SITUATIONAL ARCHETYPE
IN TRUDI CANAVAN'S TRILOGY:
THE BLACK MAGICIAN: MAGICIAN'S GUILD

THESIS

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Situational Archetype in Trudi Canavan's Trilogy:
The Black Magician: Magician's Guild

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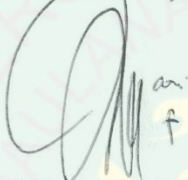
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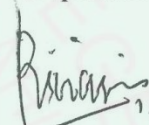
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MOTTO

"Indeed, Allah will not change the condition of a people until they change what is in themselves."

(***QS. Ar Ra'd :11)***

DEDICATION

I dedicate this undergraduate thesis to:

My mother, the one who always prays for me in the quarter of the night

Also, my father and my brothers

And myself

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In the name of Allah, The beneficent, The merciful. All praised to Allah SWT, who has given mercy and blessing until I can complete this thesis entitled *Situational Archetype in Trudi Canavan's: Black Magician: Magician's Guild* as the requirement for Sarjana Sastra (S.S) in English Literature Department, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Shalawat and Salaam are always given for our Prophet Muhammad SAW, who has brought us to the rightness.

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Finally, the writer realizes that this work is far for being perfect. Therefore. I hope for critics and suggestion to this work. I also hope that this thesis can give benefit and inspire the readers who are going to conduct a study.

Malang, November 25th, 2020

Muhammad Try Anggoro

ABSTRACT

Literary world has been filled up by millions of fictional works in the form of novel, but amazingly, people would see the relation between them and the similarities between those works. There is a pattern that connects the works and served as the blueprint which is called Archetype. Archetype has several types, and one of them is situational archetype. This study aims to find what the situational archetype in Trudi Canavan's work, *Black Magician* and how they were depicted in the story.

In order to achieve this goal, this study is conducted using structural approach with literary criticism. This study will use archetypal theory from Jung (1968) and Guerin (1966) who both are quite renowned for their works in archetypal study. Therefore, after conducting the analysis over the material study, this study finds several situational archetypes in the novel. There are some situational like; *The Quest, The Task, The initiation, The Journey, Good vs Evil* and *Death and Rebirth* that are found in this study, each provided with supporting evidences gathered from narration in the novel *Black Magician*.

The Quest deals with the character's goal in the story while The Task describes the challenges that the main character has to deal with. The Initiation deals with the transformation process, and The Journey is about finding the truth in the process. The final war situation is called Good vs Evil while Death and Rebirth means a new beginning.

ABSTRAK

Anggoro, M. Try. 2020. *Situational Archetype dalam Trudi Canavan's Trilogi: The Black Magician: Magician's Guild.* Skripsi. Jurusan Sastra Inggris. Fakultas Humaniora. Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Pembimbing : Asni Furaida, M.A.
Kata Kunci : *Archetype, Situational Archetype*.

Dunia literasi telah dipenuhi dengan jutaan karya sastra dalam bentuk novel, namun menariknya, orang akan menemukan korelasi dan koneksi diantara karya karya sastra tersebut. Terdapat sebuah pola yang menyambungkan karya sastra satu dengan yang lainnya, dan berfungsi sebagai cetak biru yang disebut sebagai *archetype*. Archetype memiliki beberapa tipe dan salah satu diantaranya adalah *situational archetype*.

Studi ini bertujuan untuk mencari apa saja *situational archetype* yang terdapat dalam karya Trudi Canavan, *Black Magician* dan bagaimana mereka diperlihatkan dalam sebuah cerita. Dan untuk mencapai tujuan tersebut, studi ini akan menggunakan pendekatan struktural dengan metode kritik sastra. Studi ini juga akan menggunakan teori *situational archetypal* yang dikemukakan oleh Jung (1968) dan Guerin (1966) yang mana keduanya sangat terkenal dengan karya karyanya dalam study *archetype*.

Setelah menyelesaikan analisis pada objek studi, diperoleh bahwa ada beberapa *situational archetype* yang muncul pada novel. Ditemukan situasi seperti *The Quest, The Task, The initiation, The Journey, Good vs Evil* dan *Death and Rebirth* yang mana tiap-tiap situasi telah dibekali dengan beberapa bukti penguat yang didapat dari narasi dalam novel *Black Magician*. *The Quest* berhubungan dengan tujuan dari karakter utamanya, sedangkan *The Task* mendeskripsikan tantangan yang harus dihadapi oleh karakter utama. *The Initiation* merupakan proses perubahan karakter, sedangkan *The Journey* adalah tentang bagaimana karakter menemukan kebenaran dalam cerita. Pertempuran akhir disebut sebagai *Good vs Evil* sedangkan *Death and Rebirth* merupakan situasi yang menggambarkan kelahiran kembali.

مستخلص البحث

محمد تري أنجورو.2020. النموذج الأصلي في ثلاثية كانافان *The Black Magician* بموضوع *Magician's Guild*. البحث العلمي، قسم الأدب الإنجليزي. كلية العلوم الإنسانية، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج

مشرفة : أسني فريدة، ماجستير

الكلمات الرئيسية: النموذج الأصلي، النموذج الظرفية

لقد امتلأ عالم محو الأمية بأنواع مختلفة من كتب الأدبية على شكل الرواية كنوبيل. والمثير من هذاالبحث انك ستجد ارتباطا وعلاقة بين هذه الأعمال الأدبية. هناك نمط يربط الأعمال الأدبية مع بعضها البعض، ويعمل كمخطط يُعرف بالنموذج الأصلي. هناك عدة أنواع من النماذج البدئية وأحدها هو النموذج الأصلي الظرفية

تهدف هذا البحث إلى إيجاد النموذج الأصلي الظرفية الواردة مؤلف بترودي كانافان، الساحر الأسود و يريد أيضا ان يعرف كيف تظهر في القصة. ولتحقيق هذه الأهداف، ستستخدم هذه الدراسة النظرية الأصلية الظرفية التي اقترحها يونغ (1968) وغيرين (1966)، وكلاهما معروف جيدا بعملهما في دراسة النماذج البدئية.

بعد الانتهاء من تحليل موضوع البحث، وجد أن هناك العديد من النماذج الظرفية التي ظهرت في الرواية. هناك مواقف مثل البحث، المهمة، البداية، الرحلة، الخير مقابل الشر والموت والولادة حيث تم تزويد كل موقف ببعض الأدلة المعززة التي تم الحصول عليها من السرد في رواية بموضوع *Black Magician*. تتعلق البحث بأهداف الشخصية الرئيسية، بينما تصف المهمة التحديات التي يجب أن تواجهها الشخصية الرئيسية. البداية هي عملية تغيير الشخصية، بينما تدور الرحلة حول كيفية عثور الشخصيات على الحقيقة في القصة. يشار إلى المعركة النهائية باسم الخير مقابل الشر بينما الموت والولادة هي حالة تصور إعادة الميلاد.

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CHAPTER I

INTRODUCTION

This chapter explains the background of the study, statement of the problems, the objective of the study, scope of limitation, significance of the study, research methodology that covers research design, data source, data collection, and data analysis, the last is definition of key terms.

A. Background of the Study

Writing a novel is one of the ways for people to express their imagination. Based on Harvey (1996), Novel is a fictional piece of prose that is usually written in a narrative style. Through a novel, writers are able to tell his/ her story which results from idea or imagination. According to Harvey (1996), novel can be divided into two kinds: literary novels, and popular novels. But of course, both are still considered as literary works.

Generally, there are many kinds of definition about literature based on experts on this field. According to Pickering, James H & Hoeper, Jeffrey D (1981), Literature is a uniquely human activity, born of man's timeless desire to understand, express, and finally share experiences. In addition, according to Sudikan (as cited in Akhadianto, 2018) literature is an expression of human thought and feelings both oral and written, using beautiful language based on the context. In summary, it is safe to say that both of the experts emphasize that literature is an expression of human creativity and imagination that are put into words.

Of course, literature is not only dealing with imagination and form of fictional story. Literature can be written in a historical form that shows and explores more about the people and the culture of the writer. Furthermore, there are many stories in literary works which are taken from historical events around the world, for example: *A Tale of Two Cities* by Charles Dickens and *Ambition and Desire* by Kate William. Those books take French revolution as the background of the novel and one of the ways for us to see the portrayal of life on that era. According to Sartono (1968), he also adds that literature also discusses about progress and influences of literature from ancient times until now. Because as interesting as it gets, literature as one of the aspects of culture, is valued as a reflection of a certain culture.

Moreover, as novel is one of the most popular literary works these days, it is the most common form of books that is read by society. People may think that read a novel is generally light, and interesting, and also entertaining. Rosyidin (2008) and Imam (2015) define novel as a fictional narrative in prose of substantial length. Novel usually presents a major interesting character who tries to solve their goals. Some of those characters will change and grow (e.g. in their moral, insight, sensitivity, or attitude) through the storyline as the result of dealing with other characters and dealing with problem they faced on the story.

As one of the intrinsic elements of literary works, character is very essential. The story would not be a story if there is no character in it. These characters are the one who will developing the plot and make a good storyline. Of course, in order to developing the story, characters are usually also influenced to

change along the way. There are many situations and experiences that happen around the main character in the story which will change the traits of the character into something that either powerful person or even the opposite. It is like zero to hero. In the beginning of the story most of the main character does not have anything. It could be seen as in *Harry Potter, Eragon*, and *Lord of the Rings*. All of the main characters on these stories are basically powerless at the beginning of the story. As the storyline developed, these characters will face a big problem and done several tasks which will influence the main character itself as a result. They will undergo a transformation being a better one.

A type of narrative that usually presents the transformation of the main character is a story that contains a 'quest'. This type of grand story usually can be found in most in the genre of adventure and fantasy book. Among all of the fictional of adventure and fantasy, usually there is a grand plot that keeps recurring. The circumstances of the story in order to complete the quest are usually similar from one story to another. The stories are like the detailed road maps of human's life. It often contains human experiences like failure, frustration, loss, pain, love, romance, success, jealously, confusion, and many more.

The significance of the quest in the story is related to the idea that the main characters must accomplish certain tasks in order to achieve the goals although they will go through many bad situations or good situations along the way. There will be many situations that happen around the main characters when they are in journey to achieve their goals. It is common that the main character will face trial, receive aids, and fight enemies for their purposes. Although stories might be

written in so many ways and plot, there is this consistency of some events that occurs again and again. It seems that there are similarities of the events that happened on one story with the others. This pattern is what situational archetype is.

Archetype criticism is one of the fields in literary criticism by Carl Jung. According Jung, (as cited in Imam, 2015), he believes that archetype is a subconscious mind in human beings, and that is universal. Jung also believes that each of us is motivated not only by repressed experiences but also by certain emotionally toned experiences inherited from our ancestors (Jung, 1968). The inherited images make up the collective unconscious. They are the experiences, or ideals, that have piled up over the generations and are stored in the subconscious mind (Schade-Escert, 2006). Thus, that is absolutely common if we see similar pattern in a certain culture that passed down from generation to generation. For example, in Java island, black is considered as dark and might relate to dark magic. As a result, shaman usually wears black clothes and people believe that black is an unfortunate color. This belief is a part of collective unconscious and runs from generation through generation.

In addition to collective unconscious, Jung (in Imam, 2015 and Andika, 2014) adds that archetype is the content of the collective unconsciousness. If the pattern of collective unconscious keeps occurring again and again, this repeating pattern can be called as the grand pattern, and that is the basic of archetype. If we apply Jung idea of the grand patter on a literary works, it could show us the fine line that connect one story with another and reveal the similarities between them.

Archetype could help us understanding the recurring patterns, and however, understanding the story better.

Many of the collective unconscious live and grow as a part of certain culture and believed as a myth. In one place, it will not be extraordinary if a lot of people believing in something similar, or having the same perspective toward something. Their expectation toward something might be also similar. The way they were handling things, because driven in the same pattern and background, might also be the same.

On the other hand, if we talk about literature and its function as a reflection of society, the same theory could be applied. Literature could be analysed as if it is a real social life in general. In other side, archetype exist because of belief and habits of our ancestor about the past (Jung, 1937/1959). It is like believing the stories of myth in the past.

As if that the myth is one of the aspects of our life; it is the timeless schema, the pious formula into where the life flows when it reproduces its traits out of the unconscious (Thomas Mann, 1986). As a result, myth is closely related to archetype where myth is a way of archetype showing the pattern in an actual form in daily basis. In addition, the archetype is a trend which could represent motif (Jung, 2003). In theory, archetype often defines as prototypes, collectively unconscious ideas or recurring patterns, symbol and motif.

Archetypal literary criticism is a type of critical theory that interprets a text by focusing on recurring pattern and archetypes in the narrative, symbols, images, setting, situations and character types in literary work. There is a wide list of

archetypes and the archetype itself can be also divided into various types. It originated by renowned anthropologist named Northrop Frye who identifies myth with literature. As an anthropologist, he works a lot with people and their culture. Then while researching on people and their culture, he found out that there is actually a link between mythologies all over the world. The similarities are outstanding and obvious to him then he thinks that there would be something connecting them all. That is when the archetypal study put in practice.

Of course, the study of archetypal study does not end on his area of expertise. After Northrop Frye came out with his practice of archetypal study; the study itself later would be brought into psychological field by Carl Gustav Jung. Similar to Frye, Carl Jung tried to make connection between the theory that he learned and developed and try to make a connection that they called it as a blueprint. It has something to do with collective unconsciousness as described above; Carl Jung was excited to find out why the basis of these collective unconsciousness is similar. Thus, this marked the practice of archetypal study in psychological field of expertise.

Last but not least, archetypal study is used in literary works since the works themselves are the reflection of the reality and society. Literary world has no difference of reality and it has several aspects which make it possible for archetypal study to be conducted in this area of expertise. Literary work has background of time, society, also character and the people. Thus, finding the archetypal or blueprint of one of the literary works would not be an impossible thing to do.

Of course, there are lots of types of archetypes. In literary world, archetypal study has 4 branches that are archetypal images or symbol, archetypal character, archetypal genres, and archetypal motifs or situational character. The situational archetype is a situation that appears over and over in movies, literature, and stories of all kinds (Kushal, 2017). In short, based on the situational archetypal glasses, there must be a grand plot that connects one story to another story which is similar and keep recurring. And this pattern is what this research is interested on. This study uses situational archetype theory by Carl Gustave Jung's as a basic theory for analyzing the situations around the main character in the story.

This study explores the situational archetypes in a novel entitled *The Black Magician: Magician Guild* by Trudi Canavan. The main reason for choosing this novel is due to researcher's excitement after reading the novel, researcher think that *The Black Magician* is actually similar to *Harry Potter,* the best seller book novel. Both the novel is talking about magic school, and although not to be as popular as *Harry Potter*, *The Black Magician* is a good novel and has a potential to be as popular as *Harry Potter* because they have similar pattern. There are many good things to be researched from this novel that can prove every book could be as success as *Harry Potter* is.

The Black Magician story is dealing about magic and heroism. In this novel, the main character can be called as a hero since she saves her friend from a crime caused by bad magician. But of course, Sonea, as the main character in this story, has some tasks, journey, quest to do to prove that she is the hero. The story

mainly talks about her struggle to find her real identity. She will have to face many situations that happened in the story.

This is where the situational archetype is useful in this study. The situational archetype will be used as a tool to analysed the grand plot of the story and the situations that usually occurs around the main character while they are proving that they are worthy to be called as a hero. The situational archetype helps us identify the pattern of the plot that happens around the main character.

There are several situational archetypes that are usually appears in a story, they are: the quest, the task, the initiation, the journey, the ritual, the fall, the death and rebirth, battle between good and evil, and untreated wound. The aim of this study will find whether *The Black Magician* will have this entire situational archetype or not. Therefore, researcher believes that choosing situational archetype as literary approach is really suitable and it will be helpful to understanding about this literary work.

Based on the reason above, the purpose of this study is to find out how situational archetype appears around Sonea in *The Black Magician: Magician Guild* novel. So, the key points that will be discussed are about the situational archetypes itself and its relation with Sonea's character development. Situational archetype is a given experience that a hero or character must endure to move from one place in life to the next stage. Situational archetype is usually included these following: The quest, task, initiation, journey, fall, death and rebirth, good vs evil, uncured wound, and ritual (Jung, 1942).

To help analyzing this research, the researcher finds several previous studies similar to this research. The first one is a journal related to this study using the similar object material study. The tittle is the *Relationship between Education and Social Value in The Magician Apprentice by Trudi Canavan*. The journal was published in Budapest International Research and Critics Institute-Journal and written by Rohdearni Wati Sipayung. This journal served as a proof that Trudi Canavan trilogy has so much to learn about, and that this study will enrich the number of researches that has been done over this trilogy novel beside the social study that has been done by the journal. Novel as one of the products of literature is something that has more than it looked. If taking a look into Harry Potter, series of heptalogy that has similar theme in magic as *Black Magician* trilogy, there are numerous researches that have been conducted over this particular novel.

The second previous study is entitled *Situational Archetype of Main Character in Roald Dahl Esio Trot Novel and Movie* written by Nabila Zatalini. Her research has the same core as this research since both of them were trying to find the situational archetype in literary works. However, Zatalini's work was using comparative study because she compared two different literary works: book and film. This study is not included into comparative study but more into structural study. Yet, Zatalini's work is very useful for helping this study to understand how the data should be gathered and being analyzed. Her works also did not explore the characterization on both of the material of her study. Different from this study, she only aimed to find the similarity and difference in both of the material of the study.

Last but not least, the third previous study that is used for starting point in this study is *A Comparative of Vampirism Symbol in Bram Stoker's Dracula and Stephanie Meyer's Twilight* that has been written by Awalia Fitrianingtyas (2015). Fitrianingtyas' study gives this research a wider point of view of how to conduct an archetypal study in literary works. Fitrianingtyas' work did not use situational archetype in her process. Therefore, she focused on one of the points in archetypal study that is called archetypal symbol. She used archetypal symbol for comparing recurring image around vampire occurrences in both *Dracula* and *Twilight*. Even though this study used different type of archetypal, but Fitrianingtyas' work is very useful for understanding how an archetypal study should be conducted in a literature research. Therefore, this study will also include this work in previous study list.

Moreover, in terms of theoretical appliances, there are some of researches that will be used as previous studies. First, an undergraduate-thesis entitled *Situational Archetype Analysis on Demian Karras In William Petter Blatty's The Exorcist by* Imam Setyojati Sedyo Laksono (2015), a student of Maulana Malik Ibrahim State Islamic University, Malang. Another research is conducted by Nabila Zatalini (2018) on her thesis entitled the *Situational Archetype of Main Character in Roald Dahl Esio Trot Novel and Movie*. Last but not least, *Comparative Study of Vampirism Symbol in Bram Stoker's Dracula and Stephanie Meyer's Twilight* written by Awalia Fitrianingtyas (2015). Those three studies will serve as basic reference resource in enriching the analysis process of this undergraduate thesis.

B. Problems of the Study

Based on the background of the study, the researcher formulates the statement of the problems in this study as what are situational archetypes that appear in *The Black Magician* and how those situational archetypes are depicted in the story?

C. Objectives of the Study

Concerning with the problems of the study above, this study is intended to find what kind of situational archetype that appears around Sonea, as the main character in *The Black Magician* and how those situational archetypes are depicted in the story.

D. Scope and Limitation

In order to appropriately answer the problem of this study, this research needs to emphasize its scope of limitation. As an object of the study, this research will only discuss about the situational archetypes happen on Trudi Canavan's Trilogy: *The Black Magician: Magician's Guild*. The first book in the trilogy is considered the most interesting one because it is the base of the story and where the plot and the story stars. Even there are millions of literary works, they will always have a start. Therefore, analyzing the first book as the starter to formulate the situational archetype is considered the best option.

Moreover, this research will use archetypal criticism to analyze the work, specifically, situational archetype. Since archetypal criticism has a broad range of

scoop, this work will only focus in one type of archetype that is situational archetype. It is basically a pattern of the story plot, or the situation that keep occurring in every literary work. The situational archetype is frequently less used by researchers to analyze a literary work compared to symbolic archetype or character archetype. Furthermore, this study will only use one type or archetype instead of analyzing all of the types in order to make this research more focus.

Another thing for advantage of choosing situational archetype as the basic theory of this study is that, by using this theory, this research also can broaden the study for seeing how the effect of the situational archetype to the development of the characters as well. So, by using this theory, it also has an effect in another topic as well. So basically, this research can find what situational archetype which appears around Sonea's character, and how the situational archetype builds Sonea's character, in the story. However, since the book has only one main character, this research will only focus on the main character development as she is the one who is described specifically by the narrator in the book.

E. Significances of the Study

Generally, the researcher hopes that the finding of this study will give at least two significances to the community that are, practical significance as a direct contribution for analyzing the story and theoretical significance as a contribution to the existing knowledge of archetypal study in the field of literary world.

Practically, this research is expected to help the readers understanding a novel. Hopefully, the readers could understand about the content of the novel better, and more sensitive in order to understanding the plot as the intrinsic

elements of the novel. Situational archetype which is a pattern of the situation is a part of understanding the plot and the story line. Thus, if the readers are able to defining, analyzing and finding the situational archetypes while reading a novel, it would help the writer of the novel to transform the idea and the spirit of the book that they wrote to the readers as the audience and to whom the writer talking to. When readers could understand a literary work better, then the number of reading literary book are expected to increased and people are more interested in reading a book.

As theoretical significance, this research might develop the field of the archetypal study. This research provides a new example of theoretical appliance of situational archetype in one of the literary works. So, the result of this research can be used as a reference to the following researchers who are interested in archetypal study in literary works.

F. Previous Study

In order to help this study to be analyzed, there are three previous studies that have been used as the starting point of this study. The first one is the undergraduate thesis entitled *Situational Archetype Analysis on Demian Karras In William Petter Blatty's The Exorcist by* Imam Setyojati Sedyo Laksono. This research focuses on situational archetypes that exist in the novel *The Exorcist* to find the situational archetypes that influence the main character in the story. This study is basically similar to his study except that both of the study had different data sources. Laksono's work is very useful for this study in order to find how the

data would be processed. Furthermore, Laksono's work also consists of the analysis of the characterization in the story.

The second previous study is entitled *Situational Archetype of Main Character in Roald Dahl Esio Trot Novel and Movie* written by Nabila Zatalini. Her research has the same core at this research since both of them were trying to find the situational archetype in literary works. However, Zatalini's work were using comparative study because she compared two different literary works: book and film. Yet, Zatalini's work is very useful for helping this study to understand how the data should be gathered and being analyzed. Her works also did not explore the characterization on both of the material of her study. Different from this study, she only aimed to find the similarity and difference in both of the material of the study.

Last but not least, the third previous study that is used for starting point in this study is *A Comparative of Vampirism Symbol in Bram Stoker's Dracula and Stephanie Meyer's Twilight* that has been written by Awalia Fitrianingtyas (2015). Fitrianingtyas' study gives this research a wider point of view of how to conduct a archetypal study in literary works. Fitrianingtyas' work did not use situational archetype in her process. Therefore, she focused on one of the points in archetypal study that is called archetypal symbol. She used archetypal symbol for comparing recurring image around vampire occurrences in both *Dracula* and *Twilight*. Even though this study used different type of archetypal, but Fitrianingtyas' work is very useful for understanding how an archetypal study should be conducted in a

literature research. Therefore, this study will also include this work in previous study list.

G. Research Method

To conduct the research, the researcher explains the method of the research methodology in order to analyze *The Black Magician*. This sub-chapter will cover the explanation of research design, data source, data collection, and data analysis.

G.1. Research Design

As the objective of this study is to find the situational archetype in *The Black Magician*. This study is included as one of literary criticism because the object of this study is a literary works. The theory will be applied over a book instead of an actual living phenomenon in the real world. This appliance is possible since we could see a literary works as a portrayal of real world. Thus, the term of literary criticism is suitable for this study. Specifically, the archetypal study which focuses on situational archetype will be used in this study.

This study later will mostly deal with analyzing the plot and the development of the story. Plot, certainly, is one of the intrinsic elements of prose. So, this study will use structuralism approach with archetypal theory as the basis theory for analyzing the data.

G.2. Data Source

The primary data for this research is a literary work. The data source of this study is *The Black Magician: The Magician's Guild* novel written by Trudi Canavan. This novel has 184 pages in the form of pdf. The researcher retrieves this novel from libgen.org on September 12th, 2017.

G.2.a Data Collection

In order to analyzing the data for the finding, the data need to be collected first from *The Black Magician: The Magician's Guild* novel. There are some steps that this study will do in order to obtain the data from the book.

First, this study will closely pay attention to the situational archetypes that are mentioned by Carl Jung in his theory. This step is essential for understanding the theory itself before looking for the evidence and data from the *Black Magician* book. This study finds several common situational archetypes that are usually appear on a literary work. They are: the quest, the task, the initiation, the journey, the fall, war between good and evil, the unhealable wound, the ritual, and the death and rebirth.

Second step is after having a better understanding over the theory, this research needs to read carefully and pay closely intention to the situations in the book that are resembling the situational archetypes described by Jung. The situations that happen in the book with potential of resembling the situational archetype will be marked for later will be analyzed.

G.2.b Data Analysis

The analysis for this study will begin after the reading process is finished. Once the reading has done and the potential situations in the book are found. These data will be matched with the definition of situational archetype by Carl

Jung. Moreover, the previous studies will be also used to help determine what situational archetype matched the situations marked on the book. The analysis of the previous studies is also used to help giving a guidance of how to analyze the data after successfully obtained from the data resource.

Secondly, after the analyzing the situations on the book and knowing the situational archetype for each data, this research will re-read the book in order to gather the information about the character development from the begin on until the end of the book. However, the second reading process will be more focus on the part where the situational archetypes happen on the book.

Since the situational archetype theory covers the grand plot of a literary work. By focusing on the situations that are considered as situational archetype on the book, this study generally already finds the grand plot for this story. Thus, it will be much easier to understanding the character development from the beginning of the story till the end of the story.

In addition to understand the character, this study will only focus on Sonea as the main character in *The Black Magician* book. This study will also use the structuralism approach to analyze the intrinsic elements, character, in this novel. The characters development will be judge by the theoretical for character as the intrinsic elements for prose that includes a typical of static character and dynamic character. Later, after analyzing two aspects above, this study will draw a conclusion.

H. Definition of the Key Terms

In order to avoid misunderstanding about the terms used in this study, the researcher defines the important terms which are used in this research.

1. Archetype: Recurring patterns of human behavior, symbolized by standard types of characters in movies and stories (Vogler, 2006).

2. Situational Archetypes: What the images suggest and what the characters pursue. In one sense, the situation forms the basis for plot in the literature of the mythic story. It is a given experience that a hero or character mush endure to move from one place in life to the next (Jung, 1875-1961).

3. Main Character: Character that has a great role in growing a story.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter discusses several relevant theories related to the issues which are being investigated in this research. The theoretical framework covers archetypal study and study of characters in literary works.

A. Archetype

A.1 Development of Archetypal Study

Archetypal criticism is developed by three major figures, they are: Sir James Frazer, Carl Gustav Jung, and Northrop Frye. Each of these figures has researched in their own specialty of expertise. Frazer is a master on anthropology, Jung is renowned on psychology, and Frye is on literature. If we put the three major figures in a timeline, Sir James Frazer is the one who is firstly correspondently responsible for putting archetypes into practice. In his book *The Golden Bough*, Frazer (1922) exemplifies his findings about the structural principles behind the primitive religions, rituals, and ceremonies and also placed recent discoveries in anthropology to understand myths. Simply, Frazer views that myths and archetypes are social phenomena.

Meanwhile Carl Gustav Jung argues that myth-forming structural elements exist from the very beginning in the deepest on human mind. In his book, *Man and His Symbol,* Jung (1964) gives proof that archetypes which comes from deep part of the mind can appear in people's dreams. Although Jung's intention in theorizing this concept was to give a broader concept in psychology than Freud's

Concept, his theories expand the horizon of literary interpretation provided by Frye.

Northrop Frye (1957), in his book *Anatomy of Criticism*, connects myth with literature with his assertive remarks that myth is "structurally organizing principle of literary form" and archetype is essentially an "element of one's literary experience". He further adds in *Stubborn Structure* that mythology provides "blueprints" of all literary works and archetypes connect and integrate different literature. Frye's ideas about blueprints that connect some literary works are the topic that for analysis in this study. Since the material object is two novels that come from different genres, different places, and different times, the universality of archetypes is needed to find the pattern between them.

A.2 Archetypal Study in Literary Works

According to Jung (1942), archetypes are ancient or archaic images that derived from the collective unconscious. Archetypes of collective unconscious are more like primordial images which reflect the basic patterns or common universal themes in people. Jung (1942) adds that this are presented unconsciously in a large scale of society and that this collective unconscious itself could be formulated and generalized since it was derived from the content of the collective unconscious. Jung (1942) believes that the process of generating the basic pattern is possible since the sources and the contents were similar and that they formed as similar of emotionally toned collections of associated images. Thus, this basic pattern that lies under the content of collective unconscious is called archetype.

In line with Jung (1942), Guerin defines archetype as universal image, symbol, or motif, which represents an idea or concept across cultures (Guerin, Labor, Morgan, Reesman, & Willingham, 1966, p. 184). So, based on both of the explanation above, archetype is a study that focuses on a basic pattern as the base of the content of collective unconscious. Further, this condition allows us to see the similarity in not just collective unconscious, but also many things including literary works.

Archetypal study has been developed for years. In fact, it is not originally used in literary criticism nor psychological field. Originally, James Frazer develops archetypal study in anthropological field. Later in 1942, Jung started using archetypal study in psychological field for analysing structural elements of collective unconscious that exist in the deepest of human mind. Then, in 1967, Northop Frye in his book *Anatomy of Criticism* finds that there is a similar pattern among literary works. Thus, archetypal study in literary criticism has been using ever since. Today, the study of the archetype is known as archetypal criticism, an archetypal study that studies images or patterns of repeated human experiences found within a specific text or within other works of art (Crews, 2002, par. 1).

According to Jung (1942), there are many archetypes around character personality. For example; (1) The mother archetype, is a particularly good example. All of our ancestors surely had mothers and we are familiar with this character. We came into this world and naturally want a mother. We seek her, recognize her, and live with her. That tendency is called unconscious mind that felt by a child. (2) The persona, represents your public image. The word 'persona'

is, obviously, popularly related to the word 'person' and 'personality'. It comes from a Latin word for 'mask'. In instance, the persona is the mask you put on to yourself before you step out and show yourself to the outside world. Although it begins as an archetype, by the time we are finished realizing it, it is the most distant part of us from the collective unconscious. (3) Animus, is the masculine side of women and originates in the collective unconscious as an archetype that is resistant to consciousness. The animus is a symbol of thinking and reasoning. It is capable of influencing the thinking of women, yet it does not belong to her. It belongs to the collective unconscious and originates from the encounters of prehistoric women with men. The animus appears in dreams, visions, and fantasies in a personified form, although not many people understand them as a form of collective unconscious.

Consequently, archetypal criticism analysis is sometimes referred to a myth criticism. It is a method of analysis that enhances our critical imagery, and situations that dealing with human circumstances which keep recurring. In his book *Contributions to Analytical Psychology* (1942), Jung wrote that there are three basic qualities that define archetype. They are primordial, universal, and recurrent.

a. Primordial characteristics

Primordial characteristics are the most fundamental quality that characterizes archetypes. They are located within the human preconscious, the area inside our mind where the information can be recalled or remembered. Thinking process does not present in the conscious mind. In human, the past

experiences that are very important for the species' survival, such as the fear of falling, are actually the result of countless numbers of experiences of the same kind. It is an experience that literary begins before the development of consciousness. Primordial characteristic are images of experiences which have been learned repeatedly and then they form a deep, lasting impressions upon the human psyche (Jung, 1875-1961).

b. Universal Characteristic

Universal characteristics, is the second fundamental quality of archetypes. Universal characteristics mean that they are unaffected by time or situation, community of culture. It means that archetype meanings today are as they were in the past. We all share similar experiences, emotions drive, needs, and archetypes with each other and with our ancient ancestors. Archetypes are, therefore, truly part of human universal experience (Jung, 1942).

c. Recurrent Characteristic

Recurrent Characteristics, is the third fundamental quality of archetypes. Experts, who have conducted some researches in the fields of anthropology, have learned that religion and mythology are having the tendency to confirm the similarities among people. Of course, there will be some differences. But while demonstrating the research, they found that differences exist mostly to the tribute of local adaptation. The most fascinating aspects of the comparison, however, come with the realization that human origin of creation is strikingly similar (Jung, 1942).

A.3 Categories of Archetypes

There are so many types of archetypes in literary works that could be identified. So, category is needed to make the analysis will go easier. This categorization will make the shorting data easier and simpler. Rresearchers like Campbell (1949), Frazer (1922), Frye (1957) and Guerin et al (1966) have compiled the categories in archetypal criticism and interpreted the meaning underlying in a certain pattern. In general, there are four categories of archetype: genre archetypes, symbolic or image archetypes, character archetype and archetype motif.

a. Genre Archetype

Study of genre archetype mainly deals with pattern of seasonal cycle that brings influence in literary works. Northrop Frye (1957) is the one conceptualized this theory. He indicates that every seasonal cycle is correspondently as the genres in literature. Northrop Frye (1957) also described that there is indication of correlation between correspondent genres for the four seasons as described as follow:

1. The mythos of spring   : comedy
2. The mythos of summer : romance
3. The mythos of fall   : tragedy
4. The mythos of winter   : irony

Described in *Mythological and Archetypal Approaches* (1999) by Wilfred Guerin, spring is the phase of the myth birth and the time of creation and

resurrection. On the other hand, summer time is the myth of marriage, phase of entering heaven, and something that related to a romance.

With brilliant audacity, Frye identifies myth with literature. He mentioned that myth is a "structural organizing principle of literary form" and that an archetype is essentially an "element of one's literary experience". Frye claims that mythology as a whole provides a kind of diagram or blueprint of what literature as a whole is all about, an imaginative survey of the human situation from the beginning to the end.

b. Symbolic Archetype

Symbolic or image archetypes are certain images that constantly appear in mythology and folklore. But although these images or symbols are scattered around the world, the meaning behind them is surprisingly similar. In many places and mythologies, water is believed as a symbol of birth and resurrection. In negative meaning, water could also mean death. Meanwhile, fire is a universal symbol of destruction. In positive meaning, fire could also be a light, or enlightenment. The followings are the meanings of some popular symbols that cited from *A Handbook of Critical Approaches to Literature* by Wilfred Guerin (1966)

1. Water: The mystery of creation, birth-death-resurrection, purification and redemption, fertility and growth. Water is also the commonest symbol for the unconscious. This image of water also applies in body of water such as seas, lakes, and rivers.

2. Sun: A force of destruction, creative energy, light, consciousness, father principle, and enlighten. This image also applies in the image of fire and sky.

3. Colours: Different colours have different meaning entitled. For example, a red colour have a correlation with blood, passion, danger, violent passion and

c. Character Archetype

Character archetype deals with the traits of all of characters or person in the literary works that could be categorized in some archetypal character. For example, there always be a hero and a villain in a story. So, character archetypes are the character that keeps occur in different stories on different period of time and at different part of the world. It helps us understand, what 'role' does the character has in certain story.

In character archetype study, we can put all of the characters in literary works into the categorization of archetypal characters based on qualities that they have. Here below is the example

1. The Hero

The Hero's journey is one fraught with challenges, and all those surrounding him lack the stamina to fully assist in succeeding victory over the tasks at hand. The Hero is usually drafted and does not choose the position. The Hero is accurately represented in the legend of Hercules, one who confronted numerous battles alone, on

behalf of others much weaker than him. Joan of Arc represents a female hero, who led an army to triumph centuries ago in France.

2. The Wise Man/ Woman

This archetype is symbolic of "wise women" as in the Greek goddess of wisdom, Sophia or the Oracle of Delphi. Wisdom is earned and not given and therefore a woman must evolve into the "wise woman". She cannot be obtained by seeking it by personal choice. Its status in life is associated with age and belongs to an elder female as opposed to a young woman.

3. The Villain

The purpose of this archetype is not to commit crimes, but rather through lessons of justice and honor to rid oneself of the desire to engage in such behavior. While the street criminal is the form this energy most frequently takes, such behavior is not required. The Villain can also reside in one's mind, manifesting fantasies of stealing power from others.

4. The Protector/ Facilitator

This archetype often is the most difficult to comprehend as it is associated with the concept of betrayal. In truth, the purpose of this archetype is to help you learn the many ways in which you challenge, or sabotage, yourself. Our fears frequently cloud the quality of our decisions. There are numerous examples of cases in which the underdeveloped saboteur surfaces. We begin a new

relationship and then destroy it because we are afraid of a painful outcome. We begin a working relationship and find ourselves in a power struggle when we fear the talents of the other person. The developed Saboteur guards self, home and everything else important. It guides us in and out of situations by allowing us to feel incredibly creative and vulnerable at the same time.

5. The Trickster

This archetype is imbued with the task of helping others recognize the absurdity of life and its many challenges. Its methods can vary from the wild energy of the "coyote" spirit to seducing others in a grand illusion, only to then watch them crumble right in front of you. The Trickster does not have the same code of ethics of the teacher, but rather desires to free others by making them confront the confines of fear housed within the psyche. Like a leprechaun, they set you up.

It is related to Guerin (1966, pg.161) idea who says the detail of these characters maybe slightly or largely different, but the basic substance is still the same. For example, both Gandalf on *Lord of The Ring* and Dumbledore in *Harry Potter* are wise old man (The Writer, 2014, par.20). In character archetype, wise old man is a personification of knowledge, spiritual principle, and also moral qualities. They help the hero archetype achieves their destiny.

d. Motif/ Situational Archetype

Archetypes motifs are patterns or themes in literary works that keep recurring and served to underlie the plot. It is more likely the blueprint of the story. Sometimes situational archetype is also called as the mythic narrative plot. Archetype study sees that every literary work has this tendency to have similarity one to another.

Although there are four types of archetype and each of them is a very interesting topic to be discussed, this research will only focus on the last type of archetype. Situational archetype is archetype type that will be used in this study.

A.4 Situational Archetype

According to Jung (1942), situational archetype has been identified in the literary world through Jung's analytical techniques. Situational archetype itself is a series of situations that portray the images that the story suggests and what the characters try to pursue. It is the blueprint of the story. And this blueprint is found almost everywhere in every literary work. In one sense, this situation forms the basis of the plot in the literature of the mythical story. It could be wrapped in so many different stories, but the basic that we called as situational archetype is always the same.

In this research, the researcher focuses on situational archetypes in *The Black Magician* novel. In the narration of the book, of course there will be a lot of scenes and situations that happened around the main character. There will be some series of situations that make a base line of the story. These situations later will be analysed whether they share similarities with others typical story or not.

To determine the important scenes and situations in the book, the best way to identify the plot of the story might be by looking at the main character of the story, Sonea. Sonea is the main character in *The Black Magician* novel and the person speaking as the narrator of this story. In addition, it will be easy to understand the story as the story is spinning around Sonea. Moreover, this research aims to find several situational archetypes that happen around the main character and how they will affect the hero as the main character.

Generally, situational archetype has some example of common situations that keep recurring through times. Guerin (1995) in his book has summarized several situational archetypes as follow:

a. The Quest

What the Hero must accomplish in order to bring fertility back to the wasteland, usually a search for some talisman, which will restore peace, order, and normalcy to a troubled land. A quest describes a search for someone or something of great power or importance and a quest is never easily accomplished and often includes near impossible challenges for example battle with monsters, solve unanswerable riddles, and overcome insurmountable obstacles in order to save the kingdom (Guerin, 1995).

b. The Task

The Hero must perform some nearly superhuman deed. This is done to save the kingdom, win the girl, or find himself. This refers to a possibly superhuman feat that must be accomplished in order to fulfill the ultimate goal (Lawrence, 2015).

c. The Initiation

The initiation is a situational archetype where the hero undergoes a series of excruciating ordeals in passing from ignorance and immaturity to social and spiritual adulthood, that is, in achieving maturity and becoming a full-fledged member of his or her social group (Guerin, 1966). An adolescent may come into adulthood through an initiation. The adolescent comes into his maturity with new awareness and problems and it is very much connected with growing up and maturity.

d. The Journey

The journey sends the hero in search for some truth of information necessary to restore fertility, justice, and/ or harmony to the kingdom. The journey includes the series of trials and tribulations the hero faces along the way. Usually the hero descends into a real or psychological hell and is forced to discover the blackest truths, quite often concerning his faults (Lawrence, 2015).

e. The Fall

Not to be confused with the awareness in the initiation, this archetype describes a descent in action from a higher to a lower state of being, an experience which might involve defilement, moral imperfection, and/ or loss of innocence. This fall is often accompanied by expulsion from a kind of paradise as penalty for disobedience and/ or moral transgression.

f. Good versus Evil

Battle between two primal forces; it is traditionally, good will triumph over evil. It can be found in almost any movie, book, or television show.

(Protagonist vs. Antagonist). According to Lawrence (2015), these situations pit obvious forces which represent good and evil against one another. It is typically, good ultimately triumphs over evil despite great odds.

g. The Unhealable Wound

According to Lawrence (2015), the in healable wound, physical or psychological, cannot be healed fully. This would also indicate a loss of innocence or purity. Often the wounds' pain drives the sufferer to desperate measures of madness. It is either physical or psychological damage that cannot be repaired.

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.

i. Death and Rebirth

The most common of all situational archetypes, this motif grows out of a parallel between the cycle of nature and the cycle of life. Thus, morning and springtime represent birth, youth, or rebirth, while evening and winter suggest old age or death (Guerin, 1966).

CHAPTER III

FINDING AND DISCUSSION

This third chapter explains the finding and analysis of the data in this study. Those findings include the type of situational archetypes which underlines the grand plot of *The Black Magician* novel and how it affects the main character's behaviour. The data are gathered in the form of narrations, texts and dialogues taken from the novel.

A. Situational Archetypes Found in *Black Magician* Novel

As its function to describe universal characteristics, archetype is found to link many literary works to have recurrent characteristics on it. Through archetypal study, it is possible to observe and to categorize the plot of every literary work into some categories of motifs.

There are several archetypal motifs depending on its situation. Thus, archetypal motifs usually being called as situational archetype since they study about the correlation of the universal motifs/ situation in a literary work. As mentioned in the previous study about the situational archetype, there are 9 situational archetypes that could be found in literary work; the quest, the task, the initiation, the journey, the fall, battle of good and evil, the unhealable wound, the ritual, the death and rebirth. These situational archetypes are also found in the book of Black Magician. Below are the data taken from the book related to each situational archetype.

A.1 The Quest of Harnessing Power

The quest is the common situational archetype that could be found in literary work. It describes what hero must accomplish during his/ her journey in the story. A quest describes a search for someone or something of great power or importance. A quest is never easy to be accomplished and often includes impossible task.

Black Magician novel takes Sonea as the main protagonist character. The whole story tells about her journey to master her magical power that she does not know she has. Therefore, to master and to control her power she has turned out to be a difficult task to do, but very essential in order to make the world safe. This is because of the fact that the power could harm others and herself as the one who was wielding the power. She could blow herself and the whole city. Of course this knowledge and understanding the urgency of wielding her power does not come in instance. It was not saying explicitly in the book, but rather than come in wave of understanding.

Here below are some evidences of Sonea's understanding in her adventure to achieve fully consciousness of her goal and role in the story. The first is by understanding the moment she got her power; she automatically knew that her life is in danger. She knew that she will be hunted by Guild Magicians because of her power.

> *They [Guild Magician] don't know who it was. She gasped with relief. Glancing around, she saw that the crowd was several paces behind her. The youths were backing away. Heart pounding, she followed suit.*
> *Then the older magician rose. Unlike the others, his eyes snapped to hers without hesitation. He pointed at her and the rest of the magicians turned to stare again. As their hands rose, she felt a surge of terror. Spinning around, she bolted toward the crowd. In the corner of her eye, she saw the rest of the youths*

fleeing. Her vision wavered as several quick flashes of light lit the faces before her, then screams tore through the air. Heat rushed over her and she fell to her knees, gasping.

The scene above is highlighting the instant understanding of Sonea that her life is in danger. Previously on the story, it said that Sonea had thrown a stone to a group of magician, and that the stone surprisingly penetrated the magic wall the magician made. Of course, no one could do that, unless the person used magic in the process. Furthermore, as the person responsible, Sonea was terrified by the implication of this fact. The line 'they don't know who it was' and then 'she gasped with relief' are showing her tremendous fear that the magician knew it was her, the person with magic.

In the stage of confusion, Sonea did not really know how she got her magical power. In this point, she only knew that she was responsible for that stone which knocking out one of the magician, even though she did not know how. One thing for sure, she was using magic and no one supposed to know that young Sonea was the one with magical power. She had to hide it. She had to control her power and acted harmless.

The following narration described that 'the youths were backing away' and then '[her] heart pounding, she [Sonea] followed suit' was Sonea effort to blend in with her surroundings. She did not want to attract anyone attention, especially the magician, to her. This innocent move was her quick thinking to follow her survival instinct. Unfortunately, her effort to blend in was failed since there was one magician who caught her red handed. The narration said that 'his eyes [old magician] snapped to hers without hesitation'.

Of course, getting caught in front of a magician was terrible. Sonea knew, it was only a matter of time before the magician told the others about her. Turned out, he did. The narration said that 'he pointed at her and the rest of the magicians turned to stare again'. Sonea could not be more terrified than this moment. Discovering that she actually had a magical power inside of her was something, but it would be useless if she could not use it since she would be dead in a minute.

The previous scene was followed with Sonea who got lucky and safe from the Guild Magicians. It seemed that the Guild Magicians mistook a young boy as the one who was responsible for the magic she performed; that was the moment Sonea realized that she had to hide her power, and she realized her role as 'a magician' to develop and control her power. Thus she knew she had to learn how to control her magical power for her good.

In the story, it was told that Sonea had tried her best to understand her power. Unfortunately, without any prior knowledge of magic, she was like walking in the dark. Progress of her quest was slowly developed.

It is also said in the story that Sonea went to the thief asking for favour. Since The Thief had more knowledge than her, asking for guidance might help Sonea to achieve her goal. The following datum will explain that both Sonea and Farren, the Thief leader, were aiming for something that was not easy to be achieved, but showing the reader how significant that matter for this situation is.

> *.... and, though Faren stopped by from time to time, she had little to do but experiment with magic.*
> *Perhaps that was Faren's intention. Looking down at the stick, she felt another stab of frustration. Though she had called on her powers several times a day since coming to the hideout, they never worked in the way she intended. When*

> *she wanted to burn something, it moved. When she told it to move, it exploded.*
> *When she willed it to break, it burned. When she admitted this to Faren, he just*
> *smiled and told her to keep practicing.*

In this datum, the narrative text explicitly saying that Sonea "*had little to do but experiment with magic*"; this was actually a strong evidence from the writer to show the reader how significant controlling the magic was. Because, what is magician if the magician cannot even control her magic? The writer wants the reader to experience along how Sonea understands her role and discovering her goal and true quest.

Little by little, Sonea (and the reader) will be brought to understanding that Sonea "*had nothing to do besides experimenting her magic*" by the writer. It means that controlling her raw magic power was the only thing that Sonea should pay attention at that moment. Yet, she was not quite successful.

The narrative described all Sonea's attempt was unsuccessful. It said "*they never worked in the way she intended".* No matter how hard she tried to control it, the magic seemed *never worked the way she intended to do*. And that means she could not stop trying before she was succeed. The long run attempt to controlling the magic she possessed was the evidence that it was indeed the main intention of the story in the first book of *Black Magician* was really about. And that therefore, make it as a solid evidence of her quest in the story and that at this point, Sonea has learnt about that understanding and is on her way to make it happen.

The last but not least, the following evidence will give the most explicit evidence of what Sonea, as the main protagonist in this novel, wants to achieve in this story.

> *"How's the magic going?" he asked.*
> *Her smile disappeared. "The usual."*
> *"The book's not helping?"*
> *She shook her head. "It's been five weeks since I started practicing, but the only thing I'm getting better at is reading"*
> *.....*
> *"What do you think you need to get your magic to work?" he asked.*
> *She rested her chin in one hand. "I need someone to show me."*

The first sentence '*how's the magic going*?' indicates that Sonea had been trying for a while until the moment they were speaking. And normally, Sonea answered with "*the usual*", means that she wanted to emphasise that there was not development so far in this process. Looking to the definition of the quest itself as the goal that has to be achieved by hero by undergoing some process and development, there is no better evidence than this sentence in pointing out that "studying the magic" is one thing that Sonea wanted to achieve in *Black Magician*.

Furthermore, knowing that "*the book does not help*" by looking into her statement on "*It's been five weeks since I started practicing, but the only thing I'm getting better at is reading*", she planned to do something different or in this case, something that she thought would be more effective than reading books. Sonea mentioned that she "*needs someone to show me*".

The understanding that Sonea would need someone to show her what she could do to in order to help her develop was something what we called as progress. This datum is emphasising Jung (1942) description that the quest is

usually about what a Hero must accomplish; it means that the quest is about the goal that has to be achieved by hero. Then, this datum is solid evidence that will prove that studying and controlling her power was the main goal that Sonea wanted to achieve in this story.

Later in the story, Sonea has been told to be able to control her power. The plot was very much interesting and intriguing since the one who helped her to achieve her goal was actually one of the Guild Magicians. The following datum is showing how Sonea got her acknowledgement of being 'ready' and master the fundamental control of her magical power. It took from the conversation between Lord Fergun and Sonea.

> *"So, are your Control lessons going well?"*
> *"Yes ... I think."*
> *"Hmm, tell me what you did today."*
> *She smiled ruefully. "I had to lift a box off the floor. That wasn't easy."*
> *Fergun shook his head gravely. "All magic is a test of Control. He wouldn't be teaching you to lift objects unless your control was sufficiently established. You're ready, Sonea."*
> *Leaning back in her chair, Sonea felt a smile pulling at the corners of her mouth.At last! she thought.I can go home!*

The scene above highlights that Sonea had a verbal recognition from another magician. It was not told in the story where Sonea had fully become a 'superpower magician' yet, but she made a progress with being a novice in The Guild. In the dialogue above, it said that Sonea answer 'Yes. I think [the lesson]' when Lord Fergun asked about her control lesson. Sonea was not really sure about her development either, because she was not the one who could decide that. Thus, Lord Fergun asked about what she was doing today and Sonea told him that she started to lift a box today. That point, Lord Fergun knew that 'you

are ready, Sonea'. This sentence indicates that another magician has acknowledge her achievement and that Sonea was success to control her power, even though she was not ready to do something more beyond 'control'. Yet, control was the fundamental learning for her which could endanger everybody's life. At least, Sonea now understood that she would not be 'the ticking bomb' which could be blown up every time.

Responding to Lord Fergun acknowledgement, in the narration Sonea thought that "[*she] felt a smile pulling at the corners of her mouth. At last! She thought. I can go home!"* Here is the solid evidence that Sonea has received Fergun acknowledgement over her achievement so far, and that Sonea herself starting to understand that she had successfully nailed the control lesson.

Thus in summary, we could conclude that archetypal motif of the quest that has been showed in Black Magician, was actually the process of Sonea making her way to control her magical power. It was shown mostly implicitly through her dialogues, other character's dialogue, or the narrative of the story itself. Although there was no explicit statement or evidence about this matter, the analysis of archetypal study by Jung and Guerin make it possible for this research to make literary analysis and then make a conclusion regarding this matter.

A.2 The Task of Surviving the Magicians' Chase

The Task is one of the situational archetypes that is easily to be recognized in a heroic story theme. Frequently it contains a difficult test that

need to be done by the Hero. As example, it could be slaying the dragon, or defeating a hideous monster. In instance, The Task is a test that is not easily passed.

As the explanation on The Quest on previous sub-chapter, *Black Magician* is a story of Sonea, a young natural magician who needs to complete her quest in controlling her power. Naturally, to fulfil the quest on this story, Sonea must pass several impossible tasks such as hiding from the Guild Magicians, asking favour from The Thieves, and winning the battle over Lord Fergun, the leader of Combat Magicians. There are several challenges that have been faced and needed to be completed by Sonea. Of course, at its definition of The Task is some incredible difficult challenge, Black Magician offered Sonea some life-and-death situations.

The first situation scene that needed to be passed was trying to survive from Magicians that were chasing her. As the previous sub-chapter discussed about Sonea quest that showed how she was initially being recognized as the 'rogue magician' and how the Guild Magicians were trying to catch her, those would not be written in this sub-chapter as it could be repetition of the data itself. But one thing for sure, is that how could Sonea fulfil her quest to control her power and do good if she got caught by the Guild Magicians? With keeping this prejudice on her mind, the first task that she should do and also marking beginning of her journey was to stay away from Guild Magicians. Sonea came with the perspective that she needed to run in order to save her life, because Magicians wants *her*.

Of course, this task was proven to be difficult. It was not easy to get away from the Magicians, let alone with the Guards helping them. But as Sonea got the understanding that she needed to get away if she does not want to be caught, her journey was begin with constant hide and seek with The Magicians and the Guards. Down below was evidence that Sonea deliberately avoiding getting caught by the Magicians.

> Sonea changed into the clothes. As she swung the cloak about her shoulders, there was a rap on the door.
> "We're leaving," Cery told them as he strode into the room. Harrin followed carrying a small lamp. Seeing their grim expressions, Sonea felt her heart skip a beat.
> "They're searching already?"
> Cery nodded.

From the first time searching by the Magicians has been started, Sonea began her adventure and journey to get away from them. It was like a game, cat and mouse. She was the mouse and the Magicians were the cats. She understood that she had to move every times the cats were getting closer to her. Why? Because once the mouse got caught, then the cats will kill her.

From the previous datum, the narrator described as Cery and Harrin came and brought bad news. It was written as '*Sonea felt her heart skip a beat',* and then '*they were leaving'*, immediately because the Magicians '*were searching'*. It was clear that Sonea was worried to get caught by the Magicians from the word '*her heart skips a beat'*. And we do not need to mention that getting away from this chase and getting out alive was nearly impossible challenge. Thus, this datum was selected as the evidence of Sonea impossible-but-necessary-to-be-completed task depicted in *Black Magician*.

Of course the previous datum was not the only time Sonea had to run away from the Magicians. In the previous datum, they were lucky to be able to get away before it was too late. And unfortunately, Sonea was not always that lucky. There was also a time where Sonea was so close to them and nearly got caught. The following datum shows the increasing atmosphere from the hide and seeks game between Sonea and the Magicians.

> *Her heart raced. He was so close—within arm's reach. Only a thin wall of old bricks stood between them.*
> *And he had stopped.*
> *Her mouth was dry and felt full of dust. Swallowing hard, she fought a rising terror. The pounding of her heart seemed loud enough to betray her. Could he hear that? Or could he hear the sound of her breathing?*
> *…*
> *Sonea felt her legs go weak. It was said they could do such things. She closed her eyes tightly.He can't see me, she told herself. Idon't exist, I'm not here. I'm nothing. No one can see me. No one can hear me*
> *A strange sensation stole over her, as if a blanket had been wrapped about her head, muffling her senses. She shivered, disturbed by the certainty that she had done something—but this time to herself.*
> *Or perhaps the magician has worked some kind of magic on me, she thought suddenly. Appalled, she opened her eyes and found herself staring into darkness. The magician, and his light, had gone.*

This datum is emphasizing the thrill that Sonea has felt while playing hide and seek with the Magicians. You could see from the narrative when describing the atmosphere at that time, it showed how Sonea *'heart raced'*. A racing heart could easily being identified as her fear peaking up. The writer even used hyperbole to describe "*how close he was"* to Sonea. The writer added "*within arm's reach. Only a thin wall of old bricks stood between them*". The writer wanted to raise the adrenaline of the reader from the effect of hide and seek game that was played by Sonea and the Magicians.

From this datum we also get the slight indicator of how strong Sonea's survival instinct was. The narrator mentioned that '*the pounding of her heart seemed loud enough to betray her'.* Thus, from this sentence, we could have an implicit sense that she did not want to be betrayed. It means that she wanted to live. Even though it seems that she brought herself to a dangerous game and that she needed to play for her life, literally. Here, we could see that this evidence is referring to the first datum in The Task and was saying that the task that needed to be done by Sonea was keeping herself alive and staying out from getting caught by the Magicians.

The narration also depicted that Sonea was so close to the Magician that was searching for her. But when she finally was able to perform magic and hide herself, she was safe. The narration wrote that "*A strange sensation stole over her, as if a blanket had been wrapped about her head, muffling her senses. She shivered, disturbed by the certainty that she had done something—but this time to herself."* Fortunately, she was safe temporarily as she saw "*The magician, and his light, had gone".*

In conclusion, if we take a look into the definition of the task presented by Guerin (1969), the task that is represented in *Black Magician* was the impossible challenge for Sonea to not getting caught by the Guild Magicians. It is in line with his definition of The Task that is some incredible difficult challenge, that needed to be done by the Hero in order to achieve his/her goal and completing their quest.

Even though it was never mentioned explicitly in the book that this little game of hide and seek was actually the task for Sonea, there are some evidences that have been mentioned earlier about the analysis. Implicitly, the whole story of *Black Magician* as the first book in the series was to get survive from the Magicians. It is that simple. This task is served as is if Sonea life will end after she got caught.

As the novel that is originally build in series, it is highly likely that each of the novel books has its own quest and task. Therefore, the first book of Trudi Canavan was only about Sonea tries to make her way to survive the chase of the Magicians. Saving the people was the implication of what she did with controlling her power, but not included into the main task itself. It might look like it was nothing like slaying the dragon, fighting a monster, or saving the princess, but of course each story has its own characteristic and problematic. In *Black Magicians*, surviving the chase from a hundred of magicians was dangerous enough and it was thrilling enough for the main character. In the very sense of human, what chance do a teenager has to survive a search of hundreds of Guard, pack of magicians, with the help of treasure hunter that wanted to trade her for money? It was impossible. Exactly because of that reason, this situation was ideal to be called as the task of archetypal motifs in *Black Magicians*.

A.3 The Initiation of Main Character

Through the whole story, Hero should pass some situational archetypes that usually similar in one story to another. One of the situational archetypes is The Initiation. The initiation is a situation where the Hero lost his innocence (Jung, 1942). In this stage, Hero also realizes problems that he should face on the upcoming journey to complete his quest.

Jung (1942) describes that The Initiation usually symbolizes a rite of passage. Through the initiatory, The Hero comes with the awareness of problems along with new hope. In short, the initiation is a process of turning point, where the innocence of The Hero is fall, and he faces a new rite of passage.

In *Black Magician,* Sonea, The Hero, necessarily goes through this situation in order to reach 'adolescence' and realizing her significant role. Sonea had her initiation when she realizes that she is different, that she is also magician. The world of hers is turning upside down when she realizes that she has a power that no one has and could do so many things about it.

The importance of emphasizing the initiation to the reader is because the writer wanted the reader to feel the way Sonea feels at that time of initiation. At that time of change; something that is symbolical and significant for the developing of her life after the initial change, or in this case, the time when Sonea realized that she could perform magic.

By going through her initiation, Sonea later will be expected to realize that there are consequences followed this 'gift' and she has to face it, along the new hope over a better world that could be achieved using the gift she had.

Therefore, the analysis of *Black Magicians* in this study found that the initiation of Sonea was exactly at the time of the Purge. It was when she incidentally discovered her power for the first time. The following datum will give you better picture of how the writer describing Sonea's initiation process.

> ...
> *A ripple of blue light flashed outward, then the rock slammed into the magician's temple with a dull thud.*
> ....
> *Sonea stared, her mouth agape, as the older magician lowered his companion to the ground. The jeers of the youths died away. Stillness spread outward like smoke through the crowd.*

The datum above is taken from the day of The Purge. When the magicians appear and the crowd start to throwing them stones. It is actually a pointless habit since stones could never do harm on magicians. They are all protected inside their invisible bubble of spell protection. That is also what Sonea thinks that day when she starts throwing up the stone to them. She knows that the stone, just like everyone else's stone would "smack again something invisible" that protecting the magicians.

Sonea's initiation begins when her stone reached and successfully penetrated into the magical barrier. The magical barrier was created and summoned by the Guild Magicians. Commonly, no one ever goes to make it through this magical barrier. But surprisingly, Sonea's stone did.

In narration, it says that "*Sonea stared, her mouth agape*". This is the moment of truth. It is her beginning initiation. Her gasping mouth was the normal expression of shock. She was fully in shock because she did not expect that she could penetrate the magical barrier. It was impossible.

At this point of story, Sonea was not yet realise that she just performed a magic with her stone. The pause that she made was purely shock at first, even though she might start to wonder how she could penetrate the magical barrier because that was highly unlikely that the common person would ever be able to do that. She was not fully understood it, yet. But she will be, soon. The following evidence will express her strong reaction towards the understanding if she was going into her transition, and it means that she lost her innocence.

> *Sonea looked down at her hands.*
> *It worked. I broke the barrier, but that's not possible, unless . ..*
> *Unless I used magic.*
> *....*

While the previous datum is talking more about the shock and the first reaction toward the initiation, this datum is the moment of truth.

In the narration it said "Sonea looked down at her hands", this likely is an expression of shocked. She was looking down at her hands as if she did not believe what she just saw in with the Stone she threw. And of course, the realisation comes after; it is clearly and very explicit *"unless I used magic"*.

It could not be straightforward as that one in order to bring the realisation to Sonea, as well as the reader. The writer of Black Magician wanted to give an honest and straightforward moment of truth. Thus, this moment is considered as

the initiation of Sonea in Black Magician. She learns the truth and that she understood what role she played in the story. She completely lost her innocence in this stage.

This data shows exactly the moment she realizes that she lost 'her innocence' and that her life is going to change after that. In line with Jung (1942) who explained that the initiation is a process of understanding that the hero would face some problems while it is also bringing a new hope. It is something that brings gift, hope, and also problem at the same time.

A.4 The Journey

Every adventurous story has an interesting journey in it. Hence, The Journey is also included in one of the situational archetypes that Carl Jung (1942) put forward. The Journey is a situational archetype where The Hero goes in some kind of adventure to seek the truth or information that is related to his /her quest. Along The Journey, Hero will gather more information about himself/ herself, and things that they should do, even preparing to face the unpleasing truth

Of course, a novel will not reveal all of its secrets at once. If the writer reveals all the secret at once, the story certainly will not be appealing for the readers to read. In this story, the author shows the reader Sonea development and progress to understand what her role in the story was. Do not forget that this book is the first one in the series, so all of the truths will not be revealing at once and all on this book.

In her progress, the main character had to learn piece by piece of her destiny and what she needed to do. Final truth that was the main character seeks in this story was about the truth that The Guild was not like what she always thought. At the beginning she run from the Guild then, at the end she knew that the Guild was trying to help her (Even not all of them). But the key point was that the truth about the Guild was not like what she was always thought about them. This process of finding out the truth is what we called it as The Journey. Here below are the moving forward orders based on timeline from the beginning of the story until the end of the story.

There are some events/ scenes/ plots where Trudi Canavan revealing the truth about Sonea and her later responsibility as the chosen one. First is the author wanted telling the main character to hide, as the respond after she discovered her power. Sonea's magical power leads to understanding that she needs to run in order to save her life.

This understanding came from the truth that people now acknowledge her as a magician, and that some of these people were hunting her down. She probably did not know why exactly they hunted her down, but if she knew one thing for sure was that Sonea hated Guild Magician and Guild Magician never like the Slumbers. Thus, with these perspectives on her mind, she came into realization that she had to run. Below is the scene where Sonea was learning that she needed to run in order to stay alive.

> "They're going to kill me!" she gasped.
> Cery looked at her. "No, Sonea," he told her firmly.
> "They killed that boy ..." she shuddered.

He gripped her shoulders. "We're not going to let that happen, Sonea."

This scene was taken after Sonea woke up after she fainted after using magic for the first time at the Plaza in Purge Day. At that moment, it was not difficult to guess what the Magician would do after they found out that there was a rogue magician in the Slums. They would certainly look for her! Certainly, they would look after Sonea. But then there was a question of what Sonea probably do next. Should Sonea give herself in? Should Sonea run away?

The answer was loud and clear. In the dialogue above, Sonea was shouting that "*they're going to kill me!*". This sentence indicates that Sonea was not interested in the idea of giving herself in. She realized that she was terrified of The Guild Magicians of finding out where she was and then kills her. Supporting this idea, she just saw that the Guild Magicians "*killed that boy….*". Indeed, moment before she passed out in the Plaza, she saw The Guild Magicians threw their magic simultaneously and killed a young boy in front of her eyes. Now at this point, she now understood that they would do the same to her if she got caught. Thus, she understands that she needs to run.

She realized that in order to avoid "*they were going to kill her*", she needed to run. She had to run for her life if she did not want end up like the poor boy in the Plaza. Thus, she (with the help of her friends) was determined that they would not let that poor fate "*happen to her*". It is showed in the dialogue *"We're not going to let that happen, Sonea."*. Thus, at this moment of dialogue they were realizing the importance of running and hiding from the Guild Magican as one of the archetypal Journey.

Second discovery that Sonea found out later was about the understanding that she had to learn to control her power or it would kill her inside out. When Sonea learned that she was magician and she had magic within herself, she did not know that the power was actually wild and could kill her. The only thing she knew and cares about was how she could use the power for good. She learned how to use it for herself and her surroundings. She learned how to use her power for healing, for hiding, and attacking. She never knew that her magical power was growing bigger and bigger each day. She actually realized that her power was growing, she knew her magic was becoming stronger. But she did not realize that it could blow up if she could not control the source of her magic. Therefore, the second major truth that Sonea had to learn in *Black Magician*'s story, was that Sonea had to learn her power or it could kill her. Let's see the dialogue below:

> *"Sonea," the older magician said, a sternness entering his voice. "Stop fighting us. You will harm yourself."*
> *The wall behind her began to shake. The magicians threw their arms out as the tremor spread. Sonea gasped as cracks began to shoot out from the ground beneath her feet.*
> *....*
> *—Listen to me. You have almost completely lost control of your powers.*
> *Though she heard no words, the meaning was clear—and frightening. She understood at once that the power she had would kill her if she did not learn to control it.*

Above was the dialogue between Rothen, one of the Guild Magicians, with Sonea when they finally encountered. As far as this point, Rothen told her (or in this case, showed her with his mind) of the reason why he was so determined looking for Sonea. He was afraid Sonea would lost in her power, and the power would kill her from inside. He said "*you will harm yourself*!". It

means Rothen actually care for the young girl. But would Sonea believe in him? Would she believe that Rothen actually did not tell her a lie?

From the narration following Rothen statement, the writer showed the reader of how Sonea was slowly realizing that Rothen could be telling the truth. The narration showed that Sonea was aware of her massive power. Her power could have "*the wall behind her (Sonea) began to shake."* and "*cracks began to shoot out from the ground beneath her feet"*, it shows how her powerful her magic now is. She realized she could blow the entire place.

After that realization came, Sonea then realized that she could make everyone life in danger; not only her life, but everyone in her surroundings. She knew she was almost lost control. Rothen confirmed it to her that "*You have almost completely lost control of your powers"*. And by acknowledging this sentence, Sonea realized the implication if she ever lost her power. She would kill herself, and her surroundings.

In the narration, the writer shows that Sonea was well aware of this implication and that she was *"terrified"* by the truth. Narration said that "*She understood at once that the power she had would kill her if she did not learn to control it"*. Means, at this point, Sonea was discovering truth the importance of learning to control the power, not only how to use it. This is the second major discovery in *Black Magician*.

After finding out that she had to learn to control her power, it seemed that Sonea had discovered all of the secrets and what she needed to know in the

story. But unfortunately, it was only just beginning because just after she learned what was her aim and goal. She discovered another unpleasant truth.

In the final hearing, when Sonea let a mind reader investigated her mind after her accusation to Lord Fergun for deceiving, she was learning that she might watch something that she should not have and that this knowledge was something that could endanger her life. Furthermore, for her own good she realized that she should stay at the Guild. Below is the narration when Sonea learnt this understanding.

> *She had no choice. She had to stay. To her surprise, she felt no anger or disappointment, only relief. Cery had told her that she should not consider herself a traitor by becoming a magician. She would learn to use her magic, master the skills of Healing, and, perhaps, one day, she would take what she knew and help the people she had left*

In the narration, it was explicitly written that "*she* (Sonea) *had no choice. She had to stay*". Although it seemed not something that she completely did not like because it seemed Sonea had thought about staying and that this understanding "*only make her relief*". Previously, Sonea was torn up between the two choices: leaving the Guild and have her power blocked, or staying and learning the magic that could "*help the people she had left"*.

The narration was the moment of revelation for the answer. She understands that she needs to stay. That was the last piece of truth that she would have in *Black Magician*. The implication of the choice itself was not explained in the *Black Magician*, but rather will be continued in the second book.

In summary, Sonea had found several truths about herself regarding her new responsibility as the chosen one in the *Black Magicians*. The revelation moment of truth, this usually unpleasant is important for the development of the story and the character itself. Therefore, this pattern is what we called as the archetypal Journey.

A.5 Final War: Good vs. Evil

Almost in every heroic story theme, there is final moment where a war between good and evil is taken a place. The Final war is also the ultimate task of The Hero that must be completed. The war is inevitable and therefore, will lead to the better world after the evil has been defeated.

In *Black Magician*, the final war between good and evil is depicted when Sonea who was representing 'the good' faught Lord Fergun who was representing 'the evil'. Both of the parties met in the final war to defend what they think are right.

The war begins because Lord Fergun does not want any Slumber lives inside The Guild. He made a plan where the plan would end with Sonea being expelled from the community and that people would believe in his radical point of view. Of course, he played his game dirty. He had Sonea's friend in prison to get Sonea did whatever he wanted. In the final hearing, Sonea finally could prove that he was guilty for deceiving everyone in the hearing. Thus, this was also the moment of victory for Sonea in the battle of good and evil.

> *Sonea heard a strangled sound to her right. Turning, she saw that Fergun's face was white. She felt a flare of triumph and anger and, forgetting the black-robed magician, jabbed her finger at Fergun.*
> *"He made me lie!" she accused. "He said he would kill Cery if I didn't do what he said.".*
> *...*
> *"Sonea. Do you know the law regarding accusations?" Lord Osen asked.*
> *Sonea drew in a sharp breath as she remembered. "Yes," she replied, her voice shaking. "A truth read?"*

In the narration, Sonea explicitly showed that she "*felt a flare of triumph*". This was the moment that Sonea could beat Fergun and punishes him after what he did to Cery and her. The narration also adds that she angrily "*jabbed her finger at Fergun*" and accused "*He made me lie!*". Remembering that this scene was taken in the hearing and in front of every Guild Magicians, Fergun has no chance of defeating Sonea.

Knowing that Sonea was unstoppable, Fergun had no choice but to surrender when she could provide the evidences of her accusation. Fergun was guilty, and by the time someone is performing "*truth-read*" all of his scheme will be revealed. Sonea had won.

In summary, this is the scene where the final battle taken a place. Fergun, someone who had an evil scheme towards innocent Sonea was finally defeated. Thus, Sonea could defeat him in the hearing, and she speaks the truth and gaining trust from the Guild Magicians. This is the common pattern in heroic storylines. There will be a fight between good and evil. This was one of the archetypal motifs called the final war: good vs evil

A.6 Death and Rebirth

The last situational archetype that are found in *Dark Margician* is about
Death and Rebirth. The situation itself is about the rebirth of the new life. This
situational archetype symbolizes the 'new beginning' after the dark is finally
being casted away and the quest is finally completed. Thus, this situational
archetype usually appears in the end of the story to highlight the revolution that
the hero brings after defeating the evil.

In *Black Magicians*, Sonea has successfully defeated Lord Fergun in the
final battle. In result, she also made a choice to stay in the guild to learn how to
use and control her magic power. Finding out that the quest in Black Magician
is to learn how to control her power, the decision to stay is her reaction in order
to complete her quest. But here, another question has risen. What she should do
next? This study found that there is archetypal motif death and rebirth which
symbolises her 'new beginning'.

> *Cery looked at her, his brows knitting. "Blocked? They're going to block your*
> *magic?"*
> *Sonea shook her head. "No."*
> *Rothen frowned, then looked at her closely. "No?"*
> *"Of course not. It would make it a bit difficult to teach me, wouldn't it?"*
> *He blinked. "You're really staying?"*
> *"Yes." She smiled. "I'm staying."*

This datum is taken after the hearing scene has ended. It symbolizes her
'death' and her ending. The final hearing when Sonea will decide who would be
her guardian and whether she will stay in the Guild or not. Lord Rothen is
chosen as her Guardian, while she plans to leave the Guild. But at the very end,

she changes her mind. She chooses to stay in the Guild. She has completed her quest, but therefore, staying to open 'a new life' in the guild.

There is no better evidence that Sonea had finally completed her quest to learn how to control her power by her explicit sentence *"I am staying".* She chose to stay in the guild, meaning she would have to go through learning and studying in the university, and it means completing her quest. Thus it was the ending for her journey.

But it also means the 'rebirth' of new Sonea, because when you have completed one journey, there will always be something more waiting for us. Sonea will definitely get 'new life' in the Guild. Therefore, this is the evidence of Death and Rebirth situational archetype in *Black Magicians.*

CHAPTER IV

CONCLUSION

This fourth chapter explains the conclusion of the analysis in the previous chapter. Those findings include what situational archetypes that were found in *Black Magicians* and how they were depicted. This chapter also talks about the suggestion that may be useful for further or following research.

A. Conclusion

Although there is countless number of novel and literary works that have been written and created, literary works are interestingly has a blueprint that connect each other. The blueprint or so called in the literary world as archetype is interesting subject to be discussed (Guerin, 1966). Thus, this study wants to explore more about this aspect.

Black Magicians is a fictional story mainly talked about magical world. Of course, there are many books with this particular theme. But unlike *Harry Potter, Black Magicians* is not that famous which makes this book is a raw diamond that has not been touched. Moreover, *Black Magicians* has potential to be as big as *Harry Potter* is and this study will help people understand the literary work better, especially for *Black Magicians*.

As one of the several book that took magical world as the main theme, this study wants to see the archetypal motifs found in this study. As the archetype means blueprint, this study will find the similar events, plot or patterns that keep

occurring through the story in literary works. Of course, plot usually has something to do with characters. The main character, Sonea, in where the story is evolved around has significantly affected the development of the plot itself. Furthermore, to add some understanding to Sonea, as the main character, this study will find the character development of Sonea throughout the story.

In the analysis, this study finds that there are some archetypal motifs found in the story. It is The Quest, The Task, The initiation, The Journey, Good vs Evil and Death and Rebirth. According to Guerin (1966), the quest describes a search for someone or something. In *Black Magician*, Sonea quest was to control her power.

The task is superhuman deed that need to be performed by the hero (Lawrence, 2015). There are several tasks found in Black Magicians and all of the task was difficult and nearly impossible to be done. Mostly the task is dealing with the struggling to keep Sonea alive, whether from the Guild, Guard, Thieves, or herself.

There is also the initiation; the initiation situational archetype where the hero undergoes a series of excruciating ordeals (Guerin, 1966). In *Black Magicians*, the initiation was the moment Sonea discovered her power. It was on the day of the Purge when she threw a stone that could penetrate the magical barrier while it could not. That day, Sonea learned that she had performed magic.

The Journey is a search for an unpleasing truth (Lawrence, 2015). Sonea was in searching for the meaning of her magic and what she had to do with it. She

was run from the Magicians and then later discovered some unpleasing truth about her destiny. These truth, although they were unpleasant, were very crucial to the development of the story and the character itself.

Good vs. Evil is more about the final battle. The final battle ensued between Sonea and Lord Fergun. It was not a battle in physical but in psychological. Thus, at the final battle, Sonea could defeat Lord Fergun in the hearing.

And the Death and Rebirth, according to Guerin (1966) is a circle of life. This was the moment of where the journey of Sonea in *Black Magicians* was ended, but yet, starting a new life in order to complete the cycle. This archetype symbolizes with Sonea that chose to stay in the Guild and learning how to control and use her power. It was the end of her quest, but it means also another quest in the future.

In summary, those archetypal motifs are found in *Black Magicians*. This study has also completed to show how those archetypes were depicted and showed to the reader. Of course, not all evidence found in *Black Magicians* was explicit. A lot of them are implicit and requires a literary analysis to get to know the meaning of the writer with the situation contained in one scene. However, to do so is one of the joys doing literary analysis.

B. Suggestion

Archetypal study has always been an interesting topic to be discussed. And even though this study has been completed, it was not the end of everything. Since

this study was far from perfect, there would be more studies that hopefully would fill the gap which could not be discussed on this study. This study also hopes that there will be more research on this field of study. Thus, there are several suggestions that might be interesting point for later researcher. These suggestions are expected to make the following study will be better and could learn from this study that has been conducted.

The first suggestion, the following study might use another type of archetype since there are few types of archetype. There will be very interesting to have other studies that are talking about symbolism archetype or character archetype.

The second suggestion to the following study, it ought to be interesting to comparing two different media which is likely to be adaptation of a literary work and seeing how the archetypal are depicted on those two different media. For example, analyzing the archetypal character in Harry Potter the movie and the book.

Last but not least, it would be very interesting for the following research to add more books in the material study. For example, this study has been done in only one book, the first one in the series of Black Magician. Since there are two other books under the same title as in the series, it would be a very interesting point if the following study could conduct a research using these books as its material study. The complete books of the series will give us more understanding

and complete overview toward the literary works. Hence, conducting a full complete research on a full series will be very much interesting.

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CURRICULUM VITAE

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