

CHAPTER II

LITERATURE REVIEW

2.1 Archetypes

The term Archetype began with Carl Jung. In Jung's terms, 'Archetype' is defined as the first original model of which all other similar persons, objects, or concepts are merely derivative, copied, patterned, or emulated. (Coster, 2010). The concept of archetypes is an indispensable tool for understanding the purpose or function of characters in a story. The term archetype in literary criticism represents recurrent narratives designs, patterns of action, character-types, themes, and images. An archetype is an original model or type after which similar things are patterned.

Vogler cited from Joseph Campbell also stated the archetype as biological: as expressions of the organs of the body, built into the wiring of every human being. The universality of these patterns makes possible the shared experience of storytelling. Storytellers instinctively choose characters and relationships that resonate to the energy of the archetypes, to create dramatic experiences that are recognizable to everyone (1998).

Jung suggested there may be a **collective unconscious**, similar to the personal unconscious. Fairy tales and myths are like the dreams of an entire culture, springing from the collective unconscious. The same character types seem to occur on both the personal and the collective scale. The archetypes are amazingly constant throughout all times and cultures, in the dreams and personalities of individuals as well as in the mythic imagination of the entire

world. An understanding of these forces is one of the most powerful elements in the modern storyteller's bag of tricks.

The archetypes can also be regarded as personified symbols of various human qualities. Every good story reflects the total human story, the universal human condition of being born into this world, growing, learning, struggling to become an individual, and dying. Stories can be read as metaphors for the general human situation, with characters who embody universal, archetypal qualities, comprehensible to the group as well as the individual (Vogler, p.26).

As a study conducted by Johanna Sörensen entitled 'Archetypes and Stereotypes in J.K. Rowling's *Harry Potter* Series'. She explains that Archetypes are the foundation for the characters from which individuality grows. Two characters can be built on the same archetype such as hero but be completely different from each other such as Harry Potter and Frodo in *Lord of the Rings*, while two characters that are classified as the same stereotype are usually portrayed in the same manner such as the dumb blonde, or the damsel in distress.

2.1.1 Archetypal Characters

This archetype of the characters is depicted by Christopher Vogler. It comprises eight important characters in a story. The hero and heroine are ones who are willing to sacrifice his own needs on behalf of others (1998). Sacrifice means not only making holy or to acknowledging the debt to the spirit world, the gods, or nature, to appease those mighty forces but also to give up on something that valuable for his/her own self including sacrifice his/her own life on behalf of others. The hero either male or female is someone who has universal and unique

characteristics. The universal characteristic, as Vogler cited in his book is the common characters of hero/heroine that every human can understand because it makes identifiable and recognizable all over the world. The universal characteristic such as have desire to be loved and understood, to succeed, survive, be free, get revenge, right wrongs, or seek self-expression. The unique characteristic then means as something like real in a story. The hero/heroine must have double or many qualities like a real person that can be more conflicting. This characteristic also makes the story more interesting because of the combination of contradictory impulses such as trust and suspicion or hope and despair, seems more realistic and human than one who displays only one character trait. A hero/heroine 'torn by warring allegiances to love and duty is inherently interesting to an audience' (pg. 28).

The hero either female or male is also the characters who learns and grows. Hero and heroine aren't ones who unexpectedly becoming a hero and heroine. They learn through the hard situation even deadly in their journey. Hero and heroine overcome obstacles and achieve goals, yet they also gain new knowledge and wisdom. They learn through the mentor, lover or even between the villain. Hero and heroine are the most active ones. Their will and desire are what drives most stories forward. Hero and heroine are demanded to be fully active, in control of his own fate. They have to perform the decisive action of the story, the action that requires taking the most risk or responsibility. They will save people, do the right thing, protect that which is good and will fight any monster that comes his or her way.

A study entitled *THE ARCHETYPE OF THE HERO'S JOURNEY IN ODYSSEY* conducted by Mohammad Taheri and Ronak Jalaly shows that the character Odysseus possesses many characteristics and virtues that make him a true representation of an epic hero. The Odyssey, is one of struggle, loss, heartache, pain, growth and triumph. It is comprised of many steps that Odysseus has to overcome and battle through in order to achieve his final goal of reaching his home and his loved ones, from the Call to Adventure to the Freedom or Gift of living.

As for the other archetypal characters that consist of six characters. They are the Wise Old Man or Wise Old Woman, the threshold guardian, the herald, the shapeshifter, the shadow, and the trickster. The wise old man or wise old woman or mentor is expressed in all those characters who teach and protect heroes and give them gifts. The figure of **mentor** stands for the hero's highest aspirations. The mentor is what the hero may become and often former heroes who have survived life's early trials. The Mentor archetype can be the image of the parent. The second archetypal character is **threshold guardians**. They represent the ordinary obstacles we all face in the world around us: bad weather, bad luck, prejudice, oppression, or hostile. They are usually not the main villains or antagonists in stories yet lieutenants of the villain, lesser thugs or mercenaries hired to guard access to the chief's headquarters. They may also be neutral figures who are part of the landscape of the Special World. As Vogler stated that the threshold guardians can also be secret helpers placed in the hero's path to test her willingness and skill.

Then, the third archetypal character is **heralds**. They have responsibility to keep track and an important role in identifying people and relationships in battle. They are the protocol officers of their day. The heralds recite the causes of the conflict; in effect, to provide the motivation. They have handled an imbalanced life through a series of defenses. Herald's have the important function to announce the need for change. This may be a dream figure, a real person, or a new idea we encounter.

The archetypal character of **shapeshifter** changes appearance or mood,. They may deceive the hero and their loyalty or sincerity is often in question. a Shapeshifter can also be an Ally or friend of the same sex as the hero and act as a buddy comedy or adventure. Wizards and witches are traditional Shapeshifters in the world of fairy tales. The fifth archetypal character proposed by Volger is a shadow. The shadows represent the energy of the dark side, the unexpressed, unrealized, or rejected aspects of something. The negative face of the Shadow is projected onto characters called villains, antagonists, or enemies. The Shadow can also represent the power of repressed feelings.

Then the sixth archetypal character of trickster **embodies** the energies of mischief and desire for change. Tricksters serve several important psychological functions such as cut big egos down to size, and bring heroes and audiences down to earth. They bring about healthy change and transformation, often by drawing attention to the imbalance. They are the natural enemies of the status quo. Trickster energy can express itself through mischievous accidents that alert to the need for change.

2.2 Hero's Journey by Christopher Vogler

Vogler (1998) described a set of concepts known as “The Hero’s Journey” that drawn from depth psychology of Carl G.Jung and the mythic studies of Joseph Campbell. He divided the hero’s journey into twelve stages. The first stage is **Ordinary World** which is the home base or the first place shown in the story as hero’s background of environment. This is also the world of human beings or common world of ordinary human which contains the personal history of the hero. As Vogler also stated that ordinary world is the world in one sense is the place hero came from last. It evolves from strange, foreign territory to familiar bases from which to launch a drive into the next Special World (1998, Pg. 51). This is also a normal life at the start of the story, before the hero becoming a hero and begins his adventure.

Call to Adventure is the second stage of hero’s journey. This actually indicates signals of changing from the ordinary world. Vogler stated from Joseph Campbell that this stage is the new energy for growing the seeds of change from the ordinary world. This stage is meant to be the place for hero to germinate the seeds because in the ordinary world the hero’s world is a static yet unstable condition. The signals come in the form of dreams, fantasies, or visions. The call of adventure could also be occurrences of accident or coincidence. Vogler cited the coincidental occurrence is words, ideas, or events that can take on meaning and draw attention to the need for action and change.

Refusal of the call is third stage of hero’s journey which responds to the previous stage, call of adventure. Hero tries to escape from the call because of

fears and insecurities in the call to adventure. Vogler stated that the persistent of this stage may be dangerous for the hero because he must choose between conflicting Calls from different levels of adventure. This stage is a time to articulate the hero's difficult choices (1998). Refusal is a single step to the beginning of the story and a subtle moment with one or two words of hesitation between receiving and accepting a Call. Refusal could also be encountered at every step of the way, depending on the nature of the hero. As the opportunity to redirect the focus of the adventure, this stage could be nudged into a deeper adventure of the spirit whether the adventure taken on a lark or to escape some unpleasant consequence.

Meeting with the mentor is the fourth stage of hero's journey in which the hero will gain the supplies, knowledge, and confidence needed to overcome fear and commence the adventure. A Hero refers to his characteristic of someone who learns and grows, will not rush into a Special World yet he firstly seeks the experience and wisdom of someone who has been there before. This stage also contains protection from the mentor because a hero still lacks of knowledge and power. Mentor plays role as hero's parents in the special world in which hero gets guidance and advice from him/her.

Meanwhile the fifth stage of hero's journey, **Crossing the Threshold** is the stage in which the hero fully enters the special world with unfamiliar conditions, rules and values. This stage represents the act of will in which the hero commits wholeheartedly to the adventure and appearing the border two worlds with the crossing of physical barriers such as doors, gates, arches, bridges, deserts,

canyons, walls, cliffs, oceans, or rivers. This stage also is the entrance of zone with full of magnified power. Josh starts to cross the gateway that separates the Ordinary World from the Special World. He will face with an event that forces him to commit to entering the Special World and there is no turning back.

Tests, Allies and Enemies is the sixth of the hero's journey in which the hero is still unskilled yet go fight against the villain because he is also not trained yet with using power. This is the sixth stage of hero's journey which meant to sharpen the hero's skill in specific areas and prepare him for the more obstacles ahead. The hero is still trained by the mentor for big rounds ahead because in this stage is usually dominated by the villain. The shadow as well as the villain is also dominated this stage. They are careful to surround their world with traps, barricades, and checkpoints. The test can be how hero deals with the traps of shadow or villain because he may be falling into their traps. The Test itself is built into the landscape of the Special World.

The seventh stage, **Approach to the Inmost cave** is the stage which after dealing who are the allies and enemies, the hero starts to approach to the inmost cave. Everything becomes more dangerous because the hero has to make final preparation for the central ordeal of the adventure. The hero in this stage understands the situation and wholeheartedly accepts himself as a hero. He also starts to believe about the magnified power in the special world. Josh, as the hero approaches the inmost cave as he enters Hekate's shadowrealm. He who at first still distrusts the mentor and refuse to follow either Codex's fate or mentor's order even for his safety, he now tries to believe and follow the mentors.

After the hero prepares himself for the next journey, he begins to apply of what he has learned from the previous stages of hero's journey. **The Ordeal** is the eighth stage in which the knowledge the hero gains and obstacle he endures will be useful for this stage. This stage is the central event or the heart of the matter of the story. The hero will face the greater fear of his journey such as death. The death can also be the end of an old personality. Hero then can survive and reborn which means he passes the main test of being a hero. Josh also faces with the kinds of situation explained before. The following narrations indicate how Josh faces the greatest challenge and fears. **The Reward** Having survived death, hero now takes possession of the treasure he's come seeking. The hero takes possession of the treasure won by facing death. There may be celebration and reward for the hero because he succeeds to get into this stage, but there is also danger of losing the treasure again.

The tenth stage, **The Road Back** is the returning to the starting point or continuing on the journey to a totally new locale or ultimate destination. The Road Back marks a time when heroes rededicate themselves to the adventure. **The Resurrection** is the eleventh stage in which the heroes emerge from the special world, transformed by their experience. At the climax, the hero is severely tested once more on the threshold of home. A new self must be created for a new world. Then the last stage of hero's journey, **Return with the Elixir** is the stage for the hero to come back to the ordinary world. After Having survived all the ordeals, having lived through death, heroes return to their starting place, go home, or continue the journey. (Vogler, p.111).

2.3 Heroine's Journey by Maureen Murdock

The Separation from the Feminine the first stage of heroine's journey in which the heroine separates herself from parents figure and wants to be her own way. She usually tries to be free either from mother or father figure. She must also separate from the positive mother archetype because she needs to leave a state of innocence (Duff, 2015). **Identification with the Masculine** is the second stage in which after deals with the separation from the feminine, the heroine must identify herself with the masculine. This means how she faces other men characters in the story besides her own father. Meanwhile the figure of her father either his character or how he treats the heroine effects how she thinks of her father and relates herself to other men.

The Road of Trials is the third stage of heroine's journey which equals to the sixth stage of hero's journey of Tests, Allies and Enemies. Murdock states that the heroine will travel to many labyrinths (1990). Heroine in this stage will have to overcome the central obstacles and encounter other characters such as tricksters and enemies. The fourth stage, **The Illusionary Boon of Success** is the fourth stage of heroine's journey which explains the confidence of heroine because of her first victory. It is actually for temporary because of the next obstacle she must face and endure. As Murdock stated that heroine actually must seek for the autonomy before she achieves the wholeness (1990, p.69). This stage is a part of finding the maturity. After the heroine wins the minor success, she usually questions everything because she feels that she may not be worthy of her journey as the heroine.

While heroine feels that she is worthless to undergo the next journey, she now must face with the betrayal from the trusted ones. **Betrayal** is the fifth stage of heroine's journey which Duff stated that this 'produces a sense of loss of home and of the feminine, and results in a longing for both' (2015). The betrayal will cause pain and impediment on the journey. Heroine then needs comfort such as the return to the positive mother figure. **The Initiation and Descent to the Goddess** is the sixth stage of heroine's journey which same with the stage of hero's journey by Joseph Campbell, meeting with the goddess. The heroine in this stage must contend with the negative feminine in order to discover her Self apart from this figure and any negative traits. Murdock stated that in this stage contains a descent with "seemingly endless periods of wandering, grief, and rage; of dethroning kings; of looking for the lost pieces of herself and meeting the dark feminine" (1990).

In this seventh stage **The Urgent Yearning to Reconnect with the Feminine**, the heroine must reconnect with the feminine side of her that used to be rejected by her. Murdock said that this stage is one of the greatest challenges of the heroine's journey because there is grief and deep sadness experienced from the separation from the feminine. After the ordeals of the journey, the heroine still wants to be nurtured, or wants to be nurtured again, by the positive mother archetype. She needs to complete the formation of her identity about which she has been learning or cultivating, and she needs the re affirmation that all will be all right. Such nurturing helps to heal the grief of separation as well as equates to acceptance of the Self.

Healing the Mother/Daughter Split is the stage in which the heroine will be left with the need to return and re-establish the relationship before she can face the ordinary world as an adult. After reconnecting, she must learn to reconcile with the mother or mother figure in order to heal any wounds. To be whole, then, requires the integration of the archetypal mother and, thus, the positive traits of the Self (Duff, p.172). After the journey is complete, notes Murdock, the heroine looks for “a safe, secure environment to contain her once more” (p.136). This environment is home and the fold or embrace of the positive mother figure.

Finding the Inner Man with Heart is the ninth stage in which the heroine finds balance with the masculine archetypal force, the ruling principle, is done through acceptance. According to Murdock, this means being “willing to face and name her shadow tyrant and let it go” (158). One way to achieve this is by letting go of attachments or a union of the masculine and feminine. In order to find this wholeness, or balance with the masculine, a relationship with a positive masculine archetype must take place where consciousness is reached. Then the last stage, **Beyond Duality** is the stage which matters of conflict must be resolved for a successful heroine’s journey, that which has been divided must be unified. Wholeness, as the goal of individuation that is achieved through the trials and tribulations of the journey, is achieved through the unification of that which has been divided, such as the split between the feminine and the masculine. To have division, or duality, prevents growth or development, which is counter-productive to accomplishing the journey. Unification, therefore, must take place, and is often seen through hermaphroditic matters.

2.4 The Alchemyst Novel

The Alchemyst is a 2007 novel by Irish author Michael Scott, the first part in the six-book series *The Secrets of the Immortal Nicholas Flamel*. It tells about the journey of twins, boy and girl named Josh and Sophie. The journey which is uncommon for them even for ordinary human beings. The story begins when Sophie catch four men entering the Small bookshop owned husband and wife spouse, Nicholas and Perenelle Flamel. Sophie has a suspicious mind to the four men because of their uncommon appearance such as wearing coats in the middle of summer. The four men especially the big three men who have pale faces enter the bookshop with wearing black gloves, hats and sunglasses. Sophie keeps paying attention to them while she is talking with her friend via telephone. The four men start to open the bookshop's door. Sophie ends her conversation with her friend and tries to call Josh who is now working in that bookshop to get information of what is happening there.

An elegant old woman suddenly visits Sophie named Perenelle while Sophie is sniffing to her tea. Sophie just tells her that the aroma is like rotten eggs. The story then switches to Josh who is looking for some book in the basement shelf. He has matters of finding the books because annoyed by the odor of peppermint and eggs. It becomes more smelly until Josh decides to take a look up to the cellar door and looked around. He has a hunch that the bookshop is being robbed because Flamel seems facing four men in front of him with the serious looking. Nicholas Flamel who is looking at Josh, orders him to stay down while

Josh actually is watching Flamel and the four men and guessing that they are not speaking instead of using magic with hands.

Sophie then comes, following behind Perenelle with bringing a broom with her. Josh who is trying to escape caught by Dee and Sophie tries to save her brother with throwing her broom to Dee. Dr. John Dee, a small-gray man and one of the four men. He is holding a book which he stole from Nicholas Flamel. The book named Codex which later becomes the centre of the story.

Dee succeed destroying the bookshop and getting the book—a thing that caused him to come to Flamel. Dee also succeeds catching Perenelle with him. The situation in the bookshop becomes chaos while Josh tells Flamel he unintentionally torn apart the two last pages of Codex. Flamel tells the twins to hurry go to a safe place instead of Dee coming after them to take the two last pages. The twins who formerly did not want to follow Flamel then they finally go with Flamel. After giving a note to Bernice, the owner of Coffee shop where Sophie worked, they begin their journey to stay away first from their current location.

They arrived in a dojo where they meet Schatach—a warrior and friend of Nicholas whose age known about two thousand years old. The twins had also known already that Nicholas is now more than six hundred years. At this stage, Sophie and Josh meet and decide Nicholas and Schatach as their allies. Both Schatach and Flamel are discussing about the matter of Codex which stolen by Dee and the twins who later known as the twins in legend as Codex said. While they are discussing whether or not train the twins, Schatach finds out that they

have been tracked by rats which spy on them. The rats are ordered by Dee to trace the locations of Flamel and the twins go and plans they are planning.

Schatach agrees to accompany Flamel, Sophie and Josh to go to Hekate—the goddess of three faces. Before they escape from dojo, they have a problem to fight against golems that Dee sent. On the road to Hekate's shadowrealm, they also are faced to an obstacle of birds' coming yet they succeed with the help of Hekate. Then, they arrived in Hekate's shadowrealm which firstly met with wereboars—a creature the twins never know before. Flamel tells them that it kinds of Torc Alta, a really ancient creature. Flamel orders Schatach to stay inside the car rather than meet with Hekate because they have a bad story in the past.

Flamel and Hekate have a conversation about the awakening of the twins. Due to the dangerous of the awakening, Hekate at the first disagrees to awaken both Josh and Sophie. She said that it may kill them yet Nick Flamel keeps asking her to awaken the twins. Meanwhile Josh and Sophie are having conversation to get out of the shadowrealm because they are afraid something will happen to them and distrust either Flamel, Schatach or Hekate. They plan to escape and start to get out of the place yet they are distracted by some creatures in the past, Pterosaurs. They both finally come back to the shadowrealm.

Tomorrow morning, the twins will be awakened by Hekate. It is useful for awaken their senses to learn magic after then. In the middle of awakening Sophie, everyone in the shadowrealm gets distracted by Dee. It causes the death of Hekate and shadowrealm destruction. After that only Sophie who had been awakened and Flamel, Schatach together with the twins leave the shadowrealm. They now go to

the place of witch Endor to train Sophie the air magic. Sophie in the journey to witch Endor, endures the after effect of awakening. She sensitively hears very distant and low sounds. Her touch sense also makes her feels something very small becoming extremely great. Sophie must endure it by herself while his brother blames Nick of he has done with his sister. All of them finally arrive at witch Endor. Sophie then begins to be trained air magic by witch Endor while Josh is ordered to stay away for awhile during the training. Dee comes and destroys the place of witch Endor yet now Sophie can fight against him with the air magic.

2.5 Theoretical Frameworks

This study has a research question related to the Hero Archetype in literary work. To answer the research question, this study uses Hero's Journey by Christopher Vogler and Heroine's Journey by Maureen Murdock to analyse what stages of Hero and Heroine in *The Alchemyst* Novel are revealed. This study also applies Characteristics of hero and heroine by Vogler to identify what kind of characteristics of hero and heroine have in *The Alchemyst* novel.