

## CHAPTER I

### INTRODUCTION

#### 1.1 BACKGROUND OF THE STUDY

It is in one's best interest to represent oneself in one best form; therefore, in life it is not rare and almost expected for someone to have different sides, different faces that are curated specifically for a certain social setting. However, it is a surprise to everyone when the side that are often hidden comes out like Mr. Hyde. In the story *Strange case of Dr. Jekyll and Mr. Hyde* (1886) the brutal and animalistic Mr. Hyde is the total opposite of the gentlemanly Dr. Jekyll even though they are the same person. This twist in the narrative is exactly what makes the story appealing as one could even argue that the entire structure of the story is built surrounding the tug of war between Dr. Jekyll personality and Mr. Hyde personality. It is this act of exposing the duality in Dr. Jekyll gentlemanly nature that truly grabs its readers. This motif of playing with different spectrum of the protagonist in storytelling was first found in Mary Shelley's *Frankenstein* (1818). Here, although it is far less apparent that the Monster is actually a part of Victor Frankenstein self, it is nevertheless a play on the idea that a protagonist might not be as virtuous or benevolent as it shown itself to be.

The idea in the existence of a hidden side within a human being has been an object of interest by many philosopher. Nietzsche among one of them have explored the notion of a projected morality, in his book *On the Genealogy of Moral and Ecce Homo* (1989, 36–39) he argued that it is highly possible for an oppressed lower

class to formulate a moral value that appear not within the vein of hatred but rather of love. Though it is only 'love' in its appearance, but in reality the 'love' that these oppressed lower class display is only a mask for their hatred towards their oppressor.

However, the idea of a hidden side of human personality was crystalized by a Swiss psychologist Carl Gustav Jung. This hidden and rather dark side which he aptly named the shadow archetype represents traits that exist in the subject but refuses to acknowledge. It often manifests itself through projections and fears (Jung 1981). In story or narrative form, the shadow is often represented as a dark abyss, dragons, monsters and sometimes places where the protagonist needs to go to (Jung 1981). It is called an archetype due to its different yet similar images that Jung found to be recurring in many of his patients dreams (Jung 1966). The shadow when left unattended will eventually manifest itself into the conscious in its malevolent form, this is why according to Jung, it is necessary for the shadow to be made conscious in order for the psyche to reach a self-realization (Jung 1966). Why and how the shadow plays a significant role in Jungian process of psychological development will later be reserved for the second chapter.

In stories, the shadow exists in direct opposite of the protagonist, which is to say it is an opponent or a foe that a protagonist needs to overcome. This could be seen in the story of *Frankenstein* and *Strange case of Dr. Jekyll and Mr. Hyde* as their antagonists is always portrayed to have a direct moral opposition to the always benevolent and heroic protagonists. In *the Hobbit* (1995), Bilbo Baggins is the embodiment of innocents, honesty and virtue all of which are contrasted by the evil

Dragon that he faced named Smaug. In *Name of The Wind* (2007), Kvothe who possessed a more ambiguous traits faces a Dragon that are similarly ambiguous.

In contrast to the clear portrayal of moral standings in *The Hobbit*, *Name of the Wind* seems to favor the portrayal of grey protagonists. A portrayal that seems to garner popularity in trending TV series, such as *Breaking Bad* (2008), *Game of Thrones* (2011), *Dexter* (2006) and *Lucifer* (2016) which poses an interesting question as to what kind of value does a grey character embodies so that it manages to engage its viewer so much. In order to explore this, it is necessary to look at the relation of grey characters with their shadows and also how they differ with a morally clear protagonist.

To look at this interaction, this study employs Joseph Campbell's Hero's Journey theory. Campbell has taken Jung's theory of the psyche and uses it to analyze narrative structure in ancient myths around the world that resulted in the development of the Hero archetype. In his book *The Hero with A Thousand Face* (2004) he discloses how the protagonist in these ancient stories shares a similar narrative pattern. A pattern Campbell calls as the *Hero's Journey*, a journey that Campbell divides into three acts and seventeen stages which a protagonist needs to undergo in order to become a hero.

Identification of these patterns not only contribute to literature with an instrument to define what a hero is but also provide an instrument to examine how the archetype of the hero interacts with the shadow archetype. There are many studies that have already explored and discusses the protagonist using Campbell's

conception of Hero's Journey (Tourhout 2019; Sandra 2016; Anggara 2016; Aryanto 2015; Ardhiatyharsono 2016), but it seems only few take interest in exploring the shadow using the Hero's Journey.

These studies have revealed that as the merging of values become more commonplace, actions that are deemed to be heroic becomes more and more personal in nature. That is to say, the protagonist are yielded as heroes not only because they are fulfilling a heroic duty but also out of their own needs. These papers also have established that there are demands for an alternative type of protagonist which are not exemplary but rather a protagonist that embodies the diverse and complex nature of human beings.

Arguably one of the best portrayals of heroism and heroic deeds in literature exists in *The Lord of The Ring* (1968) saga. Sometimes heralded as the best post-war meditation piece, J.R.R Tolkien has sealed his place as the cornerstone of not only Fantasy but also Literature. *Lord of The Rings* is one of the most celebrated works of literature. It all started, however, with *The Hobbit* originally titled *There and Back Again* that was published in 1937. *The Hobbit* tells an adventure story through the eyes of Bilbo Baggins, a Hobbit. The story revolves around how the One Ring could be in the possession of Bilbo Baggins. *The Hobbit* was nominated for the 1937 Carnegie Award and won the New York Herald Tribune for best Juvenile Fiction. *The Hobbit* is chosen due to its place as a prequel novel to one of the classics in the fantasy genre.

*The Hobbit* follows the journey of Bilbo Baggins who has agreed to help a group of Dwarves to reclaim their most prized treasures, treasures which have become the possession of a dragon named Smaug. The story has two sets of major conflicts, one of which is the aforementioned. The second one involves Bilbo and a Ring that he found, a Ring which later plays an important narrative function in *the Lord of The Rings* trilogy. In *the Hobbit*, this second conflict is used to highlight Bilbo Baggins' struggle with his inner self.

It is interesting to note that the published paper on Tolkien's Legendarium seems to have flourished with all of his books (specifically *The Lord of The Rings* trilogy) and *The Hobbit* is not an exception. There is a substantial body of literary inquiries using *the Hobbit* a large amount of them revolve around its cultural aspect and the Heroic Journey of Bilbo's (Priambada 2017; Gusvayanti 2019; Sugiyanto 2006; Yudhistira 2014; Arnold 2015; Brandt 2018), though some also explored its structural elements or linguistic elements (Kusuma 2014; Arifianti 2010). There is also books such as Kocher's *Master of Middle Earth* (1977) that discusses Tolkien's Legendarium at large where *the Hobbit* included. There is also several essays that discuss *The Hobbit*. One prominent example would be a comparative study done by Juliane Witte titled *The Narrative Role of Dragons in 'Fáfnismál', Beowulf and The Hobbit* (2012). The study revealed that the three dragons possess different narrative functions, each a reflection of the hero failures and successes. Furthermore, the study claimed that Smaug, The dragon in *the Hobbit*, is the 'historical culmination of both *Fafnismal's* and *Beowulf's* dragons'. Here it can be seen that even though there are a large body of inquiries that take interest in the

heroic aspect of *the Hobbit*, published research that specifically looks at *The Hobbit* using shadow archetype theory seems lacking. Let alone one that compares it with a newer work.

Another story that this study looks into is *The Name of The Wind* by Patrick Rothfuss published in 2007. Unlike *the Hobbit*, *The Name of The Wind* is not a prequel to a trilogy; instead, it is the first book of a trilogy called *The Kingkiller Chronicle*. The trilogy sits under the premise of the protagonist named Kvothe searching for justice for his family. *The Name of The Wind* serves as an exposition for the world, the main conflict of the trilogy and character motivations. Similar to *the Hobbit*, the story sits under the fantasy genre with similar narrative structure. *The Name of The Wind* starts with the murder of Kvothe family and progresses to Kvothe overcoming his loss and looking for his family killer which eventually leads him to fight a dragon. With a similar ending pattern as *The Hobbit*, the ending of *The Name of The Wind* does not immediately resolve the main conflict of the protagonist, but extends it to the next two books.

Due to the book being recently published, *Name of The Wind* has very few papers or study that discusses it. One of them is a bachelor thesis done by Tapio Tikkanen titled “*You may have heard of me*” : *an archetypal analysis of the protagonist of Patrick Rothfuss’ The Name of the Wind* (2016). Tikkanen applies Joseph Campbell Hero’s Journey theory to explore the journey that Kvothe undergoes, and eventually concludes that Patrick Rothfuss has successfully constructed the character of Kvothe as ambiguous in his morals. The paper further shows that Kvothe possesses traits that are heroic, yet also villainous.

Dragons, as was previously established is to an extent a representation of the shadow archetype and the importance of dragon as a plot device here is apparent. In these stories, dragons always serve as the protagonist's final foes that need to be vanquished, embodying the resolve of first, physical conflict and second, emotional conflict. The premise that stimulates this study is in how strikingly different the two works' portrayal of their protagonists and the dragons are even though they sit within the same genre and narrative function.

Campbell (1965) in his book *The Masks of God: Occidental Mythology* refers to dragons as the Serpent. In *The Hobbit*, the dragon is portrayed as a winged, dangerous, fire-breathing, four-legged, red-scaled, and lives under a volcanic mountain bathing itself with riches such as coins, gold and other precious stone. It possesses speech, intelligence and name. In contrast, *the Name of The Wind*, portrayed dragons more as an animal than a creature with fantastical or magical elements. Instead of dangerous or magical, the work uses the docility of a cow to describe its behavior. Instead of living under a volcanic mountain, it lives on the open field in hilly areas. The greatest difference, however, is that in the *Name of The Wind* the dragon does not possess intelligence or even a name.

Considering the different portrayal of dragons in the respective works, its year gap of writing and publishing, this study hypothesizes that the reason for this difference is to accommodate the different values that each protagonist tries to promote. By using Campbell's structure of the Hero's Journey and Jung's shadow archetype, this study looks into the portrayal of shadows and posits that the changes

and development of shadow in the contemporary fantasy works take different characteristics compared to the classics, which inevitably reflect different values.

## **1.2 STATEMENTS OF THE PROBLEMS**

From the background of the study, it can be seen that the importance of shadows in literary work is its addition of new perspective in reading the protagonist. As such, in order to understand the shadows two statements of the problems could be drawn:

1. How does the portrayal of Kvothe and Bilbo in *Name of the Wind* and *The Hobbit* affect the portrayal of their respective shadows?
2. How does the two shadows in these novels reflect each protagonists' values?

## **1.3 OBJECTIVE OF THE STUDY**

Based on the problems that the study has postulated, the objective of the study is to answer these questions:

1. To unveil the portrayal of the shadow archetype and the hero archetype within the two works
2. To unveil the protagonists' values reflected in each shadow in the novels

## **1.4 SIGNIFICANCE OF THE STUDY**

The significance of the study comes in twofold. First, it hopes to contribute to the discussion of Hero study in several fields by conducting its research on the



shadow. In English Department of Universitas Airlangga there seems to be only several researches that have discussed the Hero archetype using Campbell Hero's Journey theory and only some that discusses ambiguous characters; thus, very few seem to take interest in Comparative Study of Hero let alone the shadow archetypes. As such, this study is expected to be the first in using Campbell's Hero's Journey theory to compare two protagonists that was created in different periods of time through its shadow archetype.

Another field that took interest in the discussion of Hero is the field of Humanistic Psychology. The study on Heroism is done to understand heroic attitudes, how to cultivate them and the situation that demands them, all in the hope of reaching a self-actualized state. For Jung and Campbell, a self-actualized state can only be achieved through one's integration of the shadow, or at the very least one's recognition of the shadow. As such, the study aim to enrich the body of research on the inquiries of Heroism. The second significance that the study hopes to fulfill lies in the field of Literature by analyzing the Hero's shadow. It seeks to establish an identifiable pattern, genre expectations, and ultimately to see how two literary works published in different periods differ in their portrayal of the shadows.

## **1.5 DEFINITION OF KEY TERMS**

Collective Unconscious : A hereditary part of the unconscious where the archetypes reside, it provide the psyche with ingrained images that are often accompanied in drives and instincts (Jung 1966, 55)

- Archetype : Inherited primordial images that resides within our unconscious, images which forms a similar pattern across different cultures (Jung 1966, 55)
- Shadows : Unacknowledged and repressed desires (Jung 1966, 44)
- Hero's Journey : A pattern that the protagonist needs to undergo in order to become a hero (Campbell 2004)