SITUATIONAL ARCHETYPE IN ALEX GARLAND'S *THE BEACH*

THESIS

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THESIS

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I state that the thesis entitled **"Situational Archetype in Alex Garland's *The Beach"*** is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

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MOTTO

"Don't be afraid to stand alone, don't be afraid to to stand outside your comfort

zone"

(Poo Bear ft. Justin Bieber & Jay Electronica – Hard to Face Reality)

DEDICATION

This thesis is proudly dedicated to :

My beloved parents, Papa and Mama, who always support and pray for me.

I love you with all my heart.

My friends for always be there for me,

and to myself.

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The researcher has finally finished this thesis, and she realize that the struggle to write this thesis is not easy. With all the efforts and hard work, this thesis would not have been possible without the support of the people around the researcher. Therefore, the researcher would like to present the this thesis and express her gratitude and thanks to:

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Yuriska Elsya Adila

ABSTRACT

Situation archetypes are situations that appear in many different stories over time. In everyday life, humans must experience various situations such as happy, sad, tense situations, and others. Such as happy, sad, tense situations, and so on. This is also found in literary works, especially the novel entitled The Beach (1996) by Alex Garland. This study aims to analyze the type of situational archetype found in The Beach novel and its depiction. This study uses a structuralism approach by focusing on the plot analysis built by the novelist in describing existing situations. The research was conducted by analyzing data taken from the novel The Beach by Alex Garland in the form of dialogue and narration using literary criticism methods. This study has the result that in the five parts of the plot there are six types of situational archetypes. In the exposition section, there are two types of situational archetypes, namely the quest and the task. The quest is described with an introduction situation about how the main character named Richard can get a map that leads to a hidden beach. The task is described in a situation where Richard and his two friends are preparing to go to the beach. In the raising action section, there is the journey which is described by the journey of Richard and his two friends to the beach. During the trip, several problems arose that could trigger conflict. In the climax, there is good vs. Evil which is described by the situation where Karl and Sten were attacked by sharks until they died. In the falling action section, there is the fall which is described by the surrender of the members on the beach and Sal who tries to discuss ways to improve the atmosphere. In the resolution there is the ritual which is described by the existence of the Tet ritual which is carried out to erase all sadness and start a new beginning.

مستخلص البحث

عديلة ، يوريسكا الشيا (2022). نماذج الموقف في رواية الشاطئ أليكس جارلاند. فرضية. قسم الألبية الإنجليزية ، كلية العلوم الإنسانية ، جامعة مولانا مالك إبراهيم الإسلامية لحكومية مالانج. المستشار: محمد إيدي طيب ، ماجستير.

الكلمات المفتاحية: النماذج الأصلية ، النماذج الأصلية للحالة ، الشاطئ

نماذج الموقف هي المواقف التي تظهر في العديد من القصص المختلفة بمرور الوقت. في الحياة اليومية ، يجب أن يمر البشر بمواقف مختلفة مثل المواقف السعيدة والحزينة والمتوترة وغيرها. مثل المواقف السعيدة والحزينة والمتوترة وما إلى ذلك. يوجد هذا أيضًا في الأعمال الأدبية ، وخاصة رواية *The Beach* (1996) لأليكس جارلاند. تهدف هذه الدراسة إلى تحليل نوع النموذج الأصلي الظرفية الموجود في رواية الشاطئ وتصويره. تستخدم هذه الدراسة نهج البنيوية من خلال التركيز على تحليل الحبكة التي بناها الروائي في وصف المواقف القائمة. تم إجراء البحث من خلال تحليل البيانات المأخوذة من رواية الشاطئ للكاتب أليكس جارلاند في شكل حوار وسرد باستخدام أساليب النقد الأدبي. أسفرت هذه الدراسة عن وجود ستة أنواع من النماذج الأولية الظرفية في الأجزاء الخمسة من الحبكة. في قسم العرض ، هناك نوعان من النماذج الأولية الظرفية ، وهما المهمة والمهمة. يتم وصف المهمة بموقف مقدم حول كيفية حصول الشخصية الرئيسية المسماة ريتشارد على خريطة تؤدي إلى شاطئ مخفي. يتم وصف المهمة في موقف يستعد فيه ريتشارد وصديقاه للذهاب إلى الشاطئ. في قسم أعمال الرفع ، هناك الرحلة التي وصفتها رحلة ريتشارد وصديقيه إلى الشاطئ. خلال الرحلة ، ظهرت العديد من المشاكل التي يمكن أن تؤدي إلى نشوب صراع. في ذروتها ، هناك خير مقابل. الشر الذي يوصفه الوضع حيث تعرض كارل وستين لهجوم من قبل أسماك القرش حتى ماتوا. في قسم العمل الهابط ، هناك السقوط الذي يوصف باستسلام الأعضاء على الشاطئ وسال الذي يحاول مناقشة سبل تحسين الجو. في القرار هناك الطقوس التي وصفها وجود طقوس التيت والتي تتم لمحو كل حزن وبدء بداية جديدة.

ABSTRAK

Adila, Yuriska Elsya (2022). Arketip Situasi dalam Novel *The Beach* Karya Alex Garland. Skripsi. Program Studi Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Muhammad Edy Thoyib, M.A.

Arketip situasi adalah situasi yang muncul dalam banyak cerita berbeda dari waktu ke waktu. Dalam kehidupan sehari-hari, manusia pasti mengalami berbagai situasi seperti situasi senang, sedih, tegang, dan lainnya. Seperti situasi senang, sedih, mencekam, dan lain lain. Hal ini juga terdapat pada karya sastra, terutama novel yang berjudul *The Beach* (1996) karya Alex Garland. Penelitian ini bertujuan untuk menganalisis jenis situational archetype yang terdapat pada novel *The Beach* dan penggambarannya. Penelitian ini menggunakan pendekatan strukturalisme dengan berfokus pada analisis alur yang dibangun oleh penulis novel dalam menggambarkan situasi-situasi yang ada. Penelitian dilakukan dengan menganalisis data yang diambil dari novel *The Beach* karya Alex Garland yang berupa dialog dan narasi menggunakan metode kritik sastra. Penelitian ini memiliki hasil bahwa pada kelima bagian plot terdapat enam jenis situational archetype. Pada bagian eksposisi terdapat dua jenis arketip situasi, yakni *the quest* dan *the task*. *The quest* digambarkan dengan situasi pengenalan tentang bagaimana tokoh utama yang bernama Richard bisa mendapat peta yang menuju ke sebuah pantai tersembunyi. *The task* digambarkan dengan situasi dimana Richard dan kedua temannya mempersiapkan perjalanan menuju pantai. Pada bagian *raising action* terdapat *the journey* yang digambarkan dengan perjalanan Richard dan kedua temannya menuju pantai. Pada perjalanan tersebut muncul beberpa masalah yang dapat memicu konflik. Pada bagian *climax*, terdapat *good vs. Evil* yang digambarkan dengan situasi diserangnya Karl dan Sten oleh hiu hingga mereka meninggal. Pada bagian *falling action* terdapat *the fall* yang digambarkan dengan kepasrahan anggota di pantai dan Sal yang mencoba berdiskusi untuk memperbaiki suasana. Pada *resolution* terdapat *the ritual* yang digambarkan dengan adanya Tet ritual yang dilakukan untuk mengahpus segala kesedihan dan memulai awal yang baru.

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CHAPTER I

INTRODUCTION

This chapter consists of background of the study, research question, significance of the study, scope and limitation, and definition of key terms.

A.   Background of The Study

Human life is often referred to a journey. People find many experiences because of being in various situations on their journey. Often people feel the glory in their life, but soon they are in a slump or vice versa. Lawrence (2015) argues that journey makes people stand in various situations such as adversity or truth caused by the themselves. This situation can be described in many ways as it usually happens around us. A person may get injured because of a painful experience so that the wound leaves a scar on that person. Others may have experienced the struggle against crime or the evil such as the job of the police or the army. Those situations that occur can be included in the journey of people's life. Some of the examples mentioned only illustrates a small part of the illustration that life has many stories consisting of various levels of situations experienced by many people.

In addition, events and situations that have occurred in the real world such as the examples previously mentioned are often used as inspiration in writing literary works as well as the objects that discusses in this thesis. The variations of the stories presented in the literary work can be applied to a study that examines the situational archetypes that also carries out in this study.

Situational archetype is one of the theories put forward by Carl Gustav Jung. According to Jung, an archetype is a universal thought form idea that contains a large element of emotion. This thought form creates images or visions of life which in normal conscious life relates to certain aspects of certain situations (Hall and Lindzey 1993: 186). The situational archetype itself is the pattern experienced by the character described by the author in his work and represents the whole story from beginning to end. Jung (1942) explains that the situational archetype has 9 kinds, there are the quest, the task, the initiation, the journey, the fall, death and rebirth, good vs. evil, unhealed wound and ritual. The quest has the meaning that the character in the story is searching for something. The task has the meaning that the character in the story has a task that must be done and completed until the end. The initiation means that the character in the story makes a start in something. The journey means that the character in the story is on a journey from beginning to end. The fall means that the character in the story is experiencing a failure. Death and rebirth means that the character in the story experiences a death but is reborn in a new soul. Good vs. evil has the meaning that in the story there is a dispute between the good side and the bad side, the character in the story will be on one side between good or evil. Unhealed wound means that the character in the story has a wound that continues to imprint in his memory or even causes a feeling of trauma. Ritual means that there is a specific ceremony that is important for the existence of the character in the story.

Situational archetypes can be found in the journey of characters in literary works, especially in novels. One example is like the novel series by

Joanne K Rowling. The novel tells the story of Harry Potter's struggle with his friends to fight Voldemort, so the story in the *Harry Potter* novel can be classified in the situational archetype of good vs. evil. Voldemort himself in the *Harry Potter* novels has a goal to kill Harry Potter, so Voldemort is on the evil side and Harry Potter is on the good side. Another example of a situational archetype is in *The Fault in Our Stars* novel by John Green. The novel tells the story of a woman with cancer named Hazel Grace and her lover August Waters. The story in this novel can be categorized as a situational archetype of the initiation type, because at the beginning of the story Hazel Grace is just a homebody who is closely guarded by her parents. But when he joins a community and meets August, he starts a new life and new habits. Therefore, the story in *The Fault in Our Stars* novel contains a situational archetype.

One of the literary works that discusses the situational archetype that discussed in this study is *The Beach* novel by Alexander Garland. Alexander Medawar Garland is one of the famous writers of literature in England. Garland is a novelist who was born on May 26, 1970 in London, England. The first novel written by Gerald was a novel entitled *The Beach*. The novel was published in 1996 and was written based on his personal experience as a backpacker. *The Beach* novel uses a background in Thailand and tells the story of a backpacker named Richard who meets a foreigner while traveling to the city of Bangkok but the stranger died by suicide and left a map to reach a special island. The map then caught Richard's attention so he wanted to travel to find the island. Richard then invited a pair of lovers he had just met named Etienne and Frencoise who were

also adventurers so they agreed to visit the island. The journey to the hidden island was very difficult but they finally arrived at the island they were going to. The island has the same backpacker community as Richard, Etienne and Frencoise. But they have lived there together for a long time and agreed to keep this island secret so that its nature is preserved. Not long after the three of them joined the community, things didn't go smoothly even though at first they thought this island was paradise. Until finally Richard, Etienne and Frencoise and everyone in the backpacker community left the beautiful island they had inhabited for a long time and started a normal life again in their respective cities. Although the island looks beautiful, it turns out that life on it is not that beautiful and Richard will only remember this precious experience in his heart.

This study discusses the situational archetype found in *The Beach* novel (1996) by Alexander Garland using stucturalism approach. There are nine types of situational archetype theory. There are the quest, the task, the initiation, the journey, good vs evil, the ritual, the fall, and death and rebirth. This study explains what type of situational archetype appears in *The Beach* novel and how this type of situational archetype is depicted. This study was conducted with the aim of obtaining a further description and explanation of the situational archetype theory by Carl Gustav Jung. The novel entitled *The Beach* by Alex Garland was chosen as the object of research in this study, because in the story this novel contains several elements and types related to situational archetypes.

Several previous studies were also found to discuss the situational archetype theory by Carl Gustav Jung. Among them is a study written by Anggoro (2021) entitled *Situational Archetype in Trudi Canavan's Trilogy: The Black Magician: Magician's Guild*. The study by Anggoro is a study similar to this study because it discusses situational archetypes. In his study, several types of situational archetypes were found, such as the quest, the task, the initiation, the journey, good vs. evil and death and rebirth. Another similar study was written by Zatalini (2018) which discusses the situational archetype in the novel *Esio Trot* by Road Dahl. The study focuses on the situational archetype experienced by the main character. In his study, Zatalini found several types of situational archetypes such as the quest, the task, the journey, the initiation and the ritual.

Another similar study on situational archetype theory is the study written by Sidik (2018). The study by Sidik uses the same theory as this study, but uses a different object, namely the children's story in the anthology entitled *Guruku Idolaku*. The object is a collection of short stories, so the author will discuss the situational archetype in several different stories, but this study only focuses on the type of initiation archetype. In the anthology *Guruku Idolaku* the author found 13 data related to the initiation archetype, one of which was found in the story entitled *Tidur Siang*.

Several similar studies were also found but with a wider scope by discussing archetypal analysis as a whole. So what will be discussed is not only situational archetypes but other types of archetypes as well. Some of these studies

were written by Gagarin and Ambarwati (2021) with the title *Archetypal Analysis in Characters As Seen in A Christmas Carol Short Story*. In this study, the author discusses character archetypes, situational archetypes, and symbol archetypes. Another similar study was also written by Abdillah (2020) which discusses archetypal criticism in the novel *The Coral Island and Lord of The Flies*. The study found several types of archetypes including situational archetypes and character archetypes. While the type of situational archetype found in the study consisted of the journey, the task, the fall, unhealed wound, death and rebirth and good vs. evil.

Another previous study was also conducted by Novia (2018) which discussed character archetypes, symbolic archetypes and situational archetypes. The study is entitled *An Analysis of Archetype Over Kagawa's The Iron King Novel*. The situational archetypes found in this study are the quest and the task. Another study was also written by Yasmeen, Lodhi and Altaf (2022). The theory used consists of character archetype, symbolic archetype and situational archetype. The object used is a novel entitled *The Legend of Indus* by Samina Qureshi. The similarities of those previous studies with this study are research that discusses archetypal criticism, and the object used is novel, but in this study the focus is only on situational archetypes and does not discuss character archetypes and symbolic archetypes.

The amount types of archetypes in literary criticism make the kind of research on this theory also various. Discussions on archetype theory were also

carried out by several authors in a psychological approach. some of them are studies written by Nurdayanti, Natsir, and Lubis (2020) with the title Analysis of Main Character in *Hush, Hush* Novel. The study focuses on the main character in *Hush, Hush*'s novel,. The types of archetypes found in the study consisted of persona, shadow, anima and animus, great mother, wise old man and self. Archetype in the psychological approach discusses what happens to the characters in the novel, so that this will distinguish the archetype theory in the psychological approach and structuralism. Another study written by Jabeen and Habiba (2018) discusses a novel entitled *Tomorrow* by Graham Swift. The focus of that study is to discuss the protagonist named Paula. In their study, they found two types of archetypes through a psychological approach, namely persona and shadow, which were described by how the two types of archetypes were related to the character formation of the character Paula.

The study by Poonkdi (2021) also discusses the archetype theory by Carl Gustav Jung. The discussion raised in this study only focuses on selected female characters in the novel *Mistress and Lessons in Forgetting*. The study discusses the character archetype so that there are several characters discussed which consist of the characters of Nair, Radha and Ahayla. Poonkodi's research explains the archetype pattern that influences the psychology of the female characters in the novel and that this is the difference with this study, but the study still discusses archetypal criticism and uses novel objects so that it still has similarities with this study.

B. Research Question

Based on the previous background discussing the theory of the situational archetype and *The Beach*, the research question in this study is how are the situational archetype depicted in Alex Garland's *The Beach*.

C. Significance of the Study

The result of this study expected to gain knowledge about situational archetype. Hopefully, this research would be the contribution to enrich people awareness for studying English literature ang function as reference source of the next researcher to more understand on how to analyze a novel using Carl Gustav Jung's situational archetypes theory.

D. Scope and Limitation

This study focuses on the situational archetype experienced by the main character named Richard in *The Beach* novel. There are nine types of situational archetype theory, and this study looks for data describing the kind of situational archetypes includes in the novel and also explain the depiction using a data according to its type.

E. Definition of Key Terms

To avoid misunderstanding and for better knowledge to get, here are some keyterms regarding this research :

1. Archetype

Jung (1983) describes that archetypes are images of the past created from the collective unconscious. Archetypes have a biological basis but stem from repeated experiences of ancestors.

2. Situational Archetype

A situational archetype is a situation that appears in many different stories over time. According to Jung (1942), situational archetype devided into 9 kind, there are the quest, task, initiation, journey, fall, death an birth, good vs evil, encured wound and ritual.

3. Structuralism

Structuralism is a way of thinking about the world that is primarily related to the responses and descriptions of elements in a literary work. Hawkes (1977) mentioned that structuralism is a structure whose elements are closely related and each element only has meaning in relation to the other elements and the whole.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter discusses the relevant approaches and theories related to the research in this study. The theoretical framework covers the archetypal study in literature in general as well as the individual situational archetype by Carl Gustav Jung in depth.

A. Structuralism in Literature

Structuralism is one of approaches in conducting research on literature, language and culture. In general, structuralism is considered as a method that considers the object of study as a set of separate elements that are made into a combination of elements that are interconnected with each other. Hawkes (1977) states that structuralism is basically a way of thinking about the world that is tied to the perception and description of structure. The structural approach is an intrinsic approach that talks about a literary work on elements that build from within. In simple terms, the structuralism approach can be described as an approach to literature that works by analyzing the structures that build literary works from within and looking for the relevance of these structures in order to achieve unanimity in meaning.

A figure in structuralism approach, Stanton (2007) divides structuralism into two, they are the facts of the story and the means of the story. The facts of the story consist of four kinds including the plot, characters, setting and theme. In terms of storytelling, Robert Stanton divides it into five kinds including the title,

point of view, language style and tone, symbolism, and irony. In this study, the author uses a structuralism approach because it analyzes the situational archetype, which is about how the existing situations can build the plot in *The Beach* novel.

B. Plot

Plot is a story that contains a sequence of events, but these events are only connected by cause and effect, one event causes or causes another event to occur. Plot according to Aminuddin (1987) is a series of events formed by the stages of events so as to form a story presented by the actors in a story. According to Kenney (1966), plot is a narrative structure which is divided into five parts including:

1. Exposition

According to Keraf (1995), exposition is a form of discourse that seeks to describe objects so as to broaden the views or knowledge of the reader. Exposition is a form of discourse whose main purpose is to inform and provide information about a particular object. Exposition can also be referred to as orientation. Exposition is the introductory part of the story or the introduction of the story situation. In this section, the main character in the story is introduced. In addition, the setting, atmosphere, and time were also introduced. This section also includes characterizations and the introduction of the seeds of problems in the story, along with the relationships between characters.

2. Raising Action

Waluyo (2002) mentioned that raising action is an increase in conflict which then continues to increase conflict. The problems that have been raised in the previous stage are increasingly developed in intensity levels. The events that occur make the story even more interesting. At this stage of the plot, the story begins to move towards the climax of the story. In this section, we begin to recount the events that started the emergency. The movement of the characters in the story starts to look more complex. In this section, the character of each character will begin to show their personality.

3. Climax

Climax according to Stanton (1965), is when the conflict has reached the highest level of intensity, and when it is something that cannot be avoided. Climax is very important in plot structure. Climax is only possible and occurs if there is conflict. A conflict will be a climax or not (resolved or not), in many ways that will be influenced by the author's attitude, will and main goal in building conflict in accordance with the demands and coherence of the story. The climax really determines how the conflict will be resolved. It can be said that in the climax the fate of the main character of the story will be determined.

4. Falling action

Waluyo (2002) states that falling Action is the final stage of a story. At this stage it will display certain scenes as a result of the climax. So, this section contains how the story ends or suggests how the story ends. How the form of completion of a story, in many ways is determined by the relationship between

characters and conflicts, including the climax that appears. The falling action stage is the part of the story where the conflict has started to have a resolution. The problem raised as a story conflict is slowly starting to be resolved. The events that occur in this section will lead to the end of the story. Story content at this stage includes resolving plot points, questions being answered, and character development.

     5.   Resolution

The final part of a story is the resolution. According to Waluyo (2002) conflicts that have reached a climax are resolved and tensions are relaxed. Other conflicts, sub-conflicts or additional conflicts if any are also given a way out, so that the story can be ended. Resolution is the final finishing stage of the entire series of stories. In this section, all conflicts in the story already have a solution. The end of a story is not always happy. The resolution section contains a coda that contains the message or message the author wants to convey. The resolution of a story can also be something that raises questions to the reader. Some stories have surprising, satisfied, frustrated, or confused endings. However, this section is always the end of the story. At the end of the story, we will tell how the fate of the cast in the story will be, whether the ending is happy, bad, or hanging.

C. Archetypal Criticism

Archetype has a meaning as a pattern or form. However, in a literary perspective and according to Jung (1983), archetypes are images of the past created from the collective unconscious. Archetypes have a biological basis that

also comes from repeated experiences of ancestors. An important characteristic of archetypes is that they do not develop individually in each person, but are produced through the influence of each individual's sociocultural context. The formation of archetypes is one of the foundations of Carl Gustav Jung's theory of the collective unconscious, which states that all people have a common substrate in their psychic structure.

Archetype has many types in the scope of literature. The categories that presents in this study are archetype types related to this study. The explanation of this type of archetype is carried out with the aim for better understanding about the theory discusses in this study. In general, Jung's archetype has four types, namely, 1) Genre archetype, 2) Symbolic archetype, 3) Character archetype, 4) Situational archetype.

1. Genre Archetype

Studies that discuss the archetype genre generally focus on determining the dominant theme that describes the whole story from the beginning to the end. Anggoro (2020) cites in his research that Northrop Frye (1957) indicates a relationship between genre and season which includes: 1) Spring which means comedy genre, 2) Summer which means romance genre, 3) Fall which means tragedy genre, 4) Winter which means irony genre.

2. Symbolic Archetype

A symbolic archetype is an object, location, or image in a story that contains more than one functional meaning. It has both a physical meaning in the

story world and a thematic meaning for the reader to interpret. There are several examples of symbolic archetypes, including 1) Light which means hope or renewal, 2) Dark which means despair or ignorance, 3) Water which means birth and life, 4) Haven which means safety, 5) Wilderness which means danger. , 6) Fire which means knowledge and rebirth, 7) Ice which means death and ignorance and 8) Black which means evil and mystery.

3. Character Archetype

An archetype is an emotion, character type, or event that is principally repeated throughout human experience. In art, archetypes create a sense of immediate familiarity, allowing audience members to relate to an event or character without having to ponder why they relate. A character archetype in novel terms is a type of character who represents a universal pattern, and therefore appeals to our human 'collective unconscious' . For example, 'hero' is the most fundamental character archetype, which directly corresponds to us each being the hero (or protagonist) of our own life story.

4. Situational Archetype

Situation archetypes describe how certain situations play out in the story. It is a given experience that a hero or character must endure to move from one place in life to the next. According to Jung (1983) situational archetypes consist of nine elements including :

1. The Quest

2. The Task

3. The Initiation

4. The Journey

5. The Fall

6. Death and Rebirth

7. Good vs. Evil

8. Uncured Wound

9. The Ritual

D. Situational Archetype

Situational archetype in literary criticism according to Jung means identifying how the author brings the story line through the situations described in it. The situation in a novel is often divided into various kinds or there is one situation that dominates. This study related to situational archetypes was created to make it easier for novel readers to understand the nature of the plot by plot told by the author. In general, situational archetypes are divided into several types :

1. The Quest

Characters in a novel usually experience several situations to make the storyline more interesting. The quest is a situation that describes the character's position while searching for something. The quest is generally one of the beginnings of the story in a literary work. When the character gets something to look for, then the character will start his journey and bring the continuation of the plot in the story. According to Guerin (1995) quest describes the search for someone or something that is important and not easily achieved. To complete the

quest, the character must pass through various obstacles. For example is fighting against evil creatures or entering forbidden places.

2. The Task

The task is a situation when a character in a story has a task to do. The task is generally related to the quest, because when the task has been completed, the quest will be stopped and answered by the character. According to Lawrence (2015) in the task archetype, the character should do the superhuman acts to fulfill the goal. The task can be described in many ways such as the duty to save someone and so on. In other words, the task describes a situation where a character has a responsibility to carry out. The example of the task is found in the Divergent novel where the main character named Tris has to carry out her task to overthrow the government in her city in order to save people who are categorized as divergent like herself.

3. The Initiation

The initiation is usually associated with a change in something. Guerin (1996) states that the initiation starts from ignorance that leads a person to spiritual maturity. The initiation is described by the start of something new which is followed by maturity. Some stories in the novel sometimes tell the life of a character who is evil then turns into a good one. This can be categorized as initiation, because the character starts something new which is followed by maturity in his attitude. Often the initiation appears at the climax or the end of the story which leads to a good ending.

4. The Journey

Some literary works such as novels often tell the story of a long journey. In that type of story, the element of the journey is often included in it. Zatalini (2018) said that the journey is where the character search for some truth information. The journey not only tells about a journey of a character from one place to another place, but can contain various situations such as someone who in his journey may experience ups and downs in his life. The journey is a situation that puts the character on a long journey to achieve something. The example of a novel that contains elements of the journey archetype is On the Road novel by Jack Kerouac which was written based on the true story of Keruoac's journey and his friends to the United States. Another example also can found in the novel published in 1865 entitled Alice's Adventures in Wonderland.

5. The Fall

The fall is a situation that occurs when a character in a literary work experiences the lowest situation. The fall caused by the loss of innocence. This archetype can happen for many reasons. One example is death. In many novels, there is often the death of an important character which makes the situation in the plot very bad. Like what happened in the The Chronicles of Narnia novel, Aslan died and the disaster made many people slump. Not only death, the fall can also be described as an example of a family who lost all of their property, someone who lost his job or someone who got sick or had an accident that hindered his survival.

6.   Death and Rebirth

This type of situational archetype is a situation that describes the death of a character but continues with his rebirth. The most common example of death and rebirth in real life is the existence of reincarnation. In real life, many people believe that reincarnation is a real thing. Some people are also found not a few who hope to be someone else with a different destiny when they are born again. It is also possible to be published in various literary works, especially novels. Guerin (1966) states that birth represent by morning and springtime while death represent by evening and winter.

7.   Good vs. Evil

According to Lawrence (2015) good vs. The evil archetype consist of pitting the power between good and evil. This type of situational archetype is often found in literary work like novels. It usually called as the battle of protagonist and antagonist. This type of situational archetype contains situations regarding the battle between heroes and villains. The most famous example is one of the Harry Potter novels which is depicted with a battle between Harry Potter as the good character and Voldemort as the evil character.

8.   Uncured Wound

Uncured wound is a situational archetype that is described by a wound on a character that does not heal. Jung (2001) argues that this type of archetype symbolized a loss of innocence and drive the sufferer to extremes. This can be described by a prolonged trauma or sadness. Trauma and sadness can be triggered

by various things. One example is bullying or losing someone. This form of pain can be psychological or psychological. In real life this often happens and is felt by many people. This situation is also often described in literary works and belongs to the situational archetype uncured wound. One example of a novel that tells about uncured wounds is a novel entitled The Fault in The Stars where the main character named Hazel Grace suffers from an uncured wound caused by the death of her boyfriend due to cancer.

9. The Ritual

The archetype ritual is a special ceremony performed by a character with the aim of achieving something. The rituals are a sign that the character's role is important in their society because this ritual usually plays an important role for the characters in the novel. Various novels often contain rituals in the story such as rituals to bring someone back to life in fantasy novels, rituals of exorcism in horror novels as well as tribal or religious rituals and other rituals. Midsommar is an example of a literary work that tells about the ritual, which tells about a hidden tribe in America who likes to perform sadistic rituals and cannot be accepted by reason. The rituals performed in Midsommar novel eventually took the lives of the main character's friends, but the people of the tribe considered it normal and had been done.

CHAPTER III

RESEARCH METHOD

A. Research Design

This study is classified as literary criticism because it aims to analyze a literary work. Abrams (2014) mentioned that literary criticism the process of defining, analyzing, classifying the value of literary works. Literary criticism is included in one of the branches of literature to analyze a literary work which also serves to examine and interpret literary works more broadly.

This study uses a structuralism approach as well as a literary criticism as the method. Structuralism is an approach that emphasizes the intrinsic elements that build works. The theory used in this research is Carl Gustav Jung's situational archetype theory which consists of nine types of archetypes. This study uses the situational archetype theory because the plot presented by the author in *The Beach* novel contains the types of situational archetype theory.

B. Data Sources

The source of the data in this research is *The Beach* novel written by Alexander Garland. The novel was published in United Kingdom on October 14, 1996. The novel has 439 pages and the genre of the novel is adventure fiction.

C. Data Collection

In conducting the research, the researcher began collecting data by read the novel and marked the parts of the narrative or dialogue related to the discussion carried out. In addition, the researcher also took notes to add the required details, then collected all the data found into one so that it is easier to analyzed and grouped their needs. The steps in collecting data in this research are: (1) Read the novel to find the data about situational archetype, (2) Marked the part of the novel that deals with the kinds of situational archetype. (3) Grouped the data according to nine types of situational archetype. These steps are carried out with the aim that data collection can be more precise and orderly.

D. Data Analysis

In analyzing the data, this study used several steps. The data analysis began by described the data found in *The Beach* novel and explained the type according to nine types of situational archetype. Then this study explained the relevant reasons why the data is included into the specific type of situational archetype. After explained the types of situational archetypes contained in the novel, the author explained the reason why the data includes to the type and explained where the data appears based on the types of plots.

CHAPTER IV

FINDING AND DISCUSSION

In this chapter, the author discusses the analysis of the data that has been found related to the situational archetypes in *The Beach* novel by Alex Garland and how the situational archetype depicted. The data found come from the dialogue, or the narrative taken from the novel.

The Depiction of Situational Archetype in *The Beach* Novel

Situational archetype theory according to its function is used to classify various kinds of situations described in a story in a literary work. In accordance with its function, this theory is very suitable for analyzing plots in various novels. Therefore in this chapter, the appearance of the situational archetype will also be explained according to the plot, whether the situational archetype appears in exposition, raising action, climax, falling action or resolution.

As previously explained, the situational archetype theory consists of nine kinds. The types consist of the quest, the task, the initiation, the journey, the fall, death and rebirth, good vs. evil, uncured wound and ritual. These types of situational archetypes can be found in *The Beach* novel and explains in detail through the data and explanations provided below. The depiction of the existing situational archetypes can be found either in the narration or dialogue in *The Beach* novel.

1. **Exposition in *The Beach* Novel**

The Beach novel begins with an exposition that tells the story of the introduction of a character named Richard. Richard is introduced to the novel's exposition as a backpacker who goes to Thailand and gets a map to a hidden beach from a stranger at the guest house where he is staying. The stranger give the map to a woman who lived there, and after that the stranger committed suicide.

After getting the map, Richard couldn't stop being curious about the beaches on that beach. After that, two characters appeared and were introduced named Etienne and Francoise. The two people are lovers who also traveled to Thailand as backpackers. Richard introduced himself to both of them and after that the three of them became friends. It wasn't long before Richard decided to tell Etienne and Francoise about the map and the three of them decided to travel to the beach together.

The description of the situation above is a stage of exposition. According to Keraf (1995) exposition is the stage of introducing characters, settings and other elements to the reader. This situation is included as an exposition because of the introduction of the characters Richard, Etienne and Francoise. The author also tells how Richard was able to get the map, which eventually made the three of them take a long journey to find a hidden beach in Thailand.

The description of Richard, Etienne and Francoise's curiosity about the truth of the map and the beach in the situational archetype theory is included in the quest. The quest is one of the situational archetypes that first appears in *The*

Beach novel. Definition of the quest itself is a something carried out by the character because it is considered important. In *The Beach* novel, the quest is experienced by the main character named Richard and his two friends.

The quest is something that becomes a question for the main character that directs the character to the next action for reaching the answer. At the guest house, Richard met someone who he called Mr. Duck and the man tell Richard about a hidden beautiful beach. Mr. Duck also gave him a map containing the route to reach the beach which was sent by Mr. Duck. The conversation below is evidence of Richard's initial questioning about the thing that he received from Mr. Duck and how Richard started to find out what the map meant.

> *"Hey," she called after me. "Le'er for you, man"*
> *I stopped. "A what?"*
> *"Le'er."*
> *"Letter?"*
> *"Le'er! On your door!" (Garland, 1996, p.6)*

The conversation above describes the condition when Richard first received a map from Mr. Duck. Richard is a foreigner so he doesn't know who's at the guest house, so sending a map from a woman confuses him. The woman gave a letter containing a map from Mr. Duck through the hole in his bedroom door. In this situation, Richard did not know who the person who sent him the map was and what the purpose of that person sent him the beach. This evidence was the beginning of how Richard had questions about what the meaning of the map he had.

Richard's curiosity is supported by the appearance of Mr. Duck before. A strange man had met Richard who had previously been talking to other people

about a hidden beach. The stranger was the person Richard called Mr. Duck because he doesn't know his real name. Mr. Duck accuses Richard of eavesdropping on his conversations about the beach at night while Richard is sleeping. Mr. Duck's voice who lived close to Richard's room woke him up. But because Mr. Duck already told about the beach that should be kept as secret, so he decided to show all the information about the beach to Richard by sending the map through a woman as proven by the data above.

Not long after Richard received the map, the person who sent it called Mr. Duck later committed suicide by hanging himself in his guest house room. Until the next day when the police came to investigate the incident, Richard still kept a secret about the map containing the location of the beach he received from Mr. Duck and did not intend to tell the police because he did not want to be involved in the case of Mr. Duck's death. Duck. However, he shared his curiosity about the beach with two French people whom he accidentally met at the guest house where he lived. The two people are a couple named Etienne and Francoise. They were both also backpackers like Richard so they had the same curiosity when Richard told him about the contents of the map from Mr. Richard. Duck. This can be proven through the conversation of Richard talking to Etienne below.

> *I simply needed to tell someone what I was doing.*
> *"I know where the beach is," I said.*
> *Etienne raised his eyebrows.*
> *"I've got a map."*
> *"A map of the beach?"*
> *"The dead guy drew it for me. I found it stuck to my door this morning. It shows*
> *where the beach is, how to get there. I've got it in my room." (Garland, 1996, p. 10)*

It has been explained previously that the type of situational archetype the quest will make the main character move to take the next step with the aim of answering his curiosity. So it was on the evidence described above that Richard decided to tell about the map he had found with Etienne and Francoise. He did this to find people who might know more information about what was on his map. Saying that he understood where the beach was, Richard had the desire to visit the beach with Etienne and Francoise, as they were backpackers who loved adventure just like him.

Richard was lucky to have some friend that have the same hobby so Etienne and Francoise agreed to visit the beach. This is in line with the impact of the quest archetype which finally made them agree to go to a secret beach in Thailand. The three of them together find out what is on the map and what makes the beach on the map seem special because it is hidden and now Etienne and Francoise are also participating in the preparations for the beach and making their journey. This could eventually be a first step in reaching an answer to the question Richard had kept a few days earlier about the beach Mr. Leaked. Duck.

Behind their excitement of their new trip, their curiosity did not stop there. Before starting the trip, the three of them talked about the trip plan to the beach together. Like a tourist, they don't know for sure whether the beach really exists or not, because they are not native Thais. Even the original Thai people can certainly not always know about the existence of the beach. Their curiosity becomes a boomerang whether the trip is something worth fighting for or not. Therefore a second plan had to be prepared and they prepared the steps for the

return journey when it turned out that the map did not show anything. The form of the quest as exposition about the truth of the existence of the beach can be proven through the data below.

> *Francoise put her finger on the X-marked island. "How can we know what we will find there?"*
> *"We can't," I replied.*
> *"And if there is nothing, how do we get back to Ko Samui" (Garland, 1996, pg. 14)*

The data above is an overview of the next quest. The quest on the data can be described by their questions about the truth of the beach. Richard's map comes from a stranger he accidentally met at the guest house, which a man nicknamed Mr. Duck. How can they find out whether the map is genuine or not and how can they find out if the beach is real or not. Dialog "How can we know that we find there?" is an affirmation of the situational archetype the quest, which explains that Francoise is unsure of the map's authenticity. This ended up affecting Richard and Etienne with the same question. However, it is the essence of the quest itself that in the end the main character will take action against the situation and it will be explain in the task.

In the statement it was explained that Richard, Etienne and Francoise would travel to the secret beach. Campbell (2004) mentioned that on the quest the character must experience difficulties to reach his goal so their decision to visit the beach is not an easy one and they will definitely encounter various difficulties. The question that was in Richard's mind is only about the existence of the beach led him to travel so that Richard got an answer about the existence of the beach and the truth of the beach.

In the exposition of *The Beach* novel, apart from the quest, there is also the task. In the task, Richard, Etienne and Francoise are still preparing for their trip to the beach and searching for further information so that no problems arise at that stage. This indicates that the task is still included in the exposition plot. Richard finally decides to prepare for a trip to the hidden beach. The journey they take is a long journey so they must prepare for it.

After Richard, Etienne and Francoise talked on the quest about the truth of the map and the island, the three of them finally agreed to take a trip to take the beach. This plan they initially discussed together and Richard also felt like doing it so they started thinking about how to go there. This situation is still included in the exposition because there is still an introduction about the areas they will pass through in Thailand. In this phase there are still no conflicts so it is still categorized as an exposition. This situation is described in the narrative below.

> *The look I recognize in Etienne, I imagined, was hearing the sound of the surf on this hidden beach, or hiding from the marine-park war-dens he made his way to the island. The effect on me was the same as when Sean said, "Let's just do it." Abstract thoughts suddenly flipped into thoughts about reality. Following the path of the map had become something that could happen. (Garland, 1996, p. 13)*

The situation described above is when Richard tells Etienne about a beach that has caught his eye. In the conversation, Etienne's approval could be felt when Richard talked about the plan to go there. This was then followed by their agreement to make the trip. This response is in line with the purpose of the task, because the task they have to do next is to prepare for the trip. Their task just needs to follow the map like what Richard said in the line "Following the path of

the map had become something that could happen." So they only need to prepare their various follow-up plans.

The task in *The Beach* novel happened a lot when Richard, Etienne and Francoise had arrived at Ko Samui. At that time Richard was just starting to plan a trip that they would do in the future. The journey that they will pass will consume a lot of physical energy so they talk about it step by step carefully. One of the tasks they do, is that they have to find a boat that they can ride to cross the beach at the marine park. The marine park is a tourist spot so they can't just swim to cross it. The task is contained in the narrative below.

> *We decided to had to hire a boat. The normal tour agencies wouldn't do because they'd be too organized, and we doubted we'd be able to slip away from their supervision. Instead we would need to find a fisherman who was unaware of or unconcerned about the rules on tourist in the marine park. (Garland, 1996, p. 26)*

> *The deal was eventually struck at 1450 baht, diligently knocked down from 2000 by Etienne. At six the next morning we were to meet the spiv in the restaurant and he would take us to his boat. Only then would we pay him the money, a point Etienne wisely insisted upon, and he would take us to his boat.(Garland, 1996, p. 28)*

The plan to find a ship that they can use is the task described in the novel. Lawrence (2015) states that the task is carried out to complete a predetermined goal. So in this situation, Richard and the others are trying to find a boat loan to fulfill their goal, which is to cross from the marine park and reach the hidden beach they are looking for. In the end, Richard and the others were able to find a ship owned by a gentleman and they paid him 1450 baht. This situation indicates that their first plan has been successful, so the task of finding ships for crossing has been successfully completed

The next task related to their plan is to study the map and memorize the route they will take, prepare items to be brought such as equipment for sleeping, food and physically prepare to swim across the ocean. Richard, Etienne divide the tasks while preparing these things so that the preparation will be easier. Some of the preparations made by Richard and others are described in the data below.

> *A few meters away, Etienne and Francoise leant to their rucksacks. Etienne was studying the maps, working out which several islands near us we had to swim to. He didn't need my help so I called him that I was going to take a walk. I'd never been on a real desert island before a deserted desert island and I felt I ought to explore. (Garland, 1996, p. 35)*
>
> *"She has already eaten." He pointed down to the beach. "She went to see if it is a big swim to our island." (Garland, 1996, p. 36)*

The data above describes the task when they are preparing everything for their trip to the beach. Depicted in the data above when Etienne was studying a map owned by Richard. In addition, Francoise also carried out swimming exercises that were equivalent to the estimated swimming distance they would travel, so that they could be sure whether the plan to reach the beach by swimming could be taken or not. The situation of preparing for this trip such as memorizing maps and swimming exercises is the task, because this is in line with the task's own purpose, namely as a response to the existence of the quest so that they can achieve their goals.

Overall, all the tasks carried out by Richard, Etienne and Francoise are a response to the quest, namely the hidden beach that makes them feel they have to travel to the beach. The various preparations made by the three of them are the task, because the preparation includes many things that they have to do and is included in a long preparation. The preparation is a task for them, including

renting a boat to cross from the marine park, preparing luggage such as food supplies, tools for sleeping because they will explore nature and also train their physique with swimming exercises before they really across the ocean by swimming for two kilometers.

2. Raising Action in *The Beach* Novel

The next stage after the exposition is the raising action that occurs in the journey. In the journey, the situation described is about Richard, Etienne and Francoise's journey to the beach by following the directions written on the map. During this journey, several problems occurred which will be explained in more detail below which indicate raising action. As explained by Waluyo (2002) that raising action is the stage of the development of a conflict, so the emergence of problems on the way to the beach can be categorized as raising actions.

Raising action in *The Beach* novel is described by the presence of obstacles during their journey to find the hidden beach. The journey in *The Beach* novel begins with the trip of Richard and his friends to other town by taking the train at night. They went together to the city of Surat Thani and later will continue the journey by bus to the city of Don Sak. The stages of the journey are still easy for them because they only need to take public transportation to cross to several cities to get closer to this hidden beach.

The journey that is categorized as a raising action is when Richard, Etienne and Francoise arrive in a forest after successfully swimming in the ocean for two kilometers. As they passed through the forest, there were several people

guarding a marijuana plantation there. These people carried weapons indicating that the beach was heavily guarded. Raising action is marked because the lives of the three of them are threatened when they arrive at the forest. They had to sneak around quietly to pass through the plantation so they wouldn't be killed, therefore this the journey in *The Beach* novel was included in a raising action.

Pearson (1998) mentioned that the journey is a search for treasure, so what is considered a treasure in this novel is the hidden beach. The purpose of Richard, Etienne and Francoise on a trip following the map that Richard has is with the aim of finding the truth about the existence of the beach. Is the beach real and the maps they have are accurate, or otherwise. The beginning of Richard, Etienne and Francoise's journey is found in the data containing the narrative below.

> *We took the night train south from Bangkok, first class. A waiter served a cheap meal of good food at the table, which at night flipped up to reveal spotless bunk-beds. At Surat Thani we got off the train and took a bus to Don Sak. (Garland, 1996, p. 18)*

The narrative mentioned above is one of the data related to the journey archetype in *The Beach* novel. The narrative describes the beginning of Richard and his friends' journey to a hidden beach. The journey is marked by the phrase "we took the night train" which confirms their journey by using a train vehicle. At the end of the sentence the author also explains that Richard will stop at Surat Thani after getting off the train and continue his journey to the next city by bus to Don Sak.

What is meant as the journey archetype in the data above is the beginning of Richard, Etienne and Francoise's journey following the map to the hidden

beach. As previously explained, that the journey is carried out with the aim of reaching the goal, the aim is visiting the hidden beach leaked by Mr. Duck. However, the following data is only the beginning of their journey, because there are still many obstacles and fields that they must pass that are more risky for their live.

The next trip that Richard had to take was swimming after arriving at Ko Samui. Richard and his friends not only swam as usual, but they had to sail the ocean as far as two kilometers. This was the stage of the journey that Richard feared the most because he did not know whether he would be able to swim two kilometers in the ocean or not. To train physically before starting the journey, they stopped at Ko Samui and stayed at an inn for a few days. They use the time to practice swimming and prepare items to be brought on the next trip. The data that explains about the next journey, which is to sail the ocean, is in the narration below.

A few metres away, Etienne and Francoise leant on their rucksacks. Etienne was studying the maps, working out which several islands near we had to swim to. He didn't need my help so I called to him that I was going to take a walk. (Garland, 1996, p. 35)

At a quarter to four we waded into the sea, finally ready to leave. "Maybe more than one kilometre," I heard Françoise say behind me. Étienne said something in reply, but it was lost as a wave broke.

The swim passed in stages. The first was full of confidence, chatting as we found a kicking rhythm, and making jokes about sharks. Then, as our legs began to ache and the water no longer felt cold enough to cool us down, we stopped talking. By this time, as on the boat ride from Ko Samui, the beach behind us seemed as far away as the island ahead. The jokes about sharks became fears, and I started to doubt that I had the strength to finish the swim. Or doubt, quote unquote. We were about halfway between the two points. Not being able to finish the swim would mean dying. (Garland, 1996, p. 38)

The data above is the second evidence of the journey archetype in *The Beach* novel. The journey that Richard takes in the novel to reach the coast is a complicated journey especially in this journey. Richard had to cross the ocean by swimming two kilometers. Crossing the ocean as far as two kilometers is not easy and even life threatening, as explained that the journey forces the characters to go through misery. All the preparations such as what items to bring and which ones to leave, the bag to be used as a life vest and swimming exercises to train Richard did with Etienne and Francoise.

Richard and his friends swam two kilometers to cross from the island in Ko Samui to their destination beach. The journey across the ocean was not easy. Previously, they had prepared a bag wrapped in plastic so that it could be used as a floating bag so that they are not too tired when swimming, and also use their rucksacks as a buoy.

The two-kilometer swim trip was also not entirely smooth. In the data mentioned above, it is explained that Richard also feels afraid because they are swimming in the middle of the ocean and they could be attacked by sharks that might be swimming around there. Like the ordinary humans, Richard and the others could also feel exhausted. Although at first the swimming trip looked fun but after swimming for one kilometer Richard started to get tired but they couldn't stop swimming. The three of them were in the middle of the ocean so if they gave up, they would just drown.

After crossing the ocean, there is still a journey that they must continue together. The beach they were going to still needed to be reached by passing through the forest among the mountains but the journey to the destination beach was getting close. Richard's map pointed to a forest around the coast they had come to. In the middle of the forest they had passed, there was a marijuana plantation and were several people who seemed to be on guard in the plantation area with weapons. Richard is frightened and they ended up hiding among the grass to sneak out. It was in this situation of the journey that began about the raising action in *The Beach* novel because they have to sneak to get through the marijuana plantation. This situation is found in the data in the form of narration and dialogue below.

> *By setting off so early, I was hoping that Zeph and Sammy would still be with their raft. Finding them would be a lot harder if they'd already entered the jungle. I was also trusting that they'd have landed on the same stretch of beach where Étienne, Françoise and I had first come ashore. I was fairly con"dent that they would have, but you never knew. Theey might have tried to circle the island, not realizing they'd passed the only open stretch of sand. Either way, the more time I gave myself to play with the better. (Garland, 1996, 183)*
>
> *I tried to struggle but he was too strong. "You idiot! Let me go! There are people coming!"*
> *"Where are the people?"*
> *"On the mountain," Francoise whispered, rubbing her mouth. "Higher."*
> *He looked up to the second plateau. "I can't see anyone," he said, easing his hold on me. "Listen. What is that?"*
> *"Voices," said Etienne quietly. "You can hear it?"*
> *I strained to listen again. This time I found it, distant but getting clearer. (Garland, 1996, p. 42)*

The data above shows the situation when Richard and his friends started to panic on their way in the forest. They saw that there were other people who had occupied the island and made marijuana plantation there. Richard, Etienne and Francoise were frightened because the people there seemed to be very strict to protect their garden and the people there also carried weapons. In the end they got

the answer that on the island where the beach was located, someone else had arrived before them.

The situation described above occurred when they were traveling in order to pass through the cannabis gardens in the forest. The data describes the details of events in the journey archetype where the journey through the heavily guarded cannabis gardens must be passed safely. In that situation, Richard was very scared because he didn't want to die at the hands of the gardeners there, even the panic almost made the three of them give up on continuing their journey to their destination beach and chose to go home. But in the end they continued their journey by sneaking and managed to leave the marijuana garden even though they were sure that the guards there already knew their appearance.

After they passed the marijuana garden they finally arrived at their destination. In Richard's map, the beach was near a waterfall and they had arrived at a waterfall. They just need to jump over the waterfall and that's where the beach they are going is located. On the beach there is a camp and there have been unexpectedly many people already living there. In this situation, Richard finally become the part of the camp and will live there with other people.

All the data and explanations above are details of the journey archetype in *The Beach* novel. Richard's journey in search of a hidden beach is a very long journey. Starting from their departure by taking the train and bus, then continued by swimming as far as two kilometers, to going through the forest and jumping over waterfalls. The journey that Richard experienced also includes many

obstacles, such as a bag that would not float because of objections when swimming, and their panic when they found out the guard was in the marijuana garden but everything has been paid at this situation.

The type of plot that occurs in the journey is included in raising action because during the journey to the beach, Richard, Etienne and Francoise begin to experience various difficulties. Among them is when they entered the forest and arrived at a marijuana plantation which was guarded by armed people. This proves that there are other groups besides them on the beach so that this can trigger new conflicts between them, because it is seen that the guards at the marijuana plantation do not accept newcomers so they strictly guard their territory and prepare weapons there.

3. Climax in *The Beach* Novel

The climax in *The Beach* novel occurs in the good vs. evil. Good vs. evil occurs when a shark attacks Karl and Sten while in the middle of the beach. The shark attack kills Karl and Sten and causes panic. The situation happens there is categorized as a climax, because the conflict peaked at that time. When the news of Karl and Sten being attacked by a shark spread, all members of the camp on the beach panicked because they only lived on the beach by using the existing nature, so there was no optimal help for the two of them.

The problem is considered a climax because it causes Karl and Sten to die. Some of the conflicts contained in *The Beach* novel only cause temporary disputes so they are not included in the climax. As already mentioned by Stanton

(1965) that the climax is the peak of tension felt by the characters in a novel and the peak of tension in The Beach novel is the situation of good vs. the evil.

In terms of the situational archetype theory, in *The Beach* novel there are several conflicts so that good vs. evil is included in it. As previously explained that good vs. evil is a fight between two sides. In *The Beach* novel there is a conflict that occur, it is a conflict that occurs between camp members and sharks which is described by Karl and Sten and being attacked to a sharks in the beach. The situation is illustrated by the data below.

> *"Etienne was the first move. He barged past me, almost knocking me to the ground. When I looked up, he was bending over Sten, trying to gave him mouth to mouth resuscination. The I heard Sal call behind me, "What's happened?", and at once Karl began yelling at the top of his lungs. For a minute he yelled non stop, filling the longhouse with high, frantic sound that made some people cover their ears or yell equally loudly, for no apparent reason other that to block him out. It was only after Keaty had grabbed him, shouting at him to shut up, that he managed to form an intelligible word: "Shark." (Garland, 1996, p. 150)*

This situation describes the beginning of the panic that occurred because Sten and Karl were attacked by sharks. The fight that happened between Karl and Sten with sharks depicts good vs. evil with Karl and Sten as good and sharks as evil. This is because those who have the instinct to attack and kill are the sharks as predators in the ocean, while Karl and Sten only play on the beach.

4. Falling Action in *The Beach* Novel

Falling action in *The Beach* novel is found in the fall type in the situational archetype theory. Falling action is where the problems that occur in climax are reduced. In the fall, there were other minor conflicts caused by the climax of good vs. evil, but this prompted the camp leader named Sal to discuss

and calm the situation in the camp so that one by one of the problems could be resolved. Sal's reaction is the thing that makes the fall is classified as falling action.

In the falling action, Sal as the head of the camp feels uneasy with the conditions there because there was hostility between some members after Sten's death. This made Sal ask to gather all members so they could have discussions together. This discussion eventually became the beginning of alleviating problems at the camp because Sal was able to make some members start to accept Sten's death. After that time, the situation at the camp slowly began to return to how it was before. Richard, Etienne and Francoise also found a solution to their anxiety while staying at the camp. They decide to return to their normal lives and return to their respective cities.

In terms of situational archetype, several other minor conflicts caused by Sten's death, including into the fall. One of the situations that describes the fall that occurs in *The Beach* novel is the situation when a member of the camp named Keaty accidentally poisons almost all of the camp members. Keaty accidentally put the carcass of a squid that was thought to be alive so that people were poisoned after eating it. The incident finally made almost all members in the camp sick. The data regarding the fall situation is explained in Richard and Keaty's conversation below.

> *"Don't you know? I poisoned the camp."*
> *"Yeah, but…"*
> *"I was using Gerg's mask, I saw this squid, we've eaten squid a hundred times before, so I speared it and chucked it in the bucket. How was I supposed to know it was already dead?"*

"...Because it wasn't moving."

He glared at me. "Well I know that now! But I thought... I thought squid were like st floated around and...and its arms looked like they were moving..." (Garland, 1996, p. 135)

The conversation above describes Keaty's confession to Richard that he was the one who made many people at camp sick. Keaty felt guilty because he had done this on purpose. Richard tries to calm him down because Richard understands Keaty's feelings, but Keaty is too sorry for all the member in the camp and he hides from people and stays away from the camp. According to Jung (1942) that the fall is a situation that describes a downturn and in this case, there is a downturn in the camp because normal activities cannot be carried out as before.

The effect of Keaty's mistake, only Richard, Bugs, Sal, Keaty, Cassie and Moshe are healthy and not poisoned by squid. Everyone else apart from the four of them were sick and the four of them had to work hard to get through the situation by doing everything together such as fishing for food, looking after and caring for the other members who were sick. Of course it is not easy because death due to poisoning can occur at any time. The data that explains that many camp members are sick are explained in the following data.

I spotted Cassie and Moshe darting between the beds, hopelessly trying to attend to all different requests. When Cassie saw me she made a despairing motion with her arms and said, "Are they dying?"
I shook my head.
"How do you know, Richard?"
"They're not dying."
"How do you know?" (Garland, 1996, p. 137)

In the data, it was explained through the narration that Cassie and Moshe as the members who still healthy were busy helping all those sick members. All

healthy members including Richard help sick members such as getting them drinks, preparing food, and others. In the data above, it is also stated that Richard said that Cassie looked desperate with the situation until saying that her friends were dying. This despair is the reason why this situation is included in the fall.

After the poisoning problem happened at the camp, another more serious problem arose for all members of the camp. Not long after the people finally started to get better, another trouble appears due to a shark attack on the beach. Several times when they fish on the beach to eat they already know that there are sharks occasionally coming towards the beach, but they are used to dealing with it so it is not considered a problem. Unfortunately there was negligence between them so that two members of the camp named Sent and Karl was attacked by a shark and the situation was included in the fall phase in this theory.

The problem of Sten and Karl's condition after the poisoning problem at the camp illustrates the conflict and deteriorating situation for all the members there. After the poisoning problem, they still can't return to their normal and happy condition instead of they have to go back to face the another problems that continue. Of course this makes their condition worse and they have to find a solution again to the problem of the shark attack that happened to Sten. The conditions that explain the shark attack on Sten and Karl are described in the narrative below.

The stunned quiet after Karl said "shark" only lasted a heartbeat. Then we all started jabbering again as abruptly as we'd all shut up. A circle quickly formed around Karl and Sten the same kind of circle you get in a school yard fight, jostling for position whilst keeping a safe distance and suggestions started flying thick and fast. It was a crisis after all. Whatever else a crisis causes, it causes a buzz, so everyone wanted to

be in on the act. Etienne and Keaty, tending to Sten and Karl respectively, were instructed, "He needs water!" and "Put him in the recovery position!" and "Hold his nose!". (Garland, 1996, p. 152)

The fall could cause defilement to a person, an organization, a place or anything. In this situation, the condition of Sten and Karl being attacked by sharks can risk the reputation of the camp on the beach and there will be defilement so that the camp may be considered unsafe for potential arrivals. It has been described in the narration above that everyone in the camp panicked seeing Sten and Karl's distressing condition. There were no experienced people to help in this kind of thing so they could only help as much as they could.

In fact, the map Richard received was a map drawn by Mr. Duck was one of the people who had lived in the camp so it was possible that other map maps had spread as well. But the people living in the camps also don't know how many people are traveling to the beach they live in and when they will arrive. These new potential arrivals can come at any time and if there are newcomers who visit the camp at a critical time like this, it will only spoil the people's view of the beach that has been a member of the camp keep all this time.

There are three reasons that make the camp on the beach can be defamation. The first is the beach which is not safe because there are sharks there, while the backpackers who may come they have a purpose to stay and enjoy the nature exist there and they will not be able to do it after they know there are sharks living around the beach. The second is camp members who do not understand how to provide appropriate medical assistance when this kind of accident occurs, because whatever the accident the victim should be given the

right help so as to prevent death. The third is when the victim turns out to be dead, the victim will just be buried just like that and that's what Sal as the leader of the camp agreed to. This must be felt unfair to some people and the victims are more disadvantaged because they also have families who have the right to know about their death.

The two disasters that occurred, both the food poisoning incident and the shark attack, cause two victims. In the poisoning incident, one member named Christo did not end up getting better like the other members, but rather worsened so that in the end Christo died. This also happened to Sten a camp member who was injured by a shark attack. The factor that made their condition worse because in the camp there is no appropriate medical treatment as previously mentioned, so that both Sten and Christo's condition got worse day by day until they finally died. The data describing the deaths of Sent and Christo are described in the dialogue and narration below.

> *"Now you may or may not know that tomorrow morning we're going to be burying Sten. I want that burial to mark the end of the tension so that some good can come out to this appalling tragedy. I also want you to know that I'm giving the same message to Bugs. I don't want you lot thinking he's getting preferential treatment because he's my man, ok?" (Garland, 1996, 160)*

> *Interception point aside, they both agreed on what to do next. I was to tell the rafters that they weren't welcome and that they should leave at once. That failing, I was to keep them from descending waterfall. Any way I saw fit to delay them was acceptable, in Sal's words. In necessary I would stay up there with them, missing Tet. It could be explained to the rest of the beach later. Nothing was important than making sure they didn't arrive at camp until Christo was dead. After that, we would work out whether to let them down or keep them out. (Garland, 1996, p. 181)*

The two data above are an explanation of Sten and Christo who have died. The death of the two members in *The Beach* novel is categorized as the fall, the incident caused grief and conflict in the camp because of the pros and cons.

This situation causes their condition to be in the lowest position as explained by Jung (1942) that the fall is described by the lowest point after the highest. At first Richard, Etienna and Francoise were very happy to find the beach they were looking for, even joining the camp there, finding a new family and a new life in nature. It turns out that happiness must be lost because of the death of their own friends.

Another impact caused by the death of Sten and Christo was the conflict that arose between the camp members because of the pros and cons. The conflict further ruined the situation of the members at the camp. Some members of the camp did not talk to each other, in other words, the members in the camp divided into some groups. The incident was triggered by several members who did not accept the burial of Sten and Christo for granted, some members agreed with Sal's decision to bury Sten and Christo and some members were still upset by the food poisoning incident caused by Keaty The data that explains the conflict between member camps can be found in Richard and Sal's conversation below.

> *"Yes. I want you to tell them that for the past three days, for obvious reasons, I've been tolerating this absurd rift that has blown up in the camp."*
> *I made a rather foolish attempt at appearing innocent. "Rift?"*
> *"Rift! As in half the camp not talking to the other half! As in possible threatening to stick spears in other people's necks!" (Garland, 1996, p. 160)*

The conversation above explains that Sal as the leader in the camp feels uncomfortable with the existence of groups in the camp. The conflict makes the members do not talk to each other. It is categorized as the fall because of the unfavorable situation among the members because the fall can be caused by moral

defects. The division of members in the camp also occurs because there are moral defects in some members so that conflicts arise between each other.

Overall the fall in *The Beach* novel is influenced by many reasons. The first was an incident of food poisoning which started to make the situation at the camp worse. Secondly, the situation is supported again by the deaths of two people at the camp, namely Sten and Christo, especially Sten's death caused by a new problem, it is due to shark attacks on the beach. The third is the formation of a circle in the camp which makes the situation not improve, in fact the attitude of the camp members by making the circle further prolongs the problem. These are the reasons that are evidence of the fall archetype in *The Beach* novel

5. Resolution in *The Beach* Novel

The last stage in the plot stage is the resolution which is reflected in the ritual. Resolution according to Waluyo (2002) is the stage where a solution to the conflict has been found. In *The Beach* novel, there is a ritual called Tet. Tet is a ritual performed to forget all problems and start a happy new beginning, so the ritual is categorized as a resolution because Tet is a resolution to a conflict that has occurred before.

After the falling action happened, Sal did Tet at the camp so that all the camp members could have fun again. Tet in *The Beach* novel is included in the ritual according to the situational archetype theory. When on days usually camp members cannot move outside the tent at night, on Tet they have a party at night to have fun. Tet is used as a place to express all emotions and release burdens

during the last year they lived there. Therefore the ritual in situational archetype is categorized as falling action. Falling action is the resolution of all conflicts that occurred before, so that it has the same goal as the Tet Ritual,

In *The Beach* novel, Sal as the leader of the camp talks about an annual ritual called Tet. Jung (1942) states that the ritual is a ceremony that means as an important role for the characters involved. Sal talked about Tet when he finished discussing the conflicting divisions that had occurred among the camp members. The discussion of the Tet ritual is mentioned in the data below.

> *"For the sake of our newest arrivals, it means that the Tet festival is in three days' time. The Tet festival, named by another absent friend, Daffy, is our yearly birthday. It was the date we first spent a night on the beach, and we celebrate it accordingly."*
>
> *As she said this, the fire dropped from Sal's eyes and she looked rather sad. "To be honest, I haven't been much looking forward to this year's Tet. Without Daffy, I don't mind telling you that it will feel very strange. But after the trouble we've been through, particularly losing Sten, I now feel that the festival is exactly what we need. It will remind us what we are and why we're here. As it marks our birthday, it will mark a fresh start." (Garland, 1996, p. 165)*
>
> *The rafters never reach us. The beach is never aware they even tried. The Tet celebration gives us a fresh start for the new year, and we would cope with Christo's death the same way we'd coped with Sten's. But what about Karl? Karl wasn't about to die. He was going to stick around indefinitely, a constant reminder of our troubles, an albatross around our necks. (Garland, 1996, p. 177)*

The data above is a dialogue spoken by Sal about Tet that will be held there. Tet is an event held every year by the people at the camp. They have fun doing parties so they can unwind for the last year. Tet is also touted as a sign of a new beginning for all members of the camp. Tet in *The Beach* novel is categorized as the ritual because of its important and influential role in all camp members. Activities during the past year with survival in nature are certainly different challenges from normal life in a proper place so Tet is an influential ceremony.

The Tet activity, which is usually held every year, was finally implemented not long after several incidents occurred at the camp. This Tet tradition is held with the purpose to make the camp members can release their tiredness and stress. The ritual is carried out with the aim of changing circumstances, so Tet is included in the ritual because Tet is carried out so that there is a transition from the situation where there were many problems that caused chaos, with the hope that after Tet was held they could release the burden of their past problems.

Overall, the ritual contained in *The Beach* novel is Tet. Tet is a term for an activity once a year that held at the camp. The activities they do during Tet are the same as parties, all members are expected to have fun at the Tet rituals. The Tet event was created with the aim and benefit of making all camp members able to relieve their fatigue and burden during the previous year they lived together in the camp, because living together in the midst of nature is not an easy thing. So the Tet activity is carried out once a year as well with the aim of being a sign for the start of a new beginning for all members there. The ritual in *The Beach* novel appears at the resolution part of the plot, because the Tet ritual is performed with the aim of removing and eliminating all problems and starting peace as a response to previous conflicts at the beach camp.
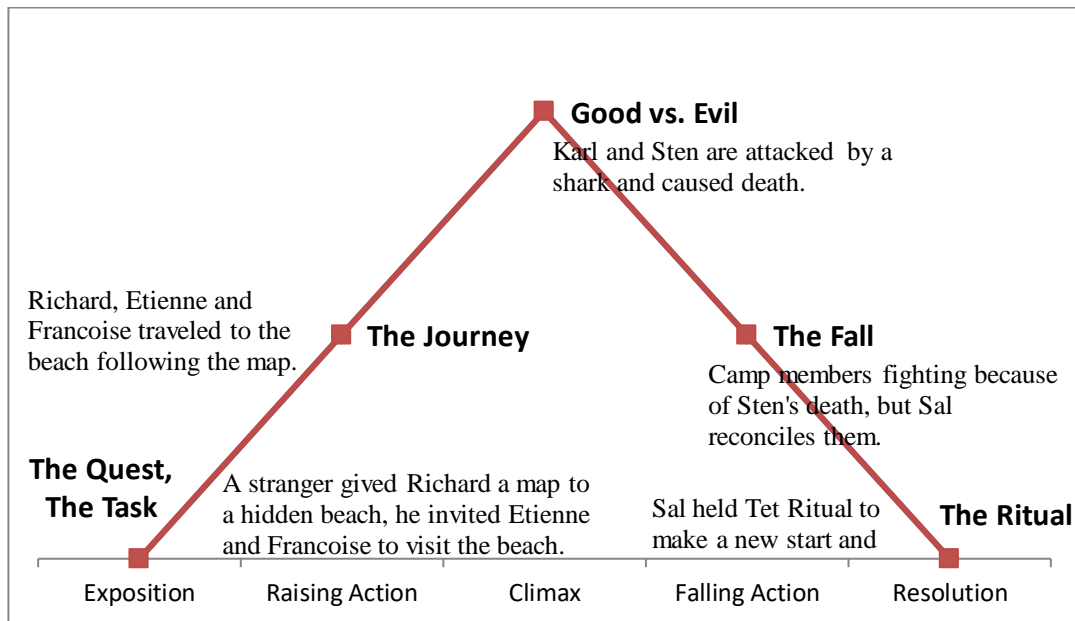
The graph illustrates where the situational archetype occurs in The Beach novel in the plot. It is illustrated in the graph that the quest and the task are in exposition, because in the quest and the task, the author tells about the introduction of the characters, and an introduction to the secret map found. The journey appears in the raising action, because while Richard, Etienne and Francoise were traveling, there were many obstacles and slowly various problems began to appear. Good vs. evil happened to appear at the climax in the story, because a shark attacked a member of the camp which caused death, causing panic. The fall occurs in the falling action, because in the fall the situation has started them, some people in the camp experience sadness but they can't do anything but accept the situation. The ritual is part of the resolution in The Beach novel, because the Tet Ritual is done as an event to have fun and erase all sadness, and start a new happiness at the camp.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter discusses the conclusion and suggestion. In this chapter, the author explains the summary of the results of the analysis in the previous chapter including the finding and discussion. In addition, this chapter also provides suggestion information for readers and future researchers who will conduct similar research.

A. Conclusion

The Beach novel is a literary work written by Alex Garland so that it contains plot elements such as exposition, raising action, climax, falling action and resolution. The novel also contains elements of situational archetypes. There are six types of situational archetypes found in *The Beach* novel. The exposition of the novel is marked by the quest and the task. Raising action is marked by the appearance of the journey. Climax is marked by the appearance of good vs. evil. Falling action is marked by the fall. Resolution is marked by the ritual.

Situational archetype is a theory by Carl Gustav Jung what which means by the variety of situations that occur in a work such as novels, films, short stories and others. According to Jung, there are nine kinds of situational archetypes. The types consist of the quest, the task, the initiation, the journey, the fall, death and rebirth, good vs. evil, uncured wounds and ritual.

In *The Beach* novel found six types of situational archetypes, including the quest, the task, the journey, the fall, good vs. evil and the ritual. The data was found through evidence from dialogue and narrative analysis contained in The Beach novel. The quest in *The Beach* novel is described by questions that arise in Richard's mind about the mysterious beach. The mysterious map he received made him wonder if the beach really existed, and made him think whether the map was real or not. The task in *The Beach* novel is described by their various types of tasks to be able to travel to the beach. Various tasks such as preparing for the trip to training physically are the tasks in the novel characters to achieve the answer to the quest. The journey in *The Beach* novel is described by their journey towards a hidden beach. Richard and his friends must travel by bus, train, cross the ocean by boat to swim, through the forest until they finally find the beach they want to go to. The fall in *The Beach* novel is described by several incidents such as food poisoning, the death of two camp members and the disunity of the camp members. The good vs. evil described by the situation where Karl and Sten attacked by a shark, with Karl and Sten as the good side and the shark as the evil side. The ritual is the last situational archetype that is described by the existence of Tet activities every year.

B. **Suggestion**

This study focuses on the situational archetype found in *The Beach* novel by Alex Garland. However, further research can be done by analyzing through other types of archetypes where the types of archetypes themselves vary such as genre archetypes, character archetypes, symbolic archetypes and others. Future

researchers can also do the research using archetypes in psychoanalysis approaches, such as analyzing the shadow, persona, as long as uses the similar theory presented by Carl Gustav Jung.

A research using different objects can also be done by also use other novel as objects to identify the types of situational archetypes in the novel. Future researcher can also use the different kind of object especially the movie because *The Beach* novel has been adapted into a movie. The plots that are presented will not be entirely the same, but the values conveyed in both the novel and the movie *The Beach* are still the same so that the movie *The Beach* can also be analyzed using situational archetypes or other theories besides the archetype theory by Jung.

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