HERO'S JOURNEY SHIFT OF HERCULES FROM MOORE'S *HERCULES: THE THRACIAN WARS* TO ITS MOVIE ADAPTATION

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Abstract

This study was aimed to reveal the shift of hero's journey archetypes in presenting Moore's *Hercules* comic book to its movie adaptation. Therefore, the researcher dealt with the comic book and the movie adaptation as the object of the study, in which adaptation and archetypes frames are applied as the theories to analyze the data. The result of the study was the explanation upon the shifts appeared in the adapted work and the reasons behind the shifts. This research belonged to the qualitative research field. To collect the data, the researcher used the documentation technique. Then the collected data were arranged based on its classification. The technique of analyzing the data was content analysis. It was meant to draw the pattern of archetypes that is seen within the content both in comic book and its movie adaptation. Furthermore, making shifts in the product of adaptation in regard to the audiences was considered as the pattern, too. Based on the analysis, it was found that the movie adaptation was unfaithful adaptation towards Moore's. The comic book version delivered the story in sadistic and bloody tone which could be seen from the pictorial images in the panels or words within the balloon text. It was such a contradiction with what were presented in the movie version. The researcher found that the comic book version brought Hercules in a "rampant mode", while the movie version presented him in a "savior mode". There were two reasons why the adapter made these shifts. It was because of the values that were believed by the target audiences and because the movie production had to deal with the law, culture, and movie industry movement. Thus, inappropriate things had to be replaced or transformed to be more acceptable for the wider societies.

Keywords: Hercules, Comic Book, Adaptation

INTRODUCTION

Hercules (*Herakles*: Greek Mythology) was the son of Zeus who killed the *Nemean* Lion, one of his labors that should be completed. Hercules undoubtedly had extraordinary strength that set him apart from the ordinary men, so he could complete those labors given to him. Those extraordinary journeys in the legend told about Hercules and how he became people's consideration in understanding or, more or less, giving the meaning towards masculinity for ancient heroes.

The image of Hercules was portrayed as a great hero both in Rome and Greek mythology. He was considered as the one who had completed the twelve godly tasks, which were impossible to be done by ordinary men. His reputation of epic journey could be

confirmed through many paintings, poems, and other art works. The journey of defeating the queen of Amazon, Hippolyte, for example was epicly portrait on an ancient vas.

Figure 1. worldhistory.org (Hercules Battling Hippolyte)

The painting was trying to re-tell the tale of hercules in completing the task of seizing Hippolyte's belt. However, the task went wrong when the Amazon Women thought that Hercules was going to kill their Queen. In fact, the queen was going to give her belt sincerely to Hercules. This misconsideration of her warrior forced Hercules to murder Hippolyte. This tale might be not as famous as Hercules' first task, killing The Nemean Lion.

Figure 2. metmuseum.org (Hercules and the Nemean Lion)

The power of Hercules upon foreshown artwork clearly portrayed that Hercules possessed extraordinary strength. The lion skin was even remarkably considered as one of Hercules' traits. The lion skin was symbolically telling his greatness and immortal power. His persona becomes the symbol of power, monster slayer, and ideal hero (phdessay.com, Retrieved February 28, 2020). Hercules' greatness was shown in his famous legend of the twelve labors, though some might portray him as a brutal one. Hercules, according to the legend, was just a baby when he first killed two big snakes which were sent by Hera. *Iphicles,*

his mortal brother, run away from those snakes. He was the real son of *King Amphitryon* and *Queen Alcmene*. Though the king knew that Hercules was not his own blood, he still loved him as he was his son. He taught him archery, horse riding and chariot, and using spear.

The early story of Hercules appeared in the form of poems and plays written by Hesiod, Apollodrus, Euripides, and so on. However, the image of Hercules was presented differently by those authors. Hesiod (750-700 BC), for instance, portrayed Hercules as an extraordinary man who slayed monsters as it is drawn on the Shield owned by Hercules, in the legend *'The Shield of Heracles'*. Apollodorus (died after 120 BC), on the other hand, had portrayed Hercules as a hero who had to perform some duties, known as Hercules labors. Hence, Euripedes (480 BC) delivered another Hercules legend in a form of play telling the tragedy experienced by Hercules within his work entitled Heracles.

Aside from every aesthetic parts of each ancient works, the origin of Hercules might be different one and others, yet in each work of antiquity stood its own aesthetics. They seemed to allude one and others. Each of them has the relationship to another, the plot, or characterization, or even the symbols. There were dozens of works that came from this legend. The authors of contemporary works draw the image of Hercules based on their analysis, imagination, or even exaggeration. It was not only in the form of written works, such as proses or poems, but also another type of art and visual works, such as paintings, comics, and movies.

The variety of the legends and its hypertexts created various images and conceptions upon Hercules himself. People started to re-construct the image of Hercules, depending on the many factors that might influence their perception. *Marvel*, for instance, portrayed Hercules in almost a similar way the way they portrait *Thor* (comicvine.gamespot.com, Retrieved February 28, 2020).

Steve Moore's Hercules comic book, for instance, was trying to present Hercules in a different way compared to the ancient ones. Moore was emphasizing Hercules and his companion' traits as men who owned brutality and bear weird personalities (T.H.M Gellar-Goad: 2014). Steve Moore was trying to explore the dark side of this hero. He told not only those victories Hercules ever up to, but also the depression, darkness, pain, and suffer. Moore portrayed all those ideas within his comic adaptation *Hercules: The Thracian Wars*.

The act of adaptation by artists and writers seemed to be unstoppable. Hercules' legend reappeared, as it is stated before, in various forms. Since 1959 until 2015, Hercules was adapted into TV series and movies. Based on IMDb and movie journals, the legend of Hercules had been adapted into more than 40 movies, TV series, and animation (www.sfgate.com, February 28, 2020). In 2014 alone, two movies of Hercules were released; *The Legend of Hercules* and *Hercules: the Thracian Wars.* One of those two was an adaptation of Steve Moore's Comic Book with the same tittle; *Hercules: The Thracian Wars.*

Relating to the concept of adaptation, "the adapted text, therefore, is not something to be reproduced, but rather something to be interpreted and recreated, often in a new medium" (Hutcheon, 2006). Thus, it was merely a must for the adapters to interpret the texts before recreating it. As it was clearly seen in any movie adaptation where there are many different portrayals about the story; characters, conflicts, tones, and plots of the original works. It was a common thing to find shifts in the product of adaptation. Since the aesthetic part of the adaptation was to recreate, the aim of it was a product or story in which readers or audiences could find the jovial within the product of adaptation.

However, to recreate the story, the adapter have to reconsider many things as the important aspects in the product before it is published to the society. Thus, the cultural models of the audiences were the important part which should be regarded. Considering those events and cases, especially relating to Hercules' story and legend, revisiting the renewal images and shifts of Hercules would surely be believed to derive a broad and deep understanding upon the understanding the concept of hero and adaptation. In this case, the study raised a topic Hero's Journey Shift of Hercules from Moore's *Hercules: the Thracian Wars* to Movie Adaptation.

LITERATURE REVIEW

Movie Adaptation

Linda Hutcheon (2006), simply referred to the dictionary, defined adaptation meant to adapt, which meant to adjust, to alter, to make suitable. In the case of literature, Hutcheon highlighted that adaptation was the process and product. Furthermore, Hutcheon made short description that there were ideas which referred to the ideas that adaptation was the process and product.

Understanding adaptation as a process and product at the same time meant to consider three ideas. First, it was an acknowledge transposition of recognizable other work or works. There had to a clear realization for the adapter, most importantly, to recognize the object. The recognition of the object was consisted of understanding the origin, value, and the context of the object. Second, it was creative and interpretive act of appropriation. The adapter had to make appropriation in regard to present the object. To make the appropriation, the adapter was urged to extract the object creatively, or even redefine it. Third, it was considered as an extended intertextual engagement with the adapted work. The product of adaptation was not a work that stands alone. It meant that there must be any relation towards the oriented work. The adapter would count how far the difference and similarity of the product he had made towards the earlier product, or so said original one.

Furthermore, in practicing adaptation as a process and product had to acknowledge three kinds of processes; the process of re-interpretation, re-creation, and reception. Both re-interpretation and recreation belong to the process called appropriation. It was called so because the adapters would make any articulated decision in regards of content, decoration, or even some changes. Thus, before creating any adaptation the adapters should interpret what it was within the works or stories. The result of interpreting would be the material to be re-created.

On the other hand, the process of reception was to posit the adapter as the readers or audiences. This act of consideration was coming from the acknowledgement that the product of adaptation was a form of intertext or hypertext. The audiences would be aware that they were reading or watching an extended palimpsest of any existed work or works. This would bring the echo of seeing another existed work they, presumably, had known. There would be repetitions with or without variation.

Positioning the adapter as audience, the reception, was as important as re-interpretation and re-creation process. This meant to draw an engagement between the adapter and the target, audience or reader. Moreover, the adaptation was applied through different media. In order to understand the mode of engagement or way of interaction between the adapter and audience, Hutcheon concept three models; telling and showing, showing and showing, and participatory.

The common adaptation that found mostly was the shift of its form from telling mode to showing one. It was usually from printed text to performances, or movies. However, there

must be, as every one might realize, distortions from the aspects. A long length novel which was adapted into eighty-minute movie would cause some cutting upon the novel. The problem that usually arise when adapting any written text got performed or screened was the way of transporting indescribable aspect such as situation, condition, gesture, expression, and even tone of voice (Hutcheon: 2006: 39). It was up to the directors and actors to visualize it, after they interpreted the text.

Theorists believe that visualizing written works was transforming the imagination to visualization. Thus, the power of visual to tell the story was very crucial. However, aural was just as important as visual to build the situation that audiences could feel. Based on the things that provided upon the screen or stage, the audiences would draw any perception towards the story and characters. Besides, the audio; sound-tract, background songs, and sound effect were also the important aspects in setting the aural. It affected the emotional reactions that connected inner and outer states implicitly what camera or visual thing could not.

Undoubtedly, loss might be found within adaptation when it was compared to the written text. The loss that found, especially in movie, was because of the limit of camera shooting. On the other hand, it happened because movies or stage performances should be presented as natural and realistic as possible. Furthermore, the move of telling and showing could also mean the change of genre, as well as medium (Hutcheon, 2006: 45). The shift of genre could be caused by the focus of the story or the changes of characterization.

Theorizing adaptation with a mode of showing – showing through different media was usually making what might be seen unrealistic and unnatural according to the audiences being realistic and natural (Hutcheon, 2006: 48). It was the effects of adaptation. The mode of showing – showing in adaptation sought to present the work as good as possible that the audiences could watch. The characters in movies could sing without any disturbance from the crowded, it was the realistic side of the movies. On the other hand, a group of orchestra delivered a performance in an opera would prepare for it well, for they would perform it just in time before the audiences.

When a work was transferred to another media, delivered to another society, and targeting another culture, the way it was presented might be any changes (Hutcheo, 2006:149). The changes were not only limited to the setting, but to the plot or even

character. This process of recognizing the up to date culture of the society to be engaged upon the product of adaptation named Transcultural adaptation. It meant the work could not be delivered in stiff way as the original one. Through the passing of times, society changes. This thing was meant to shorten the gap between the audiences and the work that was adapted. In brief, the product of adaptation was likely to be up to date.

However, shortening the gap of time, sometimes, was not enough. The audiences or readers might be felt less engaged toward the product because of the values and believes they believed. Thus, to present the work as the way targeted audiences living with every day was not enough. After modifying how it was looked, the adapter had to fit the work with the values that were believed by the targeted audiences. The values could be mores, politics, or religions. This case of fitting the work to those values named Indigenization. This decision to make it fit upon the values that believed was meant to make the work could be more acceptable before the audiences.

Comic Book to Movie

Comic was juxtaposed pictorial and other images in deliberate sequence (McCloud, 1994:9). It was quite clear and easy to capture and identify comics among some another media such as prose or poem, or any other arts. In fact, comics kept their aesthetic as the way they were. As McCloud stated that Icon, for instance, was one of the significance elements of comics. Since comics provided pictures, images, texts, and colors which were static, those were the elements that would guide the reader to catch the meaning or message in aesthetic ways.

Furthermore, Will D. Simpson stated within his dissertation, *Transcending the Panels: varieties of experience and selfhood in comics*, that what made comics worked when it got read was the combination of its static images and text. Generally speaking, most of the comics that published and became popular before the society were those pages with static images and text among them. McCloud, however, argued that comics were still comics whether there was text or there was not, for comic, basically, was juxtaposed pictorial images.

Comics would rely the meaning upon the certain conventions; the icons, speech balloon, panels, colors, and gutter. The combinations of those aspects would dictate the reader to imagine, act, and respond. Thus, the creator of comics would sort carefully what should be shown through the icons and other elements. The creator of comics would mind what to be shown because it would pull the reader to interact, through reader's imagination,

what was happening or what just happened. This kind of imagination in comics named closure. What the readers seeing were not the whole part of action, or body, or place, yet they still could imagine, or even sense, what and how they were. McCloud defined that closure was the ability to perceive the unshown part in comics based on readers' understanding and experience. Closure was how the comic scholars define the aesthetic ways of interaction between comics and its readers.

Creating movies based on comics was not a new phenomenon (Ian Gordon, 2007). The journey of media transformation had been long started to convey any work in reaching people, in the case of adjusting some sides of the object. *Anita Albertsten*, in her paper, considered that comic film adaptation was dealing with hypertextuality, which meant in rewriting the characters, understanding the earlier context was surely needed (Albersten, 4:2019).

Furthermore, there was an obligation to realize that comics and movie were not exactly the same media. Faithfulness towards the previous work could not be a barometer of good or bad toward a product of adaptation. As discussed before, there were some of comic's elements which could not be portrayed by any other media, and did so in reverse. Though it was true that comic and movie had to be considered different in media delivery, comic and movie were likely in the same path than any other works compared to movie or to comic; both comics and movie provided the images or pictures (Athreon, 3:2015).

The attributes owned by comics could dictate how it should be transformed into movie. Panels, for instance, would guide the directors to decide what camera angle should be chosen, or how long the camera should linger upon several objects. The difference between comics and movies were only in the movement and sound. Thus, in transforming comic into movie, as Athreon simply said, were only to make it move and add sound.

Comic film adaptation, in the case of commercial, was meant to absorb as many people as possible, both comics fans and common people. It could be considered, too, why the changes in comic movie adaptation were needed. It might be said, any changes influenced by the media adjustment in delivering the story would influence it as a whole. It was also known as the effect of trans-media (Kalinov, 2017). Here, the effect of media would give any exploitation towards the works. It could be said that the similarities between comics and movies would call to its aesthetic side for adaptation field. Comic book movie

adaptation might not deliver the movie exactly as the comics did, for there must be some shifts influenced by the media platforms.

The Archetypes of Hero's Journey

Hero tended to be depicted as the one who delivered salvation, brought positive changes, and vanished suffering or oppression (John Fitch: 2016). Besides, Hero would appear in possessing the positive traits emotionally, morally, and also positive strength. Furthermore, Pearson added in defining hero that heroes took journey to confront the dragon, and discovered the treasure of finding their true selves (Pearson, 1944:1).

Pearson stated that the most significance archetype of people's lives was the archetype of Hero (Pearson, 1944: xxvi). Furthermore, this archetype was not a standing alone archetype. Pearson proposed the concept of the hero's journey as called individuation. There were stages for hero to be passed, so that the hero became truly who s/he was. The stages were the innocent, orphan, wanderer, martyr, warrior, and magician.

The journey begun with the stage named innocent. What defined as innocent was towards the way s/he viewed the world. The innocent considered the world as an *Edenic* place, everything went as it should be (Pearson: 1994). A good deed would be rewarded good thing, as so in reverse. The suffering people seen as the one who got punishment from the God for something wrong had been done. Happiness was the only thing, and must, that the world served.

Then when the innocence came to the realization that the world was not a paradise as it was supposed to be. The Innocence fell and became Orphan. The orphan considered the world as an evil place. It is because the orphan felt abandoned, even the God seemed to care nothing. This feeling of loneliness and worthlessness might bring them to 'self-blaming' (Rothenberg, 2017). They would keep themselves away from making any trouble. The orphans felt there would be no more 'mother' nor 'father' who served and loved them. While they find the world was full of villain and monsters who haunted them. Thus, they would move along to find the one who would to protect and love them. This long journey of finding might lead them to face more problems. They put themselves clinging upon the innocent stage by acting as a martyr but fear of experiencing what had happened before (Rothenberg, 2017). However, it finally brought them to the situation to think that they had to get the protection from themselves. The Orphan was departing his journey by stepping out from *Eden*.

Starting the journey to reveal the unknown world would lead them to some prizes which symbolized who they truly were. It was the stage after orphan, called Wanderer. Setting the journey means to put them apart from where and what they used to belong. Campbell, *Hero with Thousand Faces*, stated "just as the way of social participation may lead in the end to a realization of the All in the individual, so that of exile brings the hero to the Self in all" (Campbel, 1949). Being exiled was another possibility taken by the wanderer when they began the journey as a wanderer. This stage of heroism journey raised major changes upon the hero himself. Wanderer begun the journey in a cage, prison, or cave as a 'hostage'. The wanderer decided to 'escape' from the previous place because of a threat or false identity feeling (Pearson, 1994).

Warrior was a stage when the hero tended to be egoistic. Instead of looking for a safe place to be sheltered from the monsters, the warrior would challenge the danger to defeat it (Pearson, 1994). However, the warriors believed that the courage they had would affect the world around them. They asserted people that the absence of them would make the world to be worse. The warrior would not let themselves looking weak and small. The most important thing to achieve was victory of defeating the dragon (Pearson, 1994).

Thus, being defeated or feeling lost was fear the warriors had. Gaining triumph was what nourishing and satisfying the warriors' soul and mind. This would convince the warriors to believe that they destined to be this way. Through the journey of warrior, feeling despair and grieve often faced by the warriors. Sometimes, the warrior could falsely consider himself as the one who sacrificed as a martyr. It could happen in the stage of warrior for they might stand on pseudo martyr stage. Soon, the warrior could understand the truth when they could or could not embrace the despair. The martyr would believe upon redemption, whether from the god or himself.

Finally, the archetype of magician could be also considered as a mature innocence. The magicians fully believed that the world was not static. They saw the world as a place where they were only a part of God's creation. The world was created not only for men alone, but also for other creatures. And they also believed that the creation went on dynamically.

Nevertheless, it would not be perfectly achieved if the hero left martyr stage unresolved. The magicians dealt with lost and suffering because the world dynamically

changed. Moreover, they had to put themselves in believe that they were a gift both for others and themselves. Besides, the magician blamed nothing when unexpected things happened. They considered it as the process of creation and would not give any illusion to force life being matched with their script they might plan.

At last, the magicians functioned themselves to make the world became a better place by influencing people's thoughts. They were not a wizard nor shaman who used spells or magic words to influence the society. The magician believed in grace, and that was when magic happening.

Pearson concluded that these stages that were passed completely would make the hero achieved the hero fulfillment, the hero that could completely understand himself, the hero that saw the world and its phenomenon completely. In other way, it can be seen as the hero that could change and lead people to make a better place.

RESEARCH METHODOLOGY

This research belonged to qualitative research. Denzin and Lincoln (2000) stated "qualitative research is a situated activity that locates the observer in the world. It consists of a set of interpretive, material practices that make the world visible. ...This means that qualitative researchers study things in their natural setting, attempting to make a sense of, or interpret, phenomena in terms of the meanings people bring to them." The definition of the term would, indeed, be scoping the field of the research. There stated that the researchers placed themselves in the world, meaning that what would be the subject and object of the research might be society, idea or thought, phenomenon, etc. The way people in which were studied in order to understand and interpret their social reality was one of the central motifs of qualitative research (Santosa, 2014).

Furthermore, the focus of this study was only upon the archetypal shift of hero's journey that passed by Hercules both in comic book and its movie adaptation. Functioning Hutcheon's theory of adaptation and McCloud's concept of comic book would guide the researcher to catch the shift. Then, Pearson's Idea of Hero's Journey Archetype would be functioned as the theory to analyze this subject.

Creswell (1998) stated that method of collecting data was a technique that used by the researcher to find and collect data. The researcher would conduct the series of activity in order to get the data collected. Since this research belonged to qualitative research, the

researcher decided to use a technique in collecting data termed documentation. Atkinson and Coffey (1997) stated that documents were social facts which were produced, shared and used in social organized ways. This step of collecting the data was followed by the process of analyzing the data termed *content analysis*. This kind of analysis meant to shape the meanings based on the aspects that studied which were connected to the focus of the research (Riyadi Santosa, 64:2017).

The researcher certainly did the following steps; first, it was to read the comic book to get the presentation of Hercules and his companion. There also had to be some observation relating to Hercules images both in Rome and Greek Myth in order to provide any comparison upon the context of the story in both Moore's comic book and its movie adaptation. Then, the researcher was sorting the data that were showing archetypal shift of hero's journey, found in the movie compared to its comic book. Then the data were classified based on each qualification taken from the theory used. Finally, the classified data were analyzed through the study of theory application. The researcher could draw the conclusion; the shift of hero's journey found in movie adaptation compared to the comic book.

DISCUSSION

Abrams (1999:32) stated that archetype denoted the pattern or design of actions, situations, structures or such things that remarked the construction. Meanwhile, Pearson (1944: xxvi) coined the idea of hero's journey which was not standing alone. Pearson divided hero's journey into some stages; Innocent, Orphan, Wanderer, Warrior, Martyr, and Magician.

The movie version of Moore's comic book could be considered unfaithful adaptation. There were two aspects that were discussed, general and specific shifts. The general shifts discussed the shifting aspect which was the initial stage of hero's journey archetypes that changed. Meanwhile, the specific shifts discussion drawn the deeper shifts that happened within the similar archetype stages.

General Shift

The general shifts that happened in its movie adaptation of Steve Moore's Hercules were found; innocent to Warrior, Orphan to Innocent, Orphan to Warrior, Wanderer to

Warrior, Wanderer to Magician. Here were the brief tables of Hercules' journey both in the comic book and its movie adaptation;

Table 1. of Comic Findings (Hercules' Journey in Comic Book)

	Innocent	5%	3
Orphan	The Fall	8,5%	5
	Rescue	1,7%	1
	Self-Help	-	-
Wanderer	Captivity	3,4%	2
	Alienation	6,8%	4
	Road of Trial	1,7%	1
Warrior	Rampant	47,5%	28
	Savior	22%	13
Martyr	-	-	-
Magician	Naming the Shadow	1,7%	1
	Rain Maker	1,7%	1
	TOTAL	100%	59

Tables 2. of Movie Findings (Hercules' Journey in Movie Version)

	Innocent	11,9%	7
Orphan	The Fall	1,7%	1
	Rescue	-	-
	Self-Help	1,7%	1
Wanderer	Captivity	3,4%	2
	Alienation	-	-
	Road of Trial	3,4%	2
Warrior	Rampant	11,9%	7
	Savior	57,6%	34
Martyr	-	-	-
Magician	Naming the Shadow	3,4%	2
	Rain Maker	5%	3
	TOTAL	100%	59

The shift from Innocent to Warrior

The innocence stage started to happen when somebody was seeing the world as an *Edenic* place. This stage was the elementary stage where any one was standing on. Though so, the comic book version does not begin the story with this stage. Thus, in comic book, Hercules' innocent sides were found in the middle of the story as seen below;

The panel above was clearly mentioning that Hercules often believed to anybody quickly. Unluckily, those whom Hercules shortly believed were the mischiefs. The innocence signification that portrayed in the comic version set Hercules as a foolish man. Hercules was too easy to trust others, even his enemy.

The panel was showing Hercules' innocent side. When Hercules and the companion were kept in a room with no weapon nor way to out, he planned to ask Ergenia's help. He asked her to put the poison into the wine that was drunk by all people so that they could escape when it reacted to them. However, Ergenia was the king's daughter. Hercules gave no consideration to who Ergenia was. All he knew was Ergenia was in love with him, so she might do whatever to help her lover.

The portrayed of Hercules in this way seemed to be closer upon the ancient texts, though. The text by Euripides for instance, Hercules killed his own children and wife because of madness sent by Hera. The interesting highlight both in comic book and its

ancient texts were vulnerable Hercules has. He failed to think clearly. Thus, it made Hercules still be considered as a human, he made mistakes despite of his strength and will.

Meanwhile, its movie adaptation put Hercules less in making the same mistake. Hercules was not merely a man that could be tricked easily. Hercules had high ability of observation. The scene below could be one of the evidences.

Hercules was observing the corpse that was found at the battle field, he even made a prediction. It signified Hercules' respond towards anything he was seeing. However, this significant change that seen in the movie, relating to the foolishness, brought Hercules no longer in the innocent stage but warrior one. It was true that Hercules battle mode, both in comic and movie version, shared a similarity. He was an expertise in war.

The foreshowed data showed that Hercules had done any observation before making a final decision. The words he was saying confirmed that he did not even convinced that the king is a good people when Ergenia came to him for a help, days before. Reconsidering what should be taken was one of Hercules characterization in the movie version.

However, the data above can be considered as an evidence that Hercules could be tricked. It meant the high ability of Hercules in observing still be questioned. In fact, Cotys was not a good people. There could be two point of views in discussing the datum above. First, Hercules was still an innocent that could be tricked. The latter was Hercules did reconsider what was before him. If the focus point was Hercules' mistake in drawing the conclusion, then he was an innocent. Meanwhile, what he had been doing to make the decision categorizes him as a warrior.

Therefore, these two aspects could not merely be ignored. It was true that Hercules naivety in seeing the world influenced his judgment. Hercules saw the world was supposed

to be an Edenic place where all people could live in harmony. In spite of his naivety, Hercules had a power of warrior to make it came true. Thus, he has to assure himself that he was in the right path. So, in brief, Hercules in movie version, was a warrior standing on the innocent stage.

It was really clear that the movie version was replacing Hercules' foolish innocence with the warrior one. This decision, however, brought Hercules to the presentation of the ancient text, too. It was Hercules' Vice and Virtue. There Hercules was portrayed as a young fair man wandered through the mountains and met two beautiful maidens. They offered two different things, wisdom and pleasure. Hercules chose the wisdom one.

Product of adaptation, as stated earlier, was not only a product of recreating. There was a process called reception which meant extracting and understanding the value. This was applied not only the adapted text that was being understood but also the audiences. So that the adapter could conclude what value should be presented and what part must be shifted. In fact, people nowadays tended to give high appreciation upon the wisdom and humanity.

It was a risky decision to keep Hercules clinging on that foolishness. Furthermore, the comic book only portrayed Hercules' innocent stage which set him as a fool man. It was not a wrong decision to stay faithful with the comic book, but neither the best on. This might be inappropriate to be showed in movie, for it might decrease Hercules' reputation in the movie. The movie goers had their own expectation relating to the leading character. Besides, not all the movie goers were comic book fans. It led the house of movie production to take a moderate way for both the movie goers and fanatic comic book fans so that they sincerely would to sit side by side. The regular movie goers had known Hercules as an extraordinary demigod, and they meant to see that happen. Meanwhile, the comic book fans wanted to see the sequential picture story they have enjoyed was alive on the screen. And the most potential decision to be made was to extract the value of *warriorism* to replace the big part of Hercules' innocence, foolishness, in comic book.

The Shift from Orphan to Innocence

The innocent fell and became orphan (Pearson, 1994:27). This stage was coming from the innocence who felt betrayed. They finally saw the world as an evil place which set

them under. The significant identification of the orphan was to seek of any protector. As the result, the orphans tended to do things in order to find the protector, or lover, or parent.

Pearson classified the phases within the orphan stage into three; the fall, rescue, and self-help. In comic version, the researcher identified some data that set Hercules was standing on orphan stage. The data were below;

The narrator told "*...soon realized the brat wasn't his, though.*" Amphytrion's consideration of Hercules' existence influenced Hercules' feeling. Hercules was not his own son, but Zeus' one. Pearson explained that when somebody started to feel that he was unaccepted or abandoned was the beginning of orphan stage. Here, Hercules started to be the object of Hera's jealousy.

There are two reasons why Hercules was considered standing on the orphan stage, from the panel. He was fatherless and haunted by the villain. Even from the moment when he was just born, the one that could protect him was Hercules himself. These two things shaped Hercules as an abandoned child. He had no father to protect him and on the other hand the villain kept hunting him. It was true that Hercules inherited Zeus' strength, but what he actually needed was not only a protector, but a father.

On the contrary the movie version delivered Hercules act of killing two snakes signified not as an orphan but innocence. The scene could be seen down below;

Luckily, he took after his father.

There were two reasons the baby Hercules was on the innocent stage. First, it was what narrator stated "*Luckily, he took after his father.*" showing Zeus' existence. This role of Zeus affirmed that Hercules was cared by his father. Zeus did not only occupy him with a physical strength but also guidance to choose the right path. Second, it was the face that appeared when he killed the snakes. The baby showed no worry, nor afraid. It signified the pure Edenic world that he saw, as the way it should be. There was nothing to be afraid of, for there was a protector and those who did bad deeds, surely be punished.

This shift that happened in the movie version, however, seemed to be ignorable. The significant components of this portrayal did exist in both comic book and its movie adaptation. There were the baby Hercules and two serpents which were sent by Hera. Thus, it might be acceptable by both the movie goers and comic book fans, or it was not.

Nonetheless, the snakes that were showed both in comic book and its movie adaptation were away different. The size itself gave different experiences got by the audiences. Furthermore, it spoke how meant Hera wanted him to die. In this case, the comic book showed a horrified threat while the movie adaptation one did not.

The movie version worked to keep Hercules stayed in a regular childhood with his smile and innocence. To show what was shown in comic version would set Hercules away from the word 'common'. When the movie version chose to make the baby Hercules killed two gigantic serpents of Hera, would force the movie production to bring Hercules in more sadistic figure.

Moreover, a hero that most audiences like was a hero that far from being sadistic. Marvel, for instance, tended to portray their hero in cinema as a human figure. Since it was what it was, the most rational decision to be taken was to set the baby Hercules as an innocence. The closer it was to the regular life, the more audiences would like it.

The Shift from Orphan to Warrior

Another major presentation shift was from the Orphan to Warrior. The presentation of the Hercules that stood on the Orphan stage could be seen in the datum afterwards;

The panel portrayed Hercules who could not refuse to do what was actually he did not want to do. This happening was in line with Pearson's brief comparison. The orphans sometimes were fear to do things which were contradicted with the superior one. It was because they do not want to be abandoned or exiled for what they had done.

Meanwhile, the movie version did not portrayed Hercules in the same way as the comic book did. The movie production tried to deal with it in order to make a remedy. As the result, the orphan stage that was seen in comic book was transformed into *warriorism.*
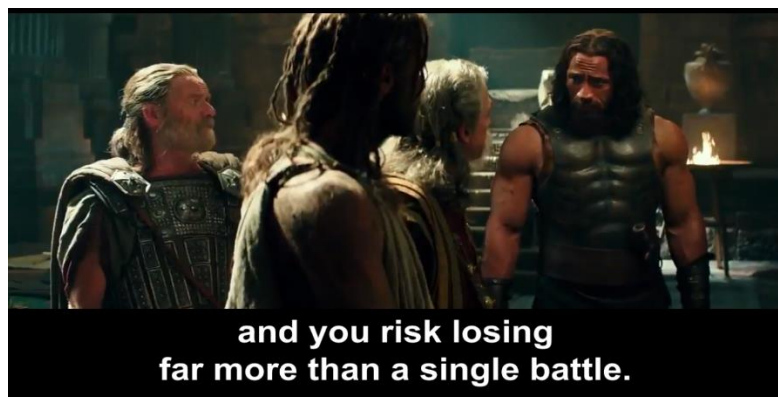
The scene before showed that Hercules was arguing with the king. He warned the king that the people were not ready for battle yet. He did as he could to convince that going to battle with unprepared army was a mass suicide. Though, at last, the king decided to go to the battle, Hercules ability in observing and saving lives shown clearly here.

The aforementioned description showed the difference between the orphan stage and warrior stage. This choice of transformation aimed to keep Hercules' reputation. What the comic version showed was the weakness of Hercules. In the comic, Hercules was none but an employee working for the employer. He even could not speak to show who he really

was. He was the demigod. The portrayal of Hercules who could not do this kind of thing would distract audiences' interpretation of seeing Hercules as a slave, or a labor at least, instead of a warrior.

The movie industry was dealing with many possibilities. This transformation that made here was, could be, the most reasonable one. At least, there were two reasons for the statement. The first, it was for an entertainment. The other one was to set Hercules as a rational human. When the industry wanted to get a profit, it had to follow what the market wanted. The image of Hercules had been being re-made since 70s, and the portrayal were likely to set him not as a poor guy who could do nothing. The common people would like to see Hercules more as a Hero than as a labor. Furthermore, when Hercules could not even speak the truth for himself, how could he completed those twelve labors? This might be the question that must be avoided by the movie production while they were processing the movie.

The Shift from wanderer to warrior

The movie version seemed to deliver a message that a hero was not only those who had physical strength, but those who become who they were. Thus, the problem that was raised in the movie was Hercules' search of the peace. Moreover, the real story of Hercules labors, as it was presented in the movie, was still be questioned, whether it was the labor or the act of *warriorism.* Meanwhile, the comic version showing Hercules labors as a serious thing Hercules had done, setting it as real as it was. As the result, Hercules ability of killing was unquestionable which meant he was a terminator.

The image of Hercules as the man who sought for the truth, peace, and purity aimed to reach all movie goers to love the movie. Moreover, introducing Hercules in the beginning of the scene as a warrior would signify the possibility of reaching the goal, which meant resolution. This kind of plot would do more for common people than another one. On the contrary, what the comic book introduced on the first panel was dull, gloom, and uncertainty.

The Shift from Wanderer to Magician

As it was mentioned before, the dull Hercules ended his story dully. Hercules did not get what was desired and set a journey to another part of the world. Meanwhile, the movie version ended differently. Hercules finally found who he was. The hero that was finally

revealed the truth, the villain was defeated, people believed in him, and the world becomes a better place to live. As it could be seen down below.

The shift that was happened, again, was more acceptable than another. The movie version was trying to keep the classic pattern of Hero story. There was a hero, damsel, and villain. Then the villain was killed, and the damsel was saved. The hero became a hero entirely.

This way of ending could be considered giving more tribute to the ancient Hercules than the comic book one. It was closer similar resolution to the ending of Hercules legend. Hercules suffered because of the poison which was put upon his head. He died because of that poison. Soon afterwards, Zeus raised him to be one of the Olympians. Unlike the comic book one which was letting Hercules moves along the uncertainty.

Specific Shift

The concept of Hero's journey did not merely describe about the stage. It was further than that, there was discussed, too, about the phases within each stage. Here, the researcher concluded that there were phases within stages as it could be seen in the table afterwards;

Stage	Orphan	Wanderer	Warrior	Magician
Phase	The Fall	Captivity	Rampant	Naming the Shadow
	Rescue	Alienation	Savior	Rain Maker
	Self Help	Road of Trial		Transformative Love

The tables above drawn the phases within each stage from the hero's journey. Each phases where the one in could be identified by the way s/he acted or reacted towards the problems. The most significant shift in warrior stage was the shift from Rampant to Savior.

Rampant and Savior were phases from the warrior stage. Pearson proposed that the elementary time in warrioring, the warrior tended to have no motives to fight except to win

or showing his greatness only. This phase named *Rampant*. Along the journey, he step by step collected many treasures which led him to the finding of reason, or at least made him questioning himself. At last, the warrior decided to be a *Savior* who saved others or made the world a better place to live.

Right when Hercules and the band reached the palace, they directly heading for the king while saying *"Let's go and show Cotys what superior, warrior-class riff-raff he's hiring."* Even from this moment, there could be seen that the reason why they came to Thrace. It was the moment for them to show their power and of course for gold. On the opposite, Hercules in the movie version was portrayed away more mature than the one in the comic version. When the king was saying *"...But in legend, you fight alone."* Hercules simply answered *"My reputation would not exist without my comrades."* Hercules seemed to have nothing to do upon how people recognize him, yet he paid no much attention for it.

Hercules in the comic version was more likely being selfish, arrogant, and in rage most of the time. Meanwhile, the movie version brought him as a good patient and well-articulated guy who responded anything in a good way. This difference was the causal effect of the stages that happened to be passed by those Hercules. It depended upon the lesson took along the stages that passed.

The shift from a rampant to savior affected Hercules' presentation in humanity issue. The rampant one drawn Hercules to be less human, while the movie adaptation seemed to put an effort to humanize him. Meaning that Hercules would treat people as the way human were supposed to treat another human, even the enemy in prison. Another side of Hercules' presentation in the comic version was vengefulness.

Hercules ordered to his comrades *"when we get to the palace, just take out every one, no mercy."* The order he uttered signified that he was consumed by the vengeance, anger, and hate. This act set him to be seen as a human with less humanity. Soldiers were allowed to kill on battle, but this allowance was subjected to the soldiers only. The civilians, elders, children were not included. It was because the value of humanity which had to be the faith of people all around the world. Hercules in the comic book seemed to be failed to express the humanity. Therefore, the movie version remediated this to renew Hercules through the screen.

The general concept of humanization was to treat others, even the enemies, as the way it was supposed to be. The value of human rights was the purpose of humanization which meant humanity. Hercules in the comic version, seeing it based on the whole story, was failed to learn much from the early stage, the innocent stage. He seemed to be not a happy child who saw Eden. The stage for him was directly to the orphan stage. When he was in the orphan stage, as delivered in the story, Hercules only experienced the fall phase. It meant he had been too long lingered in the fall phase. He saw the world as a fallen Eden. As the result, he tried so hard to find any protection for himself. Then, when he moved to another stage, there was a blank space that would affect the way he acted. He became a self-centered fighter.

On the other hand, the movie version delivered Hercules as a man who learned much lesson every stage he was. Since the beginning, Hercules did learn that the world was a lovely place when he was a child. Then he became an orphan that lived at the street of Athens. He lived with his friend at that time, then decided to step further to the next stage. It made him more mature and understanding more that the world was destined for all of God's Creatures. Since he had extraordinary power than others, he decided to be part of the creation process.

That was why each Hercules in the comic book and movie version were portrayed differently. Relating to the adaptation process, the adapter decides to make it different since the beginning of the story began. The adapter wanted to bring The Thracian Wars on the screen to be enjoyed by all movie goers watching the figure of Hercules being reborn.

CONCLUSION

The presentation of Hercules in comic version with all attributes of its heroism was, based on Pearson's concept of hero archetype, uncompleted yet. There were two barriers that gapped Hercules to see who he really was. They were the uncompleted lesson he left behind and clinging upon the wanderer stage. Hercules had to be more patient in observing the world, contemplating his suffering, and convincing himself to take right path.

Moore's comic book version portrayed Hercules as a brutal mercenary with sadistic ways of killing. In fact, the most dominant phase within the warrior stage he doing set him in the *Rampant* phase. The things that portrayed by the comic book were the strong fists Hercules had, his stubbornness, and ironically his innocent side. However, those attributes

presented him as a fool mindless mercenary. This condition created a situation that led to unhappy ending. The story in Thrace ended with no victory.

On the other hand, the movie version could not agree with many aspects of the comic book one, including the ending. The movie version chose to present Hercules as an ideal hero. Hercules took the lessons completely from every stage he had been through. Thus, the most dominant act Hercules did, as it was portrayed in the movie, was the act of *saviorism*. The most dominant phase he had which was presented on the screen was a *Savior*. He saved Thrace because of his wish to save people's lives. His words of saying *"I'm Just a mercenary fighting for a gold"* was seemed to be a mask he used for hiding his *saviorism*.

Furthermore, the Hercules that presented in the movie version was more human than the comic one. It meant that Hercules in the movie version was willing to give mercy and give the right treatment as the way human should be treated, even though they were enemies. On the other hand, when he must kill, he did it in a proper way, without torturing. The adapter of this Hercules decided to humanize Hercules and his comrades. As the result, the movie tended to be enjoyable for common audiences. Moreover, the comic book one, the movie version set the tones to be bright and brighter as the story goes. The process of adaptation from Moore's Thracian Wars seemed to be succeeded in extracting and transforming the value of *warriorism* by softening the tone, reducing sadistic bloody killing acts, and making remediation. The shifts that were happened drive the audiences to instilled Hercules as a likeable character who had strength and rescue the damsel. He was an ideal hero people have. It made the final product of this adaptation was appropriate for the most of the audiences.

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