

Arthur Fleck's Hero's Journey in Todd Phillips' *Joker* (2019)

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Abstrak

Perjalanan seorang pahlawan adalah tahapan-tahapan yang harus dilalui oleh seorang pahlawan dari dunia biasa menuju ke dunia yang tidak dikenal untuk mencapai tujuan. Penelitian ini bertujuan untuk menjelaskan perjalanan Joker atau Arthur dalam menghadapi masalah sosial di kota Gotham. Penelitian ini menggunakan teori perjalanan pahlawan oleh Christopher Vogler untuk menjelaskan perjalanan Arthur Fleck dalam movie *Joker* (2019). Penelitian kualitatif juga digunakan untuk menjelaskan penelitian ini. Data yang digunakan dalam penelitian ini berasal dari naskah movie *Joker* (2019) dan juga cuplikan dari movie itu sendiri. Hasil dari analisis ini menunjukkan bahwa Arthur atau Joker telah melewati dua belas tahapan dalam Hero's Journey. Arthur telah melewati semua tahap dalam Tahap Keberangkatan, yaitu dunia biasa; panggilan untuk berpetualang; penolakan panggilan; dan pertemuan dengan mentor. Selanjutnya, Arthur telah melewati semua tahap dalam Tahap Inisiasi, yaitu melewati ambang batas; ujian, sekutu, dan musuh; mendekati gua terdalam; dan cobaan. Tidak hanya itu, Arthur juga telah melewati Tahap Kembali, yaitu hadiah; jalan pulang; kebangkitan; dan kembali dengan ramuan.

Kata kunci: Perjalanan Pahlawan, Karakter Arketipal, Pahlawan

Abstract

The hero's journey is stages that a hero has to cross from the ordinary world to the unknown world to achieve the goal. This research was aimed to explain Joker or Arthur's journey while facing the social concern with Gotham city. This research used Christopher Vogler's hero's journey to explain Arthur Fleck's journey in *Joker* (2019). Qualitative research was also used to explain this research. The data used in this research was from the script of *Joker* (2019) and also the screenshots from the movie itself. The result of this analysis showed that Arthur or Joker passed the twelve stages of Hero's Journey. Arthur had passed all the stages in the Departure Stage, which were the ordinary world; the call to adventure; refusal of the call; and meeting with the mentor. Furthermore, Arthur passed all the stages in the Initiation Stage, which were crossing the threshold; test, allies, and enemies; approach to the inmost cave; and the ordeal. Not only that, Arthur also had passed the Return Stage, which were the reward; the road back; the resurrection; and return with the elixir.

Keywords: Hero's Journey, Archetypal Characters, Hero

I. INTRODUCTION

Movies are an example of popular culture that has a huge impact all over the world. Movies themselves have long roots and cannot be separated from society. Movies usually has important characters who go through different stages throughout their lives. Strong characters in movies are usually called "hero". Becoming a "hero" is a life process because it starts with finding a problem or an obstacle, then struggling to find a way out, overcoming fears and obstacles until finding the true-self.

According to Vogler (2007, p. 29), a hero is someone who is willing to sacrifice his needs and himself for the benefit of others. This definition is the same as a shepherd who sacrifices his time and energy

to protect his livestock. Essentially, the word "hero" always evokes self-sacrifice in the context of a specific mission.

The theory used to analyze this study is the Hero's Journey. The Hero's Journey is a theory where a person is called out of everyday life, accomplishes various goals and missions, and finally return and transforming into a hero. This theory was first introduced in the book *The Writer's Journey: Mythic Structure for Writers* (1992) by Christopher Vogler.

According to Mahardjanto & Elfira (2014), the hero's journey is found in all literary works, be it fantasy, science fiction, folk tales, myths, religious stories, or other contemporary novels. Furthermore, this study also used Christopher Vogler's archetypal character theory from the book of the same name. The "Hero's Journey" theory is also known as a common

narrative archetype in which a hero begins an adventure, learns many new things, emerges victorious with this new knowledge, and finally returns home, transformed into a hero.

The three key stages of the hero's journey include departure, initiation, and return. In the departure stage, the hero leaves his everyday life behind. During the initiation stage, the hero begins to be introduced to an unknown world that he has never seen before. During the return stage, the hero returns to his daily life and familiar world with the new knowledge he gained during the journey.

The title of the analyzed movie is *Joker* (2019). The movie is set in the fictional city of Gotham in the year 1981. The movie tells the story of a man named "Arthur Fleck", also known as the Joker. He is a character who wants to be a comedian. Not only does he live at the bottom financially, but he also has a mother who is physically and emotionally dependent on him. Both are further burdened by a neurological disease or disorder. The disorder causes him to laugh all of sudden, even when in public. Because of his disorder, Arthur is often seen as a weird, not only by strangers but also by those who know him well.

This study aims to answer of how Arthur Fleck's Hero's Journey is depicted in *Joker* (2019) and what Archetypal Characters that are significant in shaping the Hero's Journey in *Joker* (2019). Furthermore, the objectives of the study are how Arthur Fleck's Hero's Journey is depicted in *Joker* (2019) and what Archetypal Characters that are significant in shaping the Hero's Journey in *Joker* (2019).

This study expands the application of the Hero's Journey theory beyond its traditional domain, broadening its theoretical implications and contributing to a more comprehensive understanding of the universality and adaptability of this narrative framework.

The findings of this study may have practical implications for the study of the Hero's Journey. For example, aligning their works with the structure of the Hero's Journey can help writers, authors, and educators to create compelling stories that resonate with their audiences. Furthermore, the writer hopes that this study can serve as a reference for English Literature students at the Faculty of Language and Arts, State University of Surabaya.

2. METHOD

The source of the analysis is the script and also the movie entitled *Joker* (2019) by Todd Phillips.

The main data is the script of the movie *Joker* (2019). The script was taken from internet and can be found here

https://d2bu9v0mnky9ur.cloudfront.net/academy2019/screenplay/joker/joker_new_final.pdf accessed on January 27, 2024. In addition, the author includes some screenshots to show where the scenes take place. This method also uses framework of the Hero's Journey and the narrative structure of the movie. To analyze this framework and its character development, a qualitative analysis is used.

The author reads the script repeatedly and watches and analyzes the movie repeatedly. To gather further data, the author also uses references from other previous studies related to this analysis. In describing the analysis, the author uses T-E-E-L (Topic – Evidence – Explanation - Link) to write the analysis of each stage of both the hero's journey and archetypal characters. The analysis procedure includes collecting the necessary data from all sources, categorizing the data based on the theory used, selecting and linking all the data to the problem, and finding the relationship between all the data to answer the research question.

This study focuses on the analysis of Arthur Fleck, also known as the Joker, using Vogler's Hero's Journey theory. A study is done on this hero, including the 12 stages he goes through to become a hero and the archetypal characters that shape the hero's journey. The selected areas analyzed include the video *Joker* (2019) and the script. The reason for this focus is to expand the analysis and allow the author to have enough evidence and explanations to strengthen the analysis.

This study is limited to only the character Arthur Fleck or Joker from the *Joker* (2019) using the theory used is Vogler's Hero's Journey. The results of this study are presented entirely from the author's perspective. Many other researchers may have different views on this study. This study does not provide a complete analysis of movie based on theory. This study also does not provide a precise definition of movie. External factors such as studios, ratings, marketing, detailed graphics, etc are not included in this analysis.

3. RESULT AND DISCUSSION

3.1 Hero's Journey

1. The Ordinary World

Ordinary life is the setting where the main character and his everyday life are introduced. Arthur's

ordinary world is difficult and uninteresting. The movie is set in Gotham City, a city filled with 10,000 tons of garbage. Even the most beautiful places of this city are covered with garbage. Gotham City becomes Arthur Fleck's ordinary world where the story begins. The Ordinary World of Arthur Fleck is marked by this prologue, "It's been 18 days of the garbage strike with 10.000 tons of garbage piling up every day even the nicest sections of the city are looking like swamps. Health Commissioner, Edward O'Roark is declaring a citywide state of emergency ..." (00.00.31 –00.00.37).

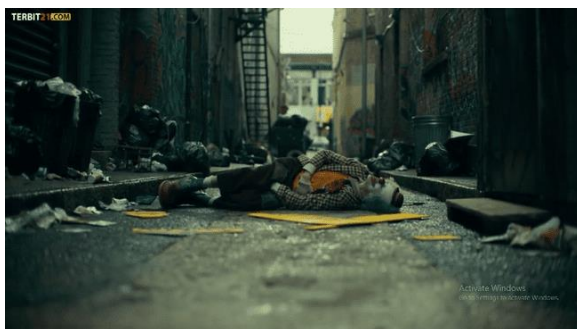


(Image 1. Arthur does make up as a clown)

In conclusion, this stage is marked by Arthur's everyday life, including life in Gotham City, a city filled with 10,000 tons of garbage. Finally, the Ordinary World stage features Arthur's everyday life, including life in Gotham City, a city filled with 10,000 tons of garbage.

2. The Call to Adventure

The call to adventure is the stage where a challenge or mission is introduced. Usually, this journey is triggered by an incident, a problem, or a crisis. In the movie, Arthur goes through many problems that characterize this stage. This stage is marked by the violence that Arthur experiences while working as a clown with a group of teenagers. A scene where Arthur encounters violence can be seen below:



(Image 2. Violence on the street)

THE KIDS START KICKING AND BEATING THE SHIT out of Arthur. It's brutal and vicious. Nobody on the street stops to help.

CLOSE ON ARTHUR'S CLOWN FACE, down on the ground. Sweat running down his face, smearing his make-up. Doesn't even look like he's in pain. He just takes the beating. (Page 6)

In conclusion, the call to adventure stage occurs when Arthur embraces anarchy and rebellion against the societal norms and standards that have bound him for a long and limited time.

3. Refusal of the Call

Refusal of the call is the stage where the hero refuses calls due to fear, doubt, anxiety, or other reasons. At this stage, Arthur is not yet actively refusing the call to adventure. On the contrary, he deals with the problem by continuing to take medication and undergoing therapy. The purpose of this act is to receive some kind of treatment for his mental issue. This stage is characterized by numerous scenes of Arthur taking medication and undergoing therapy, showing his attempts to fight his dark instincts, as seen below:



(Image 3. The Pseudobulbar Affect)

ARTHUR: Well I suppose I was mentally ill.

SOCIAL WORKER: How's that? ARTHUR: Well my mother thought I was mentally ill, so she had me committed. (Page 3)

It can be concluded that Arthur is seen as an outsider and not fit, but craves a feeling of normalcy and inclusion in society. This stage shows Arthur Fleck's hesitation to respond to the call and represents his personal problems and conflicts.

4. Meeting with the Mentor

Meeting with a Mentor is a stage that focuses on the hero's interaction with a mentor who provides help, advice, support; guidance, insight, and wisdom to help the hero overcome his troubles. This stage is seen when Arthur meets Murray Franklin and is seen

as Arthur's meeting with a mentor. This stage is characterized by the following scene:



(Image 4. Arthur meets Murray Franklin)

Arthur gets up to his feet. He talks more here, and with more confidence, looks more at ease than we've seen him. ARTHUR: Hi Murray. Arthur. My name is Arthur. (Page 11)

In conclusion, Murray Franklin is seen as a mentor figure who becomes the symbol of accomplishments in Gotham City. Arthur sees Murray Franklin as a mentor. Moreover, Arthur sees him as a father figure and important role, and wants to be success just like him.

5. Crossing the Threshold

The "Crossing the Threshold" stage marks the hero's transition from a familiar and comfortable environment into an unknown, often dangerous world of adventure. It marks the beginning of the hero's journey into the unknown. In the movie, the "crossing the threshold" stage is represented by Arthur killing three Wayne Enterprises employees as a self-defense, which represents a key point in his transformation, as shown below:



(Image 5. The murder of the Wayne enterprises workers)

BLAM!* I'll Wall Street #1 falls back dead. Blood splattering on the subway wall behind him—

... BLAM! BLAM! Wall Street #2 goes down—
Revealing Arthur on the ground, opening his eyes to see what he did, blood dripping from his nose, smoking gun in hand-- (Page 31 – 32)

In conclusion, this stage symbolizes Arthur Fleck's transformation: the transformation from the ordinary world to unknown world where he can find self-discovery and power. It is the beginning of his transformation into the iconic villain known as the Joker, as he embraces his true identity and fights against the constraints of society.

6. Test, Allies, and Enemies

In the "Test, Allies and Enemies" stage, the hero faces a series of test that push him to his limits, test his resolve, and help him progress and improve. Additionally, the hero meets allies who provide him with advice, support, and help. The hero also encounters enemies who oppose his mission and try to destroy his progress.

A test comes when Arthur is underestimated by everyone, including his colleagues, as seen in this scene, "They nod hello at Arthur or give him a perfunctory wave, most of his co-workers think he's a freak" (Page 34).



(Image 6. Gary shows sympathy to Arthur)

Despite everything, Arthur develops good relationships with different people who act as allies throughout the movie, even if only temporarily. These allies provide moments of empathy among the stress and uncertainty of Arthur's life, as seen in this scene, "GARY: Hey Art, I heard what happened-- I'm sorry man. RANDALL: Yeah, Hoyt did you wrong, buddy. Doesn't seem fair" (Page 34).

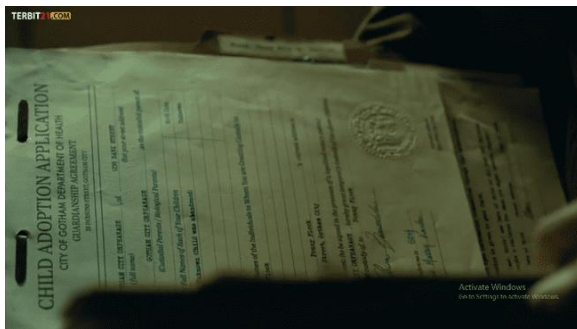
Arthur's journey also has enemy that hinder his quest for self-discovery and strength. Arthur's main enemy is the social system, as can be seen in his speech, "JOKER: What do you get when you cross a mentally-ill loner with a system that abandons him and treats him like trash?" (Page 95).

Finally, several scenes in the movie mark the "Test, Allies, Enemies" stage. The test is Arthur's underestimation. Furthermore, the allies are the presence of Gary and Randall. And the enemies are the social system of Gotham City.

7. Approach to the Inmost Cave

The "Approach to the Inmost Cave" stage is a very important and dangerous symbolic or physical stage in which the hero must confront his deepest fears, doubts or enemies. This stage represents Arthur's psychological and emotional breakdown. In this stage, Arthur must face his fears and weaknesses as he knows the news of his parentage, as can be seen,

Dr. Stoner is going over Penny's thick file, the same file Arthur's holding in his hands. DR. STONER: We went over this, Penny. You adopted him. We have all the paperwork right here (Page 68).



(Image 7. Arthur's Parentage)

In conclusion, this stage is an important stage where Arthur achieves self-realization and power. It involves Arthur's deepest fears and willingness, accepting the turmoil within himself and ultimately accepting his true nature as the Joker.

8. The Ordeal

The stage "The Ordeal" shows the most crucial and difficult moments of the hero. This stage is also a time of extreme danger and conflict, which Arthur encounters the greatest obstacles and facing the most significant moment. This stage is characterized by a conversation between Arthur and Murray Franklin, which becomes a symbol of rebellion against the wealthy and influential people of Gotham City, as seen in this scene,



(Image 8. Conversation between Arthur and Franklin)

JOKER: Have you seen what it's like out there, Murray? Do you ever actually leave this studio? Everybody just yells and screams at each other. Nobody's civil anymore. Nobody thinks what it's like to be the other guy.

...

They don't. They think we'll all just sit there and take it like good little boys. That we won't go wild. Well, this is for all of you out there. (Page 94 - 95).

In conclusion, the stage "The Ordeal" is characterized by the Joker's conversation with Murray Franklin on live television, in which Arthur showed his rejection of the social norms of Gotham City. This stage shows Arthur's or the Joker's dissatisfaction with social norms and also his fight against society.

9. The Reward

The Reward Stage shows the hero attaining his reward, overcoming his greatest fears and difficulties. The reward is much greater or valuable achievement. This stage is characterized by the destruction and chaos that occurred after the murder of Murray Franklin which later spark the riots that become the reward for the Joker, as seen in the following scene,



(Image 9. The rioting Gotham city)

DEAD SILENCE. JOKER GAZING OUT THE WINDOW, at all the violence and madness in the

city. We only see it in the reflection of the glass... the fires burning... the mob crowding the streets. Joker's handcuffed in the back of the squad car moving slowly through the rioting, sirens wailing, red lights flashing, blood still splattered on his face. (Page 98)

In conclusion, this stage is marked by the insanity and madness in Gotham City caused by Arthur. This stage represents Arthur's power to cause chaos and conflict wherever he goes, and the deeper conflicts and divisions within Gotham City.

10. The Road Back

The "Road Back" stage is when the hero decides to end his adventure and is ready to return to the ordinary world. This stage shows the hero's return from the unknown world that the hero has come during his journey. This stage is marked by the clown masks and make-up of the protesters, which reflect a collective rejection of traditional norms and standards in Gotham city, as can be seen below:



(Image 10. The protesters dress up like 'Joker')

A WELL-HEELED CROWD LETTING OUT OF A MOVIE THEATER, coming upon the car on fire, realizing the violence has reached here, the nice part of town... Gangs of punks wearing clown masks running past, breaking car windows, sirens wailing. (Page 99)

In conclusion, this stage is marked with the clown figure as a symbol of rebellion. The adoption of the image of the Joker clown by the rioters and demonstrators as a symbol of rebellion is essential to the plot of the movie.

11. The Resurrection

This stage is a test and purification, often accompanied by an encounter with the Shadow as a powerful enemy. This stage is also known as the crucial moment in Gotham City, and was highlighted by the murders of Thomas Wayne and Martha Wayne,

which led to the establishment of the Joker's identity as an agent of social revolution.

PUNK: (shouting) Hey Wayne! You get what you fucking deserve. And the punk shoots the man. Reaches out and grabs something off the woman's neck before he shoots her as well. Both fall to the ground dead. (Page 99).



(Image 11. The murder of Thomas and Martha Wayne)

In conclusion, the murder of Thomas and Martha Wayne is a pivotal moment that connects Arthur Fleck's journey to the larger turmoil in Gotham City. It emphasizes the movie's themes of discrimination and social breakdown.

12. Return with the Elixir

The return with the elixir stage shows the hero's return to the normal world. In the movie, the social chaos Arthur has caused is the elixir, symbolizing the transformative power of his actions. This stage is characterized by scenes where Arthur Fleck is in Arkham Asylum.



(Image 12. Arthur in Arkham Asylum)

He's sitting across from an overworked HOSPITAL DOCTOR (50's), African American woman. Somehow it's the exact same room Joker imagined his mother was in some 30 years ago. (Page 100)

In conclusion, this stage is characterized by Arthur's therapy at Arkham Asylum. This stage is also characterized by Arthur's daily life. His existence in Arkham Asylum aims to manage his mental health.

3.2 Archetypal Characters

1. Hero

The hero is the central character of the story, the one who takes on the journey from start to finish. In this study, Arthur Fleck or the main character is the hero. The scene where Arthur Fleck dresses up as a clown marks his experiences his journey from the beginning to the end of the movie. As can be seen below:



(Image 13. Arthur as the hero)

CLOSE ON ARTHUR, NOW DRESSED UP AS A CLOWN, painted white face... Wide red smile outlined in black around his mouth... Bulbous red nose... Bald cap with two patches of frizzy green hair sticking out over the ears, little bowler hat... Too tight buttoned jacket... Baggy pants and oversized colored shoes. This is his job. (Page 4)

In conclusion, the scene above shows Arthur Fleck's early life. He works as a clown for hire. In the movie, Arthur Fleck is depicted working in various places, such as working as a clown at a children's hospital and at Kenny's Music Store.

2. Mentor

A mentor is someone who gives advice to the hero or helps him in unexpected situations. Murray Franklin is the mentor in this movie. As seen in this scene, Arthur sees Murray as a symbol of achievement and recognition, as can be seen:

ANGLE ON ARTHUR, clapping in the middle of the crowd. He's dressed "richer" (it's Arthur's fantasy version of himself). Everybody around him is enthusiastically applauding Murray. (Page 11).

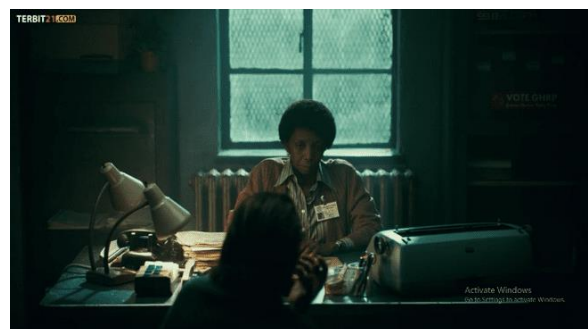


(Image 14. Murray Franklin as the mentor)

In conclusion, Arthur Murray sees Franklin as a mentor. Arthur looks up to Murray because of his success in the industry of entertainment and because he is also a famous comedian.

3. The Threshold Guardian

Threshold Guardians are challenges or obstacles in the hero's journey, symbolizing the obstacle that the hero must cross to get closer to his purpose or goal. In the movie, Arthur Fleck's struggle with the social system is depicted as Arthur's threshold guardians. Here is the scene that shows Arthur's concerns about the medical system that explain this oppressive system, as can be seen, "SOCIAL WORKER: They've cut our funding. We're closing down our offices next week" (Page 40).



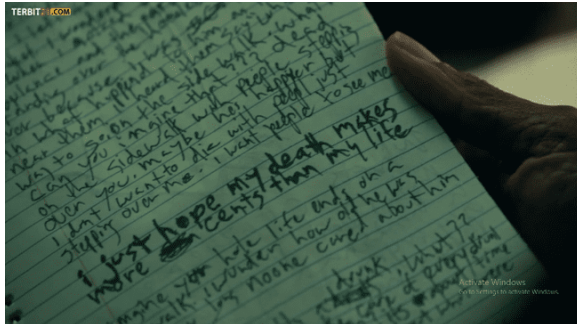
(Image 15. The therapist's explanation that the funding is cut)

Throughout the movie, it is abundantly clear that Arthur relies on therapy sessions and medication to manage or control his mental health. Furthermore, access to adequate mental health services seems limited and restricted, reflecting broader societal concerns about the affordability and availability of healthcare.

4. The Herald

A herald is a person who sends a request or danger that disrupts the hero's ordinary life and begins

his journey. The Herald can be found in Arthur's diary and his mental health. A scene in which Arthur's diary acts as a herald can be seen below:



(Image 16. The journal as the herald)

The social worker gives him a look, then reads something in the pages that gives her pause—

SOCIAL WORKER: (reading out loud) "I just hope my death makes more cents than my life." (Page 2-3)

In conclusion, the Herald can be found in Arthur's diary and mental health. Arthur's diary reflects Arthur's mental state, and his writings reflect varying degrees of sadness, anger and frustration which are manifested in his actions and decisions.

5. The Shapeshifter

A shapeshifter is a mysterious character who frequently changes her loyalties and goals. She can be a firm character at one moment and a traitor at the next. Sophie Dumond plays a shapeshifter in this movie. Initially, Sophie is portrayed as a woman who has a romantic relationship with Arthur as she seems interested in his life, as can be seen:

And before Sophie can say anything Arthur leans and kisses her and Sophie kisses him back and pulls him inside her apartment, closing the door behind them. (Page 34).



(Image 17. Sophie as the shapeshifter)

However, their relationship becomes ambiguous as in another scene Sophie is surprised to see Arthur and can be seen that Sophie Dumond concludes that she does not actually know Arthur as seen below:

SOPHIE: (beat) You're in the wrong apartment.

... SOPHIE: Your name's Arthur, right? You live down the hall. He nods. (Page 71)

In conclusion, Sophie Dumond is a shapeshifter in the movie Joker (2019) and the movie shows the impact of an unclear relationship and reality on the character's journey to self-discovery. Sophie's role change reflects Arthur's condition on mental instability.

6. The Shadow

The Shadow is portrayed as the hero's main enemy who always standing in the way of the hero's goals and causing him emotionally, mentally and physically challenges. Thomas Wayne appears as the Shadow in this movie. In the movie, Thomas Wayne's greatest tense is depicted when he shows sympathy for the three men killed on the subway, as seen, "THOMAS WAYNE (ON TV): All three of them worked at Wayne Investments. They were good, decent, educated" (Page 37).



(Image 18. Thomas Wayne as the shadow)

In conclusion, Thomas Wayne is portrayed as the Shadow in the movie Joker (2019). Arthur's growing hatred and anger towards authority figures is fueled by Thomas Wayne's words, which show the impact of imbalance and lack of empathy from the wealthy and powerful towards the less fortunate people like Arthur.

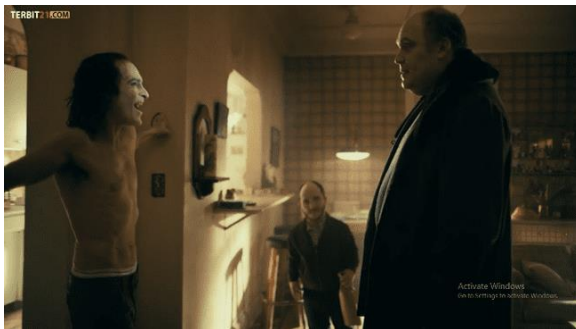
7. The Allies

Allies are companions who support the hero in pursuing his goals. However, allies can also become enemies of the hero. Gary and Randall are portrayed as allies in the movie. Arthur himself has a different perspectives towards Gary and Randall. Arthur has a

negative point of view towards Randall, while Arthur has a positive point of view towards Gary, as can be seen,

ARTHUR: Why don't you ask Randall about it?
It was his gun.

RANDALL: What? Stop talking outta your ass, Art! (to the guys) I think all his stupid laughing musta scrambled his brain or something. (Page 35).



(Image 19. Randall and Gary as the allies)

On the other hand, Gary is seen as a kind and polite colleague. In this scene, Gary shows empathy for Arthur when Arthur is in a difficult situation. "GARY: Hey Art, I heard what happened-- I'm sorry man" (Page 34).

In conclusion, Gary and Randall are portrayed as allies in the movie *Joker* (2019). However, Gary and Randall have different personalities. Randall is portrayed as a deceitful and manipulative person who takes advantage of Arthur. On the other hand, Arthur knows that Gary has never hurt or threatened him.

8. The Trickster

The Trickster is a complex character with two goals. Tricksters are known for their intelligence, ingenuity, and joy in chaos. The Trickster in this movie is none other than the Joker himself, also known as Arthur. In the movie, when the Joker shoots Murray Franklin on live television, this act actually interrupts expected events and challenges the established hierarchical structure symbolized by people like Murray Franklin, as seen,

And as Murray Franklin turns, JOKER SHOOTS THE SIDE OF MURRAY'S HEAD OFF— Blood splatters all over the back of the set. Some spraying in Joker's face. (Page 96).



(Image 12. Arthur as the trickster)

In conclusion, Arthur Fleck or Joker is seen as the Trickster in the *Joker* (2019). Arthur or Joker often question authority, exposing hypocrisy and flaws in social structures.

4. Conclusion and Suggestion

4.1 Conclusion

The analysis shows that the Joker or Arthur goes through a similar process as the hero mentioned by Christopher Vogler, where Arthur goes through the 12 stages of the hero's journey. In the movie, Arthur or the Joker is depicted as someone who has social concerns with the society and feels marginalized by the existence of regulations that only benefit the elite people. This is directly expressed by Arthur in the Ordeal stage.

In the application of archetypal characters in the movie *Joker* (2019), Arthur Fleck's journey mirrors the hero's breakdown into madness and transformation into the Joker. Characters such as Murray Franklin and Thomas Wayne act as mentors and shadows, shaping Arthur's destiny. Sophie Dumond and Randall play the archetypes of shapeshifter and ally, creating ambiguity and tension.

4.2 Suggestion

Based on this study, several recommendations can be made, including the fact that Vogler's theory of the Hero's Journey is adaptable and can be applied to almost any kind of literary work. Furthermore, the *Joker* movie is easy to understand for the general public and can be analyzed using various other theories, including psychology, Freudian, Jungian, trauma, etc.

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