done with a sociological literature approach. The difference with the study that the author is doing is clearly very different from the study entitled, *Between Civil Liberty and National Security* (Irawati, 2010). The focus point sought by the author is about the hero figure and the ideas that James McTeigue makes to describe or represent how the hero here and the literary approach used are also different, which in the first study used a literary approach, namely sociological. Here the author uses *The Hero's Journey's* literary approach from Joseph Campbell. It makes the writer's study worthy of consideration because of the use of the approach. The form of the idea of a hero is very rarely found in the figure of figure V, which incidentally does the thing that makes him represented as a hero figure is to avenge.

METHOD

The data collected comes from the movie. However, the writer will remain focused on the conversation between the main character and other characters in this case. Further, the discussion will be sorted out which ones indicate the answers to the research questions. In this case, the writer also implements other characters' dialogue with Evey Hammond. Which later reveals that Evey has another idea of heroes that are not the same as another person she meets.

While the textual analysis, the writer will be watching the movie that reveals Evey's idea of the 'hero' and why she thinks that V's character is the real 'hero' for herself. Today, movies are top-rated in the entertainment sector. In *V for Vendetta* movie, they raised the crisis of the idea of 'hero' experienced by Evey Hammond and several things that often occur in society today. The writer uses a hero's journey approach in addressing the idea of the hero, which Evey Hammond, Hero's journey will also be used to recognize social situation happen in this movie to twelve stages for composing the hero's journey from the V character.

To collect the data, this study establishes several steps. First, the author is watching the movie *V for Vendetta* slowly and carefully to avoid misunderstanding the idea of the film. The writer then re-watches the film to ensure that the author gets the point and notices every topic's detail. Second, the author noted those data related to the idea of 'hero' by writing letters and finding the forms of words, phrases, sentences, and paragraphs. Third, the author analyzes the collected data. The last step is that the author classifies the data into topic discussions. The data that are organized are aimed to answer the research questions.

FINDINGS AND DISCUSSION

The following perspective is the 'typical' Hero's Journey featured in most stories. During watching the movie, the theory about the Hero's journey can be found from developing a character's story. Depending on the needs of the unique tale, the Journey's Stages may be avoided, repeated, or shifted around (Voytilla, 1999). The Hero begins in the ordinary world and receives a call to explore a strange dimension of unpredictable forces and events. The Hero who accepts the invitation to join this strange realm should face errands and preliminary tasks alone or with assistance. In the most unusual versions of the story, the saint must pass a difficult test, often with the help of others. If the Hero survives, he may be able to bestow an exceptional blessing (which Campbell alludes to with an antiquated word – 'aid' – indeed, he was writing in 1949!).

The theory of Hero's journey consists of 12 stages, starting from the ordinary world to its peak, the Elixir stage. The author will explain how the Hero's journey from a character Evey Hammond to how he describes character V as a figure he considers a hero. This study will focus on Evey's dialogue side to his environment. This is data and proof of the Hero's Journey stage from the movie V for Vendetta. The explanation of the stage that includes the stage of Hero's Journey is part of the stage with data based on dialogue from Evey's character to several characters in the film and the character who is considered a Hero, namely V himself.

The first stage was The Ordinary World "*Anything you want, mister. Please, I need the money. I know I'm young, but I promise I know what I'm doing. No. You don't know what you're doing. Christ, you're a Fingerman. Give the little lady a prize. I've got something to give her*". Prostitution is a class H offense. Know what that means? It means that we get to exercise our own. "Here it explains that We see Evey sprucing up, watching Lewis Prothero on TV. His forceful twig conveyance puts FOX news in disgrace, telling us that this is a world absent much capacity to bear contrast. On the off chance that we had any uncertainty, the last equation of Strength through Unity, Unity through Faith makes it significantly understood. Evey gets out into the abandoned road, yet we promptly realize somebody follows her. Two men defy her, and she makes them just to find they are Fingerman. Presently we discover significantly more about this world. There are secret police with supreme power. Since these two domineering jerks are essential for it, we know there is no action plan. They take steps to assault Evey. The crowd would now comprehend that this is a tragic universe of cruelty. Subjective position after experiencing the first stage of how Evey's character faces the first danger in front of the Fingerman's. The stage switches to V's statement, which starts muttering about the country's destruction, he has designed.

The second stage was the Call the Adventure "*remember, remember, the fifth of November, the gunpowder treason and plot, I know of no reason why the gunpowder treason should ever forget*" V saves Evey from the evil Fingerman. In the wake of beating the Fingerman, he takes Evey to a roof to look as he annihilates the Old Bailey to the William Tell Overture. After V muttering that he wants to carry out his goal of something, the stage continues towards. Evey questioned her confusion about why she was saved by the mysterious man and let her listen to V's plans and murmurs.

The third stage was the Call Refused "*Why did you do that? Why did you help me?*" Evey returns to her conventional life at the neighborhood broadcast station. However, she is experiencing difficulty fitting back in. Her eyes have been opened to her reality, and now she

cannot exactly return to obstinate visual deficiency. Various questions arose in Evey's mind, why would someone do all this. What was the real purpose of V doing such a plan like this.

The fourth stage was Meeting with the Mentor "*me? I imagine all manner of names shall be heaped upon my humble visage but, for now, let us simply say I am the villain*" and "*we all wear masks. Life creates them and forces us to find the one that fits*" V returns to her life, focusing on the station for his next demonstration of municipal noncompliance and his general invitation to battle. He tells the country that they are by and by answerable for allowing matters to get so insane, exchanging their opportunity for jail security. He approaches them to go along with him to recover their legitimate spot in a year. Evey's question is now answered. V calls himself the wrong person because he knows that he will negatively impact many people.

The fifth stage was Crossing the Threshold "*because while the truncheon may be used in conversation, words will always retain their power. Words offer the means to meaning and the enunciation of truth for those who will listen. Moreover, the truth is there is something terribly wrong with this country, isn't there? Cruelty and injustice, intolerance, and oppression. And where the one you had the freedom to object, to think and speak as you saw fit, you now have sensors and systems of surveillance coercing your conformity and soliciting your submission*" The police have come to capture V; however, Evey maces one of them when he undermines the covered vindicator. The police officer takes her out, and V takes her to his underground sanctuary. Joseph Campbell utilizes a ton of underground and cavern symbolism for his stages. It chips away in both a strict and symbolic way. Evey has been brought underneath the ground for a period of development. She has been inundated in another world, and the crowd realizes she can never go back again. The stage continues with Evey regretting why she wanted to help carry out V's plan and running into a friend.

The sixth stage was Test, Allies, Enemies "*death has followed his grace throughout his career. It is any coincidence it has finally followed him here?*" This part is the Majority of the film. Evey bombs her underlying test, selling out V when he comes to execute Bishop Lillian. She discovers her partner in Stephen Fry's Deitrich, who conceals her in his home in incredible individual danger. Yet, covering up isn't sufficient. Deitrich's activities put him struggling with the specialists who strike his home. Evey is taken and placed in a separation cell. She is grilled brutally. The stage continues where Evey is arrested and also thrown into prison and finds a letter.

The seventh stage was Approach "*I read her letter. Hid it. Slept. Woke. They questioned me. And I read her letter again.*" Evey can presently don't stow away from what her reality has become. Every last bit of her deceptions has been stripped away. In any case, currently, she is starting to track down her own solidarity. She finds a slight look of tissue with the life story of a past detainee. The detainee would not yield or feel remorseful about her decisions throughout everyday life. Evey starts to see that there is another way. Evey's confession continues, and she admits and helps a criminal and tries to carry out his plan.

The eighth was Face your Fear "*My name is Evey Hammond. On the fifth of November 2019, I was abducted by the terrorist known as codename V and then taken against my will to an unknown location.*" Evey is brought to the cross-examination space for the last time and told: either sell out V or be executed. Tranquility, she reveals to them she would prefer to be completed. Evey is not scared of how they can deal with her anymore. She has tracked down her valid self. A shocking thing has happened about how Evey has come to terms with the horrific reality.

The ninth was Seizing the Sword *“I hate you! Set me free? You put me in a prison to set me free?! You were already in a prison. You’ve been in a prison all your life.”* Instead of being executed, Evey is delivered. We find that the whole jail has been an arrangement by V. He tormented her and constrained her to confront her feelings of dread. The fantastic scene of Evey remaining on a roof, crying in the downpour, as her past self is washed away, is one of the pictures which sticks with me from this film. The heavy explanation must be thrown by V. He tried to convince by what he had done was for Evey’s own sake.

The tenth was Road Back *“you said you’d rather die. You faced the fear of your own death, and you were calm. Try to feel now what you felt then. The door of the cage is open, Evey. All that you feel is the wind from the outside. Don’t be afraid.”* V delivers Evey, revealing to her they cannot do any harm or startle her any longer. Evey vows to return before the arranged insurgency. V must accept the fact that what he has done has changed Evey’s figure into someone new to him, but not according to what V wants.

The eleventh stage was The Return *“The commemorate that glorious night at precisely the stroke of midnight, the edifice of their world will erupt with enough sound and fury to shake the earth”*. *“All I ask is that you join me at the gates to watch as the past is erased, the pathway cleared so that together we can start toward a new day.”* Typically, this alludes to getting back to the past everyday life. However, we never see that on screen. Instead, we see Evey get back to V’s refuge just before the upheaval. This emblematically shows that V’s world is her new reality. Before she lived in a universe of shadows and lies, she now sees the real world underneath. After all the things they have been through, the moment of separation will occur. A painful farewell for Evey and V, but they realized this was the action they had to complete.

The twelfth was Elixir *“Goodbye, My love”* After V’s passing, Evey dispatches the train, which will explode Parliament, and turns around to Detective Finch, seeking after V and Evey throughout the film. She asks him: *“Do you like music?”* which was one of the primary things V said to her. Regardless of his passing, she is venturing into his job and communicating his message. To be fully initiated into society, the hero must fully embrace the ultimate power in their life. They must accept death, be reborn, and fully comprehend themselves and their surroundings—the closest point in the journey to a traditional climax. If the story closely follows the Hero’s Journey, all events will most likely lead to this point. After all, Campbell states that most stories are allegories for humans transitioning into fully functioning members of society. As a result, it stands to reason that this is the “climax.” (Franco et al., 2011)

This section will discuss how Evey’s character and personality represent someone creating social movement, and fighting something oppressive is a hero. The concept of social representation itself is that social portrayal is an aggregate marvel relating to a network co-developed by people in their everyday talk and activity. Inside the edge of a mental depiction, it might show up as though portrayals were dwelling in the brains of those co-acting people (Kaufman et al., 2012). A representation is a visual, composed, or sound delineation of a person or thing. This term additionally alludes comprehensively to what pictures and messages mean, the implications that they conceivably pass on, and how they come to take on those implications. Concerning the focal point of this volume, portrayal alludes to the implications related to interceded pictures and narratives, for example, TV scenes, movies, and music recordings (Beltrán, 2020)

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Me? I imagine all manner of names shall be heaped upon my humble visage but, for now, let us simply say I am the villain.

As the one who saves the figure of a woman named Evey, her hero is depicted. However, the masked black character says that he is a mysterious person who wears a mask and acts up towards a stalker. It also illustrates how the character claimed to be the villain for having done the stalker, even if it was to save Evey (Su, 2019). Inside the film, the crowd gets an extraordinary summation of the occasions prompting the Norsefire gathering's supposition of intensity. The gathering head, Adam Sutler, is centered around the only force. With the assistance of Creedy and the procedures at the Larkhill office, Sutler can arrange a few demonstrations of bioterrorism, build up a fix, ascend to power, and pin the follows up on fanatics. The episodes intend to practice control and make across-the-board dread, which followed up for Sutler's motivation.

But the true genius of the plan was the fear. Fear became the ultimate tool of this government. And through it, our politician was ultimately appointed to the newly created position of High Chancellor.

Even though the residents never knew about Sutler's association in the main scene, they were as yet startled and, in this way, controlled by Sutler into choosing him for power. According to Krotov (2021), Saint-Simon and Napoleon's example stated that someone who should be feared is a character who has a genius plan that can move people to pay attention to him. Based on existing data, Chancellor Sutler conveys the dread of a genius plan to blow up V Old Bailey's tower (Krotov, 2021). Chancellor Sutler imposes a slew of restrictions on his citizens to keep them in line. One of the most prominent examples of this comes near the film's beginning. Evey begins her journey to meet Deitrich, and we hear a notification of a time restriction from the city's amplifiers. Fingerman keeps an eye on the avenues to ensure he does not run into Evey while she is out walking. The Fingerman starts to hassle her and take steps to assault her for disregarding the check-in time. After V explodes the Old Bailey, Sutler holds one of the numerous committees like gatherings to conceal the genuine explanation of the blast. The BTN, the primary news outlet, at that point runs an anecdote about an "arranged destruction" of the Old Bailey.

The British residents serve as the film's survivors. The British people are terrified and terrified as a result of the tragedies at St. Mary's and Three Waters and the ongoing war. The request is re-established when the Norsefire party ascends to power with the promise of a request and a cure for the illness. In such terrible circumstances, the request seemed an enticing prospect. Regardless, asking necessitates restraint and ruthlessness. Another surpassed one evil. Although the tragedies at St. Mary's and Three Waters were under control, the accompanying harmonies lacked opportunity.

According to Gehrman (2019), films affect the audience through various footage of a film, whether through nature or behavior played by a character. Various elements in the picture contribute to the audience's understanding of the characters and the constraints they encounter. According to a careful examination, the great majority of the televisions in the film are identical. They show playing a comparable material at the same time. Reports and Prothero's night program remind the people that they require their services. Fingerman keeps

an eye on the routes to police and authorize. They may sit in their pubs and houses, mindlessly engrossed in the rubbish fed to them, but they notice inconsistencies. During the fake yarn concerning the demolition of the Old Bailey, we observe that a few people recognize the narrative as bogus. After V's initial conversation, BTN labels him "mad" and claims he was sending a "message of hatred." They also show footage of the cops attacking the studio and maybe executing V. At the exact moment, the onlookers are perplexed, and the young lady exclaims, "Bollocks!" and storms out of the room. Later, during the news of Prothero's death, Evey notices that the account is false due to the frantic tick of the stay. So there is still hope for them, and V sees it.

There's something wrong with this country.

Many locals respond favorably to his initial televised speech, and even Deitrich, the BTN's lead producer, recognizes this. According to Jasper (2018), Evey points out that character V is a hero because of his efforts to fight Adam Sutler. His comrade in the government made many people aware of the oppression they experienced. As mentioned above, Britain is a country prone to returning to destruction because of the war. For that reason, Sutler made his country a totalitarian superpower and a country that forgot human rights to remain obedient and fearful of its government. In this section, Evey's character shows Finch, one of the actual government figures, what is the purpose of character V creating this. At this time, many people who felt oppressed by the government were walking towards the parliament building, accompanied by the music of V mainstay. Many people sang like when V first showed the explosion of various buildings to Evey. This action is what V wants, and his ideas are finally declared in his final action. Unexpectedly, everyone who came to Parliament dressed up to look like a V character, with a black robe and Guy Fawkes's mask, similar to what V did when doing his actions. After that, the train designed by thousands of liters of wine crashed and exploded by Evey to make the promise that she has to make with V (Jasper et al., 2018).

Another watershed moment happens when Fingerman shoots and murders the little girl dressed in the outfit. Citizens abandon their dread of the Fingerman and the government at this time and take matters into their own hands. On the fifth of November, hundreds of people will march to witness the demolition of Parliament.

CONCLUSION

Based on the analysis above, several points can be deduced regarding the ideas of a hero from James McTeigu on V for Vendetta. With various data that have been taken using the Hero's Journey literacy theory approach, this study conveys a representation of Evey's character who thinks that someone takes action to move people's hearts to realize what they are experiencing in their lives. James McTeigue presents it by making the character Evey help and also keep his promise to V. The first promise is to continue the business that V must do to the government for revenge. The second promise was to make people aware that they were sensitive to their lives which he did by blowing up a train filled with thousands of liters of wine underground just below the parliament building. Here the description is clear, that Evey is a figure who accepts V as a hero thanks to his efforts.

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