

**THE SITUATIONAL ARCHETYPE OF MAIN CHARACTER IN  
ROALD DAHL “ESIO TROT” NOVEL AND MOVIE**

**THESIS**

**By:**

**Nabila Zatalini**

**NIM 13320014**



**ENGLISH LETTERS DEPARTMENT**

**FACULTY OF HUMANITIES**

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ROALD DAHL “ESIO TROT” NOVEL AND MOVIE**

THESIS

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*Sastra*

By:

Nabila Zatalini

NIM 13320014

Advisor:

Dr. Mundi Rahayu, M.Hum.

NIP 19680226 200604 2 001



**ENGLISH LETTERS DEPARTMENT**

**FACULTY OF HUMANITIES**

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**2018**

## APPROVAL SHEET

This is to certify that Nabila Zatalini's thesis entitled *The Situational Archetype of Main Character In Roald Dahl Esio Trot Novel And Movie* has been approved by the thesis advisor for further approval by The Board of Examiners.

Malang, 24 Mei 2018

Approved by  
The Advisor,



Dr. Mundi Rahayu, M.Hum.  
NIP 19680226 200604 2 001

Acknowledged by  
The Head of English Letters  
Department,



Rina Sari, M.Pd.  
NIP 19750610 200604 2 002

The Dean of Faculty of Humanities



Dr. Hj. Syafiyah, M.A.  
NIP 19660910 199103 2 002

## LEGITIMATION SHEET

This is to certify that Nabila Zatalini's thesis entitled *The Situational Archetype of Main Character In Roald Dahl "Esio Trot" Novel And Movie* has been approved by the Board of Examiners as the requirement for the degree of *Sarjana Sastra (S.S)* in Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Malang, 24 Mei 2018

The Board of Examiners

Signature

1. Dr. Hj. Istiadah, M.A.  
NIP 19670313 199203 2 002

(Main Examiner)



2. Dr. Siti Masitoh, M.Hum  
NIP 19681020 200312 2 001

(Chairman)

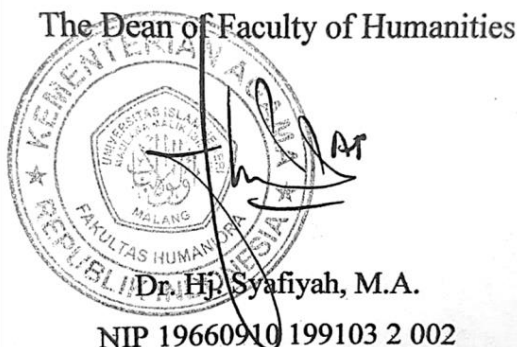


2. Dr. Mundi Rahayu, M.Hum.  
NIP 19680226 200604 2 001

(Advisor)



The Dean of Faculty of Humanities



Dr. Hj. Syafiyah, M.A.  
NIP 19660910 199103 2 002



## STATEMENT OF THE AUTHENTICITY

I declare that the thesis entitled *The Situational Archetype of Main Character In Roald Dahl "Esio Trot" Novel And Movie* is truly my original work to accomplish the requirement for the degree of *Sarjana Sastra (S.S)* in English Literature Department, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. It does not incorporate any materials previously written or published by another person, except those indicated in quotation and bibliography. Due to this act, I am the only person responsible for the thesis if there is any objection or claim from others.

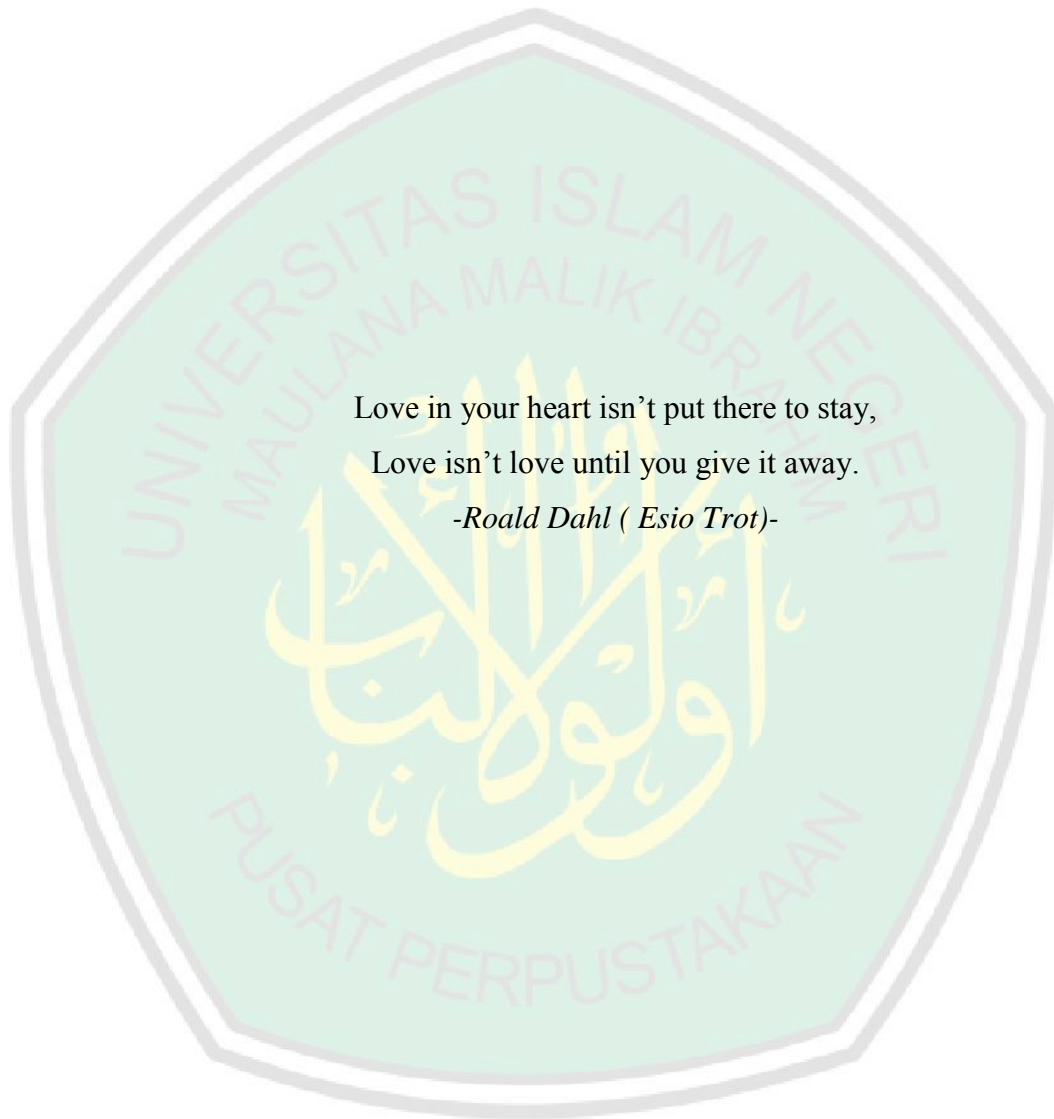
Malang, 24 Mei 2018



Nabila Zatalini

## MOTTO

Love in your heart isn't put there to stay,  
Love isn't love until you give it away.  
-Roald Dahl (*Esio Trot*)-





## DEDICATION

This thesis is dedicated to

My Papa and Mama,

I am grateful for being your daughter,  
Thank you for everything you have done to me.

My sister, Charyssa Firdha and her son Habibie,

My brother, Farhan Syamil Idraky.

There is no happy life without you. I love you with all my heart.



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Finally, I am aware of weaknesses of this research I conducted. Criticism and suggestion are welcomed to the researcher for the improvement of this thesis. Hopefully, this thesis would give benefit especially for researcher itself and all readers in general.

Malang, 24 Mei 2018

Nabila Zatalini



## TABLE OF CONTENTS

<b>COVER</b> .....	<b>i</b>
<b>APPROVAL SHEET</b> .....	<b>ii</b>
<b>LEGITIMATION SHEET</b> .....	<b>iii</b>
<b>STATEMENT OF AUTHENTICITY</b> .....	<b>iv</b>
<b>MOTTO</b> .....	<b>v</b>
<b>DEDICATION</b> .....	<b>vi</b>
<b>ACKNOWLEDGMENTS</b> .....	<b>vii</b>
<b>TABLE OF CONTENTS</b> .....	<b>ix</b>
<b>ABSTRACT</b> .....	<b>xi</b>

### **CHAPTER I: INTRODUCTION**

1.1 Background of the Study.....	1
1.2 Research Questions .....	6
1.3 Objectives of the Study .....	6
1.4 Significance of the Study .....	6
1.5 Scope and Limitation the Study .....	7
1.6 Research Method.....	7
1.6.1 Research Design.....	8
1.6.2 Data Source .....	8
1.6.3 Data Collection.....	8
1.6.4 Data Analysis .....	9
1.7 Definition of Key Terms .....	9

### **CHAPTER II: REVIEW OF RELATED LITERATURE**

2.1 Structuralism in Literature .....	10
2.2 Archetype .....	11
2.2.1 Situational Archetype.....	13
2.3 Adaptation in Literature .....	17
2.3.1 Ecranisation.....	17
2.3. Previous Study .....	20

**CHAPTER III: ANALYSIS**

3.1 Situational Archetype in <i>Esio Tros</i> Novel .....	22
3.1.1. The Quest of Love.....	22
3.1.2. The Task to winning Mrs. Silver heart .....	24
3.1.3. The Journey of truth about Mrs.Silver’s Tortoise .....	28
3.1.4. The Initiation about Mr.Hoppy’s mission.....	31
3.1.5. The Ritual of <i>Esio Trot</i> spell and Wedding .....	34
3.2. Situational Archetype in <i>Esio Tros</i> Movie.....	38
3.2.1. The Quest of Love.....	39
3.2.2. The Task to winning Mrs. Silver heart .....	42
3.2.3. The Journey of truth about Mrs.Silver’s Tortoise .....	46
3.2.4. The Initiation about Mr.Hoppy’s mission.....	49
3.2.5. The Ritual of <i>Esio Trot</i> spell and Wedding .....	52
3.2.6. The Fall of Mr. Hoppy mission.....	54
3.3. Differences Between <i>Esio Trot</i> Novel and Movie Trough The Ecranisation Process.....	59

**CHAPTER IV: CONCLUSION AND SUGGESTION**

4.1 Conclusion .....	67
4.1 Suggestion.....	69
BIBLIOGRAPHY .....	
APPENDIX.....	

## ABSTRACT

Zatalini, Nabila. 2018. *'The Situational Archetype of Main Character in Roald Dahl "Esio Trot" Novel And Movie'*. Minor Thesis. English Letters Department. Faculty of Humanities. Universitas Islam Negeri Maulana Malik Ibrahim Malang.

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This research explores the study about Situational archetype of novel and movie entitle *Esio Trot*. The objectives of this research is to find main character situation of archetype in both novel and movie. The data collections of this research are in situational archetype aspect by C.G. Jung of novel *Esio Trot* which is published in 1990 and the it movie which is released in 2015. This research is conducted to answer the following questions; (1) What are the situational archetype of main character presented in novel *Esio Trot* by Roald Dahl. (2) What are the situational archetype of main character presented in movie adaptation *Roald Dahl's Esio Trot*? (3) What are the differences between novel *Esio Trot* by Roald Dahl and its film adaptation through the ecranisation process?.

The situational archetype is the images suggest and what the character pursue. In one sense, the situational forms the basis for plot in the literature of the love story. It is a give experience that the hero or main character must endure the move from one place in life to the next. Situational archetypes include the following: The quest, the task, the journey, the initiation, the ritual, the fall (Jung, 1942).

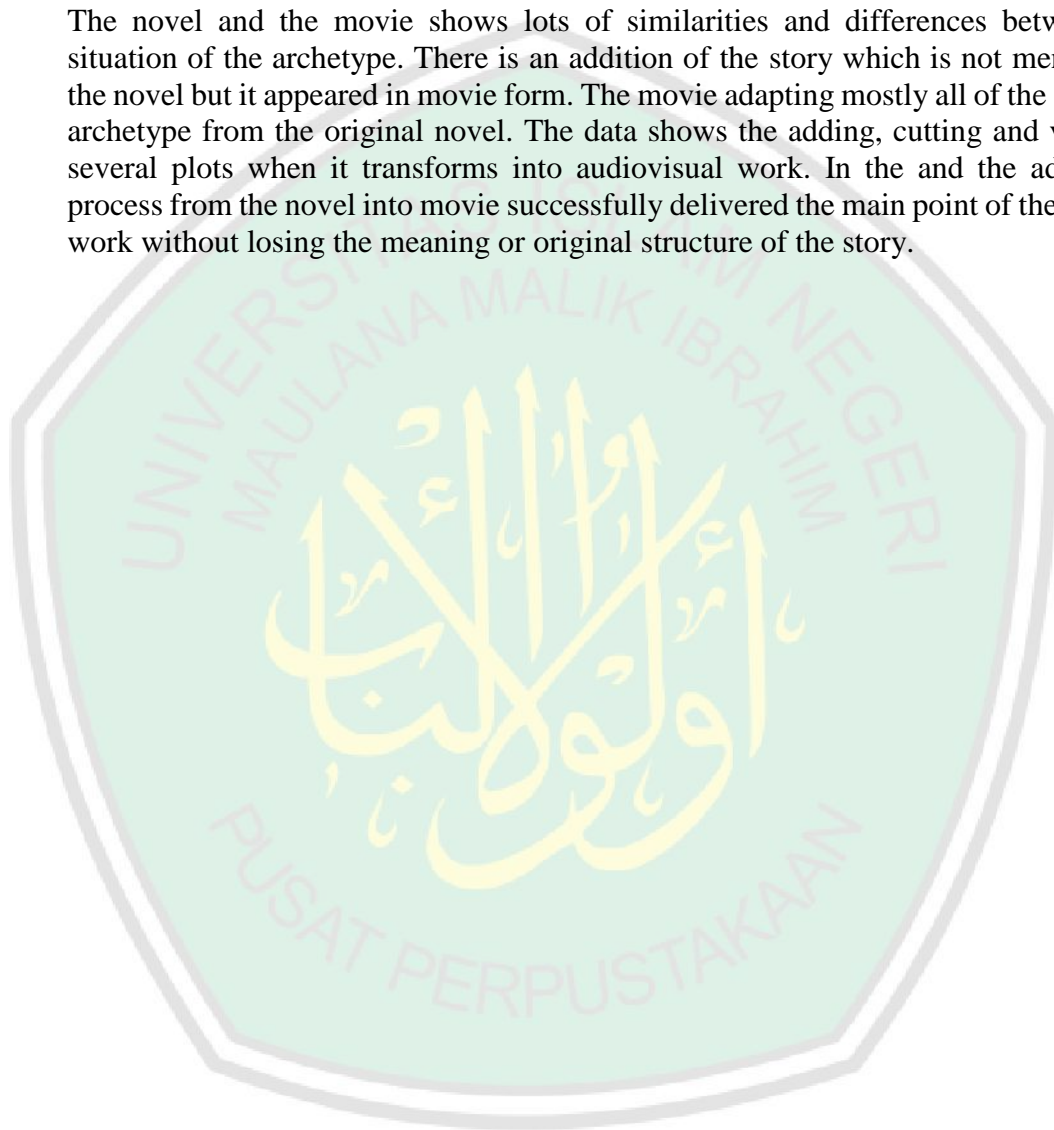
In this analysis, there is several situational archetype aspect of the main character in the novel. Situational archetype builds the character by appearing the condition and situation at the main character faced in the story. The main character performing the quest as his puzzle in the hero searching prosses which is looking for the loved one. The task which is the main character mission. The task is the way that character should do to win his crush heart. The character performs several journey and truth about through his process of the task. Moreover, the initiation in the process toward maturity and awareness process in a problem. The ritual in the novel is a process when the main character becoming a hero by make a spell that another character should perform. The fall in this novel is when the character must experience the rejection from people that he loves.

The film shows a more complex situation that the main character should face. The quest in the movie described the situation of the character in detail about why the main character must winning someone heart in order to fulfil his life. The task in movie increased, the main character must finish several tasks through his journey. The character must face several unpleasant truth in his life. Another complex plot of the archetype is the fall, the main character should face several things that bring his life to



the lowest point such as rejection. The main character did a long journey before he appears to become a hero. He needs to struggle several even and sacrifice his money and time in order to run his mission by switching his love tortoise with another tortoise to make her tortoise grow bigger every day. Even finally, at the end of the story, the main character also finally reach his goal and get his love of life by marrying her neighbour.

The novel and the movie shows lots of similarities and differences between the situation of the archetype. There is an addition of the story which is not mentions in the novel but it appeared in movie form. The movie adapting mostly all of the situation archetype from the original novel. The data shows the adding, cutting and varying several plots when it transforms into audiovisual work. In the and the adaptation process from the novel into movie successfully delivered the main point of the original work without losing the meaning or original structure of the story.



## ملخص

زتاليني، نبيل. 2018. The Situational Archetype of Main Character in Roald Dahl Novel "Esio Trot" and Movie "The BFG". البحت العلمي على مستوى بكلوريوس في كلية العلوم الإنسانية شعبية الأدب الإنجليزي بجامعة مولانا مالك إبراهيم الحكومية الإسلامية مالانج

المشرف: د. موني راهايو. الماجستير

الكلمات الرئيسية: الموقف "أركيتيب"، إيكرنيساسي، اسيو ثروت.

هذه الدراسة تجرى بغية الحصول على كشف الموقف الأركيتيب في إحدى الروايات والأفلام بعنوان اسيو ثروت، ومن الأسباب الفقارية في إمعان النظر فيه دراية الموقف أركيتيب في أهم الممثل في الرواية والفيلم المذكور، ذكر (C.G. JUNG) أن من مصادر الموقف الأركيتيب برز في هذه الرواية التي أصدرت العام 1990م، وقد جعلت فيلما العام 2015م، ومن أسئلة البحث: (1) ما هي المواقف الأركيتيبية الصادرة من مواصفات شخصيات أهم الممثل في الرواية اسيو ثروت لرولد دهل؟، (2) ما هي المواقف الأركيتيبية الصادرة من مواصفات شخصيات أهم الممثل في الفيلم اسيو ثروت؟، (3) ماهي الفروق بين الرواية والفيلم في ذكر المواقف الأركيتيبية الصادرة من مواصفات شخصيات أهم الممثل؟.

عرف (C.G.JUNG) (1942) الموقف الأركيتيب بأنه تصوير عما الذي صارت من لوازم الممثل أن يقتدي بها، وبالإضافة إلى ذلك أنه لب القصة الناتى من رواية أو فيلم معين على سبيل المثال في الأفلام أو الروايات الرومنسية، وبذلك يمنح الممثل جريان الأحداث التي يضطر إليها الممثل من البحث والواجبات والبدائية والأسفار والمناجات والفشلات وغيرها من الأحداث والوقائع.

إن من وظائف الموقف الأركيتيب بناء شخصيات الممثل بإبداء الحال الذي يتصدى عنه الممثل، ولقد ظهرت بعض المواقف النمذجة الأساسية أو الأركيتيب من مواصفات شخصيات أهم الممثل نتيجة تأمل الباحثة في الرواية من خبراته في البحث عن شركة الحياة، (البحث) والأساليب التي يقوم بها لأن تصبو إلى نجاحه في نيل محبتها (الواجب)، والأسفار التي قام بها الممثل في طلب حقيقة الحياة (الأسفار)، أما (البدائية) هي خطواته في النشوء والعلم بمواجهة المشاكل، وصنع الكلمات السحرية التي تجب على الممثل الآخر قولها من ضمن (المناجات)، والآخر (الفشل) حيث إنه رجح بخفي حنين في طلب محبة امرأة تحن إليها.

وبالمقارنة أن الحالة في الفيلم تحس بأشد شمولاً من الرواية من حيث الأحداث التي تعانها الممثل، البحث (quest) يرى من ناحية الأهمية في السبب الذي يؤدي إلى بحث المحبوبة لتكميل حياته الناقصة، الواجب (task)، ازدادت الواجبات في الفيلم، حيث إن الممثل لوزم أن يعنى بالواجبات خلال السفر وزيادة على ذلك التصدى على الأشياء المكروهة. والآخرى الفشل (fall)، من الوقائع الوادة في الفيلم أن الممثل قد تنزلق في حفرة الخيبة والفشل برده من قبل المرأة، سافر الممثل بأسفار متعددة بعيدة قبل أن يصبح بطلاً، المبالغ الطائفة مذولة والأوقات الأواني مقتولة لتصرف محبته إياها إلى ما عداها ليراها ترعرت على الخير والسلام، وأخيراً حاز البطل ما يتمناه بزواجها.

أبدى الفيلم والرواية التشابه والاختلاف في الموقف الأركيتيب، ترد بعض الأحداث تعرض على شكل الفيلم مالم تظهر في الرواية، لقد أحسن الفيلم بعرض مضمون الرواية بزيادة عدة المقاطع دون إزالة الهدف الأساسي والأساليب من القصة.



## ABSTRAK

Zatalini, Nabila. 2018. *'The Situational Archetype of Main Character in Roald Dahl "Esio Trot" Novel And Movie'*. Skripsi. Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Dosen Pembimbing : Dr. Mundi Rahayu, M.Hum.

Kata Kunci : Arketip Situasi, Ekranisasi, *Esio Trot*.

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Penelitian ini mempelajari Arketip Situasi pada sebuah novel dan filem berjudul *Esio Trot*. Alasan untuk menganalisis ini untuk menemukan arketip sitasi yang dialami oleh karakter utama di dalam novel dan filem. Koleksi data dari penelitian ini adalah aspek pola dasar situasional oleh C.G. Jung yang ada didalam novel *Esio Trot* yang diterbitkan pada tahun 1990 dan filemnya yang dirilis pada tahun 2015 lalu. Penelitian ini ditujukan untuk menjawab pertanyaan berikut; (1) Arketip situasi apa saja yang ada dari karakter utama di dalam novel *Esio Trot* oleh Roald Dahl?. (2) Arketip situasi apa saja yang ada dari karakter utama di dalam filem *Esio Trot*?. (3) Apa perbedaan arketipe situasi diantara novel *Esio Trot* oleh Roald Dahl dan filem adaptasinya?.

Arketip situasi adalah memberikan sebuah gambaran kesan dan apa yang karakter ikuti. Pada satu sisi, sebuah bentuk situasi dasar adalah sebuah inti cerita dalam kesusastraan pada cerita percintaan. Hal itu memberikan beberapa pengalaman dimana seorang karakter atau pahlawan harus melakukan perpindahan dalam hidupnya. Arketip situasi terdiri dari: pencarian (quest), tugas (task), permulaan (initition), perjalanan (journey), ritual (ritual), kegagalan (fall) Jung, 1942)

Dalam analisis ini, ada beberapa aspek pola dasar situasional dari karakter utama dalam novel. Arketipe situasional membangun karakter dengan menampilkan kondisi yang harus dihadapi karakter di dalam cerita. Karakter utama yang melakukan pencarian yakni orang bisa dicintainya. Tugas yang merupakan misi karakter utama. Tugasnya adalah menemukancara yang harus dilakukan untuk memenangkan hati wanita yang disuka. Karakter melakukan beberapa perjalanan dan menemukan kebenaran-kebenaran melalui proses tugasnya (task). Ritual dalam novel adalah proses ketika karakter utama menjadi pahlawan dengan membuat mantra yang harus dipraktikkan oleh karakter lain. Kejatuhan dalam novel ini adalah ketika sang karakter harus mengalami penolakan dari orang yang dia cintai.

Film ini menunjukkan situasi kompleks yang harus dihadapi oleh karakter utama. Pencarian dalam film menggambarkan situasi karakter secara detail tentang mengapa tokoh utama harus memenangkan hati seseorang untuk memenuhi hidupnya. Tugas karakter utama juga bertambah dimana dia harus menyelesaikan beberapa tugas dalam perjalanannya. Karakter harus menghadapi beberapa kebenaran yang tidak menyenangkan dalam hidupnya. Plot lain dari arketipe adalah kejatuhan, karakter utama harus menghadapi beberapa hal yang membawa hidupnya ke titik terendah seperti penolakan. Tokoh utama melakukan perjalanan jauh sebelum ia menjadi pahlawan dalam cerita. Dia harus berjuang beberapa bahkan dan mengorbankan uang

dan waktunya untuk menjalankan misinya dengan menukar kura-kura orang yang dia cinta dengan kura-kura lain hanya untuk membuat seolah binatang itu tumbuh lebih besar setiap hari. Hingga di akhir cerita, karakter utama juga mencapai tujuannya dengan mendapatkan hati dari orang yang dicintanya dengan menikahinya.

Novel dan filmnya menunjukkan banyak persamaan dan perbedaan antara situasi arketipe. Ada tambahan cerita yang tidak disebutkan dalam novel tetapi muncul di film. Film ini kebanyakan mengadaptasi semua arketipe situasi dari novel aslinya. Data menunjukkan adanya penambahan, pemotongan, dan variasi beberapa plot ketika berubah menjadi karya audiovisual. Dalam dan proses adaptasi dari novel ke dalam film, titik utama dari karya asli disampaikan dengan baik tanpa kehilangan makna atau struktur asli dari cerita.



## CHAPTER I

### INTRODUCTION

In this chapter, the researcher discussing the introduction and the basic things of the research. This introduction is to cover the background of the research, research questions, objective of the research, the benefit of the research, scope and limitation of the research.

#### 1.1 Background of Study

The term archetype derives from the Greek *arkhytepos*, meaning 'first moulded as a pattern' (Cuddon, 1985: 15). "In everyday usage in its weakest form 'archetypal' means 'typical'. Antecedents of an archetypal theory are the anthropologist J. G. Frazer, the psychoanalyst Carl Jung and the literary critic Northrop Frye. Frazer did a comprehensive research collecting "myths and rituals from different cultures so as to reveal the many comparable or common patterns (Gray, 1997: 33)."

Carl Gustav Jung developed the theory in book *Archetype and The Collective Unconsciousness* (1969) explain that the way "model of behaviour. . . are more or less the same everywhere in and all individuals. . . the identical in all men and thus constitute a common psychic substrate of a suprapersonal nature which is present in every one of us" (Jung: 1969,4). He also found that the contents of the collective unconscious are "primordial types. . . , universal images that have existed since the remotest times" (Jung: 1969,5). In literary criticism, the word is most often used to refer to characters, plots, themes, and images that recur throughout the history of literature, both oral and written (Cuddon,1985: 15)."

Abrams explains the power of archetypal motifs by pointing out their universality:

In literary criticism, the term archetype denotes recurrent narrative designs, patterns of action, character types, themes and images which are identifiable in a variety of works of literature as well as in myths, dreams and, even social rituals. Such recurrent themes are held to be the result of elemental and universal forms or patterns in the human psyche, whose effective embodiment in a literary work evokes a profound response from the effective reader because he or she shares the archetypes expressed by the author. (1999: 12)

As the term archetype denotes recurrent the pattern of action, the roles of character became one of a subject in literary work which has an archetype. Character archetype of a hero, for example, recurrent pattern of action in a hero is a person or main character of a literary work who, in the face of danger, combats adversity through impressive feats of ingenuity, bravery or strength, often sacrificing their own personal concerns for a greater good.

In the world of fiction, the term of hero refers to the main character or protagonist in the story, which at one point in his life; he faces conflict and change fate. The word "hero" or "heroine", in modern times, is sometimes used to describe the protagonist or the love interest of a story, a usage which can conflict with the superhuman expectations of heroism (de Camp, 1976: 5). The fact story and fiction story tell about the hero and always involve two things; the braveness and self-sacrifice for a public good. The braveness and self-sacrifice of them would make someone take important destination and change his life. This process of action in a story through the main character is deeply able to categorize in an archetypal pattern.

Not only for literary work, but the pattern of an archetype is also commonly used in other artwork such as a movie. In movie or screenplay, the work is most often used also refer to recreated the audiovisual of characters, plots, themes, and images to



present the art. There is some archetypal pattern of the story that probably could be added or skipped during the process of transferring literary works into a movie.

The process of converting the novel into a film is called. Ecranisation. (Eneste, 1991: 60), Ecranisation is a theory to converting or transformation a novel to film, with adaptation the character of the artists can create. Many filmmaker produce began from the novel, the filmmaker read and catch the main idea and they can put in the film. The process transformation from a novel into a film is called Ecranisation, in the process transformation into the film there are some different shades and there is also additional (expansion), in the film there is also an ellipsis (removal time and the time of the telling of the story) the story in the novel. (Eneste, 1991: 78).

However, understanding the transformation and the differences between the novel and the movie is not deep enough. Many aspect literary theory can be applied by using ecranisation approach such as an Archetypal theory. In archetypal the researcher able to understanding deeply about the characters between those two object of analysis. The researcher uses Situational Archetype Theory by Carl Gustav Jung because the original novel is related to part of collective unconsciousness.

C.G. Jung believed that Archetype is within a human subconscious mind that harbour a universal, shared consciousness that connects all human being. This realm of consciousness is inaccessible to the conscious mind; a human cannot recall the experiences that reside there because individually, human did not experience them. There are the experience or ideas, that have piled up over the generation and are stores in subconscious mind (Schade- Escert 2006).

The Archetype in this study can become a tool to prove the main model of the story to struggle the love by representing the part of situational archetype that related

to the story, such as the quest, the task, the initiation, the journey, the ritual, the fall, the death and rebirth, battle between good and evil, untreated wound. In the end, the study explained deeply about the implementation of situation archetype in the novel and movie proposed by Jung.

Roald Dahl was a British novelist, short story writer, poet, screenwriter. His books have sold more than 250 million copies worldwide. His awards for contribution to literature include the 1983 World Fantasy Award for Life Achievement and the British Book Awards' Children's Author of the Year in 1990. In 2008, The Times placed Dahl 16th on its list of "The 50 greatest British writers since 1945". Dahl's short stories are known for their unexpected endings and his children's books for their unsentimental, macabre, featuring villainous adult enemies of the child characters. Dahl's works for children include James and the Giant Peach, Charlie and the Chocolate Factory, Matilda, The Witches, Fantastic Mr Fox, The BFG, The Twits and George's Marvellous Medicine, and more. His adult works include Tales of the Unexpected.

Roald Dahl's Esio Trot is a British comedy television film that was the first broadcast as part of BBC One's 2014 Christmas programming. It is an adaptation of Roald Dahl's children novel Esio Trot in which a retired bachelor falls in love with his neighbour, a widow, who keeps a tortoise as a companion after the death of her husband. This children novel tells about Mr Hoppy who has been secretly in love with Mrs Silver, a woman who lives below him for many years. Mrs Silver has a small pet tortoise, Alfie, whom she loves very much. Shortly, Mr.Hoppy try to make Mrs Silver happy, because Alfie won't grow bigger. So Mr Hoppy has a great and insane idea, He switches Mrs Silver's current pet with a slightly larger tortoise, but she still does not

perceive that her pet is growing in size. In the end, Mr.Hoppy and Mrs Silver getting married and Alfie gets bought by a girl called Roberta Squibb and grows bigger.

This thesis argues that "Mr.Hoppy" the main character of the story represents the archetype hero. A character in literature deemed a hero can only be an archetype hero by completing a pattern of events both predetermined and determined by the hero. Carl Gustav Jung theory explains the process or event that happen in character to complete his task in in life that called the situational archetype. Using Jung archetypal theory as a critical perspective, "Mr.Hoppy" as a protagonist also play his roles as an archetype of the hero. In situational archetype, the main character will pass several patterns of life started from the quest, the task, the initiation, the journey, the ritual, the fall, the death and rebirth, battle between good and evil, untreated wound. All these situational patterns will be used to analyze the archetype in both Esio Trot novel and Movie.

There are other researchers who have ever analyzed the same theory and approach that is a situational archetype. First is the research thesis with the title The Notebook Trough Different Perspectives: An Ecranisatiom study by Amanda Adriany (2017) Universitas Dian Nuswantoro Semarang. Last is research wrote by Amalia in 2014 "Archetypal Hero as Reflected in Harry Potter's Character J.K. Rowling's Harry Potter Heptalogy" which used the situational archetype to finding the reflected of hero in the literary work. Those studies will serve as a reference resource in enriching the analysis process in this thesis.



## 1.2 Research Questions

Based on the background, this study is conducted to answer the following questions:

1. What are the situational archetype of the main character presented in novel Esio Trot by Roald Dahl?
2. What are the situational archetype of the main character presented in movie adaptation Roald Dahl's Esio Trot?
3. What are the differences between novel Esio Trot by Roald Dahl and its film adaptation through the ecranisation process?

## 1.3 Objective of the Study

Base on the problem of the research above, the objectives of the study are:

1. to analyze the situational archetype presented in Roald Dahl "Esio Trot" novel and movie.
2. to discover the pattern of situational archetype presented in Roald Dahl "Esio Trot" novel and movie.
3. to analyze the differences between novel Esio Trot by Roald Dahl and its film adaptation through the ecranisation process.

## 1.4 Significance of The Study

This study is expected to be beneficial and give a meaning to the literary study both theoretically and practically especially in the field of Ecranisation approach by using Situational Archetype theory. Theoretically, the result of this study is intended to be able to enlarge the Archetype theory by Jung. It is also hoped to open the new

insight of situational archetype help by a story in novel and movie Roald Dahl's Esio Trot.

Practically this study also will be a helpful model for readers especially the students of the English Department who are interested in studying Ecranisation approach as a literary study by using Archetype theory. Furthermore, this study is hopefully also being useful for English Departement lecturer in giving their student broader knowledge on studying about situational archetype by Jung in any kind of literary approach. Moreover, it is expected to encourage the spirit of the next researcher who is interested in doing further study in this area.

### **1.5 Scope and Limitation of The Study**

For the usefulness, the scope in this study focuses on situational archetype by Carl Gustav Jung that faced the main character in story, the hands of Situational Archetype presented in the story, how the Situational Archetype build the thought the plot and the discover the transformation of Situational Archetype based on novel when it presented into a movie.

Another thing considered to be the limitation of the study is the study only examines the main character. The ecranisation process from the novel into the movie of this study only the data to support the Jung's theory. Also to find the transformation pattern of the work only based on the situational archetype.

### **1.6 Research Methode**

It provides detailed descriptions of research design, data source, data collection and data analysis.

### **1.6.1 Research Design**

This research Design uses literary criticism design to obtain detailed description how the situational archetype is represented in Roald Dahl Esio Trot novel and movie. This study belongs to literary criticism because the data are in form of narrative text in novel and narrative story in the movie. In analyzing the situational archetype on the novel and movie Roald Dahl's Esio Trot the researcher uses descriptive qualitative research.

### **1.6.2 Data Source**

The important source of the data is Roald Dahl's Esio Trot novel and movie in the same title. The novel which is firstly published in 1990 and was adapted into a movie in 2015. The original novel has 62 pages in full copy and 52 pages in pdf also the movie running times is 1 hour 27 minutes.

### **1.6.3 Data Collection**

Since this study uses situational archetype criticism on the main character in Esio Trot novel and movie, there are some steps the researcher did during analyzing the works. Data collection uses to the steps on follow:

- a. Reading and understanding the story to catch the general picture of data.
- b. Watching and understanding the story of Esio Trot movie.
- c. Identifies the potential narrative texts showing situational archetype in both novel and movie.

#### 1.6.4 Data Analysis

Grounded in the research design, the researcher analyzes what situational archetype presented by the main character of the works. The researcher collects evidence and classifies them based on the part of situational archetypes. Then the researcher finding the situational archetype pattern which represented by the story in Esio Trot novel and movie.

#### 1.7 Definition of Key Term

**Archetype** : In Jung's psychological framework, archetypes are innate, universal prototypes for ideas and may be used to interpret observations. A group of memories and interpretations associated with an archetype is a complex ( e.g. a mother complex associated with the mother archetype). Jung treated the archetypes as psychological organs, analogous to physical ones in that both are morphological constructs that arose through evolution.[1]

**Ecranization** : is a theory to converting or transformation a novel to film.

**Esio Trot** : The opposite word of "Tortoise". The minor character in the story known as "Alfie".

## CHAPTER II

### REVIEW OF RELATED LITERATURE

This chapter reviews several relevant theories on the issues being investigated in this research used to analyze the data. The discussion covers archetype, situational archetype by Carl Gustav Jung and ecranisation by Pamusuk Eneste.

#### 2.1. Structuralism in Literature

In literary theory, structuralist criticism relates literary texts to a larger structure, which may be a particular genre, a range of intertextual connections, a model of a universal narrative structure, or a system of recurrent patterns or motives. Structuralism argues that there must be a structure in every text. Everything that is written seems to be governed by specific rules. Like new criticism, structuralism concentrates on elements within literary works without focusing on historical, social, and biographical influences.

Structuralism is a way of thinking about the world which is predominantly concerned with the perceptions and description of structures. Structuralism claims that the nature of every element in any given situation has no significance by itself, and in fact is determined by all the other elements involved in that situation. Structuralists believe that all human activity is constructed, not natural or essential. Consequently, it is the systems of organization that are important. Everything that human being do is always a matter of selection within a given construct.



These laws are the various modes, archetypes, myths and genres by which all literary works are structured. “A literary work, like any other product of language, is a construct, whose mechanism can be classified and analyzed like the objects of any other science.” (Eagleton,1983: 106).

## **2.2. Archetype**

An archetype is a character, symbol or behavioural pattern that is basically a universal template for a character that is copied throughout all forms of storytelling. Some archetypes may even transcend cultural differences in stories. An archetype speaks to the basic human experience, it communicates meaning and emotion in all forms of literature - from folklore to the classics.

Etymologically the word “archetype” means initial, primary sample; the first part of the word “arche” means a primary model and a “type”, is a pattern supposing reiteration.<sup>1</sup> Taken from the Greek “archetupon”, archetype was first seen in the writings of Plato and then later Sophocles, although it was officially coined and then this term was adopted and popularized by literary critics from the writings of the psychologist Carl Jung.

C.G. Jung believed in the existence of a collection consciousness, which is common to the whole human race and contains universal archetypes (Carter, 2006). The archetype of the collective unconscious are primordial images reflecting basic patterns of the universal theme common to people which are present in the unconscious. In his book *Contribution to Analytical Psychology* (1942), Jung wrote that there are three basic qualities that characterize archetypes: primordial, universal, and current.

a. Primordial characteristic

The basic characteristic of an archetype is primordial. Primordial be related to a long time ago. Primordial located in human preconscious, that is the mind from which information can be recalled or remember, but the thought it is not present in an unconscious mind. Primordial experiences, therefore, are fundamental, original occurrences, repeated so many millions of times that they are mentally imprinted. Consequently, since Jung viewed them as a model of prototypes of universal behaviour, he named them archetypes.

b. Universal Characteristic

The second fundamental quality of archetypes. Archetypes are that they are universal; they are unaffected by time or situation, communication or culture<sup>1</sup>. The universal characteristic all share similar experiences, emotional drives, needs, and archetypes which each other and with our ancient ancestors. Archetypes are truly part of human universal experiences.

c. Recurrent Characteristic

In Contribution of Analytical Psychology, Jung describe that the third fundamental quality of archetypes is that they are recurrent. Those who have conducted research in the fields of anthropology, comparative religion, and mythology have tended to confirm the similarities among people while demonstrating that what differences do exist the attributable mostly to local adaptations. The most fascinating aspects of any comparison, however, come with the realization that the explanations of the human origin and worldly creation are strikingly similar (Jung, 1942).



### 2.1.1. Situational Archetype

Several recurrent archetypal situations have been identified in the world's literature through the use of Jung's analytical techniques. These situations are what the images suggest and what the characters pursue. In one sense, the situation forms the basis for a plot in the literature of the mythic story. It is a given experience that a hero or character must endure moving from one place in life to the next. Situational archetypes include the following: the quest, the task, the initiation, the journey, the fall, the death and rebirth, battle between good and evil, ritual, untreated wound.

#### a. The Quest

The quest describes a search of someone or something of the great power of importance. It is never easily accomplished and often includes near-impossible challenges. What hero must accomplish in order to bring fertility back to the wasteland, usually a search for some talisman, which will restore peace, order, and normality to a troubled land? This pattern of situational archetype can be found in *National Treasure* (2004), *Indiana Jones and The Riders of The Ark* (1981).

#### b. The Task

The task is nearly superhuman feats the Hero must perform in order to accomplish his quest. This is done to save a kingdom, win the girl, fight the darkness, or find himself. The Hero or main character must perform some nearly superhuman deed. This is done to save the kingdom, win the girl, or find himself. Examples; King Arthur pulls the

Excalibur sword from the stone and when Frodo must arrive at Rivendale in *The Lord of The Rings* (novel, 1954 and movie, 2002)

c. The Journey

The journey sends the Hero to search for some truth or information. It forces a hero or main character to discover the much unpleasant truth, as his lowest point, the hero will return to the world of the living. The situational archetype of journey easily found in many literary works or visual works such as; *The Journey of the Center of the Earth* (movie, 2008), *Mission Impossible* (movie, 1996), and a legendary novel *Alice's Adventures in Wonderland* (1865).

d. The Initiation

An initiation symbolizes a rite of passage. An adolescent may come into adulthood through an initiatory. The adolescent comes into his maturity with new awareness and problems along with a new hope for the community. The initiation very much connected with growing up maturity. This awakening is often the climax of the story. The example of this initiation is Masons created an initiation process that many secret societies still follow to date.

e. The Fall

The descent from a higher to a lower state of being usual as a punishment for transgression. It also involves the loss of innocence. Usually comes with some type of expulsion as a result of disobedience.

For example, The story of Adam and Eve who ate the forbidden fruit then lost their innocence and fell out with the favor of God.

f. Death and Rebirth

The most common of all situational archetypes, this motif grows out of parallel between the cycle of nature and the cycle of life. For example Hercules and Jesus.

g. The battle between good and evil

Obviously, a battle between two primal forces. Mankind shows eternal optimism in the continual portrayal of good triumphing over evil despite great odds. For example *Harry Potter vs Lord Voldemort*, *White Queen vs Red Queen* (Alice in the Wonderland).

h. The Ritual

The actual ceremonies the initiate experiences that will mark his rite of passage into another state. A clear sign of the character's role in his society. The ritual that has powerful relation with the character in the story.

i. Unhealable Wound

Is a physical or psychological wound that cannot be fully heal. The wound symbolizes a loss of innocence, and drive the sufferer to extremes (Jung, 2001,paragraph 20). For example, Harry Potter's wound from Lord Voldemort when he was a baby. The symbol of light in Harry Potter's forehead is shown Voldemort's power planted in

Harry's body that makes Harry Potter has an ability like what The Lord Voldemort had.



## 2.2. Adaptation in Literature

In literature, an adaptation is a term that defined as an action or the process of being adapted from one literary work to another form of work. Adaptation not only describes the changing process of novel or short story into a movie but also another literary work such as poem into a song, poem into a movie, movie into a video game. The term also covers the process of remakes of films, song covers, music arrangement, and visual art into comic books (Hutcheon, 2012:9).

An adaptation of literary work should have the same aspect or content with the original work. Only if its form or genre that has been changed. This statement is explained by Hutcheon (2012:9-10) as follows: “The form changes with adaptation (thus evading most legal prosecution); the content persists”.

### 2.2.1. Ecranisation

Ecranisation is one of the adaptation processes which is focused on adapting a literary work; novel or short story into a movie. The original word came from French “Ecran” which mean screen. In Indonesia this term is known as “Ekranisasi” It is stated as the theory for the first time by Pamusuk Eneste. He is a lecturer in Indonesia University and also a writer of a book entitled “Novel dan Film”.

According to Eneste (1991: 60), Ecranisation is the transfer or removal of a novel into a film (Ecran in French means the screen). Ecranisation can also be defined as a process of change. Eneste state that ecranisation or



ekranisasi is a screening process from a novel into a movie. Trought this process definitely the work causes some changes in adaptation work from the original work because in novel and film have different aspect and system in order to deliver the story. In a novel, the elements of the story most are described in a chain of words. Then applying the process of ecranisation, those elements have to be transformed into the work that whose story delivered through moving pictures and sounds.

In a novel, the reader able to find that the author described the characters, settings and events by using words and let the reader of his works to interpretation or visualized the story using their own imagination. The action of visualized of characters, settings, events may be different from one reader to another. It can be happened because of several aspects that the reader has, such as background knowledge. Meanwhile, in film, the story will be described in the motion picture by the director. This work makes the viewer has to limit action to imagined or visualized the characters, settings, or events because it already described by the director which most of the visualization based on the director's imagination.

These differences make people have various expectation toward the film adaptation because some of them already read the novel or original story and when the reader watched the motion picture version of the novel they will expect and hope that the film will be the same as what they were imagined, whereas the author and the director have different interpretation in order to describe the stories and ideas.

Another difference between a novel and its adaptation it usually lays on the intrinsic elements of the story. This differences can happen on the characters which are differently described from the novel into a movie. It also happens with another specific aspect such as conflicts, plot, and setting of the story. These actions may bring out a different theme and different message from the original work. Therefore, ecranisation theory can explain as the changing process of all elements above.

In his book “Novel dan Film”, Eneste classifies the changes or aspects that occur in Ecranisation as reduction, addition and variation of changes:

a. Reduction

The things contained in the novel are not all found in the film. Cutting can be done on literary elements such as story, plot, character, background, and atmosphere. The process of reducing or cutting make that not all part in the novel will be found also in the film.

b. Addition

The possibility that may occur in the process of transforming literature to film form is the addition. The addition is the element of the story which showed in the film but did not exist in the novel. As in creations of reducing, in this process may occur in the realm of story, plot, characterization, background, and atmosphere. The addition process happens, of course, had a reason, both the reasons for the importance of adding, the reason for its relevance to the story as a whole, or for other reasons.



### c. Variation of Changes or Modification

Eneste (1991: 61) state that in adopting filmmaker feel the need to make variations in the film, giving the impression of a film based on the novel was not as genuine as the novel. This variation can occur in part of story ideas, style of storytelling, setting, and so on. Eneste (1991: 67) states that in ecranisation, filmmakers felt the need to make variations in the film, giving the impression of a film based on the novel was not originally as a novel. On the other hand, Stanton (2007:94) states that the modification which usually means that novel we read in days in accordance with the duration agreed (usually 1 hour 30 minutes to 2 hours 45 minutes). The result of this duration, the director who adapted a novel, modification parts of the stories that are likely too wordy or less in accordance with his wishes. Besides that, modification usually uses to attract the audience's attention and according to market needs.

### 2.3. Previous Study

There are several previous studies regarding archetype analysis, such as study was conducted by Amalia untitled Archetypal Hero as Reflected in Harry Potter's Character J.K. Rowling's Harry Potter Heptalogy in 2004. It analyzes about the character and situational archetype of fiction hero in Harry Potter heptalogy. In this study, Amalia described the main character Harry Potter as the main model of fiction hero characters.

And last previous study was an analysis entitle The Notebook Through Different Perspectives: An Ecranisation Study by Amanda Adriany (2017). In this thesis, the researcher has described the process of adaptation analysis

using ecranisation theory. The ecranisation process which found the differences between the original work with the movie.

The previous study analyzed the archetype in the literary works, they focus merely on the personality of the main character as a hero in the story, and the last study was a focus on the adaptation process. In this thesis, the researcher tries to combine these two methods into one more specific study that is finding the differences of the situational archetype using Carl Jung Gustav theory through ecranisation process in novel and movie. Then describe those differences based on three aspects of ecranisation by Pamusuk Eneste.

This research tries to make a gap between previous research where the research will focus on finding the concrete data of the situation archetype between two work (novel and movie) and analyse this adaptation process in addition, cutting or variating the archetype of the work. The process delivered the plot of situation archetype in this research became the main concern of this analysis

## CHAPTER III

### ANALYSIS

This chapter discusses the result of data analysis that covers the description of situational archetype in novel and movie. Then the researcher discusses the process of ecranisation in Esio Trot stories which focuses on the situational archetype of the main character.

#### 3.1. Situational Archetype in Esio Trot Novel

The data are taken from in Roald Dahl's *Esio Trot* Novel, focused on the situational archetype of the main character. Not all utterances, only analyzed the utterance involving archetype hero are taken to answer the research question. These archetype deal with the plot in the story that involves the main character which is Mr.Hoppy.

##### 3.1.1. The Quest of Love

This motif describes the search for someone or some knowledge (Schade-Eckert, 2006). The main idea of this story is about Mr.Hoppy's middle-aged man who lives alone finding his purpose of life which is he in love with his neighbour and wants to win her heart.

#### Datum 1

*There were two loves in Mr.Hoppy's life. One was the flowers he grew in his balcony. The grew in pots and tubs and baskets, and in summer the little balcony became a riot of colour.*

*Mr.Hoppy's second love was a secret he kept entirely to himself. (p.3)*

Based on the situation of Mr.Hoppy, it is very normal to have something which is free Mr.Hoppy from the feeling of boredom and loneliness. There were two things that Mr.Hoppy loves. First is Mr.Hoppy's flowers which grow beautifully in his balcony. Every day, Mr.Hoppy spend his life in his little garden because it was the best place from Mr.Hoppy. Not only because he can see the beautiful view of the flowers but also his balcony is the nearest way to Mr.Hoppy to saw his second loves, Mrs.Silver at the same time which shows in datum 2.

#### **Datum 2**

*The balcony immediately below Mr.Hoppy's jutted out a good bit further from the building than his own, so Mr.Hoppy always had a fine view of what was going on down there. This balcony belonged to an attractive middle-aged lady called Mrs.Silver. Mrs.Silver was a widow who also lived alone. And although she didn't know it, it was she who was a very shy man and he had never been able to bring himself to give her even the smallest hint of his love. (p. 4)*

Mr.Hoppy in the course of his life tries to find something important in his life. In this case, Mr.Hoppy was retired lonely old man that describe in page 3; *He lives alone. He had always been a lonely man and now that he was retired from work he was more lonely than ever.*

Mr.Hoppy defined desire to have the one who will complete his life. The desire that Mr.Hoppy have is the willing of finding a woman who can share his life together is pretty normal to Mr.Hoppy situation. In fact, Mr.Hoppy is no longer young. In this novel there is no explanation about the past life of Mr.Hoppy, what kind of work he did before or where is Mr.Hoppy relatives, this story just clearly describe Mr.Hoppy as a loner.



**Datum 3**

*Every morning, Mr.Hoppy and Mrs.Silver exchanged polite conversation, the one looking down from above, the other looking up, but that was as far as it ever went. The distance between their balconies might not have been more than a few yards, but to Mr.Hoppy it seemed like a million miles. (p.4).*

Mr.Hoppy neighbour is his loves one 'Mrs.Silver', living under his flat. Mrs.Silver is a middle-aged lady who very attractive and kind. Mr.Hoppy and Mrs.Silver made polite and nice conversation for many years. As it was described in datum 1, Mr.Hoppy was looking for something to fulfil his life, after flowers, Mrs.Silver is the object of his secret loves. The Problem that to pursue his dream to get his loved one, Mr.Hoppy seems has no courage to get Mrs.Silver attention.

**3.1.2. The Task to Winning Mrs.Silver Heart**

The task is nearly superhuman feats the Hero must perform in order to accomplish his quest. The task is to save the kingdom, to win the fair lady, to identify him so may resume his rightful position: The Hero or main character must perform or did some nearly superhuman deed (Schade- Eckert, 2006). Based on the story, Mr.Hoppy task is very unique in order to accomplish his quest which is getting his neighbour hearth. Mr.Hoppy has a great and insane idea, he switches Mrs.Silver's current pet with a slightly larger tortoise, but she still does not perceive that her pet is growing in size. The reason that makes Mr.Hoppy did this action is that this is his only way to make Mrs.Silver happy. So he had to do something to objectify her dream by doing several tasks. The beginning of this task shown in these data below.



**Datum 1**

*He longed to invite Mrs.Silver up for a cup of tea and a biscuit, but every time he was about to form the words on his lips, his courage failed him. As I said, he was a very very shy man. (p.4)*

Mr.Hoppy knew, to get something that he really wants he has to fight for it or take an action. Sadly, Mr.Hoppy is not the man who is easily able to tell his feeling to other. For many years, Mr.Silver was live different floor from his apartment, their balcony is very near and it can make them easy to always made some nice conversation. In fact, this habit doesn't make Mr.Hoppy feel free to take an action and tell Mr.Silver his feeling. In this novel, the task on the plot that Mr.Hoppy should do is very simple, he just has to tell her love one about what Mr.Hoppy want, besides Mr.Silver also in the same situation which is she lived alone. As it is Mrs.Silver was an attractive middle-aged lady, in another way, Mr.Hoppy was a very very shy man. Unfortunately, he has no courage to perform in order to accomplish his quest.

**Datum 2**

*Oh, if only, he kept telling himself, if only he could do something tremendous like saving her life or rescuing her from a gang of armed thugs if only he could perform some great feat that would make him a hero in her eyes. (p.6)*

In this paragraph, Mr.Hoppy shown that he actually wants to take action to win his beloved one. In Mr.Hoppy reality life, doing something tremendous to win Mrs.Silver heart did not as easy as what Mr.Hoppy was thinking. Mr.Hoppy was imagining that if he could perform some great feat that would

make him a hero in her eyes but it is only a dream for Mr.Hoppy. His character was not supported in doing some kind of action.

### Datum 3

*Mr.Hoppy's mind was spinning like a fly-wheel. Here, surely, was his big chance! Grab it, he told himself. Grab it quick!*

*'Mrs.Silver ,' he said. 'I do actually happen to know how to make tortoises grow faster, if that's really what you want.'*

*'You do?' she cried. 'Oh, please tell me! Am I feeding him the wrong things?'*

*'I worked in North Africa once,'Mr.Hoppy said.*

*'That's where all these tortoises in England come from, and a bedoin tribesman told me the secret.'*

*'Tell me!' cried Mrs.Silver. 'I beg you to tell me, Mr.Hoppy! I'll be your slave for life.'" (p.15)*

When Mr.Hoppy realized that make Alfie grow bigger would be a way to make Mrs.Silver happy and get Mrs.Silver attention, it is such an opportunity. In this conversation, Mr.Hoppy suddenly went click and an amazing idea came rushing into his head. This idea was a moment to make Mr.Hoppy getting closer to Mrs.Silver. This part, Mr.Hoppy was ignoring the fact that tortoise was grown slower in the case to fulfil his task 'Make Mrs.Silver happy'. The first idea was give Mrs.Silver a paper with magic word in it, this magic word will deeply discuss in The Ritual.

### Datum 4

*Next, he goes out the telephone-book and wrote down the address of every pet-shop in the city. There were fourteen of them altogether.*

*It took him two days to visit each pet-shop and choose his tortoise. He wanted a great many, at least one hundred, perhaps more. And he had to choose them very carefully.*

*To you and me there is not much difference between one tortoise and together. They differ only in their size and in the colour of their shells. Alfie had a darkish shell, so Mr.Hoppy chose only the darker-shelled tortoises for his great collection.*

*Size, of course, was everything. Mr.hoppy chose all sorts of different sizes, some weighing only slightly more than Alfie's thirteen ounces, others a great deal more, but he didn't want any that weighed less.*

*'Feed them cabbage leaves,' the pet-shop owners told him. 'That's all they'll need. And a bowl of water.'*(p.22)

This data shows the main task of Mr.Hoppy to started his journey as Mrs.Silver's hero. Mr.Hoppy finally having the moment to make her beloved one happy which is will explain in The Journey; datum4. This situation forcing Mr.Hoppy to collect all of the tortoises in the town who have a similarity with Alfie- dark shell. In fact, he should collect all similar tortoise but in different size of Alfie, so that Mr.Hoppy make Alfie look like he grows, not only weight but size. Mr.Hoppy have to collect all size of tortoises and make him able to begin his task and journey. Bought the tortoise is his first step ever to make Alfie bigger. Later, he finally collects less than one hundred forty tortoises in his flat.

#### **Datum 5**

*That evening, Mr.Hoppy was watering his plants on the balcony when suddenly he heard Mrs.Silver's shouts from below, shrill with excitement.*

*'Mr.Hoppy! Mr.Hoppy! Where are you?' she was shouting. 'Just look at this!'*

*'Oh, Mr.Hoppy, it's worked!' she was crying.*

*'Your magic words have worked again on Alfie! He can now get through the door of his little house! It's miracle!'*

*'Can I come down and look?'* Mr.Hoppy shouted back.

*'Come down at once, my dear man!'* Mrs.Silver answered. *'Come down and see the wonders you have worked upon my darling Alfie!'* (p.50)

After Mr.Hoppy run his action by changing Alfie to another tortoise (explained in The Initiation and The Ritual), finally his plan is working. Mrs.Silver didn't realize that Alfie was replaced by another tortoise with different sizes. Mrs.Silver still believe that the magic words are the cause that makes Alfie gain his weight and look bigger. This fact that Mr.Hoppy did his task also shown by an utterance in page 41: 'You know, Mr.Hoppy, I do believe he's getting bit bigger.' that show his plan to make Alfie look grow bigger succeed.

### **3.1.3. The Journey of truth about Mrs.Silver's Tortoise**

The journey sends the Hero to search for some truth or information. In the journey, Mr.Hoppy finding the truth about Mrs.Silver's life. The truth that her love belongs to Alfie, a small tortoise who live with her. Another truth is, Mrs.Silver not really satisfied with Alfie body size and weight, she wonders if Alfie could grow little faster which is make her happy. Finding the truth about Mrs.Silver and her pet make Mr.Hoppy doing several actions to make her happy and doing his task and reach his quest.



**Datum 1**

*The trouble with Mrs.Silver that was she gave all her love to somebody else, and that somebody was a small tortoise called Alfie. Every day, when Mr.Hoppy looked over his balcony and saw Mrs.Silver whispering endearments to Alfie and stroking his cheek, he felt absurdly jealous. (p.7)*

Even though Mr.Hoppy already finding what he really wants for his life but there is a thing that not always match with the reality. While Mr.Hoppy still hoping for an opportunity to win Mrs.Silver heart, unfortunately, Mrs.Silver already has the one who fulfils his life. He was a little creature called Alfie, Mr.Silver's tortoise who live with her together. This paragraph is such bad news for Mr.Hoppy when he discovers an unpleasant truth that Mrs.Silver now giving her love for someone else it makes Mr.Hoppy felt absurdly jealous.

**Datum 2**

*He wouldn't even have minded becoming a tortoise himself if it meant Mrs.Silver stroking his shell each morning and whispering endearment to him. (p.7)*

In this data show to the reader one of the lowest points of Mr.Hoppy life, he felt like there is no hope to get Mrs.Silver heart. Mr.Hoppy felt defeated by a little tortoise. Watching Mrs.Silver give her love to Alfie it makes Mr.Hoppy sometimes imagine himself as a tortoise. This imagination came because of Mr.Hoppy not able to actualize his task to pursue his goal 'win Mrs.Silver heart'. This data also can be categorized as The Fall, but this paragraph also shows the information or truth about Mr.Hoppy situation.



**Datum 3**

*'I do so wish he would grow a little faster,' Mrs.Silver was saying. 'Every spring, when he wakes up from his winter sleep, I weigh him on the kitchen scales. And do you know that in all the eleven years I've had him he's not gained more than three ounces! That's almost nothing!'*

*'What does he weigh now? Mr.Hoppy asked her.*

*'Just thirteen ounces,' Mrs.Silver answered.*

*'About as much as a grapefruit'.*

*'Yes, well, tortoises are very slow growers', Mr.Hoppy said solemnly. 'But they can live for a hundred years'.*

*'I know that,' Mrs.Silver said. 'But I do wish he would grow just a little bit bigger. He's such a tiny wee fellow.'*

*'He seems just fine as he is,' Mr.Hoppy said.*

*'No, he's not just fine!' Mrs.Silver cried. 'Try to think how miserable it must make him feel to be so titchy! Everyone wants to grow up.'*(p.13)

*'You really would love him to grow bigger, wouldn't you?' Mr.Hoppy said, and even as he said it his mind suddenly went click and an amazing idea came rushing into his head. (p.14)*

In page 13 and 14, is telling about a conversation between Mr.Hoppy in Mrs.Silver in their balcony. Mrs.Silver tells about his tortoise Alfie who not grow bigger than what Mrs.Silver expected. Mr.Hoppy try to explain that what happened to Alfie is all seems normal because a tortoise supposes to grow little slower but able to live for a long time. Mrs.Silver accepted that information, but still, as an old lady, Mrs.Silver didn't seem to accept that truth. This conversation is a key to Mr.Hoppy to get Mrs.Silver attention, then he tries to figure out what can he do to helping Mrs.Silver.

**Datum 4**

*'Look!' Mrs.Silver was shouting. 'Alfie's too big to get through the door of his little house! He must have grown enormously!*

*'Wigh him,' Mr.Hoppy ordered. 'Take him in and weigh him quick.'* (p.42)

*Mrs.Silver did just that, and in half a minute she was back holding the tortoise in both hands and waving it above her head and shouting, 'Guess what, Mr.Hoppy! Guess what! He weighs twenty-seven ounces! He's twice as big as he was before! 'Oh you darling!' she cried, stroking the tortoise.*

*'Oh, you great big wonderful boy! Just look what clever Mr.Hoppy has done for you!'*(p.43)

Mrs.Silver was very happy that her tortoise is finally growing bigger than what she was expected. Thank for Mr.Hoppy which is his idea absolutely work for Mrs.Silver. The truth is Mrs.Silver has no idea that the magic word is fake. In fact, that is the benefit for Mr.Hoppy, so Mrs.Silver will continue to think that what happened to Alfie, is because of Mr.Hoppy magic spell.

**3.1.4. The Initiation about Mr.Hoppy's Mission**

The initiation is a process towards maturity and the hero also realizes there's a problem that must be faced. There are several problems that Mr.Hoppy should handle in order to make his plan or mission (replace the tortoise) succeed. In this story, the most problem is the way Mr.Hoppy able to hide his mission which is replaced each tortoise from his place to Ms.Silver balcony without getting caught. He needs a kind of thoughtful thinking to make anything possible.

**Datum 1**

*Before he retired Mr.Hoppy had been a mechanic in a bug-garage. And now he went back to his old place of work and asked his mates if he might use his old bench for an hour or two.*

*What he had to do now was to make something that would reach down from his own balcony to Mrs.Silver's balcony and pick up a tortoise. This was not difficult for a mechanic like Mr.Hoppy. (p.26)*

As an action to beginning his task 'make Alfie grow', Mr.Hoppy started to make something unique tool, a machine which looks like a long fishing rod but has a clamp on it. Mr.Hoppy made a tool to catch a tortoise from Mrs.Silver balcony to his balcony. So then he can replace the real Alfie to another tortoise and make it look like became a bigger tortoise.

**Datum 2**

*So on that first exciting afternoon, after he had made sure that Mrs.Silver had gone to work, Mr.Hoppy went out on to his balcony armed with his long metal pole. He called this his tortoise-catcher. He leaned over the balcony railings and lowered the pole down on to Mrs.Silver's balcony below. (p.29)*

This paragraph shows the following action of Mr.Hoppy works. After he finished making a tool called tortoise-catcher, Mr.Hoppy only have to wait for his next move without anyone, especially Mrs.Silver known his action or plan. This catcher is an initiation process to make Alfie look bigger (changes the tortoise).

**Datum 3**

*The next afternoon, as soon as Mrs.Silver had gone to work, Mr.Hoppy lifted the tortoise up from her balcony and carried it inside. All he had to do now was to find one was a shade smaller so that it would just go through the door of the little house.*

*He chose one and lowered it down with his tortoise-catcher. Then, still gripping the tortoise, he tested it to see if it would go through the door. It wouldn't.*

*He chose another. Again he tested it. This one went through nicely. Good. He placed the tortoise in the middle of the balcony beside a nice piece of lettuce and went inside a wait Mrs.Silver's home-coming. (p,48)*

Mr.Hoppy continue his action to the next level. This part exactly explained about the process of catching or replacing tortoise from Mrs.Silver balcony to his balcony. This action or move repeatedly over and over in the story. Mr.Hoppy absolutely doing a smart move to replace each tortoise without getting caught by Mrs.Silver. The action of Mr.Hoppy can be seen as a mature move because it needs a difficult and mature plan to make all his action happen. Mr.Hoppy supposed to devise all the move very carefully to make his plans succeed.

**Datum 4**

*Mr.Hoppy waited seven whole days before he made his next move. On the afternoon of the seventh day, when Mrs.Silver was at work, he lifted Tortoise Number 2 from the balcony below and brought it into his living-room. Number 2 had weighed exactly fifteen ounces. He must now find one that weighed exactly seventeen ounces, two ounces more.*

*From his enormous collection, he easily found a seventeen-ounce tortoise and once again he made sure the shells matched in colour. Then he lowered Tortoise Number 3 on to Mrs.Silver's balcony. (p.37)*



Another mature action is when Mr.Hoppy regulated the exact day to switch the tortoise. Also, he has to manage the tortoises weigh, two ounces for each tortoise so Mrs.Silver would not realize that her pet is no longer her Alfie. In this data, shows that the way Mr.Hoppy doing his task by through such a complex situation. It is not easy to change or switch somebody's pet in an apartment which is no save entry door except the balcony, especially without the knowledge of the pet owner. This action is clearly described that Mr.Hoppy should be prepared anything to accomplish his mission.

### 3.1.5. The Ritual of Esio Trot Spell

The actual ceremonies, the initiate experiences that will mark his rite of passage into another state, a clear sign of character's role in society. The ritual that appears in the story there is two kind; the ritual of Esio Trot spell and the ritual of marriage. The ritual that has powerful relation with the main character in the story is ritual of Esio Trot spell because this action was given Mr.Hoppy hope to win his beloved heart and finally marry her.

#### Datum 1

*In a couple of minutes, Mr.Hoppy was back on the balcony with a sheet of paper in his hand. 'I'm going to lower it to you on a bit of string,' he said, 'or it might blow away. Here it comes'.*

*Mrs.Silver caught the paper and held it up in front of her. This is what she read: (p.17)*

*ESIO TROT, ESIO TROT*

*TEG REGGIB REGGIB!*

*EMOC NO, ESIO TROT,*



*WORG PU, FFUP PU, TOOHS PU!*  
*GNIRPS PU, WOLB PU, LLEWS PU!*  
*EGROG! ELZZUG! FFUTS! PLUG!*  
*TUP NO TAF, ESIO TROT, TUP NO TAF!*  
*TEG NO, TEG NO! ELBBOG DOOF!*

In the action to make Mr.Hoppy able to do his mission, he gives Mrs.Silver a paper with a magic word in it. Mr.Hoppy wrote the sentence on the piece of paper which is actually nothing but a Mr.Hoppy's imagination words. The fact is the words that Mr.Hoppy made is only the opposite words of common English vocabularies. For example, the word 'ESIO TROT' itself is the opposite word of 'TORTOISE'. This rule is applied for the rest of each word.

## **Datum 2**

*Now what you have to do, Mrs.Silver is holds Alfie up to your face and whisper these words to him three times a day, morning, noon and night. Let me hear you practice them.;*

*Very slowly and stumbling a little over the strange words, Mrs.Solver read the whole message out loud in tortoise language.*

*'Not bad,' Mr.Hoppy said. 'But try to get a little more expression into it when you say it to Alfie. If you do it properly I'll bet you anything you like that in a few months' time he'll be twice as big as he is now. (p.19)*

In order to make the spell works and became true, then Mr.Hoppy demand Mrs.Silver to always whisper the spell in front of Alfie's face. Mrs.Silver should implement this ritual based on Mr.Hoppy instruction because the success of this spell depends on how often Mrs.Silver doing that

Esio Trot ritual. The process of the ritual was practiced by Mrs.Silver base on the evidence below.

### **Datum 3**

*Mr.Hoppy watched as Mrs.Silver picked the tortoise up and stroked his shell. Then she fished Mr.hoppy's piece of paper out of her pocket, and bolding the tortoise very close to her face, she whispered, reading from the paper. (p35)*

The obsession to make Alfie growing up and look bigger make Mrs.Silver practising the magic word as her daily ritual. Every time she did that, Mr.Hoppy was watching right above her balcony. Even though the ritual in this story is not done by the main character, but every time the data shows about the ritual, Mr.Hoppy always appear as a man who watches the ritual and pays attention on it. Another page in the novel explained about how Mr.Hoppy evaluate his mission, datum 4 is the evidence.

### **Datum 4**

*They were standing on the balcony looking at the tortoise, who was trying to push his way into his house. But he was too big.*

*'I shall have to enlarge the door,' Mrs.Silver said.*

*'Don't do that,' Mr.Hoppy said. 'You mustn't go chopping up such a pretty little house. After all, he only needs to be just a tiny bit smaller and he could get in easily.'*

*'How can he possibly get smaller?' Mrs.Silver asked.*

*'That's simple,' Mr.Hoppy said. 'Change the magic words. Instead of telling him to get bigger and bigger, tell him to get a bit smaller. But in tortoise language of course.'* (p.46)

Esio Trot ritual, in the beginning, is a magic world which is made to make tortoise grow up and get bigger. In this data, show that Alfie's body size now is bigger than the size of his house's door. In case to break Alfie house, Mr.Hoppy suggest Mrs.Silver make Alfie little bit smaller so she does not have to break her tortoise house. In the end, datum 5 will explained the result of ritual which effect the relationship between Mr.Hoppy and Mrs.Silver which is they got married.

**Datum 5**

*A few weeks later, Mrs.Silver became Mrs.Hoppy and the two of them lived very happily ever after.(p.55)*

After applying the Tortoise ritual for a several time, Mrs.Silver saw the magic actually happened to Alfie. The change of Alfie's body size brings joy to Mrs.Silver life. After the special moment when Mr.Hoppy was invited to have a cup of tea in Mrs.Silver balcony. That evening when He looked at the lovely lady sitting opposite him and smile at her, Mr.Hoppy finally purpose her, then he got married to Mrs.Silver. In the end, Mr.Hoppy finally find his goal of life, get the heart of Mrs.Silver.

### 3.2. Situational Archetype in Esio Trot Movie

According to Carl Gustav Jung, Archetype is a primordial symbolism associated with the pattern of a state where it can be observed repeatedly in religion, literature, and cultural products since ancient times. Carl Jung also formulated the theory of 'collective unconsciousness' he refers to as the archetype as systematic reproduction models in myths and fairy tales. Based on the human experience and encoded at a different time and place. Collective unconscious refers to the human mind that is stored in memory, but not unnoticed in everyday life. Jung distinguishes between collective and individual unconscious, it is something from the human experience and suppressed since they were born. Unconsciousness collective contains primordial ideas or archetypal forms.

In the archetype, there is a pattern which refers to a situation. A situation that forms a pattern of life journey of a hero called situational archetype. In this discussion section, the researcher explains the Datum analysis that had been found in the novel and movie 'Esio Trot'. The researcher identified the situational archetype of novel and film and then identified the reduction, addition and modification based on Eneste's theory. Transforming the novel has occurred the other part when it becomes a film. According to Eneste, ecranisation is the changing process from the novel into its film adaptation. Novel Esio Trot (1990) is adapted into a movie with the same title with the addition of author name in the front of the main title; Roald Dahl's Esio Trot (2015). There are differences between a novel and its movie that lays on the intrinsic aspect in this chapter which identified as a part of the situational archetype. From the analysis on the previous section, this is the discussion of situational archetype differences based on ecranisation process between those two novel and movie.



### 3.2.1. The Quest of Love

Quest in the story is whatever general idea or insight the entire story reveals. In both objects of analysis showed that novel and movie *Esio Trot* used the same plot or situation of the main character, namely —The Quest. Novel and movie tell about one figure named Mr.Hoppy who has two lovers in his life that are a flower in his garden and a middle-aged lady who lived under his balcony.

#### Datum 1

*(Narrator): 'I think we can safely say, Mr.Hoppy lives alone. Either that or his family are very small eaters 'and all having a sleep at the moment. No. He lives alone. It's going to be full of passion and surprises-as indeed is our Mr.Hoppy.*

*The truth is there were two loves in Mr.Hoppy's life. One was his flowers and the other was a secret love he kept all to himself. And like so many secrets, it was the most important thing of all about him. Because Mr.Hoppy was in love... with the girl downstairs.*

*(Roald Dahl's Esio Trot: 00:02:29 – 00:04:32)*



Picture 3.2.1.1 : Mr.Hoppy



Picture 3.2.1.1 : Mrs.Silver



In the movie, the character of Mr.Hoppy clearly describes as a lonely man who has two loves in his life. First, his flower and the lady living under his balcony.. called Mrs.Silver. The explanation that describes Mr.Hoppy's life situation is clearly shown in the movie: minute 00:02:10 until 00:04:10, this evidence is also the introduction part in the movie that confirms Mr.Hoppy situation as a lonely old man who needs something to fulfil his life. So he looking for something or someone to make him happy, this is when the existences of Mrs.Silver begin as a big part of his life.

## Datum 2

*(Narator): By the way, our story is mainly concerned with this - the second love. 'Sadly, Mr.Hoppy was so shy. He couldn't even ask Mrs.Silver round for a cup of tea...let alone dive stark naked into a lake with her. But he loved her.*

*(Narator): " And he remembered the precise moment he'd fallen in love. Which happened to be the first moment he ever met her -'five years ago'. He never forgot, that first brief encounter' and every time he met her from then on just made him love her even more.*

*(Roald Dahl's Esio Trot, 00:04:53 – 00:06:55 )*



Picture 3.2.1.2 : Mr.Hoppy met Mrs.Silver in elevator for the first

This addition shows the beginning of Mr.Hoppy's feeling. Mrs.Silver is the one that Mr.Hoppy ever wanted. His feeling begins when his first time meets Mrs.Silver in elevator accidentally'five years ago' which is not mentioned in the original novel. In this part, the narrator already mentions in

the prologue that it was Mr.Hoppy's precise moment. He was fall in love with a middle-aged lady who lives downstairs. In that elevator, Mr.Hoppy and Mrs.Silver also introducing them self. Mrs.Silver full name was Lavinia Siver which is a new addition name in the movie, but there is no new information about Mr.Hoppy except that he was American. The evidence can be seen at their conversation in minute 06:30 below:

*Mrs.Silver: "And do I detect a little American accent there?."*

*Mr.Hoppy: Well, yes, I am an American.*



Picture 3.2.1.3.: Mr.Hoppy and Mrs.Silver met everyday

Later on, this action became a routine, that they will meet every day in a very awkward situation at the elevator. This also makes Mr.Hoppy's feeling to her bigger, even more. However, Mr.Hoppy could not make this benefit to make him getting closer to Mrs.Silver, it is surely happening because he was 'a shy' man.

Mr.Hoppy believe that one-day Mrs.Silver can be more than a neighbour. In the movie, there is the addition of the situation or plot such as the situation in the elevator or watching her every day from his balcony that strengthens the reason why he surely wants Mrs.Silver.

Unlike the quest at the novel, which is Mr.Hoppy's quest was described directly in pages 4 paragraph 2 'He dad loved her from his balcony for many years, but he was a very shy man and he had never been able to bring himself to give her an even smallest hint of his love'. There is an information that he actually falls in love with her for many years, but there is an improvement information that narrator said that Mr.Hoppy in love with her for last four years, after Mr.Hoppy and Mrs.Silver first met moment at the elevator.

### 3.2.2. The Task to Winning Mrs.Silver heart

In this part, the main character should perform in order to pursue his desire by winning Mrs.Silver heart. Mr.Hoppy must do several things as the Task. The evidence shown in these data below:

#### Datum 1

*And I was.. just thinking..  
Wondering, wheter..  
And the thing of its is,  
We have been neighbours for years  
You live alone, I live alone..  
I just wondered wheter... you know...*

(Roald Dahl's Esio Trot,00:13:11 – 00:13:43)



Picture 3.2.2.1: Mr.Hoppy try to tells his feeling



Picture 3.2.2.1 : Mr.Hoppy try to tells his feeling

In the task, to pursue his quest, Mr.Hoppy actually just have to tell what he felt for Mr.Silver. Even though Mr.Hoppy described as a very shy man, does

not mean that he won't take any action to ask Mrs.Silver to be his partner of life. There is an addition that in the beautiful day, Mr.Hoppy saw Mrs.Silver ready to laying in his balcony and enjoy the sun, and Mr.Hoppy sure that it was the good time to asked Mrs.Silver. The action of Mr.Hoppy dare to ask Mrs.Silver is also strengthened by a narrator in minute 00:12:48 "*Mr.Hoppy knew he had to say something. He had to tell her how he felt*".

This action is not could be found in the original story. In the end, even Mr.Hoppy already tells his feeling, unfortunately, his action does not bring him to accomplish his quest. It is because what happened at that time is Mrs.Silver unable to hear Mr.Hoppy because she was listening to music through her headset.

## Datum 2

*(Narrator): 'And that night, the seed that had been watered blossomed. And in Mr.Hoppy's brain flowered a plan to make Mrs.Silver happy'. 'And he thought if he could make her happy then maybe, just maybe, he might be worthy, of winning her heart.'*

*( Roald Dahl's Esio Trot, 00:19:51 – 00:20:06)*



Picture 3.2.2.2.: Mr.Hoppy writing his idea (Esio Trot spell)

When Mr.Hoppy get an information about Mrs.Silver desire to make Alfie grow faster. His idea came in the middle of the night. Instantly he writes



it in the paper, he did that because he wants Mrs.Silver to believe that he could make Alfie bigger. Mr.Hoppy called the idea that he wrote as a ‘magic word’, this magic word is kinda spelt that already discusses in the Ritual.

### Datum 3

*(Pet-shop owner): I have 16 tortoises for sale. From small to large to enormous. Each one comes with its own certificate. And you should know, I do not sell any animal without first assuring my self that it’s going to a good, caring home. How many do you want?*

*(Mr.Hoppy): I will take all 16.*

*( Roald Dahl’s Esio Trot, 00:25:45 – 00:26:02)*



Picture 3.2.2.3.: Mr.Hoppy and Pet-shop owner



Picture 3.2.2.3.: Mr.Hoppy carring boxes of tortoise

This task is the first task that Mr.Hoppy should perform in order to start his superhuman deed. After giving the piece of paper in the magic word which is deeply discussed in The Ritual, Mr.Hoppy should collect the tortoise in any different sizes. The tortoise is his equipment to grant Mrs.Silver desire ‘make Alfie look bigger’. The following task after Mr.Hoppy bought tortoises. Based on the novel, he should collect no less than a hundred tortoises and he keeps it in his house. That number is in order make him easier when he starts switching the tortoise, but the movie only shows the unclear number of the tortoise by showing the entire Mr.Hoppy’s living room.

Different from the novel which only appeared Mr.Hoppy interaction with one pet-shop owner. In the movie, Mr.Hoppy bought tortoises from two



pet-shop, his interaction appears while he was negotiating about tortoise with two pet-shop owners. On the search of tortoises, first pet shop only provide 16 tortoises. Second pet-shop give him more collection of tortoises and third pet-shop does not really clear about having tortoise to sell. In this part, also picture the struggle of Mr.Hoppy carrying several boxes of tortoise the how his house in mess because of tortoises lives around.



Picture 3.2.2.3.1:  
Mr.Hoppy struggle



Picture 3.2.2.3.1.:  
Mr.Hoppy house condition with tortoises

As an audio and visual media to tell a story, in this part there is no any prologue or dialogue that explain about Mr.Hoppy task situation. Addition in this part only shows the audience about struggles that Mr.Hoppy felt to accomplish his first mission.

**Datum 4**



Picture 3.2.2.4:  
Mr.Hoppy task with his tortoise-catcher



Picture 3.2.2.4:  
Catching real Alfie

After creating Esio Trot spell and give it to Mrs.Silver. He has to do next important step in order to make the spell works. He has to make Alfie bigger from day to day so he finally starts his move, taking the real Alfie from Mrs.Silver balcony using his new machine tortoise-catcher. This is Mr.Hoppy second trial take Alfie from the balcony because the first one fails (will explain in Initiation). This task, switching real Alfie with Alfie 2 happen in minute 00:40:00-00:43:02. His task finally done because of the machine that he made successfully work

### 3.2.3. The Journey of truth about Mrs.Silver's Tortoise

In this part, the data shown about the evidence that related to the journey of truth or the reality on the main character journey in order to finish the process of his quest

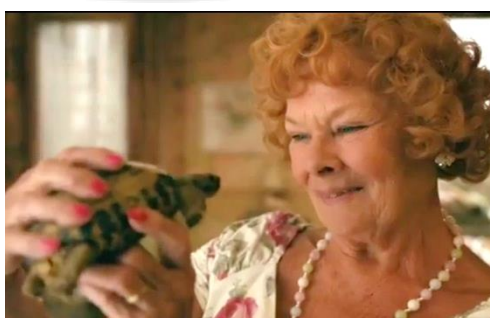
#### Datum 1

*(Narrator): 'For one thing, unlike Mr.Hoppy, Mrs.Silver didn't live alone. 'Well she did for a while, but then she did something about it.'*

*'She just went and got herself a new chap'.*

*'A chap called Alfie'*

*(Roald Dahl's Esio Trot, 00:09:34 – 00:10:06)*



Picture 3.2.3.1.: Mrs.Silver meet Alfie for the first time.

The journey sends the Hero to search for some truth or information. When Mr.Hoppy figure out there is someone who completes Mrs.Silver life, it makes Mr.Hoppy quite sad. He actually jealous of Alfie, Mr.Hoppy imagined that Mrs.Silver should give the kiss or hug to him, not the tortoise. In the origin novel already tells that Ms Silver has a tortoise, without telling when she start adopting a pet.

The next datum is explained more about the truth of Mrs.Silver and Alfie relationship, also the situation of Alfie that became Mrs.Silver consideration.

### **Datum 2**



Picture 3.2.3.2.: The real Alfie and his size before Esio Trot ritual

*Mr.Hoppy: 'Good Morning, Mrs.Silver. Alfie's looking well this morning', 'likes his food?'*

*Mrs.Silver: 'Yes, well, we both live in hope'*

*Mr.Hoppy: 'oh, what are you both hopping for?'*

*Mrs.Silver: 'Well, obviously, that he will grow a little faster.' 'every month I weigh him on the kitchen scales, he never puts on an ounce.'*

*Mr.Hoppy: 'Well, ni, I believe tortoises come in different size.' 'There's nothing wrong with Alfie being, one of the small ones.'*

*Mrs.Silver: 'Oh don't be silly. Just think how miserable it must make him to feel so titchy.'*

*'We've been stuck on 13oz since the day he arrived.'*



*'Didn't you want to be taller when you are growing up?'*

*Mr.Hoppy: 'I guess I did'*

*(continued)*

*(Roald Dahl's Esio Trot, 00:17:14 – 00:17:56)*

One day the conversation that Mr.Hoppy have in their balcony truly could make Mr.Hoppy's life changed. This conversation was a key to make Mr.Hoppy get any attention or love from Mrs.Silver. The evidence is shown in the introduction before this conversation start: (Narrator: ' But the very next morning, a conversation occurred that changed Mr.Hoppy's life). Knowing what is Mrs.Silver's desire, makes Mr.Hoppy's mind spinning, looking for an idea, which is shown in next datum.

### **Datum 3**

*Mrs.Silver: 'Oh my goodness!, Mr.Hoppy?'*

*Mr.Hoppy: 'What, Mrs.Silver?'*

*Mr.Silver: 'Something very extraordinary has happened.'*

*Mr.Hoppy: 'What?'*

*Mr.Silver: 'Something very,very extraordinary! 'And quite marvellous!.' 'Alfie can't get through his door! He must have got bigger!'*

*(Roald Dahl's Esio Trot, 01:6:15 – 01:06:41)*



Picture 3.2.3.4.: Alfie new size appearance



Picture 3.2.3.4.: Mrs.Silver expression figure out Alfie get bigger

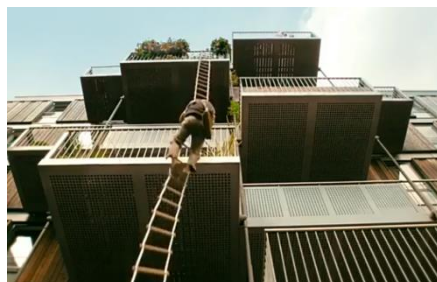
After a month doing his mission by switching each tortoise, Mrs.Silver finally realized how big Alfie now. The size of new Alfie makes it cannot even enter his stable. This size of Alfie is the proof that the magic word is work as what Mr.Hoppy was planned to. Alfie's size truly makes Mrs.Silver happy, this evidence shows in utterance 'Something extraordinary' and 'quite marvellous'.

In the origin story when Mrs.Silver knowing her tortoise could not fit on his house, Mr.Hoppy came with the idea to make Alfie size getting smaller. Mr.Hoppy told Mrs.Silver to change some Esio Trot words, which mean to make the tortoise back to the small size it has before. This is journey was cut and not happen in the movie. Movie version just describes how happy Mrs.Silver when she knew her tortoise was bigger enough, then that was a part when Mr.Hoppy finally stop switching tortoise. In other hands, the original story tells that Mrs.Silver did Esio Trot spell to make Alfie smaller. So, Mr.Hoppy still have to switch the big Alfie with the previous tortoise.

#### 3.2.4. The Initiation about Mr.Hoppy's Mission

Mr Hoppy must perform several actions then faces any consequences in order to complete his mission. He must take some difficult decisions to do anything that can support his mission.

##### Datum 1



Picture 3.2.4.1.: First trial to switch tortoise was fail



Picture 3.2.4.1.: First trial to switch tortoise was fail



Mr.Hoppy task is to make Alfie bigger, but changing neighbour tortoise, take it from her balcony and switch it with another tortoise is not easy work to do. Mr.Hoppy finding another struggle, this struggle is a very important step to do. In order to make him easier switching tortoise especially without anybody and Mrs.Silver knowing it is no easy. So after this tragedy that risk Mr.Hoppy life ‘almost fall down from his balcony’, he finally has to think maturely and did something.

### Datum 2



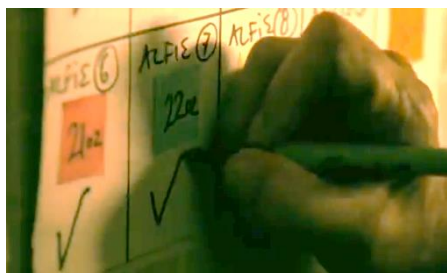
Picture 3.2.4.2.: The process of making tortoise chatcher



Picture 3.2.4.2.: The process of making tortoise chatcher

After failing switch tortoise, and almost fall from the balcony. Mr.Hoppy make a machine that could catch Alfie from Mrs.Silver’s balcony and bring him into Mr.Hoppy balcony. So he made a machine that he called ‘tortoise-catcher’. In the original novel, Mr.Hoppy describe that he was retired from bus-garage so he can easily have access to make the tortoise-catcher machine. Not like the story, in the novel, there is no explanation about how can Mr.Hoppy have several tools to make the catcher machine. The movie only shows several actions of Mr.Hoppy doing his work.

### Datum 3



Picture 3.2.4.3.: Mr.Hoppy switch the tortoise everyday

To fulfil his task, Mr.Hoppy have to make strategy in order to make Alfie body weight and the size bigger not instantly. So Mr.Hoppy has mo make the schedule when he has to switch the tortoise and how many once that every tortoise should have in every time Mr.Hoppy change the tortoise. This mature though is to make Mrs.Silver's pet getting bigger without her realize the change itself.

### Datum 4



Picture 3.2.4.4.: Mr.Hoppy hide his tortoises on kitchen



Picture 3.2.4.4.: Mr.Hoppy hide his tortoises on kitchen

In the movie, there is an addition of mature action that the main character should face. This happens when Mr.Hoppy accidentally should invite Mrs.Silver and Mr. Pringle to having dinner in his apartment. This is a difficult thing to do because Mr.Hoppy's place is full of hundred tortoises and how can

make the guest does not know about the tortoise or it can ruin his mission, especially Mrs.Silver is the one who knew his secret. So, Mr.Hoppy hiding all of hi tortoise on the kitchen and several places that will not be seen. The evidence shows in minute 00:54:00.

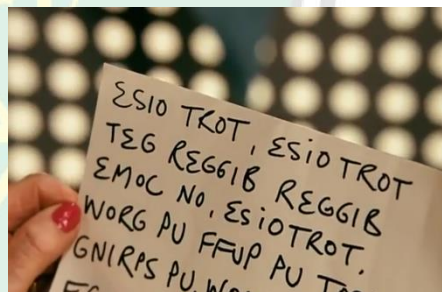
### 3.2.5. The Ritual of *Esio Trot* spell and Wedding

The ritual where it is a process becoming a hero to helps the one which is the love of the main character. To help Mrs.Silver, Mr.Hoppy give her imaginary spell that he claimed could make tortoise grow bigger. Then the ritual of wedding happened after Mr.Hoppy completed his *Esio Trot* mission after doing everything to her.

#### Datum 1



Picture 3.2.5.1:  
Mrs.Silver receive a paper



Picture 3.2.5.1:  
Paper with *esio trot* spell

Mr.Hoppy give a piece of paper to Mr.Silver which have a spell that can make tortoise grow. He argues that he knows this spell from his friend he was pilot of North Africa airline.

*Mr.Hoppy: The thing is, last night, I suddenly remembered a conversation.*

I once had with a friend at the airline who'd been a pilot in North Africa and he told me a conversation that he once had with a Bedouin tribesman who told him an extraordinary tortoise-size-related secret.

*Mr.Hoppy: The thing is, last night, I suddenly remembered a conversation.*

*I once had with a friend at the airline who'd been a pilot in North Africa and he told me a conversation that he once had with a Bedouin tribesman who told him an extraordinary tortoise-size-related secret.*

*Mrs.Silver: Really?*

*Mr.Hoppy: Yes.*

*Mrs.Silver: Oh, tell me! I beg you, Mr.Hoppy.*

*Mr.Hoppy: Mrs.Silver..... I am going to lower this...this piece of paper.*

*(Roald Dahl's Esio Trot, 00:21:19- 00:21:55)*

## Datum 2



Picture 3.2.5.2: Mr.Hoppy explain how the spell work

After giving a paper that he made with an imaginary spell. Mr.Hoppy describe the rules that Mrs.Silver should do in order to make esio trot spell will work. The explanation clearly show in Mr.Hoppy



argument: *'And if my memory serves me correct, my friend told me that all you have to do is pick up little Alfie right up to your face and say it three times a day, morning, noon and night.'* (00:24:15-).

### Datum 3



Picture 3.2.5.2: Ritual of Marriage

At the end of the story, Mr.Hoppy finally win Mrs.Silver heart. They finally getting married. They finally did rituals or ceremonies that celebrate a newly achieved marital status, the assumption of husband and wife roles. Mrs.Silver is now becoming Mrs. Hoppy. This ritual is the end of Mr.Hoppy task because marry Mrs.Silver is the sign that he done his task and journey to get his deep quest 'win Mrs.Silver heart.

### 3.2.6. The Fall of Mr.Hoppy mission

In the movie, Mr.Hoppy should experience several failures. It is not as easy as the original novel described. In the movie, Mr.Hoppy experiencing being rejected, broken heart, lack of money and others. The journey that Mr.Hoppy should finish is not easy, lots of struggle the hard work to make everything he planned will succeed.



## Datum 1



Picture 3.2.6.1:  
Money for Canadian fishing trip



Picture 3.2.6.1:  
His money only capable to buy  
fishing rod

Before starting the mission to switch tortoises, Mr.Hoppy has enough money for his “Canadian fishing trip”. He saves all his money in an old tin box, unfortunately he has to use it for buying all tortoises and things their needs. So Mr.Hoppy change his tin box title with “Scottish fishing trip”, the evidence can be seen in minute 00:26:38, and it changes again into “New fishing rod” in minute 00:26:55.

To support his action, Mr.Hoppy slowly sacrifice his money to fulfil anything that aids his Esio Trot mission. Not only that, the biggest fall is when Mr.Hoppy almost lost all his money to a charity that he did not expect will be that expensive. This is happening because Mrs.Silver asked him to watch her dance marathon for a charity event, spontaneity Mr.Hoppy want to be Mrs.Silver’s sponsor by giving her a pound per minute, of course, this action to make Mrs.Silver happy by involved himself. At the end of the charity, Mr.Hoppy does not expect that Mr.Silver could dance for around three hours. The evidence is in minute 00:36:29 and minute 00:39:20.

**Datum 2**



Picture 3.2.6.2:  
Mr.Hoppy sad moment



Picture 3.2.6.2: Mr.Hoppy watching Mrs.Silver and Mr. Pringle dance together

One of the lower moment of Mr.Hoppy heart is when he realized that it not easy to win Mrs.Silver heart. Especially when Mr. Pringle (another neighbour) casually and annoyingly disturbing Mr.Hoppy moment everytime he get closer to Mrs.Silver. This evidence is shown in minute 00:38:22. This is when Mr.Hoppy being Mrs.Silver’s marathon dance sponsor. At first, Mrs.Silver asked the audient to have a dance with her, especially giving a sign for Mr.Hoppy. Unfortunately Mr.Hoppy act shy and not fast enough until Mr.Pringle snatch his opportunity to dance to Mrs.Silver.

**Datum 3**



Picture 3.2.6.3: Mr. Pringle expose Mr.Hoppy lie



Picture 3.2.6.3: Mrs.Silver finally knew the truth

*Mr. Silver: You've been swapping tortoises.*

*Mr.Hoppy: Yes, I have. A number of little swaps.*

*Mr. Silver: And that's not Alfie.*

*Mr.Hoppy: No, it isn't.*

*Mr. Silver: Who is it? Oh, his name is Tyson. He's quite nice.*

*Mr. Silver: And all that... Esio Trot stuff is just nonsense.*

*Mr.Hoppy: I'm afraid so.*

*Mr. Silver: I feel such a fool. I never was the brightest bulb in the chandelier.*

*Mr.Hoppy: Maybe not, but you have many other wonderful qualities...*

*Mr. Silver: Ssh! Not at all the time for that.*

*Mr.Hoppy: OK, I guess I should go now.*

*Mr. Silver: Yes, if you would. Thank you.*

*(Roald Dahl's Esio Trot, 01:13:57 – 01:14:52)*

Mr.Hoppy biggest fall is when Mrs.Silver finally knew the truth about what Mr.Hoppy did to her. Fact that esio trot is not a real spell was made Mrs.Silver mad at him. Mr.Hoppy feel that he fail to make the love of his heart feel happy. Knowing he switching Alfie for last several days make Mrs.Silver felt like a fool. This fall makes Mr.Hoppy guilty because he was lying to Mrs.Silver. Intend to make Mrs.Silver happy, Mr.Hoppy know realized that he will never win Mrs.Silver heart.

#### **Datum 4**



Picture 3.2.6.4: Mr.Hoppy ready to leave his apartment



Picture 3.2.6.4: Mr.Hoppy try to congratulate Mrs.Silver

In minute 1:20:40, show that Mr.Hoppy getting ready to leave his place, he sits alone in the middle of his living room, waiting for a pickup truck. The night before that, he put a pot of flower to Mrs.Silver balcony as a say goodbye. The day he has to leave, surprisingly Mrs.Silver visit his apartment to give him back a pot of flower, Mrs.Silver though the flower fell down from Mr.Hoppy balcony.

That moment makes Mr.Hoppy most sad, he congratulates Mrs.Silver about his relationship with Mr.Prigle. The evidence can be seen in their conversations:

*Mr.Hoppy: Hi...*

*Mrs.Silver: Mr.Hoppy? Are you leaving?*

*Mr.Hoppy: Yes, that's right. I felt it best after the unfortunate incident.*

*Mrs.Silver: I didn't know. I'm glad I came up, then.*

*One of your plants must have blown  
over the balcony. I thought I should return it.*

*Mr.Hoppy: Oh, yes.*

*Mrs.Silver: Thank you.*

*Mr.Hoppy: You're welcome. Er... I... Er... May I... just say that...*

*I hope you and Mr Pringle will be very happy.*



### 3.3. Differences between *Esio Trot* novel and movie through the ecranisation process.

In this findings section, the researcher explains the element of fiction to find out the reduction, addition and modification or variation of change that have been occurred in the novel and movie *Esio Trot*. Novel *Esio Trot* (1990) is adapted into a film with a similar title in 2015. There are differences between the novel and its film adaptation that lays on the intrinsic element especially on situational archetype aspect: the quest, the task, the journey, etc. To understand the data collection, the researcher presented a summary of ecranisation process on the table with an explanation as follows:

- a. Reduction = **R**
- b. Addition = **A**
- c. Variation of change = **V**
- d. Page = **P**

Table 3.3 Types of Situational Archetype in Ecranisation Study of Novel into Film —*Esio Trot*

Situational Archetype	Novel	Movie	Alteration in Ecranisation		
			R	A	V
The Quest	Mrs.Silver’s balcony location exactly under Mr.Hoppy’s balcony (P.5)	Mrs.Silver’s balcony still below Mr.Hoppy;s balcony but not parallel (00:0.4:44)			√
	-	Mr.Hoppy first experience met Mrs.Silver at the elevator		√	
	They exchange conversation every morning from their own balcony (P.4)	The communication happens from their own balcony and an elevator. Mr.Hoppy mostly quiet and shy (00:07:47)			√



The Task		Mr.Hoppy try to tell his feeling (00:13:11)		√	
	Mr.Hoppy imagine himself doing something tremendously (P.6)		√		
	Mr.Hoppy meet a pet shop owner (P.22)	Mr.Hoppy meet several petshops (00:25:46 – 00:27:05)			√
	Mr.Hoppy instantly created Esio Trot magic spell right after he knew Mrs.Silver's desire when he had a conversation in the morning day (P.15)	Mr.Hoppy created Esio Trot magic spell in the middle of the night (00:19:51)			√
The Journey	-	Mr.Hoppy must hide a thousand tortoises on when dinner with Mrs.Silver and Mr.Pringle (00: 53:57)		√	
	Mr.Hoppy told Mrs.Silver to change some words on the spell that cause Alfie back smaller (P.47)	-	√		
The initiation		Mr.Hoppy first trial to switch the tortoise was fail and almost kill him (00:31:21)		√	
	Mr.Hoppy last job as a mechanic (P.26)		√		
	Mr.Hoppy make Tortoise catcher in his old place of work which is bus-garage (P.26)	Mr.Hoppy make Tortoise catcher in some kind of warehouse (00:34:09)			√
	Mr.Hoppy made the machine using metal claws, wires, tube and	Mr.Hoppy using his fishing equipment and several home furniture to make a catcher			√

	other (P.27)	machine (00:33:58)			
	Mr.Hoppy waited seven whole days before another exchange (P.37)	Mr.Hoppy switching the tortoise every day (00:47:44)			√
The Ritual	Esio Trot ritual to make Alfie size smaller (P.47)		√		
	Mr.Hoppy and Mrs.Silver getting married at the church (P.55)	Mr.Hoppy and Mrs.Silver wedding ceremony at the apartment building (1:26:29)			√
The Fall		Mr.Hoppy broke because his money was for taking care of tortoises he bought (00:26:53)		√	
		Mr.Hoppy heart was hurt when Mr.Pringle take his place to dance with Mrs.Silver (00:38:01)		√	
		Mr.Hoppy hearth broken because Mrs.Silver knew the truth about her tortoise (1:14:20)		√	
		Mr.Hoppy planning to move from his apartment after knowing that Mrs.Silver will marry Mr.Pringle (1:21:44)		√	

Following the analysis of data, the hero of Esio Trot story build by the situation and occupation that the main character faces in the story. Based on the finding of the first research question, the researcher finds the motive when the main character is in position in which he has to perform a superhero deed and face all struggle in order to

reach his goal. In this case, the main character purpose is to get his love for his life. The goal brought the main character is in position in which he cannot reject the situation he faces, he is forced in that circumstance and solves any possibilities to win his situation.

To begin the main character that becomes the main object of this research, it is significant to explain the underlying view about the situation archetype that has been established by the researcher. The first significant view about the quest of the main character that conveyed in the novel is about the deep dream or goal of life that Mr.Hoppy always imagine. The condition is the main character must be doing something superhero deed in order to have an opportunity to win lady that he loves by making her happy.

When the main character found out what action that he needs to make his love of life be happy (in this case make Mrs.Silver tortoise grow bigger), he trying to conduct several steps of his mission to make this happen. Mr.Hoppy in another side must face the impossible desire of her, because there is no easy to make a tortoise grow bigger in the short term. The first thing the main character should do is to convince Mrs.Silver that he has the secret way to make Alfie the tortoise could be able to grow bigger in a short way. Then he will be able to move to the next step when he finding ideas and running his mission which is switch tortoises.

Mr.Hoppy first have to give something that could distract Mrs.Silver by knowing the truth about the tortoises. The truth is that Mr.Hoppy will switch her tortoise every single day with another tortoise he buys which has a different size that is heavier. This mission simply to change each tortoise until the size that Mrs.Silver exactly wanted. Then it makes Mr.Silver happy and finally Mr.Hoppy win her life.

In fact, the situation that main character should face is not always the same from the original story when it adapted into a different form of work which is into a movie. Based on the novel, the situation that faces Mr.Hoppy journey by doing a superhero deed is not as simple as the original story. There are several aspects of situation archetype that adds, cut, or change through the process of ecranisation. Base on the data in order to complete his mission, Mr.Hoppy must face several conditions then struggling an uneasy way to complete all his action.

Data shows several significant different situations of archetype that the main character should have. Start from the quest, as the motif describes the search for someone or some knowledge, the main character purpose laid to a middle-aged woman who lives under his balcony. Quest, the novel tells that Mr.Hoppy's secret love is living exactly below his apartment and he can see her balcony trough his balcony as well, but the setting in the movie quite different. There is a modification of situation where Mrs.Silver live. The location is still below Mr.Hoppy balcony, but not in the same line (not parallel), Mrs.Silver house location is in left and below of Mr.Hoppy apartment.

Between the characters describe that they always exchanged polite conversation every day from their own balcony, but there is another variation about this situation. Mr.Hoppy in the movie describe more shy, everytime they meed at the elevator, Mr.Hoppy always be silent when he saw and met Mrs.Silver. In other hands, Mrs.Silver is very good by making the situation less awkward by asking a simple nice question to Mr.Hoppy. In the movie, data show that the situation when the first time the main character met his quest of life, which is it is not mentioned in the original story (3.2.1., datum 2). This is one of the important situations of the main character,



because the addition of plot or first situation when Mr.Hoppy met Mrs.Silver, improve the variation of the story.

Next is the task of the main character, the situation in the movie has to be cut from the original story. Page 4 to 6 tells about the simple action that Mr.Hoppy should do like invite Mrs.Silver for a cup of tea, however, he only plays with his thought that if he could do something tremendous like a real superhero such as having her life. Another task is nearly main character must perform in order to accomplish his quest is tell his true feeling. In the novel, the writer clearly describes Mr.Hoppy as a shy man, so impossible to him to tell his feeling (page 4). The movie describes differently, in minutes 00:13:11, Mr.Hoppy dare himself to tell what he really wants with Mrs.Silver, even he eventually did it, Mrs.Silver at that time could not response anything because she was wearing a headset and listen to the music. Next variation of change is when Mrs.Silver tell her desire to make Alfie grow bigger, original story mention that Mr.Hoppy find the idea of Esio Trot spell instantly, but movie describe that he has the idea in the middle of the night.

There is two process of the main character journey that is reduction and addition. Reduction process that happens is when Mr.Hoppy tell a way to make Alfie grow smaller, but it did not mention in the movie. Then the addition of situation archetype of the journey is when Mr.Hoppy should invite Mrs.Silver and Mr Prigle to have a dinner in his house, so he has to face struggle to hide a thousand tortoises in his house.

The initiation, in this situation of archetype two processes of ecranisation is happened. First, the addition is about the situation when Mr.Hoppy did his first trial switching tortoise from his balcony to Mrs.Silver balcony, in this situation Mr.Hoppy

almost fall from his balcony and danger his life. Then the variation of change based on the table happen related to the maturity action when he has to create the tortoise-catcher machine and the way he has to change it.

Next is Ritual, in data show that there is two important situation of the archetype of a ritual. First is the Esio Trot ritual which is the thing that Mr.Hoppy created in order to make tortoise grow bigger and second is a wedding ritual. In the story, proof that the main character of the story, in the end, accomplishes his quest is by married. This is because Mr.Hoppy goal is winning Mrs.Silver heart and make her in love with him. The expression of love was represented by a common wedding ritual which is when two people love each other and will spend the rest of their life together in a pure relationship.

The fall is the archetype of situation that describes the lowest point of the main characters life. In the novel, Mr.Hoppy described that he has no experiences any fall or failure in his life when he tries to get his quest. In another hand, the adaptation form of this story made severals addition that the main character as a hero should face. Data shows that Mr.Hoppy having a neighbour (Mr.Prigle) who becomes his secret rival because Mr.Prigle also want to win Mrs.Silver love. Mr.Hoppy should experience a heartbroken feeling when he saw Mr Prigle with Mrs.Silver. This situation does not mention in the original story which mean the adaptation form not only add several plot or event but also included another character “Mr Pringle”... Another fall mostly about how struggle that Mr.Hoppy experiences when he almost spends all of his money to tortoises and charity (00:26:53). He has to give up his money in order to fulfil his task and journey. Last is when all Mr.Hoppy mission about exchange tortoises in order to make Alfie grow bigger was uncovered. Eventually, this addition of Mr.Hoppy lowest

situation was the biggest failure that he made. Originally intended to make Mrs.Silver happy is failed because the ideas and mission that he did all this time. Even though, Mr.Hoppy finally get married to Mrs.Silver after she forgives him anyway.



## CHAPTER IV

### CONCLUSION AND SUGGESTIONS

This chapter presents the conclusion and suggestion. The conclusion is drawn from the result of the analysis on the previous chapter, while the suggestion is intended to give the information to the future researchers who are interested in doing a research in the same area.

#### 4.1 Conclusion

Research on Esio Trot novel and movie by archetype approach give us the main motive overview on how the character hero is created. This motive is the evidence from the study in situational archetype on the Esio Trot story. The situation faced by the main character in the story forced a human being to be a hero in order to catch up his dream.

Situational archetypes show that what the main character does guide him to be a hero. The situations that is faced by the main character makes him become a hero. The process of how the main character becomes a hero represented with part of situational archetype in the story. The quest is a puzzle in the hero searching prosses. Mr.Hoppy as the main character has a task which he must perform his mission to achieve the goal. The journey takes Mr Hoppy to looking at the progress he made through his mission. Moreover, the initiation in the process toward maturity and awareness process in a problem. The ritual where it is a process becoming a hero to helps the one which is the love of the main character and, the fall is the lowest point of the character must experience in the story.



Situational archetype in the movie builds the character by appearing the condition and situation at the main character faced in the story. The main character did a long journey before he appears to become a hero. He needs to struggle several even and sacrifice his money and time in order to run his mission by switching his love tortoise with another tortoise to make her tortoise grow bigger every day. Then, at the end of the story, the main character also finally reach his goal and get his love of life by marrying her neighbour.

Ecranisation process also happened between novel Esio Trot and when it transforms into a movie that bring about some differences between them. The differences lay on the situational archetypes of the story. The differences mostly increased in the fall, because the main character should experience several struggles through his mission.

Meanwhile, the original story describing the situational archetype of the main character as a simple storyline, the movie adaptation of this story describe several differences about main character situation. Mr. Hoppy has to experiences variation kind of struggles due his mission, start from collecting the tortoises, switching tortoise from his balcony to Mrs. Silver balcony, running out of money because of all tortoise's need and for being Mr.Silver's dance marathon sponsor, watching his love with another man, Mrs. Silver mad at him and the other differences based on ecranisation process.

#### 4.2. Suggestions

Esio Trot novel by Roald Dahl is great children love genre novel and film to read and to be analysed. Nevertheless, this research still has some shortcoming to be analysed more detail. For the next researcher, there is a lot of novels and its film adaptation by the great author such as Roald Dahl which can be analysed using situational archetype analysis. Meanwhile, Esio Trot novel and movie can be analysed by another archetype aspect like symbols, character and plot..



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## APPENDIX

No	Situational Archetype	Data
1	The Quest	<p><i>There were two loves in Mr.Hoppy's life. One was the flowers he grew in his balcony. The grew in pots and tubs and baskets, and in summer the little balcony became a riot of colour.</i></p> <p><i>Mr. Hoppy's second love was a secret he kept entirely to himself. (p.3)</i></p> <p><i>The balcony immidiately below Mr.Hoppy's jutted out a good bit further from the building than his own, so Mr.Hoppy always had a fine view of what was going on down there. This balcony belonged to an attractive middle-aged lady called Mrs.Silver. Mrs.Silver was a window who also lived alone. And although she didn't know it, it was she who was a very shy man and he had never been able to bring himself to give her even the smallest hint of his love. (p. 4)</i></p> <p><i>Every morning, Mr.Hoppy and Mrs.Silver exchanged polite conversation, the one looking down from above, the other looking up, ut that was as far as it ever went. The distance between their balconies might not have been more than a few yards, but to Mr. Hoppy it seemed like a million miles. (p.4)</i></p>
2	The Task	<p><i>He longed to invite Mrs.Silver up for a cup of tea and a biscuit, but every time he was about to form the words on his lips, his courange failed him. As I said, he was a very very shy man. (p.4)</i></p> <p><i>Oh, if only, he kept telling himself, if only he could do something tremendous like saving her life or rescuing her from a gang of armed thugs, if only he could perform some great feat that would make him a hero in her eyes. (p.6)</i></p>

		<p><i>Mr.Hoppy's mind was spinning like a fly-wheel. Here, surely, was his big chance! Grab it, he told himself. Grab it quick!</i></p> <p><i>'Mrs.Silver,' he said. 'I do actually happen to know how to make tortoises grow faster, if that's really what you want.'</i></p> <p><i>'You do?' she cried. 'Oh, please tell me! Am I feeding him the wrong things?'</i></p> <p><i>'I worked in North Africa once,' Mr.Hoppy said.</i></p> <p><i>'That's where all these tortoise in England come from, and a bedoin tribesma told me the secret.'</i></p> <p><i>'Tell me!' cried Mrs.Silver. 'I beg you to tell me, Mr.Hoppy! I'll be your slave for life.'</i> (p.15)</p>
		<p><i>Next, he go out the telephone-book and wrote down the address of every pet-shop in the city. There were fourteen of them altogether. It took him two days to visit each pet-shop and choose his tortoise. He wanted a great many, at least one hundred, perhaps more. And he had to choose them very carefully. To you and me there is not much difference between one tortoise and together. They differ only in their size and in the colour of their shells. Alfie had a darkish shell, so Mr.Hoppy chose only the darker-shelled tortoises for his great collection. Size, of course, was everything. Mr.hoppy chose all sorts of different sizes, some weighing only slightly more than Alfie's thirteen ounces, others a great deal more, but he didn't want any that weighed less. 'Feed them cabbage leaves,' the pet-shop owners told him. 'That's all they'll need. And a bowl of water.'</i>(p.22)</p>
		<p><i>That evening, Mr.Hoppy was watering his plants on the balcony when suddenly he heard Mrs.Silver's shouts from below, shrill with excitement.</i></p> <p><i>'Mr.Hoppy! Mr.Hoppy! Where are you?' she was shouting. 'Just lok at this!'</i></p> <p><i>'Oh, Mr.Hoppy, it's worked!' she was crying.</i></p>

		<p><i>'Your magic words have worked again on Alfie! He can now get through the door of his little house! It's miracle!'</i></p> <p><i>'Can I come down and look?' Mr.Hoppy shouted back.</i></p> <p><i>'Come down at once, my dear man!'</i> Mrs.Silver answered. <i>'Come down and see the wonders you have worked upon my darling Alfie!'</i> (p.50)</p>
3	The Journey	<p><i>The trouble with Mrs.Silver that was she gave all her love to somebody else, and that somebody was a small tortoise called Alfie. Every day, when Mr.Hoppy looked over his balcony and saw Mrs.Silver whispering endearments to Alfie and stroking his shekk, he felt absurdly jealous. (p.7)</i></p> <p><i>He wouldn't even have minded becoming a tortoise himself if it meant Mrs.Silver stroking his shell each morning and whispering endearment to him. (p.7)</i></p> <p><i>I do so wish he would grow a little faster,' Mrs.Silver was saying. 'Every spring, when he wakes up from his winter sleep, I weigh him on the kitchjen scales. And do you know that in all the eleven years I've had him he's not gained more than three ounces! That's almost nothing!'</i></p> <p><i>'What does he weigh now? Mr.Hoppy asked her.</i></p> <p><i>'Just thirteen ounces,' Mrs.Silver answered.</i></p> <p><i>'About as much as a grapefruit'.</i></p> <p><i>'Yes, well, tortoises are very slow growers', Mr.Hoppt said solemnly. 'But they can live for a hundred years'.</i></p> <p><i>'I know that,' Mrs.Silver said. 'But I do wish he would grow just a little bit bigger. He's such a tiny wee fellow.'</i></p> <p><i>'He seeMrs.just fine as he is,' Mr.Hoppy said.</i></p> <p><i>'No, he's not just fine!' Mrs.Silver cried. 'Try to think how miserable it must make him feel to be so titchy! Everyone wants to grow up.'(p.13)</i></p>







		<p><i>'You really would love him to grow bigger, wouldn't you?' Mr.Hoppy said, and even as he said it his mind suddenly went click and an amazing idea came rushing into his head.(p.14)</i></p>
		<p><i>'Look!' Mrs.Silver was shouting. 'Alfie's too big to get through the door of his little house! He must have grown enermously!</i></p> <p><i>'Wigh him,' Mr.Hoppy ordered. 'Take him in and weigh him quick.' (p.42)</i></p> <p><i>Mrs.Silver did just that, and in half a minute she was back holding the tortoise in both hands and waving it abouve her head and shouting, 'Guess what, Mr.Hoppy! Guess what! He weighs twenty-seven ounces! He's twice as big as he was before! 'Oh you darling!' she cried, storking the tortoise.</i></p> <p><i>'Oh, you great big wonderful boy! Just look what clever Mr.Hoppy has done for you! '(p.43)</i></p>
4	The Initiation	<p><i>Before he retired Mr.Hoppy had been a mechanic in a bug-garage. And now he went back to his old place of work and asked his mates if he might use his old bench for an hour or two.</i></p> <p><i>What he had to do now was to make some thing that would reach down from his own balcony to Mrs.Silver's balcony and pick up a tortoise. This was not difficult for a mechanic like Mr.Hoppy. (p.26)</i></p>
		<p><i>So on that first exciting afternoon, after he had made sure that Mrs.Silver had gone to work, Mr.Hoppy went out on to his balcony armed with his long metal pole. He called this his tortoise-catcher. He leande over the balcony railings and lowered the pole down on to Mrs.Silver's balcony below. (p.29)</i></p>
		<p><i>The next afternoon, as soon as Mrs.Silver had gone to work, Mr.Hoppy lifted the tortoise up from her balcoony and carried it inside. All he had to do now was to find one was a shade smaller, so that it would just go through the door of the little house. He chose one tand lowered it down with his tortoise-catcher. Then, still gripping the tortoise, he tested it to see if it would</i></p>









		<p><i>go through the door. It wouldn't. He chose another. Again he tested it. This one went through nicely. Good. He placed the tortoise in the middle of the balcony beside a nice pieces of lettuce and went inside a wait Mrs.Silver's home-coming. (p,48)</i></p>
		<p><i>Mr.Hoppy waited seven whole days before he made his next move. On the afternoon of the seventh day, when Mrs.Silver was at work, he lifted Tortoise Number 2 from the balcony below and brought it into his living-room. Number 2 had weighed exactly fifteen ounces. He must now find one that weighed exactly seventeen ounces, two ounces more.</i></p> <p><i>From his enormous collection, he easily found a seventee-ounce tortoise and once again he made sure the shells matched in color. Then he lowered Tortoise Number 3 on to Mrs.Silver's balcony.(p.37)</i></p>
5	The Ritual	<p><i>In a couple of minutes Mr.Hoppy was back on the balcony with a sheet of paper in his hand. 'I'm going to lower it to you on a bit of string,' he said, 'or it might blow away. Here it comes'.</i></p> <p><i>Mrs.Silver caught the paper and held it up in front of her. This is what she read: (p.17)</i></p> <p><i>ESIO TROT, ESIO TROT</i></p> <p><i>TEG REGGIB REGGIB!</i></p> <p><i>EMOC NO, ESIO TROT,</i></p> <p><i>WORG PU, FFUP PU, TOOHS PU!</i></p> <p><i>GNIRPS PU, WOLB PU, LLEWS PU!</i></p> <p><i>EGROG! ELZZUG! FFUTS! PLUG!</i></p> <p><i>TUP NO TAF, ESIO TROT, TUP NO TAF!</i></p> <p><i>TEG NO, TEG NO! ELBBOG DOOF!</i></p>
		<p><i>Now what you have to do, Mrs.Silver, is hold Alfie up to your face and whisper these words to him three times a day, morning, noon and night. Let me hear your practice them.;</i></p>

		<p><i>Very slowly and stumbling a little over the strange words, Mrs.Solver read the whole message out loud in tortoise language.</i></p> <p><i>‘Not bad,’ Mr.Hoppy said. ‘But try to get a little more expression into it when you say it to Alfie. If you do it properly I’ll bet you anything you like that in a few months’ time he’ll be twice as big as he is now. (p.19)</i></p>
		<p><i>Mr.Hoppy watched as Mrs.Silver picked the tortoise up and stroked his shell. Then she fished Mr.hoppy’s piece of paper out of her pocket, and holding the tortoise very close to her face, she whispered, reading from the paper.(p35)</i></p>
		<p><i>They were standing on the balcony looking at the tortoise, who was trying to push his way into his house. But he was too big.</i></p> <p><i>‘I shall have to enlarge the door,’ Mrs.Silver said.</i></p> <p><i>‘Don’t do that,’ Mr.Hoppy said. ‘You mustn’t go chopping up such a pretty little house. After all, he only needs to be just a tiny bit smaller and he could get in easily.’</i></p> <p><i>‘How can he possibly get smaller?’ Mrs.Silver asked.</i></p> <p><i>‘That’s simple,’ Mr.Hoppy said. ‘Change the magic words. Instead of telling him to get bigger and bigger, tell him to get a bit smaller. But in tortoise language of course.’(p.46)</i></p>
		<p><i>A few weeks later, Mrs.Silver became Mrs.Hoppy and the two of them lived very happily ever after.(p.55)</i></p>








No	Situational Archetype	Data	Time	Screen
1	The Quest	<p><i>(Narator): 'I think we can safely say, Mr. Hoppy lives alone. Either that or his family are very small eaters 'and all having a sleep at the moment. No. He lives alone. It's going to be full of passion and surprises-as indeed is our Mr. Hoppy. The truth is there were two loves in Mr. Hoppy's life. One was his flowers and the other was a secret love he kept all to himself. And like so many secrets, it was the most important thing of all about him. Because Mr. Hoppy was in love... with the girl downstairs.</i></p>	00:02:29	
		<p><i>(Narator): By the way, our story is mainly concerned with this - the second love. 'Sadly, Mr.Hoppy was so shy. He couldn't even ask Mrs.Silver round for a cup of tea...let alone dive stark naked into a lake with her. But he loved her.</i></p>	00:04:53	

		<p><i>(Narrator): " And he remembered the precise moment he'd fallen in love. Which happened to be the first moment he ever met her -'five years ago'. He never forgot, that first brief encounter' and every time he met her from then on just made him love her even more.</i></p>		
		<p><i>Mrs. Silver: "And do I detect a little American accent there?.</i></p> <p><i>Mr. Hoppy: Well, yes, I am an American.</i></p>		
		<p><i>And I was.. just thinking..</i></p> <p><i>Wondering, wheter..</i></p> <p><i>And the thing of its is,</i></p> <p><i>We have been neighbours for years</i></p> <p><i>You live alone, I live alone..</i></p> <p><i>I just wondered wheter... you know...</i></p>	<p>00:13:11</p>	 
		<p><i>(Narrator): 'And that night, the seed that had been watered blossomed. And in Mr.Hoppy's brain flowered a plan to make Mrs.Silver happy'. 'And he thought if he could make her happy then maybe, just maybe, he might be worthy, of winninh her heart.'</i></p>	<p>00:19:51</p>	



		<p><i>(Pet-shop owner): I have 16 tortoises for sale. From small to large to enormous. Each one comes with its own certificate. And you should know, I do not sell any animal without first assuring my self that it's going to a good, caring home. How many do you want?</i></p> <p><i>(Mr.Hoppy): I will take all 16.</i></p>	00:25:45	 
				   
3	The Journey	<p><i>(Narrator): 'For one thing, unlike Mr.Hoppy, Mrs.Silver didn't live alone. 'Well she did for a while, but then she did something about it.'</i></p>	00:09:34	






		<p><i>'She just went and got herself a new chap'.</i></p> <p><i>'A chap called Alfie'</i></p>		
		<p><i>Mr.Hoppy: 'Good Morning, Mrs.Silver. Alfie's looking well this morning', 'likes his food?'</i></p> <p><i>Mrs.Silver: 'Yes, well, we both live in hope'</i></p> <p><i>Mr.Hoppy: 'oh, what are you both hopping for?'</i></p> <p><i>Mrs.Silver: 'Well, obviously, that he will grow a little faster.' 'every month I weigh him on the kitchen scales, he never puts on an ounce.'</i></p> <p><i>Mr.Hoppy: 'Well, ni, I believe tortoises come in different size.' 'There's nothing wrong with Alfie being, one of the small ones.'</i></p> <p><i>Mrs.Silver: 'Oh don't be silly. Just think how miserable it must make him to feel so titchy.'</i></p> <p><i>'We've been stuck on 13oz since the day he arrived.'</i></p> <p><i>'Didn't you want to be taller when you are growing up.?'</i></p> <p><i>Mr.Hoppy: 'I guess I did'</i></p> <p><i>(continued)</i></p>	00:17:14	


		<p><i>Mrs.Silver: 'Oh my goodness!, Mr.Hoppy?'</i></p> <p><i>Mr.Hoppy: 'What, Mrs.Silver?'</i></p> <p><i>Mr.Silver: 'Something very extraordinary has happened.'</i></p> <p><i>Mr.Hoppy: 'What?'</i></p> <p><i>Mr.Silver: 'Something very,very extraordinary! 'And quite marvellous!.' 'Alfie can't get through his door! He must have got</i></p>	01:6:15	 
	The Initiation			
				
				
				
				



				
				
	The Ritual	<p><i>Mr.Hoppy: The thing is, last night, I suddenly remembered a conversation.</i></p> <p><i>I once had with a friend at the airline who'd been a pilot in North Africa and he told me a conversation that he once had with a Bedouin tribesman who told him an extraordinary tortoise-size-related secret.</i></p> <p><i>Mrs. Silver: Really?</i></p> <p><i>Mr. Hoppy: Yes.</i></p> <p><i>Mrs. Silver: Oh, tell me! I beg you, Mr Hoppy.</i></p> <p><i>Mr. Hoppy: Mrs Silver..... I am going to lower this...this piece of paper.</i></p>	00:21:19	 
				
				



	The Fall			
				
				
				
		<p><i>Mr. Silver: You've been swapping tortoises.</i></p> <p><i>Mr. Hoppy: Yes, I have. A number of little swaps.</i></p> <p><i>Mr. Silver: And that's not Alfie.</i></p> <p><i>Mr. Hoppy: No, it isn't.</i></p> <p><i>Mr. Silver: Who is it? Oh, his name is Tyson. He's quite nice.</i></p> <p><i>Mr. Silver: And all that... Esio Trot stuff is just nonsense.</i></p> <p><i>Mr. Hoppy: I'm afraid so.</i></p> <p><i>Mr. Silver: I feel such a fool. I never was the brightest bulb in the chandelier.</i></p>	01:13:57	

		<p><i>Mr. Hoppy: Maybe not, but you have many other wonderful qualities...</i></p> <p><i>Mr. Silver: Ssh! Not at all the time for that.</i></p> <p><i>Mr. Hoppy: OK, I guess I should go now.</i></p> <p><i>Mr. Silver: Yes, if you would. Thank you.</i></p>		
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