

**SITUATIONAL ARCHETYPE ANALYSIS ON DEMIAN KARRAS IN
WILLIAM PETER BLATTY'S *THE EXORCIST***

THESIS

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Maulana Malik Ibrahim
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in Partial Fulfillment of the Requirements for the Degree of *Sarjana Sastra* (S.S)

By:

Imam Setyojati Sedyo Laksono

11320034

Supervisor:

Muzakki Afifudin, M.Pd

19681231 199403 1 022



ENGLISH LANGUAGE AND LETTERS DEPARTMENT

FACULTY OF HUMANITIES

MAULANA MALIK IBRAHIM STATE ISLAMIC UNIVERSITY

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2015

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I state that the thesis I have written entitled **Situational Archetype Analysis on Demian Karras in William Peter Blatty's *The Exorcist*** is truly my original work. It does not incorporate to any materials previously written or published by another person, except those in quotations bibliography. Due to the fact, I am the only person who is responsible for the thesis if there are any objections or claims from others.

Malang, November 11, 2015

The writer

Imam Setyojati Sedyo Laksono

APPROVAL SHEET

This is to certify that Imam Setyojati Sedyo Laksono's thesis entitled **Situational Archetype Analysis on Demian Karras in William Peter Blatty's *The Exorcist*** has been approved by the thesis advisor for further approval by the Board of Examiners.

Malang, November 11, 2015

Supervisor

Head of English Language and
Letters Department

Muzakki Afifuddin, M.Pd
NIP. 19761011 201101 1 005

Dr. Syamsudin, M.Hum
NIP. 19691122 200604 1 001

Acknowledged by
the Dean of the Faculty of Humanities
Maulana Malik Ibrahim State Islamic University, Malang

Dr. Hj. Istiadah, M.A
NIP. 19670313 199203 2002

LEGITIMATION SHEET

This is to certify that Imam Setyojati Sedyo Laksono's thesis entitled **Situational Archetype Analysis on Demian Karras in William Peter Blatty's *The Exorcist*** has been approved by the Board of Examiners as one of the requirements for the degree of *Sarjana Sastra* in English Language and Letters Department, Faculty of Humanities, Maulana Malik Ibrahim State Islamic University, Malang.

Malang, November 11, 2015

The Board of Examiners

Signatures

Dra. Andarwati, M.A.
NIP.19650805 199903 2 02

(Main Examiner)

Miftahul Huda, M.Pd.
NIP. 19840329 2011011 1 007

(Chair)

Muzakki Afifuddin, M.Pd
NIP. 19681231 199403 1 022

(Supervisor)

Approved by

the Dean of the Faculty of Humanities

State Islamic University of Maulana Malik Ibrahim, Malang

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

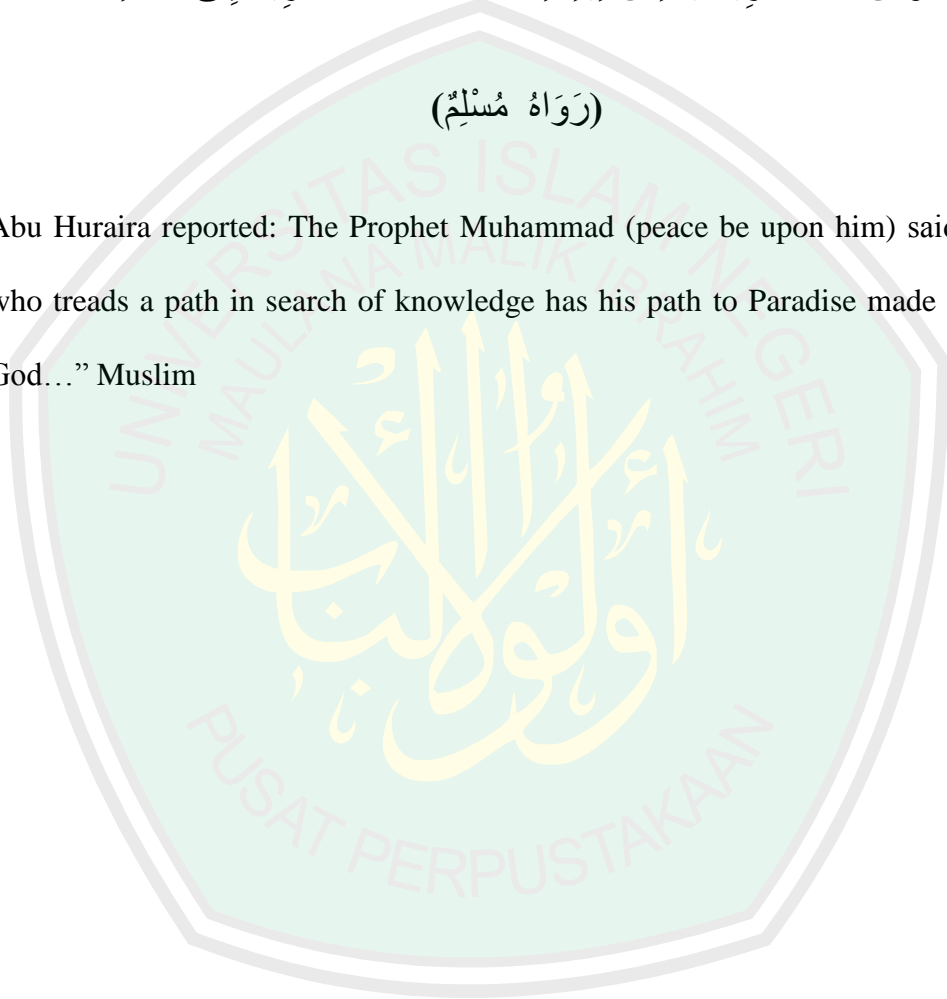
MOTTO

وَعَنْ أَبِي هُرَيْرَةَ، رَضِيَ اللَّهُ عَنْهُ، أَنَّ رَسُولَ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ، قَالَ :

وَمَنْ سَلَكَ طَرِيقًا يَلْتَمِسُ فِيهِ عِلْمًا، سَهَّلَ اللَّهُ لَهُ طَرِيقًا إِلَى الْجَنَّةِ .

(رَوَاهُ مُسْلِمٌ)

Abu Huraira reported: The Prophet Muhammad (peace be upon him) said: “One who treads a path in search of knowledge has his path to Paradise made easy by God...” Muslim



DEDICATION

This thesis is proudly dedicated to my beloved parents, Bapak Sarwoko and Ibu Marinem.



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I would like express my deepest gratitude to Allah SWT for all this blessings and mercies so that the researcher can complete the thesis. Peace and salutation are always blessed upon our beloved prophet Muhammad. SAW, who has guided us to the right way of life.

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Alhamdulillahirabbil'Alamin

Malang, November 11, 2015

Imam Setyojati Sedyo Laksono



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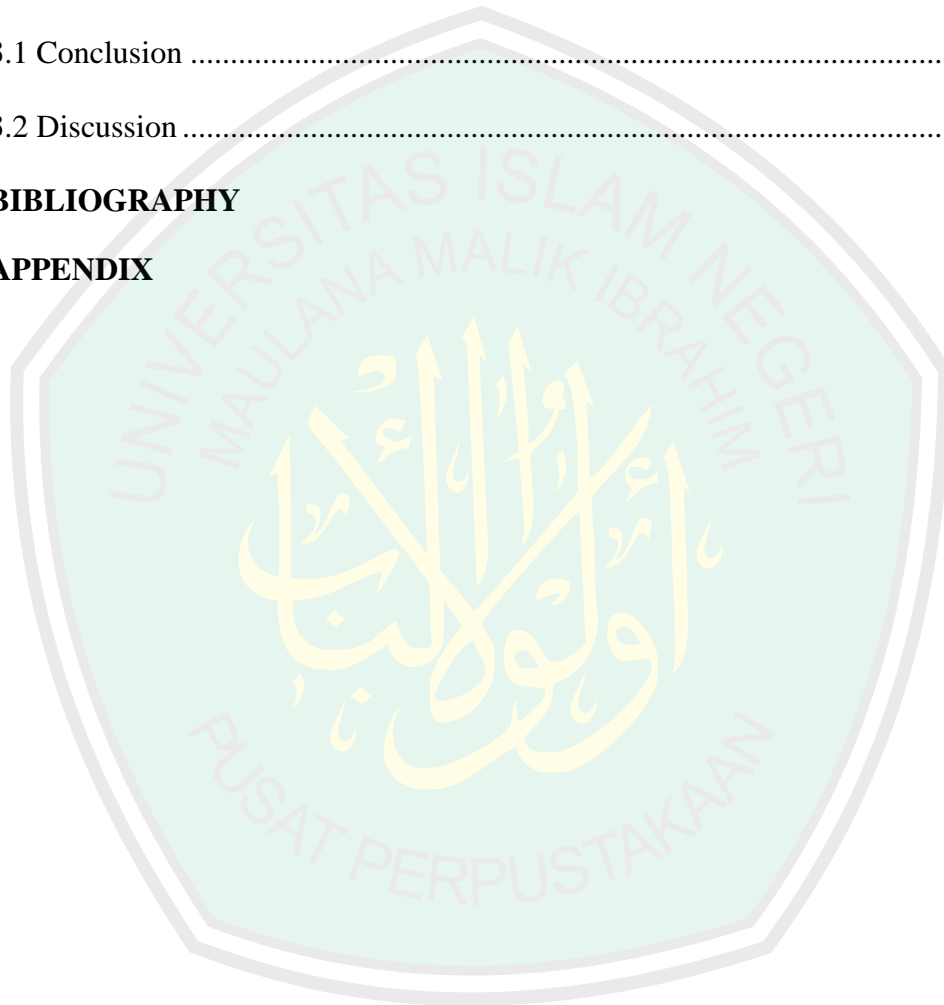
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ABSTRACT

Laksono, Imam Setyojati Sedyo. 2015. Situational Archetype Analysis on Demian Karras in William Peter Blatty's *The Exorcist*. Thesis. English Language and Letters Department, Faculty of Humanities, Maulana Malik Ibrahim State Islamic University, Malang.

The Supervisor : Muzakki Afifuddin, M.Pd.

Keywords : Situational archetype, the exorcist

This research explores the situational archetype in a novel entitled *The Exorcist* by William Peter Blatty. The reason to analyze *The Exorcist* is mainly due to the researcher's interest in horror stories and it is the phenomenal horror novel becoming the most horror novel based on *The New York Times* during 57 weeks or more than a year. This legendary novel has been published time after time with some revisions in its 40th birthday edition. This research is conducted to answer the following questions; (1) what are the Situational Archetypes presented by Demian Karras in *The Exorcist* novel? And (2) how do the Situational Archetypes build Demian Karras in *The Exorcist* novel?

The situational archetype is 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 must endure to move from one place in life to the next. Situational archetypes include the following: The quest, task, initiation, journey, fall, death and rebirth, good vs. evil, uncured wound, and ritual (Jung, 1942).

The process on how the main character becomes a hero represented with part of situational archetypes in the story. The Quest is a puzzle in the hero searching process. Karras has the task which he must perform his ability to achieve the goal. The journey forces him to take long distances in purpose to get evidences. Moreover, the initiation is a process towards maturity and awareness process in a problem. The battle between good and evil is a struggle for power that almost always occurs in the ancient story. The unhealed wound is an affliction suffered by a hero. Then, the ritual where it is a process becoming a hero helps people in the story. Situational archetypes build the main character by appearing the condition and situation at the main character faced in the story. The main character did the long journey before he appears to become the hero. He needs to collect the data and evidences to make the bishops in the church believe that the possession is real. Then, in the end of story, the main character also just does the exorcism himself because his partner was death. Finally, he can save the little girl by sacrificing himself to move the devil from possessed body.

ABSTRAK

Laksono, Imam Setyojati Sedyo. 2015. Situational Archetype Analysis on Demian Karras in William Peter Blatty's *The Exorcist*. Skripsi. Bahasa dan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim, Malang.

Dosen Pembimbing : Muzakki Afifuddin, M.Pd.

Kata Kunci : Arketip Situasi, Pembasmian Setan

Penelitian ini mempelajari arketipe situasi pada sebuah novel berjudul *The Exorcist* karya William Peter Blatty. Alasan untuk menganalisis novel *The Exorcist* adalah karena peneliti sangat menyukai cerita mister dan horror disamping itu pula *The Exorcist* merupakan novel horror yang sangat fenomenal dan didaulat sebagai novel terseram versi *New York Times* selama 57 minggu atau hampir setahun. Novel legendaris ini telah diterbitkan berkali-kali dalam berbagai revisi di ulang tahun edisinya yang ke-40. Penelitian ini ditujukan untuk menjawab pertanyaan berikut: (1) Arketipe situasi apa sajakah yang muncul pada Demian Karras dalam novel *The Exorcist*? Dan (2) Bagaimana arketipe situasi membangun karakter Demian Karras dalam novel *The Exorcist*?

Arketipe situasi adalah memberikan sebuah gambaran kesan dan apa yang karakter ikuti. Pada satu sisi, sebuah bentuk situasi dasar adalah sebuah inti cerita dalam kesustraan pada cerita mistis. Hal tersebut memberikan pengalaman yang mana seorang pahlawan harus memikul beban untuk berpindah dari satu tempat ke tempat selanjutnya. Arketipe situasi terdiri dari: pencarian (quest), tugas (task), permulaan (initiation), perjalanan (journey), jatuh (fall), kematian dan kelahiran (death and rebirth), baik dan jahat (good vs. evil), luka yang membekas (uncured wound), dan ritual (ritual) (Jung, 1942).

Proses bagaimanapun seorang karakter utama menjadi sebuah pahlawan digambarkan dengan arketipe situasi dalam cerita. Pencarian (quest) adalah kumpulan pecahan-pecahan seorang pahlawan dalam sebuah pencarian. Karras memiliki tugas atau kewajiban (task) yang mana dia harus berusaha sekuat tenaganya untuk meraih tujuannya. Perjalanan (journey), memaksanya untuk melakukan perjalanan panjang dalam tujuannya untuk mendapatkan bukti-bukti. Disamping itu pula, permulaan (initiation) adalah proses melangkah dalam kematangan dan proses kesadaran untuk menghadapi sebuah masalah. Pertarungan antara baik dan jahat adalah sebuah usaha yang besar dan hampir selalu muncul dalam cerita-cerita nenek moyang. Luka yang membekas (unhealed wound) adalah sebuah penderitaan yang dialami oleh pahlawan. Lalu, ritual adalah sebuah proses dimana sang pahlawan menyelamatkan orang-orang dalam cerita. Arketipe situasi membangun karakter dengan menampilkan sebuah kondisi dan situasi yang dihadapi karakter dalam cerita. Karakter utama telah melakukan perjalanan panjang sebelum tampil menjadi seorang pahlawan. Dia perlu mengumpulkan bukti-bukti untuk diserahkan kepada pihak gereja agar mereka

percaya dan bahwa keserupan itu benar-benar terjadi. Pada akhir cerita sang karakter utama melakukan pengusiran setan seorang diri karena rekannya telah meninggal di saat ritual sedang berlangsung. Pada akhirnya, dia bisa menyelamatkan si gadis kecil yang keserupan dengan mengorbankan dirinya dimana tubuhnya dijadikan sebagai wadah sang setan



CHAPTER I

INTRODUCTION

1.1 Background of the Study

Exorcism is a process or ritual practice to drive out the demon or spirit from someone's body which is possessed by a bad spirit (Almond, 2004). Literally, exorcism is derived from Greek word *exorkizein*, meaning 'to push'. The person doing the practice of exorcism is called exorcist, and often, they come from Catholic priest (Almond, 2004), monk, paranormal, and anybody having spiritual power and being able to communicate with spirit or hollow. This practice is part of truth or religion system in every country (<http://www.newworldencyclopedia.org>). In Europe and America, especially for Christian religion, exorcism is done by priest of church. Additionally, in Moslem Asia, such as in Indonesia, the exorcism is usually called by *ruqyah* and the exorcist is called *raqi* (<http://www.islamicexorcism.com>). Then, in Japanese, the person doing the exorcism is called *Itako* (Shimizu, 2006).

An example of exorcism in Indonesia is a massive possession in SMP Negeri 2 Pegandon, Kendal, Central Java happening on August 28th 2014. It occurred on Monday 25th, when Anis Kurly Lestari, the student of grade VIII reported that she saw a ghost with a giant and black body known as *Genderuwo*, which stood still at the corner of the class. Then, Diana, the other student of grade VIII, unconsciously spoke with the demon but some teachers prevented her to do so. Surprisingly, more than thirty students were also possessed, before the teachers finally called *ustad*

(Islamic leader) and some paranormal experts to drive the demon out from students' body ([http://Kesurupan/Massal/Terjadi di SMP/Negeri 2 Kendal - Liputan6.com](http://Kesurupan/Massal/Terjadi_di_SMP/Negeri_2_Kendal_-_Liputan6.com)).

This study explores the situational archetype in novel entitled *The Exorcist* by William Peter Blatty. The reason behind the analysis is the researcher's interest in horror stories. *The Exorcist* is considered the most horror novel based on *The New York Times* for 57 weeks or more than a year (http://HobbyBuku's/Mystery/Books/'THE_EXORCIST.com). This legendary novel has been published time after time with some revisions in its 40th birthday edition. The novel also has been translated in Bahasa Indonesia and published by PT. SERAMBI ILMU SEMESTA in 2013. *The Exorcist* was made into the film in 1973, believed as one of the scariest horror movies until present (http://HobbyBuku's/Mystery/Books/'THE_EXORCIST.com). The researcher uses situational archetype theory by Carl Gustave Jung's (1875-1961) because the novel story is related to myth, legend, and other things that are part of collective unconsciousness.

Jung (1875-1961) believed that archetype is within human subconscious mind that harbor a universal, shared consciousness that connects all human beings. This realm of consciousness is inaccessible to the conscious mind; human cannot recall the experiences that reside there because, individually, human did not experience them. They are the experiences, or ideals, that have piled up over the generations and are stored in the subconscious mind (Schade-Escert 2006). Meanwhile, according to Jung (as cited in Andika, 2014), archetype is the content of collective unconsciousness. This theory is still in line with the previous dictionary definition. For instance, all of

people believe that dragons exist; although they have never seen the animals, they believe it as a myth.

Archetype in this study can become a tool to prove the main model of the ritual to expel the devil by representing the part of situational archetype related to the story, such as the quest, task, initiation, journey, fall, death and rebirth, good versus evil, untreated wound, and ritual. This can give a contribution in literary studies because any literary works related to myth, folklore, legend, religious practice are relevant to be analyzed by archetypal theory. As a result, the study explains deeply on the implementation of situational archetype proposed by Jung.

The Exorcist is the novel written by William Peter Blatty and it was published in 1971. Blatty was born in New York, 1928. He is a graduate of Georgetown University, and has written some books and film scenarios including *A Shot in the Dark*. *The Exorcist* was Blatty's first work which was republished with several revisions in 2011 and re-released as a 40th Anniversary Edition in paperback. Besides his success in a novel, the film version of *The Exorcist* got much welcome by the people in the world and the scenario written by Blatty himself brought him to get the Oscar Award in 1973.

According to Kristanti (2013), William Peter Blatty wrote *The Exorcist* because he was inspired by the true story of a boy who lived in the suburb of Washington D.C possessed in 1949 and it is known by "St Louis Exorcism Case". What the boy experienced, born in 1935, whose name is still anonymous up to now, is similar to Regan's experience, the character possessed by demon in the story.

The main character of the story represents the archetypal hero fighting against the evil. The researcher uses the Situational Archetype theory by Jung to analyze the archetype and find the heroism pattern in the novel.

1.2 Research Problems

This study is conducted to answer the following questions:

1. What are the Situational Archetypes presented by Demian Karras in *The Exorcist* novel?
2. How do the Situational Archetypes build Demian Karras in *The Exorcist* novel?

1.3 Objectives of the Study

Based on the problems of the research above, the objectives of the study is:

1. To analyze the Situational Archetypes presented by Demian Karras in *The Exorcist* novel.
2. To discover how the Situational Archetypes build Demian Karras in *The Exorcist* novel.

1.4 Significances of the Study

This study is expected to be beneficial both theoretically and practically. Theoretically, the result of this study is intended to be able to enlarge the archetype theory by Carl Jung. It is also hoped to open the new insight of situational archetype

helped by the story of William Peter Blatty's *The Exorcist* novel. Besides, the aim of this study is also to enrich the teaching and learning in mythological approach area especially situational archetype theory.

Practically, this study is intended to be beneficial for the readers especially the students of English Department who are interested in studying archetype. Hopefully, the study will be worthy enough to be reference for those researching situational archetypal by Carl Jung. Furthermore, this study is hopefully also being useful for English Department lecturers in giving their students broader knowledge on the study about situational archetype by Carl Jung. Finally, this study can give more information for the next researchers who are interested in doing further study in this area.

1.5 Scope and Limitation

This study focuses on situational archetype by Carl Gustav Jung that faced the main character in the story, the hands of Situational Archetypes presented by the main character, and how the Situational Archetypes build the main character, in the story. The researcher admits that this study has its limitation. This study only examines the main character. There are several aspects that can be explored from this novel, for instance applying situational archetype beyond the main character.

1.6 Research Method

This section discusses the research design, data source, data collection, and data analysis.

1.6.1 Research Design

This study uses literary criticism design to obtain detailed description on how situational archetype is represented in *The Exorcist* novel. This study belongs to literary criticism because the data are in the form of narrative text in the novel. Moreover, the purpose of this study is to understand and deep information on how the ritual and the character in *The Exorcist* novel corespon Jung's situational archetype.

1.6.2 Data Source

The data source of this study is Blatty's *The Exorcist* novel which is firstly published in 1971. It has 410 pages in the form of pdf. The researcher retrieves this novel from libgen.org in 5th December 2014.

1.6.3 Data Collection

Since this study uses situational archetype criticism on the main character in *The Exorcist*, there are some steps that the researcher did during analyzing the novel. First, the researcher reads and understands the story to catch the general picture of the data. Then, the researcher identifies the potential narrative texts showing situational archetype in the novel. In this step, the researcher classifies the situation that the main character faced in the story and connects it with part of situational archetypes.

1.6.4 Data Analysis

Grounded on the research design, the researcher analyzes what situational archetype presented by the main character in the novel. The researcher collects the evidences and classifies them base on part of situational archetypes. Then, the researcher identifies the situational archetype characteristics supporting the main character's profile as an exorcist.

1.7 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 study:

- a. Exorcist: Someone who forces an evil spirit to leave a person or place by using prayers or magic (New World Encyclopedia, 2013).
- b. Archetype: The term "archetype" has its origins in ancient Greek. The root words are *archein*, which means "original or old"; and *typos*, which means "pattern, model or type". The combined meaning is an "original pattern" of which all other similar persons, objects, or concepts are derived, copied, modeled, or emulated (Golden, 2015).
- c. Demoniac: Someone who acts as if possessed by a demon (Almond, 2004)

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter reviews several theories relevant to the issue of the research, it covers discussion of archetype, especially situational archetype hero by Jung (1875-1961), and previous studies related to the topic.

2.1 Archetype

Jung believed in the existence of a collective unconsciousness, which is common to the whole human race and contains universal archetypes (Carter, 2006). Archetypes of the collective unconscious are primordial images reflecting basic patterns or universal themes common to people which are present in the unconscious. These symbolic images exist outside space and time, such as: shadow, animus, anima, the old wise person, and the innocent child. There also seem to be nature archetypes, like fire, ocean, river, and mountain.

The word archetype has been used for centuries and means the prototypes (original pattern) from which copies are made (Daniels, 2011). In the collective unconscious contents, people are dealing with archaic, primordial types of universal images that have existed since the past.

While the form of an archetype is universal, the specific content is individual, which is filled in from personal experience, and cannot be predicted from knowledge

of the form alone (Daniels, 2011). The way of working is like instinct in Freud's theory (Andika, 2014). For instance, a baby wants to eat instinctively although he or she does not know what food he or she is eating.

Archetypal analysis, sometimes referred to as myth criticism, is a method of analysis that enhances our critical imagery, and situations that suggest recurrent human circumstances. In his book *Contributions to Analytical Psychology* (1942), Jung wrote that there are three basic qualities that characterize archetypes: primordial, universal, and recurrent (<http://carljungdepthpsychology.blogspot.co.id>).

2.1.1 Primordial Characteristics

The most fundamental quality that characterizes archetypes is that they are primordial: they are located within the human preconscious, that area of the mind from which information can be recalled (re-membered), though it is not present in the conscious mind (<http://carljungdepthpsychology.blogspot.co.id>). The blog explains that, in humans, the experiences of the past that are so important for the species 'survival, such as the fear of falling, are the result of countless numbers of experiences of the same kind, experiences that literally began before the development of consciousness. They are innate images of experiences which have been repeated so often that they have formed deep, lasting impressions upon the human psyche.

These experiences have a cumulative effect much like what happens to unprocessed photographic film passed through airport x-ray machines. One trip

through an x-ray machine is probably not noticeable on the photographs, but when the film passes through the machines several times, as it does on a trip that requires several flights, a haze begins to appear. The more trips through the machine, the deeper the haze becomes. The film “remembers” each x-ray and is cumulatively affected by it until it becomes codified into an archetype, buried deeply within the collective unconscious and passed on by the species generation after generation. While this process has never been satisfactorily explained, (Is it genetic? Is it cultural? Is it mystical?) these experiences represent those formed earliest in the development of the human species. Primordial experiences, therefore, are fundamental, original occurrences, repeated so many millions of times that they are mentally imprinted. Consequently, since Jung viewed them as models or prototypes of universal behavior, he named them archetypes.

2.1.2 Universal Characteristics

The second fundamental quality of archetypes, according to (<http://carljungdepthpsychology.blogspot.co.id>) archetypes is that they are universal; they are unaffected by time or situation, community or culture. They are now as they were in the past; they are as significant to tribal people, so isolated in dense jungles or on remote islands that they think their few members are the only human beings in existence, as they are to engineers striving to solve the complex problems of space travel. The blog explains, ancient Greeks battling over Helen at the walls of Troy were as affected by archetypes as politicians today who are trying to calculate the

interests and moods of the people so that successful election campaigns may be waged.

From this perspective, humans have changed little in the past 4,000 years of recorded history, a period which is itself only an instant when compared with the backdrop of evolutionary time. The psycho-neurological functions of the modern mind remain essentially unchanged from the minds of Neolithic peoples. As a result, we all share similar experiences, emotions drives, needs, and archetypes with each other and with our ancient ancestors. Archetypes are, therefore, truly part of the human universal experience.

2.1.3 Recurrent Characteristics

The third fundamental quality of archetypes is that they are recurrent. Those who have conducted research in the fields of anthropology, comparative religion, and mythology have tended to confirm the similarities among peoples, while demonstrating that what differences do exist are attributable mostly to local adaptations (<http://carljungdepthpsychology.blogspot.co.id>). The blog said, it makes little difference, for example, where people are on the earth or when they exist; all people have been concerned with their creation and the meaning of their existence. These concerns are universal, therefore, archetypal. The most fascinating aspects of any comparison, however, come with the realization that the explanations of human origin and worldly creation are strikingly similar (Jung, 1942)

2.2 Situational Archetype

In the (<http://carljungdepthpsychology.blogspot.co.id>) said that several recurrent archetypal situations have been identified in the world's literature through the use of Jung's analytical techniques. These situations are what the images suggest and what the characters pursue. In one sense, the situation forms the basis for plot in the literature of the mythic story. It is a given experience that a hero or character must endure to move from one place in life to the next. Situational archetypes include the following: The quest, task, initiation, journey, fall, death and rebirth, good vs. evil, uncured wound, and ritual.

2.2.1 The Quest

A quest describes a search for someone or something of great power or importance. It is never easily accomplished and often includes near impossible challenges. 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 normality to a troubled land. For example: Benjamin Franklin Gates, the main character of National Treasure movie and Indy, the main character of Indiana Jones the Lost Ark.

2.2.2 The Task

The task is the nearly superhuman feat(s) the Hero must perform in order to accomplish his quest. This is done to save the kingdom, win the girl, or find himself. For example: King Arthur pulls the Excalibur sword from the stone.

2.2.3 The Initiation

An initiation symbolizes a rite of passage. An adolescent may come into adulthood through an initiatory; it very much connected with growing up and maturity. For example: Luke Skywalker the main character of Star Wars is initiated into the force by Ben Kenobi

2.2.4 The Journey

The journey sends the Hero sends on a search for some truth or information. It forces the hero to discover many unpleasant truths, at his lowest point, the hero will return to the world of the living. For Example: The Journey of the Center of the Earth and Mission Impossible.

2.2.5 The Fall

The fall is descent from a higher to a lower state of being usually as a punishment for transgression. It also involves the loss of innocence. Usually comes

with some type of expulsion as a result of disobedience. For example: In the Christian faith, Adam and Eve were the first two human creations of God. By choosing to eat the forbidden fruit, the two lost their innocence and fell out of favor with God.

2.2.6 God versus Evil

God and evil is a battle between two primal forces, traditionally, good will triumph over evil and can be found in almost any movie, book, or television show (protagonist vs. antagonist). Obviously, a battle between two primal forces, meanwhile mankind shows eternal optimism in the continual portrayal of good triumphing over evil despite great odds. For Example: In Disney's The Lion King, Simba represents good while Scar exemplifies evil. Most cartoons will depict a good vs. evil archetype.

2.2.7 The Unhealable Wound

The unhealable wound is a physical or psychological wound that cannot be fully healed. The wound symbolizes a loss of innocence, and drive the sufferer to extremes. For Example: Anakin Skywalker (Darth Vader), the character of Star Wars will never fully recover from his battle wounds. He is forced into a mechanical suit because of his lost limbs and scarring. Another example is like Harry Potter who got a wound from Lord Voldemort when he was a baby. That is a symbol of The Lord

Voldemort's power planted in Harry's body, and then Harry has ability like what The Lord Voldemort had.

2.2.8 The Ritual

The ritual is an actual ceremonies the Initiate experiences that will mark his rite of passage into another state. It is a clear sign of the character's role in his society. Meanwhile, it marks a rite of passage, show character's role in society, and explains a person's role in the world. For Example: the sorting hat in Harry Potter story is used at Hogwart's to initiate students into the four houses.

2.3 Previous Studies

There are several previous studies regarding archetype analysis, such as *Analysis on the Personality of Maggie by Jung's Archetype Theory* regarding the personality of Maggie that was written by Zhu and Han (2013). They argue that one reason for Maggie's tragedy. Maggie wanted to pursue a happy life, but she could not find a good way to gain it. She hoped that her boyfriend would bring good luck to her, but she could not see through the real nature of him and thus led to her tragic end. In short, the archetype according to Zhu and Han, explains the personality of a weak woman.

Another interesting study was also conducted by Amalia (2014) in her research, *Archetypal Hero as Reflected in Harry Potter's Character JK. Rowlings's*

Harry Potter Heptalogy. It analyzes about the character and situational archetype of fiction hero in *Harry Potter* heptalogy. In her paper, she writes that Harry Potter is the main model of fiction hero character.

The previous study also analyze the archetype in the literary works, they focus merely on the personality of the main character. However, the novelty of this study lies on broad analysis on the situational archetype of the hero which does not exist only in the main character. It also copes the situation of the story and all characters that form the main character as a hero. As the result, it will be able to contribute to the development of literary studies especially on the development of similar research in the future.

CHAPTER III

ANALYSIS

This chapter discusses the result of data analysis that cover the description of situational archetype reflected in *The Exorcist* by William Peter Blatty. It focuses on the situation in the story faced by the main character, Demian Karras.

3.1 Situational Archetypes in *The Exorcist*

3.1.1 The Quest

This motif describes the search for someone or some knowledge, and when it is found and brought back, can be restored fertility to a wasted land, the desolation of which is mirrored by a mother's illness and disability (Schade-Escert, 2006).

Datum 1

Once back in his room in Weigel Hall, he gave some thought to writing a letter to the Jesuit head of the Maryland province. He'd covered the ground with him once before: request for a transfer to the New York province in order to be closer to his mother; request for a teaching post and relief from his duties. In requesting the latter, he'd cited as a reason "unfitness" for the work.

The Maryland Provincial had taken it up with him during the course of his annual inspection tour of Georgetown University, a function that closely paralleled that of an army inspector general in the granting of confidential hearings to those who had grievances or complaints.(p. 59)

Demian Karras in the course of his life, he tries to find something very important for himself, i.e. peace. Besides, he also wants to make his mother proud. Then, he decides to go to study in the Georgetown University and he gets successful of becoming a canonry Jesuit and teacher there. Actually, he does not want to leave his beloved mother alone at home because his mother is very old and sickly. Even so, he is ever asked for transferring to the New York in order to be closer with his mother, but he does not get approval from the campus. His purpose is because he wants to take care of his mother while he works. The evidence is shown in the sentence, *He'd covered the ground with him once before: request for a transfer to the New York province in order to be closer to his mother; request for a teaching post and relief from his duties.*

Datum 2

"Hey, you know something, Father?" Kinderman answered, inspecting the Jesuit's rugged features. "It's true, you do look like a boxer. Excuse me; that scar, you know, there by your eye?" He was pointing.

"Like Brando, it looks like, in Waterfront, just exactly Marlon Brando. They gave him a scar"--- he was illustrating, pulling at the corner of his eye--- "that made his eye look a little bit closed, just a little, made him look a little dreamy all the time, always sad. Well, that's you," he said, pointing. "You're Brando. People tell you that, Father?"

"No, they don't."

"Ever box?"

"Oh, a little."

"You're from here in the District?"

"New York."

"Golden Gloves. Am I right?"(p. 185-186)

On the other hand, Karras also leaves his profession as a boxer. The reason is because he decides to go to Georgetown University to study and to be Priest of Jesuit. To reach his dream, Karras is willing to leave what he loves and it becomes his risk. The evidence is when Mr. Kinderman asks Karras, although he only guesses but Karras's expression answered it.

"Ever box?"

"Oh, a little."

"You're from here in the District?"

"New York."

"Golden Gloves. Am I right?"

Datum 3

At various times the priest would long to have lived- with Christ: to have sin; to have touched; to have probed His eyes. Ah, my God, let me see You! Let me know! Come in dreams! The yearning consumed him. (p. 60)

Actually, the peace that Karras means is when his heart gets closer with God. He wants to fully devote himself to God. He always wants to be closer to Him, which can makes him calm and far from sins. That is the reason why he leaves everything he loves. For example, he leaves beloved mother at home and boxing. Although he does not want to do it, he decides it also. The evidence is shown in the sentence, *Ah, my God, let me see You! Let me know! Come in dreams! The yearning consumed him.*

3. 1. 2 The Task

Task is to save the kingdom, to win the fair lady, to identify him so that he may reassume his rightful position; the Hero must perform some nearly superhuman deed (Schade-Eckert, 2006).

Datum 1

Karras stared numbly at the spittle, eyes bulging. Did not move. Could not hear above the roaring of his blood. And then slowly, in quivering, side-angling jerks, he looked up with a face that was a purpling snarl, an electrifying spasm of hatred and rage. "You son of a bitch!" Karras seethed in a whisper that hissed into air like molten steel. "You bastard!" Though he did not move, he seemed to be uncoiling, the sinews of his neck pulling taut like cables. The demon stopped laughing and eyed him with malevolence. "You were losing! You're a loser! You've always been a loser!" Regan splattered him with vomit. He ignored it. "Yes, you're very good with children!" he said, trembling. "Little girls! Well, come on! Let's see you try something bigger! Come on!" He had his hands out like great, fleshy hooks, beckoning slowly. "Come on! Come on, loser! Try me! Leave the girl and take me! Take me! Come into..." (p. 401)

According to Christian theology, exorcism is a ritual that cannot be done by human being only but it has to be done by a priest that has the permission from Church. Exorcism has a big risk because it relates with spiritual things. Exorcism is not always successful, like what Karras and Priest Merrin experience. They fail in their job because the demon is too strong, and Priest Merrin is not in a good condition. This condition makes him lose his life. Then, Karras challenges the demon to move from Regan's body to him. The evidence is shown in the Karras's utterance that he challenges the demon, *"Come on! Come on, loser! Try me! Leave the girl and take me! Take me! Come into..."*. What Karras does is very insane, because nobody

wants to be possessed by demon. Karras decides to do that dangerous thing since he thinks that this is the only way to drive out the demon from Regan's body and to save her life.

3. 1. 3 The Initiation

This usually takes the form of an initiation into life, that is, the depiction of an adolescent coming into maturity and adulthood with all problems and responsibilities that this process involves in. An awakening, awareness, or an increased perception of the world and the people in it usually form the climax of this archetypal situation (Schade-Escert, 2006). Meanwhile, in another description, initiation not only marks the birth of an individual but also takes him the way to be higher, such as in Holiness Ceremony (Christian religion), it makes people becomes consecrated. This ritual is considered containing the existential change fundamental in humans and raised new experiences, namely experience will get a better near future will be the deity. Besides, in social, this mark displays the responsibility of individual a person who has been growing up (Dhavamony, 1995).

Datum 1

"Jesus Christ won't somebody help me?" The heart-stopping shriek bolted raw above the river. Startled birds shot up screeching from its banks. "Oh, my God, someone help me!" Chris moaned as she crumpled to Karras' chest with convulsive sobs. "Please help me! Help me! Please! Please, help!..."

The Jesuit looked down at her, lifted up comforting hands to her head as the riders in traffic-locked automobiles glanced out windows to watch them wig passing disinterest.

"It's all right," Karras whispered as he patted her shoulder. He wanted only to calm her; to humor; stem hysteria. "...my daughter"? It was she who needed psychiatric help. "It's all right. I'll go see her," he told her. "I'll see her." (p. 249)

The conflict that Karras faces beginning when Chris asks him to help his daughter, Regan. He cannot refuse because of his demands of profession as the priest. The evidence is shown in Karras's utterance when he says *"It's all right. I'll go see her," he told her. "I'll see her."* Finally, Karras accepts Chris' request, then he goes to her house to see her daughter. Karras wants to convince that her daughter, Regan is fully possessed by demon, not a disease.

Datum 2

She nodded and started opening the door, and it was then that Karras felt it: a chill, tugging warning. It scraped through his bloodstream like particles of ice.

"Father Karras?"

He looked up. Chris had entered. She was holding the door. For a hesitant moment he stood unmoving; then abruptly he went forward, stepping into the house with an odd sense of ending.

Quickly reining back his revulsion, he closed the door. Then his eyes locked, stunned, on the thing that was Regan, on the creature that was lying on its back in the bed, head propped against a pillow while eyes bulging wide in their hollow sockets shone with mad cunning and burning intelligence, with interest and with spite as they fixed upon his, as they watched him intently, seething in a face shaped into a skeletal, hideous mask of mind-bending malevolence. Karras shifted his gaze to the tangled, thickly matted hair; to the wasted arms and legs; the distended stomach jutting up so grotesquely; then back to the eyes: they were watching him... pinning him... shifting now to follow as he moved to a desk and chair near the window.

"Hello, Regan, " said the priest in a warm, friendly tone. He picked up the chair and took it over by the bed.

"I'm a friend of your mother's. She tells me that you haven't been feeling too well." He sat down. "Do you think you'd like to tell me what's wrong? I'd like to help you." (p.250 - 251)

When Demian looks at Regan, it is the first time he sees the demoniac. It is the initiation of his life that he faces; besides he has to do exorcism to her that he never does in his life. He feels chill in his body and little shock when he meets Regan. It is shown when Karras comes into the Regan's room, *Karras felt it: a chill, tugging warning. It scraped through his bloodstream like particles of ice.* Then he meets Regan and makes conversation with her. Karras asks about her condition and he also says that he wants to help her.

Datum 3

"We may ask what is relevant," said Merrin as he buttoned the collar of the cassock. "But anything beyond that is dangerous. Extremely." He lifted the surplice from Karras' hands and began to slip it over the cassock.

"Especially, do not listen to anything he says. The demon is a liar. He will lie to confuse us; but he will also mix lies with the truth to attack us. The attack is psychological, Damien. And powerful. Do not listen. Remember that. Do not listen."

As Karras handed him the stole, the exorcist added, "Is there anything at all you would like to ask now, Damien?" (p. 368)

After Demian gets permission from Church, he does exorcism to Regan with a help of Priest Merrin. Exorcism is also the ritual that Demian does first time, but he has searched the data about exorcism and studied about the rules of it before. Then, he only follows the instruction from Priest Merrin as the exorcist senior. The evidence is shown when Priest Merrin gives him advises, *"Especially, do not listen to*

anything he says. The demon is a liar." Priest Merrin tells Karras for not listening what demon says because they are lies.

3.1.4 The Journey

Usually combined with any or all of the foregoing situational archetypes, the journey is used to send the Hero in search of information or some intellectual truth (Schade-Escert, 2006).

Datum 1

Clamping the cigarette between his lips, he squinted through smoke as he turned to the "General Rules" for exorcists, looking for the signs of demonic possession. He scanned and then started to read more slowly:

...The exorcist should not believe too rapidly that a person is possessed by an evil spirit; but he ought to ascertain the signs by which a person possessed can be distinguished from one who is suffering from some illness, especially one of a psychological nature. Signs of possession may be the following: ability to speak with some facility in a strange language or, to understand it when spoken by another; the faculty of divulging future and hidden events; display of powers which are beyond the subject's age and natural condition; and various other conditions which, when taken together as a whole, build up the evidence. (p. 272)

Karras's journey in finding data and evidence about demoniac and exorcism to help Regan is complicated. He needs the strong evidences about demoniac, and then he must give the evidences to Church to get permission to do exorcism. According to Karras's investigation, he collects some evidences, such as interview and record of the conversation between Regan and him. Besides, Demian also studies about the rules of exorcism from General Rules book. His reading on the rules of

exorcism is shown in statement, *"he squinted through smoke as he turned to the "General Rules" for exorcists, looking for the signs of demonic possession."*

Datum 2

Karras threaded tape to an empty reel in the office of the rotund, silver-hair director of the Institute of Languages and Linguistics. Having carefully edited sections of his tapes onto separate reels, he was about to play the first. He started the tape recorder and stepped back from the table. They listened to the fever voice croaking its gibberish. Then he turned to the director.

"What is that, Frank? Is it a language?" (p. 311)

The next step is Karras records the conversation between Regan and him by type for getting strong evidence that Regan is really possessed. He brings it to the Institute of Language and Linguistics office and investigates it with his friend Frank. In the record they find some evidences about possession diseases such as strange sounds, and Regan speaks by Greek language and that is impossible for her. It is shown in Karras's utterance when he asks Frank, *"What is that, Frank? Is it a language?"*

Datum 3

At 9:00 that morning, Damien Karras came to the president of Georgetown University and asks for permission to seek an exorcism. He received it, and immediately afterward went to the Bishop of the diocese, who listened with grave attention to all that Karras had to say.

"You're convinced that it's genuine?" the Bishop asked finally.

"I've made a prudent judgment that it meets the conditions set forth in the Ritual," answered Karras evasively. He still did not dare believe. Not his mind but his heart had tugged him to this moment; pity and the hope for a cure through suggestion.

"You would want to do the exorcism yourself?" asked the Bishop.

"Well, he does know the background," said the president at a point in their conversation. "I doubt there's any danger in just having him assist. There should be a psychiatrist present, anyway."

"And what about the exorcist? Any ideas? I'm blank."

"Well, now, Lankester Merrin's around." (p. 347-348)

Finally, after data and evidences are collected, Karras brings it to the Bishop to ask permission to do exorcism. Karras does not do that exorcism alone. He is accompanied by Priest Merrin, the senior exorcist, because Karras has never done the exorcism before. The evidence which is shown Karras does exorcism with Priest Merrin is taken from the result of canonries' meeting, *"And what about the exorcist? Any ideas? I'm blank."* *"Well, now, Lankester Merrin's around."*

3. 1. 5 The Fall

This archetype describes a descent from a higher to a lower being. The experience involves spiritual defilement and/or a loss of innocence and bliss. The Fall is also usually accompanied by expulsion from a kind of paradise as penalty for disobedience and moral transgression (Schade-Escert, 2006).

Datum 1

They brought her to an ending in a crowded cemetery where the gravestones cried for breath. The Mass had been lonely as her life. Her brothers from Brooklyn. The grocer on the corner who'd extended her credit. Watching them

lower her into the dark of a world without windows, Damien Karras sobbed with a grief he had long misplaced. (p. 101)

Karras feels regretful when his beloved mother passes away. He feels very sinful because he cannot take care of his mother. When he becomes the teacher and the Jesuit Priest, the most encouraging things for him, he wants to show it to his mother. Unfortunately, that's all too late because he never meets his mother again. Then, now he just can remind a time when he was kid. The time when his mother had spent the time with him in the park zoo, it is beautiful moment that he cannot forget when he was kid and his mother was alive. The remorse that Karras feels is shown in the sentence, *Damien Karras sobbed with a grief he had long misplaced.*

3. 1. 6 Good versus Evil

Good and evil is a battle between two primal forces. Traditionally, good will triumph over evil and can be found in almost any movie, book, or television show (protagonist vs. antagonist) (Schade-Escert, 2006).

Datum 1

"Dimmy, Please! Don' make me be alone!"

His mother.

"If instead of be priest, you was doctor, I Live in nice house, Dimmy, not wit' da cockroach, not all by myself in da apartlnent! Then..."

He was straining to block it all out, but the voice began to weep again.

"Dimmy, please!"

"You're not my---"

"Won't you face the truth, stinking scum?" It was the demon. "You believe what Merrin tells you?" It seethed. "You believe him to be holy and good? Well, he is not! He is proud and unworthy! I will prove it to you, Karras! I will prove it by killing the piglet!" (P. 386)

It is very clear that the devil which is possessing Regan is the evil (antagonist) and Karras is the good (protagonist). The bad devil possesses Regan and he takes everything from her, such as life, happiness, and even her soul and personality. Then, Karras appears to return it and drive out the demon from Regan's body with exorcism. The evidence is shown when demon debates with Karras, and provokes Karras's past about his mother, *"Dimmy, please!" "You're not my---" "Won't you face the truth, stinking scum?" It was the demon.*

3. 1. 7 The Unhealable Wound

It is about physical or psychological wound that cannot be fully healed. The wound symbolizes a loss of innocence, and drive the sufferer to extremes (Schade-Escert, 2006).

Datum 1

Spasms of rage fought to break from his lips, but he pressed them back and felt ashamed. He looked out the window: they were passing by the Home Relief Station where on Saturday mornings in the dead of winter she would pick up the milk and the sacks of potatoes while he lay in his bed; the Central Park Zoo, where she left him in summer while she begged by the fountain in front of the Plaza. Passing the hotel, Karras burst into sobs, and then choked back the memories, wiped at the wetness of stinging regrets. He wondered why love had waited for this distance, waited for the moment when he need

not touch, when the limits of contact and human surrender had dwindled to the size of a printed Mass card tucked in his wallet: In Memoriam... (p. 102).

Karras feels very sad when his mother passes away. The death of his mother leaves a deep wound for him. He feels disappointed as he cannot accompany and take care of her in her old age. Karras willingly leaves his old mother because the demand of his job and study. Then, something that makes him more disappointed is he does not make his mother happy. The wound of by Karras cannot be healed. The wound does not physically hurt but mentally hurt him. The evidence is shown in a sentence, *He looked out the window: they were passing by the Home Relief Station where on Saturday mornings in the dead of winter she would pick up the milk and the sacks of potatoes while he lay in his bed; the Central Park Zoo.* It reminds him about his sweet childhood memory with his mother.

3. 1. 8 The Ritual

The actual ceremonies, the initiate experiences that will mark his rite of passage into another state, a clear sign of the character's role in his society. The ritual that appears in the story there are three kinds; the ritual of demon worship, the ritual of calling the spirit, and the ritual to drive out demon. The ritual that has powerful relation with the main character in the story is the ritual to drive out demon or called the exorcism (Schade-Escert, 2006).

Datum 1

'Our Father...' " he began.

Regan spat and hit Merrin in the face with a yellowish glob of mucus. It oozed slowly down the exorcist's cheek.

" 'Thy kingdom come...' " His head still bowed, Merrin continued the prayer without a pause while his

hand plucked a handkerchief out of his pocket and unhurriedly wiped away the spittle. " '...and lead us not into temptation,' " he ended mildly.

" 'But deliver us from evil,' " responded Karras.(p. 370)

Karras never does the exorcism before and it is his first ritual to drive out demon for his life. Then, he only follows what Priest Merrin said. In the ritual Karras and Priest Merrin bring the holy book and pray to God. Then, they pour the holy water to the demoniac while say the holy words to drive out the demon. Karras faces the strong spiritual pleasure but he must hold it. He has to drive out the demon from Regan's body and save her life. The evidence that they are doing exorcism is from prayer said by Priest Merrin,

'Our Father...'

'Thy kingdom come...'

'...and lead us not into temptation,'

'But deliver us from evil,'

3.2 Discussion

Following analysis of the data, the character of hero in *The Exorcist* is built by the situation and the occupation that the main character faces in the story. Based on the findings of the first research question, the researcher finds the motive where the main character is in a position in which he cannot reject the situation he faces and he is forced in that circumstance.

To begin with the main character that becomes the main object in this research, it is significant to explain the underlying view about the exorcist that has been established by the researcher. The first significant view about exorcist conveyed in the novel is about the eligibility of being an exorcist. The condition is the candidate (a priest) must be experienced in having communication with the spirit and expert in dealing with ritual activities.

When the priest is approved to do exorcism, he is required to conduct several steps of observation before practicing exorcism. The first step is making sure that the demoniac (a man whom the exorcist does exorcism to) is definitely possessed by demon. Then, the exorcist has to compose a report on that demoniac observation. Finally, the exorcist must propose that report of evidence to the main church, Vatican.

After completing the conditions above, the exorcist is able to conduct exorcism. First step, the exorcist is going to splash the holy water on the demoniac. Then, he reads the prayer while pointing up on the demoniac's forehead or chest.

Finally, the exorcist is struggling and waiting the demon comes out from demoniac's body by reading the prayer.

Father Demian Karras is one of priests who is exorcises the demon from Chris's daughter, Regan. He is a Jesuit psychiatrist and he was well-educated, defensive, trustworthy, sentimental, warm and thoughtful. He would be feeling inferior and guilty when his desire is not fulfilled. He grieves so easily. Something interesting about this priest is that he has a crisis of faith.

The effect of his fragile characteristics brings emotional responses in facing his life. Moreover, his helps that come from childhood experiences are like fear, guilt, and grief strengthened by the feeling of frustration because having his desire and goals blocked revealed themselves in the form of self-hatred.

In term of situational archetype, there are several situations that support the main character as an exorcist. The first situation is when Karras accepts the request of Chris (Regan's mother) to meet her daughter at home (*p. 249*). At the time when Karras comes in to the house he feels a chill, tugging warning. Then, Karras get into a conversation with a demon in Regan's body (*p. 250-251*). These situations prove that the main character is an exorcist due to his ability in communicating with demon. In term of the steps of situational archetype these situations are noticed as 'initiation'. The second situation is when Karras struggles for investigating whether Regan is surely possessed by a demon or not. Karras records the voice of demon when he got a conversation with Regan. Then, the recording is examined in Institute of Languages

and Linguistics, and it is found that it is definitely the voice of the demon (*p. 311*). Afterwards, Karras brings the evidence to the Bishop in the church. The Bishops approve him to do exorcism due to the evidence (*p. 347-348*). These situations are understood as 'journey' in the situational archetype. The next situation that supports the main character as an exorcist is as Karras conducts the exorcism. Karras reads the prayers from the Bible while splashing holy water on Regan's body (*p. 370*). These situations are called 'the ritual' in situational archetype. During the ritual, there is a fight between Karras as a good and demon as an evil. Karras is started to be influenced by the demon's trick. The demon changes the voice as if the demon is his mother, however, it does not work to Karras, and the demon becomes fury because of that (*p. 386*). The name of situational archetype of this situation is 'good versus evil'. The last situations in the novel that support the main character as an exorcist is when Karras challenges the demon to get into his body because he thinks that this is the only way to save Regan's life (*p. 401*). At the end, Karras throws himself through the window of Regan's room to make the demon cannot return to Regan's body. Finally, Karras dies because of the incident (*p. 401*).

CHAPTER IV

CONCLUSION AND SUGGESTION

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

4.1 Conclusion

Research on the *The Exorcist* novel by archetype approach gives us main motive overview on how the character hero is created. This motive is the evidence from a study in situational archetype on the *The Exorcist* novel. The situation faced by the main character in the story forced a human being to be a hero.

Situational archetypes show us that what the main character does guide him to be a hero. The situations that faced by the main character make him become a hero. The process on how the main character becomes a hero represented with part of situational archetypes in the story. The Quest is a puzzle in the hero searching process. Karras has the task which he must perform to achieve the goal. The journey forces him to take long distances in purpose to get evidences. Moreover, the initiation is a process towards maturity and awareness process in a problem. The battle between good and evil is a struggle for power that almost always occurs in the ancient story. The unhealed wound is an affliction suffered by a hero. Then, the ritual is a process in which character becomes a hero and helps people in the story.

Situational archetypes build the main character by appearing the condition and situation at the main character faced in the story. The main character did the long journey before he

appears to become the hero. He needs to collect the data and evidences to make the bishops in the church believe that the possession is real. Then, in the end of story, the main character also just does the exorcism himself because his partner dies. Finally, he can save the little girl by sacrificing himself to move the devil from possessed body.

4.2 Suggestion

Based on the finding, the researcher suggests to the further researchers who are interested in the same study to use this study as comparison and direction or as additional reference for their future research. Furthermore, they are suggested to investigate deeper than the researcher did in this study about archetypal hero. Moreover, the future researcher can complete their analysis especially on situational archetype in other story. In addition, this research analyzes about situational archetype. As people, archetype is very broad. Situational archetype is just little example analysis about archetype. It is really recommended for the next researchers to analyze other archetypes like symbols, characters, and plot.

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APPENDIX

No.	Situational Archetype	Data
1.	The Quest	<p><i>Once back in his room in Weigel Hall, he gave some thought to writing a letter to the Jesuit head of the Maryland province. He'd covered the ground with him once before: request for a transfer to the New York province in order to be closer to his mother; request for a teaching post and relief from his duties. In requesting the latter, he'd cited as a reason "unfitness" for the work.</i></p> <p><i>The Maryland Provincial had taken it up with him during the course of his annual inspection tour of Georgetown University, a function that closely paralleled that of an army inspector general in the granting of confidential hearings to those who had grievances or complaints. (p. 59)</i></p>
		<p><i>"Hey, you know something, Father?" Kinderman answered, inspecting the Jesuit's rugged features. "It's true, you do look like a boxer. Excuse me; that scar, you know, there by your eye?" He was pointing.</i></p> <p><i>"Like Brando, it looks like, in Waterfront, just exactly Marlon Brando. They gave him a scar"--- he was illustrating, pulling at the corner of his eye--- "that made his eye look a little bit closed, just a little, made him look a little dreamy all the time, always sad. Well, that's you," he said, pointing. "You're Brando. People tell you that, Father?"</i></p> <p><i>"No, they don't."</i></p> <p><i>"Ever box?"</i></p> <p><i>"Oh, a little."</i></p> <p><i>"You're from here in the District?"</i></p> <p><i>"New York."</i></p> <p><i>"Golden Gloves. Am I right?"(p. 185-186)</i></p>

		<p><i>At various times the priest would long to have lived-with Christ: to have sin; to have touched; to have probed His eyes. Ah, my God, let me see You! Let me know! Come in dreams!</i></p> <p><i>The yearning consumed him. (p. 60)</i></p>
2.	The Task	<p><i>"Can't you even look at her?"</i></p> <p><i>"Well, as a psychiatrist, yes, I could, but---"</i></p> <p><i>"She needs a priest!" Chris suddenly cried out, her features contorted with anger and fear. "I've taken her to every goddam, fucking doctor, psychiatrist in the world and they sent me to you; now you send me to them!"</i></p> <p><i>"But your---"</i></p> <p><i>"Jesus Christ won't somebody help me?" The heart-stopping shriek bolted raw above the river. Startled birds shot up screeching from its banks. "Oh, my God, someone help me!" Chris moaned as she crumpled to Karras' chest with convulsive sobs. "Please help me! Help me! Please! Please, help!..."</i></p> <p><i>The Jesuit looked down at her, lifted up comforting hands to her head as the riders in traffic-locked automobiles glanced out windows to watch them wig passing disinterest.</i></p> <p><i>"It's all right," Karras whispered as he patted her shoulder. He wanted only to calm her; to humor; Stem hysteria. "...my daughter"? It was she who needed psychiatric help. "It's all right. I'll go see her," he told her. "I'll see her." (p. 249)</i></p>

3.	The Initiation	<p><i>"Jesus Christ won't somebody help me?" The heart-stopping shriek bolted raw above the river. Startled birds shot up screeching from its banks. "Oh, my God, someone help me!" Chris moaned as she crumpled to Karras' chest with convulsive sobs. "Please help me! Help me! Please! Please, help!..."</i></p> <p><i>The Jesuit looked down at her, lifted up comforting hands to her head as the riders in traffic-locked automobiles glanced out windows to watch them wig passing disinterest.</i></p> <p><i>"It's all right," Karras whispered as he patted her shoulder. He wanted only to calm her; to humor; Stem hysteria. "...my daughter"? It was she who needed psychiatric help. "It's all right. I'll go see her," he told her. "I'll see her." (p. 249)</i></p>
		<p><i>She nodded and started opening the door, and it was then that Karras felt it: a chill, tugging warning. It scraped through his bloodstream like particles of ice.</i></p> <p><i>"Father Karras?"</i></p> <p><i>He looked up. Chris had entered. She was holding the door. For a hesitant moment he stood unmoving; then abruptly he went forward, stepping into the house with an odd sense of ending. (p.250)</i></p>

	<p><i>Quickly reining back his revulsion, he closed the door. Then his eyes locked, stunned, on the thing that was Regan, on the creature that was lying on its back in the bed, head propped against a pillow while eyes bulging wide in their hollow sockets shone with mad cunning and burning intelligence, with interest and with spite as they fixed upon his, as they watched him intently, seething in a face shaped into a skeletal, hideous mask of mind-bending malevolence. Karras shifted his gaze to the tangled, thickly matted hair; to the wasted arms and legs; the distended stomach jutting up so grotesquely; then back to the eyes: they were watching him... pinning him... shifting now to follow as he moved to a desk and chair near the window.</i></p> <p><i>"Hello, Regan, " said the priest in a warm, friendly tone. He picked up the chair and took it over by the bed. "I'm a friend of your mother's. She tells me that you haven't been feeling too well." He sat down. "Do you think you'd like to tell me what's wrong? I'd like to help you." (p.251)</i></p>
	<p><i>"We may ask what is relevant," said Merrin as he buttoned the collar of the cassock. "But anything beyond that is dangerous. Extremely." He lifted the surplice from Karras' hands and began to slip it over the cassock. "Especially, do not listen to anything he says. The demon is a liar. He will lie to confuse us; but he will also mix lies with the truth to attack us. The attack is psychological, Damien. And powerful. Do not listen. Remember that. Do not listen."</i></p> <p><i>As Karras handed him the stole, the exorcist added, "Is there anything at all you would like to ask now, Damien?" (p. 368)</i></p>

4.	The Journey	<p><i>Clamping the cigarette between his lips, he squinted through smoke as he turned to the "General Rules" for exorcists, looking for the signs of demonic possession. He scanned and then started to read more slowly: ...The exorcist should not believe too rapidly that a person is possessed by an evil spirit; but he ought to ascertain the signs by which a person possessed can be distinguished from one who is suffering from some illness, especially one of a psychological nature. Signs of possession may be the following: ability to speak with some facility in a strange language or, to understand it when spoken by another; the faculty of divulging future and hidden events; display of powers which are beyond the subject's age and natural condition; and various other conditions which, when taken together as a whole, build up the evidence. (p.272)</i></p> <p><i>Karras threaded tape to an empty reel in the office of the rotund, silver-hair director of the Institute of Languages and Linguistics. Having carefully edited sections of his tapes onto separate reels, he was about to play the first. He started the tape recorder and stepped back from the table. They listened to the fever voice croaking its gibberish. Then he turned to the director. "What is that, Frank? Is it a language?" (p. 311)</i></p>
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		<p>At 9:00 that morning, Damien Karras came to the president of Georgetown University and asks for permission to seek an exorcism. He received it, and immediately afterward went to the Bishop of the diocese, who listened with grave attention to all that Karras had to say.</p> <p>"You're convinced that it's genuine?" the Bishop asked finally.</p> <p>"I've made a prudent judgment that it meets the conditions set forth in the Ritual," answered Karras evasively. He still did not dare believe. Not his mind but his heart had tugged him to this moment; pity and the hope for a cure through suggestion.</p> <p>"You would want to do the exorcism yourself?" asked the Bishop.</p> <p>"Well, he does know the background," said the president at a point in their conversation. "I doubt there's any danger in just having him assist. There should be a psychiatrist present, anyway."</p> <p>"And what about the exorcist? Any ideas? I'm blank."</p> <p>"Well, now, Lankester Merrin's around." (p. 347-348)</p>
5.	The Fall	<p>They brought her to an ending in a crowded cemetery where the gravestones cried for breath. The Mass had been lonely as her life. Her brothers from Brooklyn. The grocer on the corner who'd extended her credit.</p> <p>Watching them lower her into the dark of a world without windows, Damien Karras sobbed with a grief he had long misplaced. (p. 101)</p>
6.	Good vs Evil	<p>"Dimmy, Please! Don' make me be alone!" His mother.</p> <p>"If instead of be priest, you was doctor, I Live in nice house, Dimmy, not wit' da cockroach, not all by myself in da apartnment! Then..."</p> <p>He was straining to block it all out, but the voice began to weep again.</p> <p>"Dimmy, please!"</p> <p>"You're not my---"</p> <p>"Won't you face the truth, stinking scum?" It was the demon. "You believe what Merrin tells you?" It seemed.</p> <p>"You believe him to be holy and good? Well, he is not! He is proud and unworthy! I will prove it to you, Karras! I will prove it by killing the piglet!" (P. 386)</p>

7.	Unhealable Wound	<i>Spasms of rage fought to break from his lips, but he pressed them back and felt ashamed. He looked out the window: they were passing by the Home Relief Station where on Saturday mornings in the dead of winter she would pick up the milk and the sacks of potatoes while he lay in his bed; the Central Park Zoo, where she left him in summer while she begged by the fountain in front of the Plaza. Passing the hotel, Karras burst into sobs, and then choked back the memories, wiped at the wetness of stinging regrets. He wondered why love had waited for this distance, waited for the moment when he need not touch, when the limits of contact and human surrender had dwindled to the size of a printed Mass card tucked in his wallet: In Memoriam... (p. 102).</i>
8.	The Ritual	<i>'Our Father...' " he began. Regan spat and hit Merrin in the face with a yellowish glob of mucus. It oozed slowly down the exorcist's cheek. " 'Thy kingdom come...' " His head still bowed, Merrin continued the prayer without a pause while his hand plucked a handkerchief out of his pocket and unhurriedly wiped away the spittle. " '...and lead us not into temptation,' " he ended mildly. " 'But deliver us from evil,' " responded Karras. (p. 370)</i>