

CHAPTER I

INTRODUCTION

1.1 Background of the Research

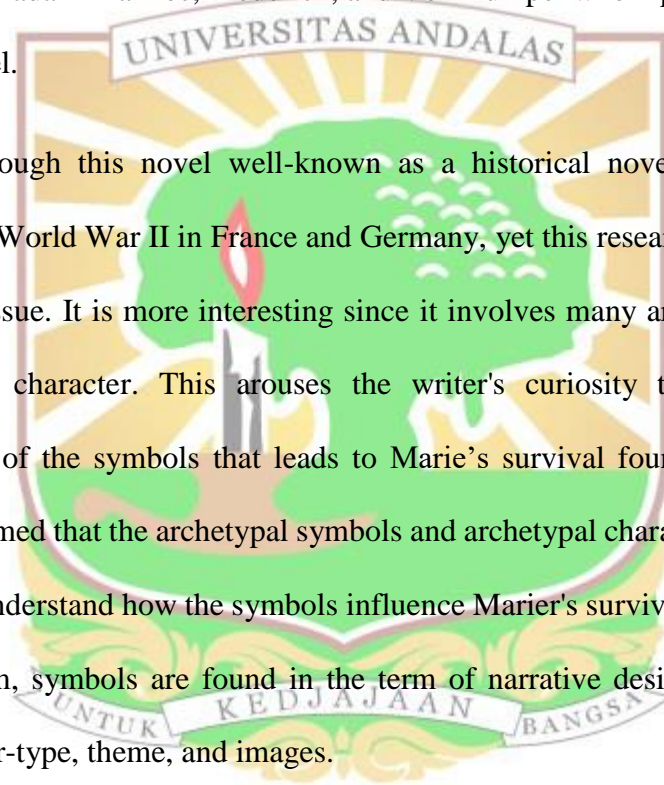
In literary work, symbols are used to communicate and send messages to the readers. Through symbols, the readers, as the consumers, can acquire the messages of the author. Some literary works are not comprehended to the readers, and the readers sometimes have to think more of what the text tells about or what is hidden behind the text, which often represents by symbols. Many writers use symbols in their works, and one of them is *All The Light We Cannot See* a novel written by an American author, Anthony Doerr.

Doerr was born on October 27, 1973, in Cleveland, Ohio. He is the author of contemporary science fiction, and he has published two novels, one memoir, and two collections of a short story. *All The Light We Cannot See* was released in 2014, and the novel won the Pulitzer Prize for fiction in 2015 and was on *The New York Times*'s Bestseller list. *All The Light We Cannot See* is set in France and Germany during a difficult situation in World War II (1939-45). Doerr smartly describes and weaves together all elements in the novel during the troubled period of World War II, beginning with the rise of the German Nazi and ending with the bombing of Saint-Malo in France (Guide 2018).

In *All The Light We Cannot See*, Anthony Doerr beautifully illustrates many symbols that represented by some elements in the main character's survival named Marie-Laure, who struggle in the middle of dangers during World War II. Those symbols are assumed to give Marie the spirit to survive. This novel not only tells about Marie-Laure, but also tells how the other characters such as Daniel Le-Blanc, Werner, Jutta, Etienne, Madam Mannecc, Frederick, and Von Rumpel whom plays an important role in this novel.

Even though this novel well-known as a historical novel that contains a narrative about World War II in France and Germany, yet this research wants to focus on a different issue. It is more interesting since it involves many archetypal symbols and archetypal character. This arouses the writer's curiosity to gain a deeper comprehension of the symbols that leads to Marie's survival found throughout the novel. It is assumed that the archetypal symbols and archetypal characters appear, help the readers to understand how the symbols influence Marie's survival in this novel. In literary criticism, symbols are found in the term of narrative design, the pattern of action, character-type, theme, and images.

By adding the symbols as one of the story elements, Doerr purposes to show the influence of those symbols in Marie's survival. In *All The Light We Cannot See* symbols adhere in its intrinsic elements such as character, setting, and atmosphere. In analyzing *All The Light We Cannot See* the writer uses the intrinsic elements or objective viewpoint, as Abrams in his book *A Glossary of Literary Terms* (1999) state



that in the intrinsic elements, a literary work is free from self-sufficient and autonomous object, but judges solely by intrinsic criteria like coherence, integrity, and interrelation of its components elements. However, the writer uses the intrinsic elements or objective viewpoint as the approach in the analysis of symbols. Thus, this research conducts under the title “The Images of Marie’s Survival in Anthony Doerr’s *All The Light We Cannot See*: An Archetypal Analysis.”

1.2 Identification of Problem

There are many archetypal symbols and archetypal characters involved in Marie’s survival found in the novel, that need to be interpreted because there are still limited interpretations of those archetypal symbols and archetypal characters. The archetypal symbols and archetypal characters which appear in Marie’s survival during World War II are believed to influence her to overcome the war. However, this analysis is purposed to enrich the readers' understanding of those archetypal symbols and archetypal characters. Wilfred L. Guerin in his book *A Handbook of Critical Approaches to Literature* cites one of Northrop Frey's work state that an archetype is significantly an element of one’s literary experience (191). Therefore, understanding the archetypal symbols and archetypal characters is crucial.

1.3 The Scope of the Research

The writer focuses the analysis on explaining the meaning of the archetypal symbols and archetypal characters that appear in Marie’s survival during World War

II. This analysis also finds how each archetypal symbol and archetypal character influence Marie's survival. This research is an intrinsic analysis because it focuses only on the symbols and characters involved in Marie's survival and the role of each symbol and character in strengthening them.

1.4 Research Questions

This research will answer the following questions:

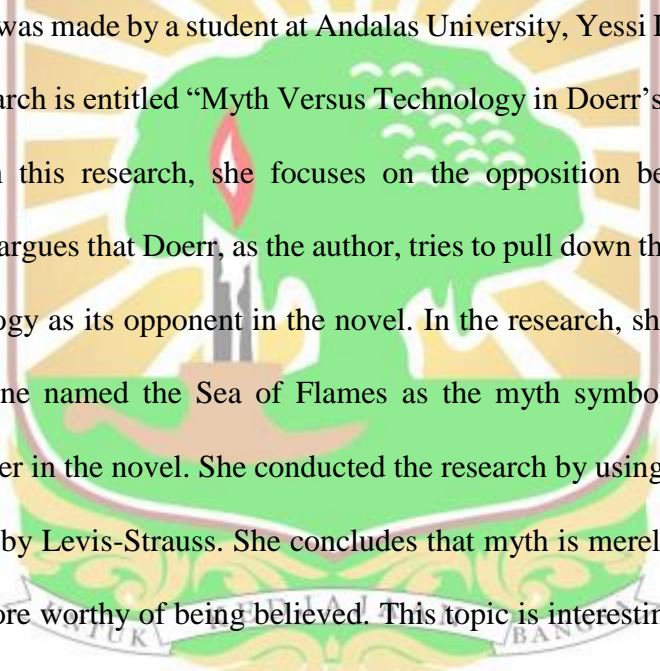
1. What are the meanings of the archetypal symbols and archetypal characters that appear in the novel?
2. How do those archetypal symbols and archetypal characters influence Marie's survival in the novel?

1.5 The Objective of the Research

This research is intended to find the meaning of the archetypal symbols and archetypal characters in Marie's survival during World War II, as reflected in the novel. This research also tries to find how the archetypal symbols and archetypal characters influence Marie's survival to overcome the war in the novel. This research is expected to enrich readers' understanding of the archetypal symbols and archetypal characters in literature. From this research, the readers may learn the importance of archetypal symbols and archetypal characters.

1.6 The Review of Previous Study

To support this research, the writer provides some previous studies to be the sources of the research in order to gain a comprehensive analysis. The purpose is to compare between the topics that the writer takes with the previous studies to get deeper understanding. There are five previous studies that the writer found related to the research.



The first was made by a student at Andalas University, Yessi Dwi Putri Liswadi (2019). Her research is entitled "Myth Versus Technology in Doerr's *All The Light We Cannot See*." In this research, she focuses on the opposition between myth and technology. She argues that Doerr, as the author, tries to pull down the myth's function done by technology as its opponent in the novel. In the research, she only focuses on the mythical stone named the Sea of Flames as the myth symbol that known has immortality power in the novel. She conducted the research by using the structuralism theory proposed by Levis-Strauss. She concludes that myth is merely a fairy tale, and technology is more worthy of being believed. This topic is interesting to be discussed but the writer thinks that the analysis of this research is definite since it only focused on the stone that needs to be expanded more. This analysis also helps the writer to comprehend the role of myth.

The second is the research by Almahera (2017), an English Department Andalas University student. In this research, she discusses "Archetype Images and The

Journey to Self-Purification from Traumatic Past in Tony Morrison's *Beloved*." Her analysis of the novel is to observe the archetype symbols and their meaning in the journey of the main character, which brings the readers to understand the self-purification. She concluded that archetypal symbols have an important role in the main character's journey to get self-purification from traumatic past. The writer thinks this research is important to be discussed but it is only focused on the archetypal symbols that need more exploration. This research is helping to know the important role of archetypal symbols in the main character's journey.

The third analysis is a thesis entitled "*The Analysis of Vampire's Heroic Images in Stephenie Mayer's Twilight*" by Yupi Almi Binulia (2012). This analysis is focused on the opposites of the vampire's characteristics since people had known that the vampire is identical to evil. She objectively analyzes the intrinsic aspect of the novel. In this research, she uses the archetype criticism perspective based on Carl Jung's theory. In her research, Yupi concluded that the vampire's images presented by Mayer are almost opposite to what people believed in the past. Furthermore, the vampire appears as a hero rather than a villain character. The topic of the research is also interesting to be discussed but the writer thinks that the author of the research needs to focus on the image of the vampire in the novel because there is more than one object or novel in her research. This research also helps the writer to analyze the archetypal characters in his research.

The fourth is an article conducted by Edna Samayoa de Bonilla (2011). "Archetypal Images in Hollywood Blockbuster." Her article analyzes archetypal images using Jungian collective unconsciousness, including Hero, Mentor, Wise Old Man/Women, Anima, Shadow, and Trickster. This research is important to be discussed since this research helps the writer to understand the terms of the process of individuation. Unfortunately, the author of this article does not give enough explanation and elaboration about the use of Carl Jung's archetypal theory in her research.

The last is an article by Huang-Ming Chang (2013) entitled "From Mythology to Psychology: Identifying archetypal symbols in Movies." It discusses connections between ancient myths and the human mind. In this article, Chang focused on the effect of archetypal symbols in supporting the cognitive process for creating world-view towards the physical world. The reason why the writer takes this article as a review of the previous study is that the author of this article also uses the archetypal theory by Carl Jung. By applying archetypal analysis, the intrinsic elements of the novel will be discovered. This article helps the writer to identify the archetypal symbols and archetypal characters in the novel. But unfortunately, the writer of this article should provide the specific object to be discussed.

1.7 Theoretical Framework

This research is focused on the symbols and characters that influence Marie's survival in the novel. Therefore the writer developed this research by using the Archetypal Criticism perspective. Carl G. Jung, in his book *Archetypes and the Collective Unconscious* (1951), defines archetypes as images which are existed since the beginning of the universe, these images recognized by all cultures (1951: 5). In addition, Guerin explains archetype as similar motifs or certain images that have comparable psychological responses by the people in all cultures (Guerin et al. 184). In this research, the writer applies the archetypal approach, which proposes by Carl Gustav Jung. Jung concerned about seeking the relationship between archetype and psychology (David 2019).

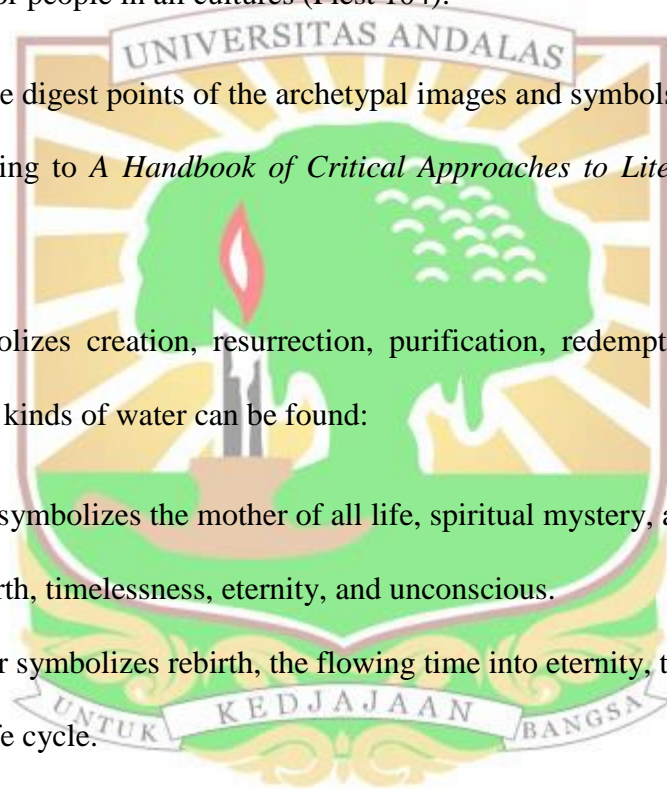
The concept of archetypal approaches is concerned about the motives underlying human behavior (Chang 2013). The archetype comes from human experiences that buried their unconscious thought, and it is shown in myth, dream, and literary works. The theory of archetype reveals how the symbolic meanings in archetypes influence the human's unconscious mind from a psychological point of view (Chang 2013). The theory of archetype is focused on defining the human mind in the level of the collective unconscious.

Carl Gustav Jung proposes the concept of the collective unconscious. The collective unconscious lie beyond the threshold of humans' psyche. The physical

members of the collective unconscious are inherited from one generation to the next as a physical structure. Every ancestor's experiences with the universal concept of god, mother, water, earth, and so forth have been descended through generations. Therefore, people in every time and place have been influenced by their primitive ancestors' primordial experiences. That is why the contents of the collective unconscious are more or less similar for people in all cultures (Fiest 104).

These are digest points of the archetypal images and symbols that develop this research according to *A Handbook of Critical Approaches to Literature* by Guerin (2005):

1. Water symbolizes creation, resurrection, purification, redemption, fertility, and growth. Two kinds of water can be found:
 - a. The sea symbolizes the mother of all life, spiritual mystery, and infinity, death and rebirth, timelessness, eternity, and unconscious.
 - b. The river symbolizes rebirth, the flowing time into eternity, transitional phases of the life cycle.
2. Sun or sky are closely related with creative energy, the law in nature, thinking, enlightenment, wisdom, associated with father principle.
 - a. The rising sun symbolizes birth, creation, and enlightenment.
 - b. The setting sun symbolizes death.



3. Colors

- a. White (light) symbolizes positive aspects, purity, innocence, and timelessness.
- b. Blue symbolizes truth, religious feeling, security, and spiritual purity.
- c. Black (darkness) symbolizes chaos, mystery, the unknown, death, primal wisdom, the unconsciousness, evil, melancholy.

4. The circle symbolizes wholeness and unity.

- Egg (oval) symbolizes the mystery of life and the forces of generation.

5. Numbers:

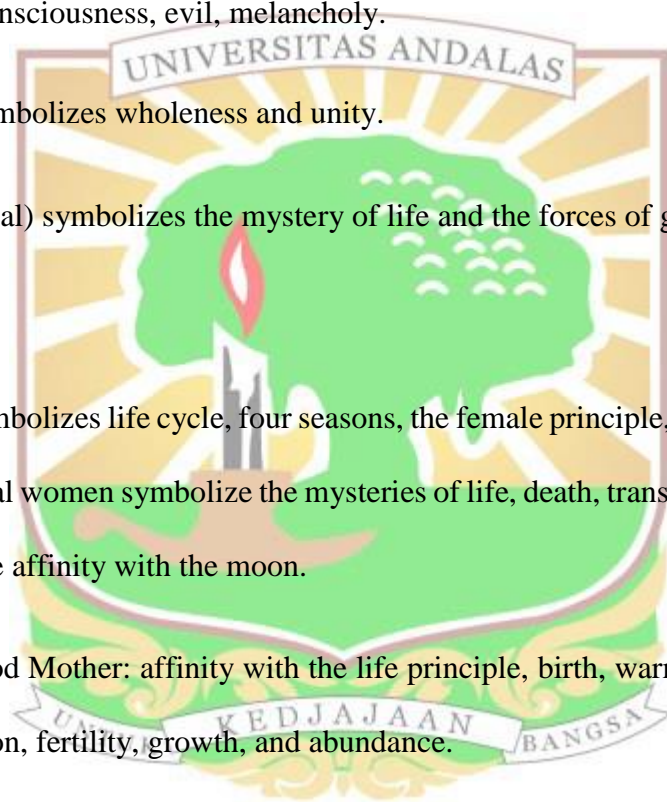
- Four symbolizes life cycle, four seasons, the female principle, earth, and nature.

6. The archetypal women symbolize the mysteries of life, death, transformation, female principle affinity with the moon.

- The Good Mother: affinity with the life principle, birth, warmth, nourishment, protection, fertility, growth, and abundance.

7. The Wise Old Men

He is the savior, redeemer, guru who is representing knowledge, reflection, insight, cleverness, wisdom, and intuition on the one side, and on the other, moral qualities such as readiness to help. The old man always appears when the



hero is in a hopeless and desperate situation from which only profound reflection or a lucky idea.

8. Tree

In its most general sense, the symbolism of the tree denotes the life of the cosmos: its consistence, growth, proliferation, generative and regenerative processes. It stands for inexhaustible life and is therefore equivalent to a symbol of immortality (Cirlot 328 cf. the depiction of the cross of redemption as the tree of life in Christian iconography).

9. Birds

Bird in many mythologies symbolizes the soul, force of life, the element of air, immortality, and cleverness. The feather of a bird is popular, symbolizes communication, or the written word, and the bird also communicates in another way (Adele 2008:298).

In addition, J. Fiest, in his book edited one of Jung's work, *Theory of Personality* (2008), explains the individuation which is described as a process to explore the hidden recesses of psyche in the human mind. They can recognize their own shadow and become aware of their feminine or masculine side and develops more than a single function. Each function has a specific role that defines the activities related to them.

1. Persona

Persona is the mask that the individual shows to the world. It is a social personality of an individual that sometimes quite different from its true self. To achieve psychological maturity, the individual should have a flexible persona to bring harmonious with other components of his or her psychic (Guerin 206).

2. Shadow

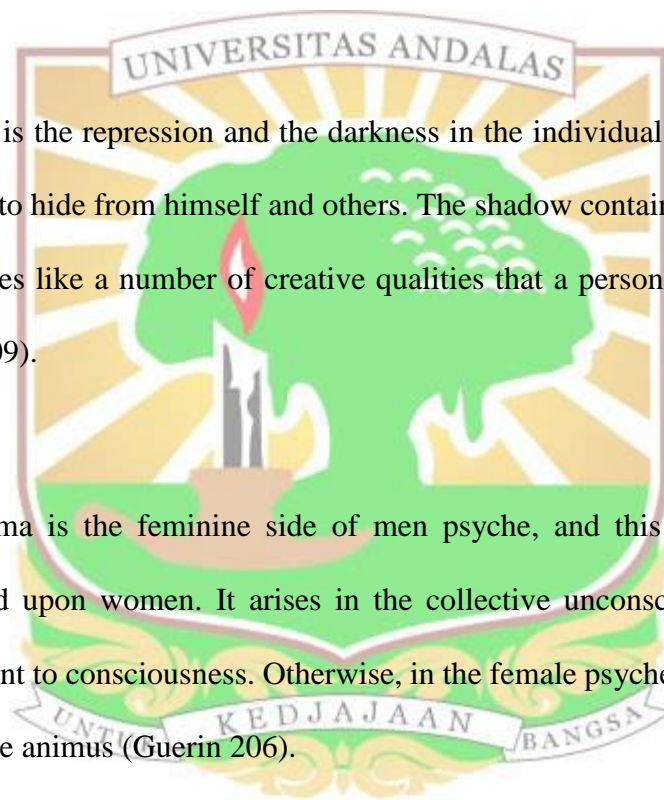
Shadow is the repression and the darkness in the individual psyche, which he inclines to hide from himself and others. The shadow contains moral objection tendencies like a number of creative qualities that a person unwilling to face (Fiest 109).

3. Anima

The anima is the feminine side of men psyche, and this image is usually projected upon women. It arises in the collective unconscious and remains permanent to consciousness. Otherwise, in the female psyche, this archetype is called the animus (Guerin 206).

4. Animus

Animus is the masculine side of women. Animus symbolize thinking and reasoning. It is able to affect women's thinking, and it is formed in the collective unconscious and prehistoric of women in men. The animus is an explanation of irrational thinking, which often affinities to women (Fiest 109).



5. Self

The self is an inherited tendency to move toward growth, completion, and perfection, which each person has within themselves. The self is the most comprehensive side among all archetypes because it gathered together the other archetypes and merged them in the process of self-realization (Fiest 118).

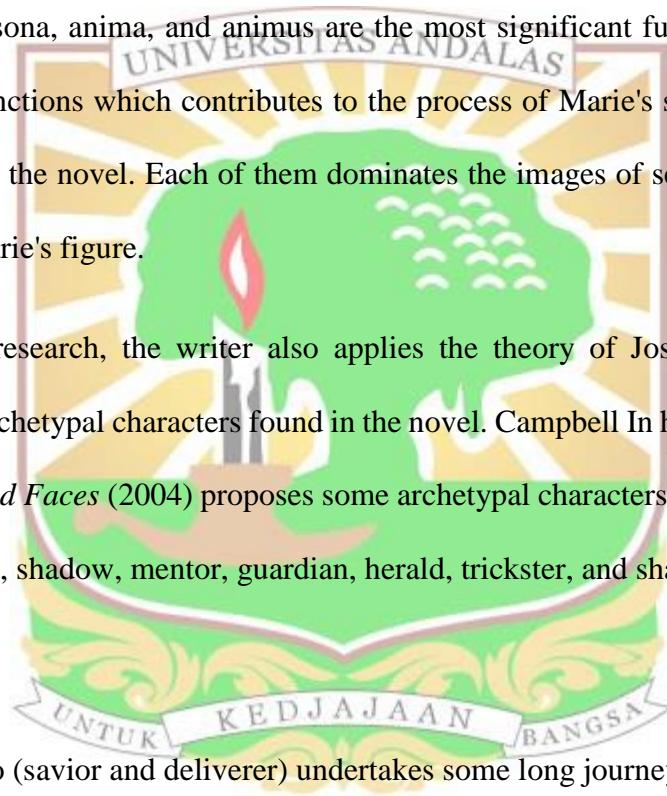
The persona, anima, and animus are the most significant function among the five primary functions which contributes to the process of Marie's self-realization or individuation in the novel. Each of them dominates the images of self survive, which described in Marie's figure.

In this research, the writer also applies the theory of Joseph Campbell in analyzing the archetypal characters found in the novel. Campbell In his book *The Hero With A Thousand Faces* (2004) proposes some archetypal characters. These characters include the hero, shadow, mentor, guardian, herald, trickster, and shapeshifter.

1. Hero

The hero (savior and deliverer) undertakes some long journey during which he or she must perform impossible tasks, battle with monsters, solve unanswerable riddles and overcome insurmountable obstacles to save the kingdom.

2. Shadow



The shadow is usually the antagonist character in a story, the representative of evil, thickheads, sharp, and clever deceivers. In literature, the symbolic character of this archetype projected the hero as the villain.

3. Mentor

The mentor is a character who trains or aids the hero. The mentor character usually appears along with the hero appearance in a story.

4. Guardian

The guardian character is the first obstacle to the hero in his journey. The guardian is the gateway to the new world the hero must enter to change and grow.

5. Herald

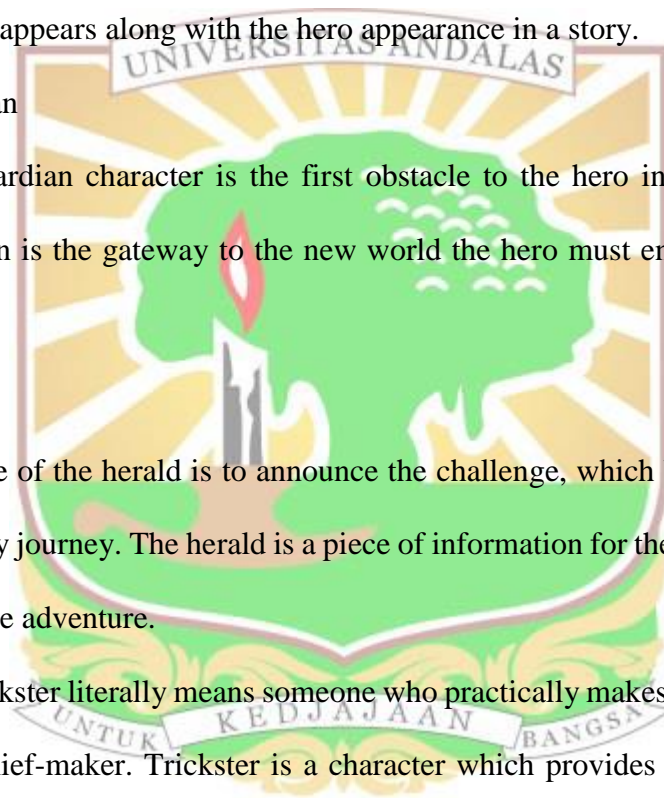
The role of the herald is to announce the challenge, which begins the hero in the story journey. The herald is a piece of information for the hero to leave and starts the adventure.

6. The trickster

literally means someone who practically makes a joke and clown, a mischief-maker. Trickster is a character which provides the comedy relief that a story often needs.

7. Shapeshifter

The shapeshifter changes role of personality, often significant ways, and is hard to understand. The essence of the shapeshifter is the changeability character in the story.



1.8 The Methods of the Research

Collecting the Data

This research is started by doing library research in collecting the data. The writer consults and researches the books which relate to the novel *All The Light We Cannot See*. There are two sources of data. The primary data is the novel entitled *All The Light We Cannot See* by Anthony Doerr. The secondary data are taken from books, journals, articles from electronic data, and other writing-related to the analysis and supports of the research.

Analyzing the Data

The writer applies analytical descriptive method to analyze the data. According to Dr. Nyoman Kutha Ratna in his book *Teori, Metode, dan Teknik Penelitian Sastra* (1997). The analytical descriptive method is describing, analyzing, and explaining the data by giving deep understanding sufficiently. (53) To develop this research, the writer also referring to some related books and sources which are dealing with the archetypal symbols and archetypal characters in the past and present to reach the analysis precisely.

Presenting the Result of Analysis

In presenting the result of the analysis, the writer applies a descriptive method since the research is a qualitative one. The writer presents the result is in the form of sentences. It intends to provide sufficient explanation effectively.

