

ARCHETYPAL CRITICISM: THE NOTION OF MONOMANIA OVERTURNS THE HERO'S JOURNEY

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ABSTRACT

Research have presented a broad overview concerning the notion of Archetypes. While previous studies equate the significance of Archetypes in recurring nature and familiarization of literary elements, the ways in which Archetypes 'find' cracks-in the stories are perpetually relegated. The relative significance of Archetypes, by taking into consideration works of novels, expose the gap between the oscillation of 'departure' and 'conclusion.' This study attempts to explore the many ways in which monomania is preserved, contested, and how monomania creates an 'unstable alliance' between characters and plots. Specifically, the notion of monomania is used to destabilize Archetypal Hero's journey. First, the study sheds light on the Archetypal Hero character, named Heathcliff, in *Wuthering Heights* (1847) by Emily Bronte. Second, monomania is used as a lens to examine one of the central characters, Captain Ahab in *Moby Dick* (1851) by Herman Melville. By focusing on the concept of Archetypal Hero's Journey, the influence of monomaniac is brought to the centre of discussion. As such, the destabilisation of plots and characters is described in its vibrancy through the lens of monomaniac.

Keywords: archetypes; characters; Downfall hero; monomaniac; plots

**KRITIKAN *ARCHETYPE*: TANGGAPAN *MONOMANIA* MENTERBALIKAN
PENGEMBARAN WATAK HERO.**

ABSTRAK

Pelbagai kajian penyelidikan telah dilakukan berkenaan dengan aspek dan tanggapan *Archetype*. Penyelidikan lepas berkenaan dengan *Archetype* mempunyai nilai persamaan yang tinggi terutamanya dari aspek sifat-sifatnya yang kerap berulang dan pembiasaan dalam element kesusasteraan, dan didalam aspek penceritaan. Disamping itu, *Archetype* mempunyai kepentingan relatif dan boleh dilihat didalam penulisan novel terutamanya dari aspek kitaran 'Berangkatan' dan 'Konklusi'. Kajian ini bertujuan untuk mendalami bagaimana *monomania* ini wujud, dicabar dan bagaimana ianya mempunyai 'ketidakstabilan hubungan' diantara plot dan watak. Terutamanya, *monomania* digunakan untuk mentidak stabilkan penggambaran watak *hero*. Kajian ini akan memberikan pencerahan pada watak *Archetypal hero* iaitu Heathcliff didalam novel *Wuthering Heights* (1847) oleh Emily Brontee dan Kapten Ahab didalam novel *Moby Dick* (1851) oleh Herman Melville. Dengan memfokuskan pada konsep penggambaran *Archetypal hero*, pengaruh monomania akan di ketengahkan didalam perbincangan ini. Dimana ketidak stabilan plot dan watak akan diterangkan melalui lensa monomania.

Kata Kunci: archetype; watak; kejatuhan watak hero; monomaniak; plot

INTRODUCTION

Every work of literature bank literary element such as themes, characters, issues, and plot structure, in fact the stated elements are seen repetitively appeared in other works of literature collectively. As this is supported by Thomas Wayne Edison (Pp.9, 2020) each writer tends to adopt and adapt similarities in terms of literary aspects in other literary works yet differ in terms of social and cultural issues as it is influenced by the writer's background. Argued by Kharbe (2009) the factor that primarily influences the original structure of the stated literary elements is the concept of Archetypes. Kharbe (2009) dictates that the concept of Archetypes is heavily influenced from the Greek mythology in which describes the Greek God's characters, characteristics, and other Greek mythos. Kharbe (2009) further describes that these Archetypes are recurring in nature and resulting to the familiarization of literary elements primarily characters, plot, and themes across work of literature and contemporary media, thus contributing to the phenomenon of Pop Culture collectively. Mukerji and Schudson (1991) defined the concept of pop culture as "the beliefs and practices, and the objects through which they are organized, that are widely shared among a population."

Demonstrated by Faber and Mayer (2009) the common archetypal characters that frequently appeared across any work of literature globally are known as the Hero, the Shadow, the Mother, the Wiseman and the Scapegoat. Commonly, most work of literature especially films centred on the Hero Archetype and its journey (Faber & Mayer, 2009). Studies conducted by Griffiths (2000)) reveals that the Hero Archetype usually must undergo an archetypal journey in which at the end of the journey reflects and completes the Hero's characteristics. However, there are numerous factors that are able to deter the completion of the Hero's journey such as greed in Goethe's Faust, power in Shakespeare's *McBeth* and lust in *Oedipus Rex*. Additionally, the factor of monomania can also be a deterrent in diverting the Archetypal

Hero's quest. Generally, monomania as defined by (Johnson, 1825, p. 526) as "some ruling passion seems to have entire possession of the mind, and the hallucination is in harmony with it, and it seems to have had its origin in the intense excitement of the predominant feeling: this is always a selfish desire or apprehension and the illusory ideas relate to the personal state and circumstance of the individual" in general, mono mania is the obsession of the mind in which will start to hallucinate and the personality will become selfish automatically or is an acute form of obsession that corrupts the rationality of the mental faculty (Davis, 2009). The question arises where the notion of monomania has the potential to become determining factor in overturning the Archetypal Hero's journey? This study deploys concept of the Archetypal Hero's Journey in scrutinizing on the influence of monomaniac in overturning the Hero's journey focusses on the character named Heathcliff in the novel entitled *Wuthering Heights* (1847) by Emily Bronte and Captain Ahab in the novel *Moby Dick* (1851) by Herman Melville.

LITERATURE REVIEW

This study initiates by briefly revealing on the summary of the chosen corpus beginning with the corpus entitled *Wuthering Heights* written by Emily Brontë in 1847 showcases on Heathcliff's origins. In which originally is a mystery and ambiguous in nature. When he was a child, he was adopted by Mr Earnshaw in the streets of Liverpool, he automatically became the adopted son by Earnshaw. Heathcliff was mistreated badly by his adopted brother Hindley and Heathcliff fell in love with Catherine. As they grow older, their love blooms. One day they visited the Linton's residence and Catherine was held hostage by Edgar Linton. After Catherine's return to *Wuthering Heights*, she decided to marry Edgar instead of Heathcliff, due to this event Heathcliff ran away from *Wuthering Heights* and returns with a fortune. He then began his plots of revenge towards Edgar Linton and Hindley Earnshaw. He was now the master of *Wuthering Heights* and the Linton's residence, but his plots have caused the death of Catherine, and since then he was haunted by Catherine's ghost until his death.

The second corpus of choice entitled *Moby Dick* by Herman Melville written in 1851. The novel revolves on Captain Ahab's journey for revenge of the illusive white sperm whale known as Moby Dick. During the era of whaling in America in the 18th century, there once lived a skilful Captain named Ahab. He was very well versed in the arts of whale hunting, navigation, and a great Captain. Unfortunately, his prime has fallen due to his defeat to the vicious white whale named Moby Dick and the loss of his leg to the white whale. He sworn to take revenge on Moby Dick. Years after the unfortunate event, he recruited many skilful seamen and tricking them to fulfil his revenge. His dreams come through where they have the chance to confront Moby Dick, but Ahab and his crew has failed for the second time. The whole ship was destroyed, and Captain Ahab was tied on Moby Dick's body and swam into the unknown.

Based on the given summaries, the chosen corpus highlighted the journey of the Archetypal Heroes Heathcliff and Captain Ahab in meeting their tragic fates. Subsequently, this section reveals other studies in relation to the stated Archetypal Hero characters. Fabdriah and Zakrimal (2017) have approached the character Heathcliff using Sigmund Freud's concept of psychoanalysis and later revealed that the character Heathcliff is a more of a vengeful character. They further illustrate that Heathcliff is the embodiment of other negative traits such as irrational, rude, disbelief in God and a revenger. Although Heathcliff has a strong layer of the superego, yet he allowed his Id to take over his vengeful desire to destroy and trample other lives in the name of revenge and finally making his live miserable until death awaited him (Fabdriah & Zakrimal, 2017). Other related studies regarding the novel and Heathcliff were made by Joseph Carroll in 2015 in which he dictated that the family concept that has been

displayed in the novel by Brontë is somehow similar to the concept of the Cuckoo bird. Biologically, the productive nature of the cuckoo bird is indeed parasitic in nature where it lays its eggs in another bird's nest, and the hatched cuckoo eventually destroys the cycle of the nest (Carroll, 2015). This is similar to the case of *Wuthering Heights* where initially Heathcliff was adopted by old Mr Earnshaw, provided with amenities yet due to Heathcliff's vengeful desire he managed to destroy old Mr Earnshaw's family cycle (Carroll, 2015). Additionally, Carroll (2015) also mentioned regarding the nature of the novel which contains emotional violence and a reflection of disturb forms of sexual and social development.

Previous studies have been made especially regarding Captain Ahab's characteristics and his revenge towards the illusive white whale. A study made by Islam (2019) analysing the character of Captain Ahab from an ecocriticism perspective revealed that Captain Ahab is an anti-ecological character that has no trace of mercy towards animals especially towards whales. The anti-ecological emotion was embedded within Captain Ahab's conscious due to his early defeat during his pursuit of Moby Dick. Thus, became catalyst and turn into a vindictive tyrant who—"vehemently denies the notion that animals have the ability to experience pain, or that they have consciousness and morality" (Islam, 2019, p. 70). Moreover, Islam (2019) also pointed out that Captain Ahab's anti-ecological emotion also further fuelled his monomaniacal state to slaughter Moby Dick. Although some may consider Captain Ahab as a vindicator or a vengeful hunter, yet Aslam (2014) has begged to differ where it is more appropriate to position Captain Ahab as an epic Hero despite his demise during his pursuit of Moby Dick. Aslam (2014) further explicated that Captain Ahab has similar traits of some epical Greek Gods or Heroes such as Odysseus and Achilles. Such characters whom originated from ordinary backgrounds and during their endeavours they have faced countless tests towards the end of their endeavours should be recognized as an epical Hero (Aslam, 2014). Similarly, the novel showcased Captain Ahab's iron will in hunting down Moby Dick (Aslam, 2014).

The collective studies revealed the notorious and destructive behaviours of both Heathcliff and Captain Ahab's towards their surroundings due to their past traumatic experience, although some may consider their vindictive actions as Heroic and glorified. From this point, the notion of monomania has begun to surface in further understanding the nature of these characters. Yet there is less specific study in describing the notion of monomania in relation to the Archetypal Hero's journey and the Tragic Hero. Thus, this study attempts to dive deeper into this matter by deploying the concept of the Hero's Archetypal Journey in discerning the threshold of the Hero's journey in analysing the aspect of monomania to disrupt the journey.

METHODOLOGY

The research deploys a descriptive qualitative approach, in which its primary data is obtained from the Archetypal characters named Captain Ahab in the corpus *Moby Dick* and Heathcliff in the corpus *Wuthering Heights*. This is done by discerning the notion of monomania and its influence in overturning the righteous journey of the Archetypal Hero into the Shadow Archetype and the Tragic Hero through the lens of the Archetypal Hero's Journey.

CONCEPTUAL FRAMEWORK

This notion of the Archetype is commonly divided in two aspects; first is the 'Hero' and second is the 'Journey'. The framework begins in defining the concept of the Archetypal Hero and followed by the Archetypal Hero's journey. The concept of the Archetype was coined by Carl Gustav Jung in 1959, as he describes the concept of the Archetypes as a collective pattern of personifications adopted primarily from the Greek Gods and Greek mythologies (Jung, 1959). Kelly et al. (2015) also further elaborates that universally the inner image of an individual is a psychic manifestation of the Archetypes, thus is also relatable and familiar to some Archetypal

characters. The concept of the Archetypal Hero, defined by (Griffiths, 2000, p. 7) “represented frequently by the courageous, impetuous warrior. Noble rescuer and crusader; must often undertake an arduous task to “prove their worth” and later become an inspiration. Symbolically the “dragon slayer”—the redeemer of human strength” (Faber & Mayer, 2009, p. 308) added to the criteria of the Archetypal Hero that is “displayed as a very strong and noble warrior, handsome, wise, and masculine, have a mission in life, and destroys evil.” In grasping the concept of the Archetypal Hero, the stated character must have all of the positive, gallantly and Heroic nature to overcome each problem that arises during the Hero’s life. Additionally Lianshan (2009) suggest that, the Hero is usually equipped with his trusted weapon and his function is also to eradicate evil, monsters and saves the people from harm. Which is why in most literary creation the Hero is always the counter and triumph over the Archetypal Shadow (Faber & Mayer, 2009)

As stated by Griffiths (2000, p. 7)“This character has a mission that must be completed in the face of overwhelming odds.”. The Hero Archetype has a journey of his or her own, the Hero can be either a male or a female. Additionally, the Hero must face numerous tasks and crisis to accomplish. Meanwhile, administered by Ubelhorn (2013) the Archetypal Hero’s Journey consists of three main aspects. I) *Departure* or termed as the *Separation* describes the Hero’s journey into the unknown ii) the *Initiation* or the *Downfall* as it refers to the Hero’s undergoes a series of tests and sometimes, the Hero fails the test and finally iii) *Rise* or the *Return* where the Hero’s return from his or her failure and obtained success upon doing so, also at some point, benefits the people. The journey itself is like a cycle which starts from the *Departure* and must end with the *Rise*. Commonly as suggested by Ahmad Muhyiddin B Yusof, Mohd Naquiddin B Zulqarnain, Nazirul Mubin B Mohd Noor and Airil Haimi Mohd Adnan (2020), the Archetypal Hero has a refine characteristics in comparison to other characters such as has its own signature weapon and distinct appearance.

Based on the excerpt given (Ubelhorn, 2013), the ‘Hero’s’ downfall must occurred during their quest, the condition of the Hero must be from a strong or healthy state to a weaker state. There are many catalysts that lead to the downfall, such as greed, power, hunger, or even a weak mind (Gellert, 2001). (Gellert, 2001, p. 78) also supports this statement and he stated that “The downfall of the Hero who has become too hungry and restless in his pursuit of wealth. Eventually he becomes blinded in his insatiability and loses the fortune”. We take example from the Shakespearean play, *McBeth*; of course, he was a strong and noble warrior but the main reason for his downfall was his wife and desire for power, *McBeth* allowed himself being seduced by his wife’s desires instead of listening to his rationales.

ANALYSIS AND FINDINGS

The analysis begins with the character Heathcliff from the novel ‘*Wuthering Heights*’. In this novel, Heathcliff does have the traits of a Hero Archetype. This can be traced through the journey of the Hero Archetype. For the first stage of the journey which is the ‘*Departure or the Separation*’ is Heathcliff’s adaptation by Mr Earnshaw from Liverpool to *Wuthering Heights*. “and all that I could make out, amongst her scolding, was a tale of his seeing it starving, and houseless, and as good as dumb, in the streets of Liverpool, where he picked it up and inquired for its owner. Not a soul knew to whom it belonged.”(Brontë, 2020, p. 24). The second phase of the journey which is the ‘*Initiation or the Downfall*’ is after he hears Catherine’s dialogue with the maid. He then retreats from *Wuthering Heights* and vanishes into thin air without a trace. “Heathcliff had never been heard of since the evening of the thunder-storm (Brontë, 2020, p. 52). In this phase, this is Heathcliff’s metaphorical downfall because he has a status in the Earnshaw’s family, but he neglects it and ran away to plot his revenge. As stated, before in the earlier part of the essay, the catalyst of the downfall can be anything. And in this case is

Heathcliff's retreat from Wuthering Heights. After Heathcliff's Return, he began executing his revenge towards Hindley and Edgar, but his monomania of revenge has overturned and disrupts his Archetypal Hero's journey. His monomaniacal desire for revenge has indeed blinded him and it is evident in the novel. In the first evidence, his revenge has continued even after the death of Edgar and Hindley and now their offspring suffers the wrath "In that manner Hareton, who should now be the first gentleman in the neighbourhood, was reduced to a state of complete dependence on his father's inveterate enemy; and lives in his own house as a servant." (Brontë, 2020, p. 108)

His monomania has mould and change drastically from a passionate lover to someone full with vengeance. "I seek no revenge on you,' replied Heathcliff, less vehemently. 'That's not the plan. The tyrant grinds down his slaves and they don't turn against him; they crush those beneath them.'"(Brontë, 2020, p. 68). Due to the state of becoming a monomaniac, this has definitely distorted the Hero's Archetypal journey. As stated earlier the journey must end with the 'Rise or the Return' a true Archetypal Hero, but sadly this has turn him into the Archetypal Shadow. Basically, the Archetypal Shadow is defined as

"The evil-doer or villain in every episode in literary elements. Depicted as very dark (appearance and mental), love to destroy and conquer. The Shadow Archetype is the total opposite of the Archetypal Hero." (Griffiths, 2000, p. 15)

Prominent evidence can also be seen in the novel. According to Lockwood's narrative on Heathcliff, it fits perfectly to the definition of the Shadow Archetype's traits.

"But Mr Heathcliff forms a singular contrast to his abode and style of living. He is a dark- skinned gipsy in aspect, in dress and manners a gentleman: that is, as much a gentleman as many a country squire: rather slovenly, perhaps, yet not looking amiss with his negligence, because he has an erect and handsome figure; and rather morose. Possibly, some people might suspect him of a degree of under-bred pride;" (Brontë, 2020, p. 7)and other evidences can be seen in the novel "They won't meddle with persons who touch nothing,' he remarked, putting the bottle before me, and restoring the displaced table. 'The dogs do right to be vigilant. Take a glass of wine?" (Brontë, 2020, p. 8).

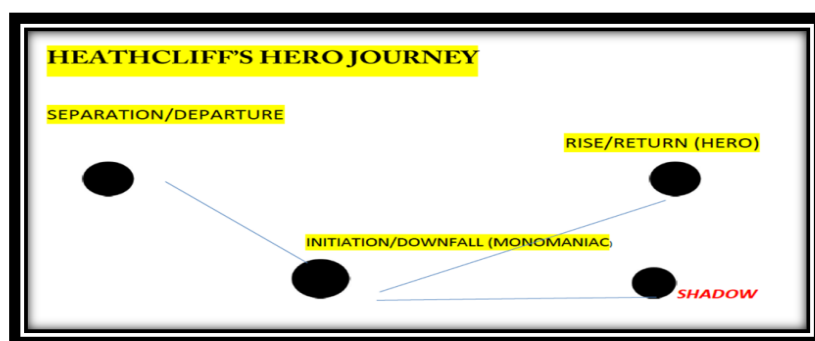


FIGURE 1. Heathcliff's Hero Journey

Figure 1 is an illustration of Heathcliff's journey to the Shadow Archetypes. Usually for every Archetypal Hero's journey, the Hero will enter the Rise / Return Stage. Unfortunately, his monomania for revenge during his Downfall stage have overturned his Archetypal Hero's Journey into the Shadow Archetype.

Next this study moves on to the analysis of Captain Ahab in the novel *Moby Dick* by Herman Melville. Captain Ahab can also be trace as an Archetypal Hero accordance to the Archetypal Hero's Journey. In the first phase of Captain Ahab's journey which is the 'Separation or the Departure', before he was blinded by revenge Captain Ahab was once a great Captain of the seas. "I know Captain Ahab well; I've sailed with him as mate years ago; I know what he is-a good man-not pious, good man, like Bildad, but a swearing good man-something like me-only there's a good deal more of him"(Herman, 2020, p. 82). In the second phase of the journey which is the 'Initiation or the Downfall', is after his defeat by the vicious Moby Dick and he have lost his leg during the decisive battle. Soon after the fiasco, he was never the same again. Captain Ahab starts to become moody, savage, and hunger for revenge "I know, too, that ever he lost his leg last voyage by that accursed whale, he's been kind of moody-desperate moody, and savage sometimes; but that will all pass off."(Herman, 2020, p. 83). In Captain Ahab's case, his downfall is very clear cut.

After his defeat, he began plotting his revenge towards the vicious white whale and none shall stop in his way. Unfortunately, similarly to Heathcliff, Ahab's monomania for revenge to slaughter the white whale have caused his sanity, rationale, and credibility as a Captain. In his mind, the death of the white whale is his priority. "My revenge will fetch a great premium here." (Herman, 2020, p. 167) and

"In this hand I hold his death! Tempered in blood, and tempered by lightening are these barbs; and I swear to temper them triply in that hot place behind the fin, where the white whale most feels his accursed life."(Herman, 2020, p. 555).

Captain Ahab's monomaniac towards the death of the white whale, have overturns his Archetypal Hero's journey. To recap, every journey of the Hero Archetype must start with the 'Separation or Departure' and must end the journey with the 'Return or the Rise'. Sadly, he let his monomania reign his state of mind and thus making him the Archetypal Tragic Hero. According to (Ryken, 1984, p. 84) "The tragic Hero makes a tragic choice that leads inevitably to catastrophe and suffering". A tragic choice for a tragic ending, all shall suffer the same fate.

There is evidence in proving that he is the Archetypal Tragic Hero, due to his monomania desire for revenge, he tricked his skippers and changed the navigation to pursue Moby Dick "Ahab rapidly ordered the ship's course to be slightly altered." (Herman, 2020, p. 561) but sadly this decision has caused him his own life. He was tied behind Moby Dick's fin. "Lashed round and round to the fishes' back" (Herman, 2020, p. 583) Aside from his tragic death he has also caused the life of his crews and promotes destruction to his ship 'The Pequod' and left but one soul to tell the tale. "Rushing among the boats with open jaws, and lashing tails" (Herman, 2020, p. 573) and "For an instant, the tranced boat's crew stood still; then turned 'The ship? Great God, where is the ship?'" (Herman, 2020, p. 587)

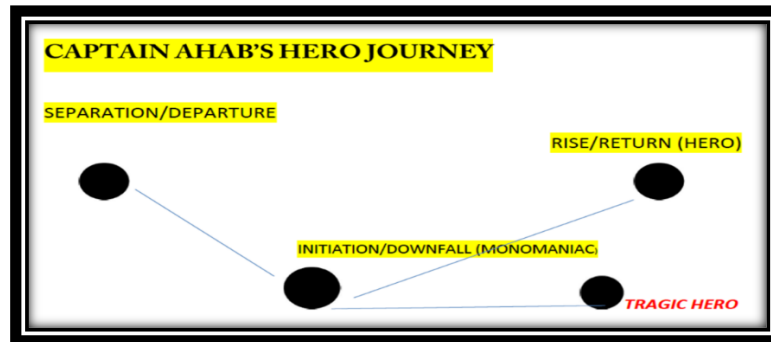


FIGURE 2. Captain Ahab's Hero Journey

Figure 2 is an illustration of Captain Ahab's journey to the Archetypal Tragic Hero. Almost similar to Heathcliff's fate in which supposedly Captain Ahab's journey should end with the 'Rise / Return' Stage. Unfortunately, Captain Ahab was consumed by his monomania for revenge to murder Moby Dick and ended as the Archetypal Tragic Hero.

DISCUSSION

An ideal Archetypal Hero must triumph in his or her Archetypal quest. The Hero must always be vigilant, strong mentally and physically in order to undergo the numerous task and journey. The Hero must not by any means to restrain themselves from being consumed by any forms of ill notions that can corrupt the Hero's journey. There are many good examples of the Archetypal Hero who have triumph in their journeys. Such as Hercules, after he was descended from the heavens, he has undergone all twelve labours. Two of the labours are extremely difficult. One is to drag out Cerberus from hell, and two is to defeat the Nemean Lion. No spear, arrow, or sword can pierce its skin, but Hercules is able to defeat it using his bare hands. Hercules is one of the good examples of the Archetypal Hero who have triumph in his Archetypal journey.

Similar scenarios regarding the notion of the Archetypes and Archetypal Journey made by Ahmad Muhyiddin B Yusof, Nur Azmina Bte Mohamad Zamani, Nazirul Mubin B Mohd Noor and Muhammad Aiman B Abdul Halim (2021), the protagonist in numerous Gothic or the haunted house film universe is commonly known as the Gothic Heroine in which has a degree of similarities to the Archetypal Hero as they are the ones who usually undergoes the journey in solving the mysteries, faces the hauntings and help to saves the family members from any demonic assaults. This is per say, the concept of the Hero's role and the journey can be traceable throughout other forms of genre and becomes the blueprint of the character's traits and plot.

Unfortunately, there are also other examples of the Archetypal Hero who have succumbed to ill notions taking examples such as McBeth from the Shakespearean play is a good example of a 'failure' Archetypal Hero, because he allows himself to be seduced by his wife and thus leads him to his downfall. To recap, the journey consists of three main aspects. It consists of the 'Departure or Separation', 'Initiation or the Downfall', and finally 'Rise or the Return'. The journey itself is like a cycle which starts from the departure and ends with the rise. But sadly, Heathcliff in the novel 'Wuthering Heights' written by Emily Bronte and Captain Ahab in the novel 'Moby Dick' written by Herman Melville have fail in their Archetypal Hero's journey because they allow their monomania to take over their rationale and

thus lead them to their doom. Heathcliff is too obsessed in executing his revenge towards Hindley Earnshaw and Edgar Linton, and thus have turned him into the Archetypal Shadow, meanwhile Captain Ahab is also obsessed in killing the white whale, and thus his crew, ship, and his life has been sacrificed, this have turned him into the Archetypal Tragic Hero.

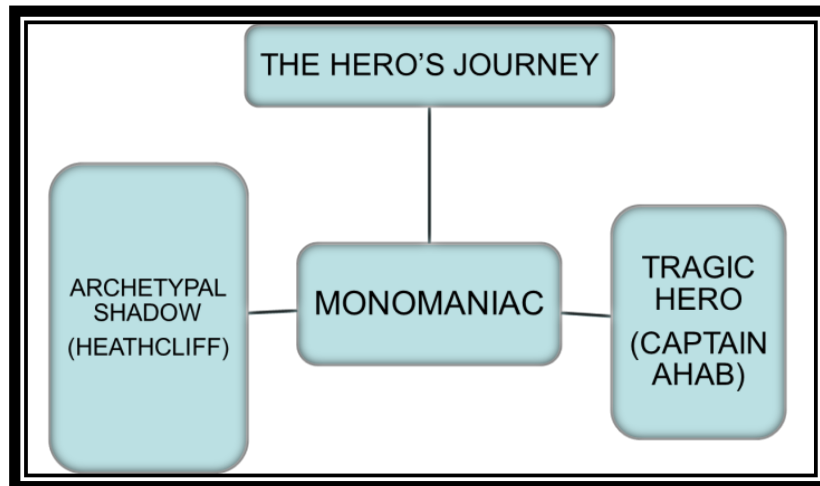


FIGURE 3. The Hero's Journey

Figure 3 shows how is the Journey of the Hero Archetype is affected by the notion of monomaniac and have divided the Hero into the Archetypal Shadow in this analysis is Heathcliff and the Archetypal Tragic Hero is Captain Ahab from the novel 'Moby Dick'.

CONCLUSION

Both characters have failed to achieve the final step in succeeding the Hero's Journey which is the 'Rise or the Return'. In fact, both did not fulfil the Archetypal Hero's Expectation; begins with innocence and ends with a higher state of consciousness. "The Hero begins in a state of innocence and unconsciousness and ends in a state of grace and higher consciousness." (Brown & Moffett, 1999, p. 12). The findings from this research may hypothesize that other Archetypal characters can perhaps be labelled as the 'Hero' but due to allowing themselves to succumbed to their monomania desires have somehow diverged them away from the Hero's journey thus leading to the creation of a unique Archetypal character with their own backstory or origin. It may be known that no Archetypal character can exist in a vacuum or better known that no being is born evil. Further study is needed in proving this hypothesis in claiming all Archetypal characters can be labelled as the 'Hero', yet due to the succumb of desire will lead to the creation or birth of another Archetypal character. The virtue displayed by the Archetypal Hero plays an important role in showcasing and implementing good examples to the people. In fact, the struggle faced by the Archetypal Hero or any forms of characters in completing their journey is a reflection or a symbolization of a spiritual struggle between the good and the bad virtues in a human life (Hartini, 2014). The lesson obtained from the triumph or the downfall of any Archetypal character throughout their journey can be a form of character education (Hartini, 2014) for the people especially regards to virtues and consequences.

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