CHAPTER I
INTRODUCTION

1.1. Background of the Study

Mental health is frequently discussed lately, both on social media, in educational institutions, communities, and organizations, and even in public spaces. According to the *World Health Organization* (2022), mental health is a state of mental well-being that enables people to cope with the stresses of life, realize their abilities, learn well, work well, and contribute to their community. Meanwhile, *American Psychiatric Association* (2013) said that mentally healthy individuals also have the ability to accept themselves as they are, including their strengths and weaknesses, and are able to face challenges and problems that arise in everyday life. This makes mental health something that every individual wants to achieve.

However, the problem is, the large number of cases of mental disorders that have occurred in the world and in Indonesia in recent years has affected millions of people throughout the world. According to data from *the World Health Organization* (2019), there are 264 million people experiencing depression, 45 million people suffering from bipolar disorder, 50 million people experiencing dementia, and 20 million people experiencing schizophrenia. Meanwhile, data from *Research and Development Agency* (2016) shows that every year there are around 1,800 suicide cases in Indonesia, with 47.7% of suicide victims aged 10-39 years. It does not stop there, during COVID-19 especially in 2020, cases of mental disorders reached their peak. Added to the fear of contracting the virus in a pandemic are the significant changes to our daily lives as our movements are

restricted in support of efforts to contain and slow down the spread of the virus. WHO says that the COVID-19 pandemic triggers a 25% increase in the prevalence of anxiety and depression worldwide.

These cases succeeded in attracting the attention of many groups, especially young people, who quickly received information. Gradually, people are starting to realize how important mental health is for each individual. Public awareness about mental health is increasing day by day. Many people are starting to dare to speak out, share their experiences, and seek support for the mental problems they face. One unique way for someone to speak about mental health is to make mental health a theme in literary works.

Literary works are a form for individuals to express their experiences. This is in line with Wellek & Warren in the book *Theory of Literature* (1949), which states that literary works are the result of the author's creative process, which involves imagination, emotion, and thought in creating a lively and meaningful fictional world. Wellek and Warren also explained that literary works are not only expressions of the author's emotions or ideas but also reflect the author's psychological condition at the time the work was created. One of the literary works that raises the theme of mental health is the novel *The Midnight Library* (2020) by Matt Haig.

Amidst the peak of mental health cases that occurred during the COVID-19 pandemic, *The Midnight Library* emerged as a popular mental health novel. This is evident in the numerous awards the novel has received, including being a bestseller by *The New York Times*, *The Boston Globe*, and *The Washington Post*, winning the

Goodreads Choice Award for Fiction, and being shortlisted for Fiction Book of the Year at the 2021 *British Book Awards* (Goodreads, 2020). The novel has also been adapted into a ten-part radio series and broadcast on *BBC Radio 4 in December 2020* (BBC, n.d). Furthermore, what is interesting about this novel is the author, Matt Haig. Just like the novel, the author also suffered from anxiety and had attempted suicide. According to Moore (2018), at the age of 24, while battling severe depression, Haig walked to the edge of a cliff in Ibiza with the intention of ending his life, but stopped just short of his death.

The Midnight Library was published in 2020 and tells the story of Nora, the main character, who experienced many failures and regrets in her life that made her choose to commit suicide. When she committed suicide, Nora was in a library between life and death to explore various alternative life options. The novel explores the nature of regret and despair and offers a hopeful view of the possibilities in life.

The psychological approach is a suitable way to analyze literary works with the theme of mental health. In this story, the main focus lies on Nora's psychological journey that begins after her suicide attempt, where she experiences self-transformation through an inner journey, trying various life possibilities. The psychological journey contained in this story reflects the individuation process. Individuation is a psychological process that attempts to unite, combine, and organize various aspects of a person's personality to achieve self-actualization. Jung (2014) said that individuation provides a unique approach to human social problems in an effort to achieve true personality maturity. This individuation process is influenced by the existence of archetypes or innate behavioral patterns inherited

from human ancestors. The uniqueness of individuals inherited from their ancestors is a universal symbol that appears in human myths, dreams, and imagination (Jung, 1921).

To map this complex process of individuation into a narrative, this study uses Carol S. Pearson's framework. Pearson's theory is heavily inspired by mythologist Joseph Campbell's concept of the "Monomyth" or Hero's Journey. Campbell, in his book *The Hero with a Thousand Faces* (1949), identified universal narrative patterns in myths around the world. Pearson then adapted Campbell's mythological framework and translated it into an internal psychological journey. According to Pearson (1991), individuation is the ultimate goal of the hero's journey, which she describes as a journey to "find the treasure of your true self, and then about returning home to give your gift to help transform the kingdom and, in the process, your own life."

Nora's transformative psychological journey can be summarized into three main phases: the death of her old, regret-filled ego, a purification process in which she sheds her illusions, and rebirth as a whole individual. This process of Death, Purification, and Rebirth is the essence of the hero's journey. Therefore, Carol S. Pearson's theory of twelve archetypes, which specifically maps these stages, is the most appropriate analytical tool for dissecting Nora's transformation process.

In this study, the researcher tries to identify Nora Seed's psychological journey, which is metaphorized as the hero's journey through twelve archetypes based on Carol Pearson's theory. Thus, based on the background above, this study is entitled *"Death, Purification, and Rebirth in Matt Haig's The Midnight Library:*

Pearsonian Archetypal Study".

1.2. Problems of the Study

Based on the research background described above, the researcher can formulate the following research problem: How does the twelve Archetype hero's journey contribute to Nora's individuation process?

1.3. Purposes of the Study

The purpose of this study is to analyze how the twelve archetypes of the hero's journey contribute to Nora's process of individuation

1.4. Hypothesis

This study hypothesizes that the twelve archetypes of the hero's journey are fundamental in the individuation process of Nora, the main character of Matt Haig's *The Midnight Library*.

1.5. Previous Studies

Several previous studies were conducted using a similar object but with different topics and theories. The first study is titled *Library is A Source for Transformation: A Study of Matt Haig's The Midnight Library* was published in 2025 by Bishnu Prashad Pokhare and Balkrishna Sharma. This study examines the library as a crucial point in Matt Haig's *The Midnight Library* for reshaping life through transformation. The researcher concludes that the novel shows that the main character, Nora Seed considers the library as a life-affirming space, a space that shows the change from the madness of death to life and hope. The library and its librarians are so vibrant that they defuse the common suicidal tendencies and strengthen the support for a refreshing life. The transformation of Nora Seed's life

from self-deprecation to optimism and self-discovery is only possible through the liminal space of the library.

The second previous study entitled *Symbolism of Life and Death Desire in Matt Haig's The Midnight Library,* was published in 2024 by Sinda Vatina. This study aims to find out what symbol of life and death desire represents id, ego, and superego in Matt Haig's *The Midnight Library* and to find out how the symbol of life and death desire builds character development, plot, and mood in Matt Haig's *The Midnight Library*. The researcher used Freudian theory. The result of this study shows the id is dominant over the ego and superego. Nora's id symbols indicate a profound exploration of primal desires, instincts, and the unconscious mind, particularly evident in the main character's arc. These id symbols serve to unveil the author's innermost wishes and untamed impulses, suspending societal norms and reality's constraints. Besides that, ego symbols reflect the author's attempts to negotiate reality, while superego symbols embody societal ideals and moral judgments that conflict with the author's id-driven desires.

The third previous study is from a journal entitled *Analysis of The Main Character Personality in The Midnight Library Novel by Matt Haig* conducted by Sihotang, Devilina; Mubarak, and Zia Hisni was published in 2024. This study aims to determine the personality of the protagonist in the novel entitled *The Midnight Library* by Matt Haig. They used Sigmund Freud's psychoanalysis theory in the study to analyze Nora's personality. From the analysis, it can be concluded that the protagonist of the novel, Nora Seed, is mostly controlled by her superego, which she builds her superego personality through her experiences and journey to finding the right life for herself.

The fourth previous study is *Emotional Void and Childhood Trauma: A Freudian Psychoanalysis Criticism On Matt Haig's The Midnight Library* conducted by Prastiady, Amalia, Pandin, and Glorino, was published in 2024. This study was analyzed by applying Freudian Psychoanalysis theory and aims to reveal that there is a strong relationship between behavior and emotion, and childhood trauma can affect emotion in adulthood through the portrayal of the main character in Matt Haig's *The Midnight Library*. The results show that emotion in adulthood is affected by childhood trauma.

The fifth previous study is from a Master's Thesis by Hana Mikaeili, titled *A Jungian Reading of The Midnight Library: Individuation Theory and Literary Criticism, which* was published in 2023. This essay is a Jungian reading of the novel The Midnight Library, by Matt Haig, using Jung's individuation theory. The author discusses the psychological journey of Nora, the main character, in her self-discovery. In addition, Jungian concepts of active imagination, complex, shadow, maternal archetype, and animus are applied in the various stages of her individuation. In the end, her mental state improves as she finally accepts her true self, and her perspective on life changes drastically.

The sixth previous study is titled *The Depression of Nora Seed as Reflected in Matt Haig's The Midnight Library,* was published in 2022 by Ulfah Drifiliani Kusumaningrum. She used the intrinsic and extrinsic elements approach to explain the feelings of guilt through Nora's characterization, as well as her relationship with the setting and plot. She analyzes Nora's depression in terms of psychoanalysis using the theory of depressive symptoms from Aaron Temkin Beck and Brad A. Alford. The results of this study show data about what depression Nora Seed

experiences, such as sad moods, negative feelings towards herself, suicidal thoughts, and hallucinations. Further data was found on how Nora dealt with her depression by listening to music, accepting someone's argument, forgiving her parents, as well as deleting negative posts on her social media.

To provide a more concise and systematic overview of the position of this research among previous studies, the following is a summary of the six studies in tabular form:

Table 1: Previous Study

No	Title	Material Object	Formal Object (Theoretical Framework)	Methodology	Findings
1	*Library is A Source for Transformation: A Study of Matt Haig's The Midnight Library*	The Midnight Library	Homi K Bhabha's borderland theory is related to the liminal space	Qualitative method.	The library and its librarians are so vibrant that they defuse the common suicidal tendencies and strengthen the support for a refreshing life. The transformation of Nora Seed's life from self-deprecation to optimism and self-discovery is only possible through the liminal space of the library.
2	*Symbolism of Life and Death Desire in Matt Haig's The Midnight Library*	The Midnight Library	Freudian Theory (Id, Ego, and Superego) to find out what the symbol of life and death desire represent id, ego, and superego. Also to find out how do the symbol of life and death desire build character development, plot, and mood.	Qualitative Method.	The result of this study show the id is dominant among the ego and superego. These id symbols, serve to unveil author's innermost wishes and untamed impulses, suspending societal norms and reality's constraints. These symbols not only shapes character development but also drives plot progression and establishes the narrative's mood, enhancing readers' emotional engagement and deepening their connection to the exploration of human nature within the story.
3	*Analysis of The Main Character Personality in The*	The Midnight	Freudian (id, ego,	Qualitative	It results from the findings of 4 data of the id aspect, 3 data of the ego aspect,

	Midnight Library Novel by Matt Haig	Library	and superego)	Method	and 5 data of the superego. It can be concluded from the analysis result that the main character of the novel, Nora Seed, was controlled the most by her superego, it shown by Nora's reflection on ideal standard of society's morals and rules.
4	*Emotional Void and Childhood Trauma: A Freudian Psychoanalysis Criticism On Matt Haig's The Midnight Library*	The Midnight Library	Intrinsic elements approach and Defense Mechanism from Freudian Psychoanalysis theory	Qualitative Method	The results show that emotion in adulthood is affected by childhood trauma.
5	*A Jungian Reading of The Midnight Library: Inviduation Theory and Literary Criticism*	The Midnight Library	Jung's Individuation	Qualitative Method	Jungian concepts of active imagination, complex, shadow, maternal archetype, and animus are applied in the various stages of her individuation. In the end, her mental state improves as she finally accepts her true self, and her perspective on life changes drastically.
6	*The Depression of Nora Seed as Reflected in Matt Haig's The Midnight Library*	The Midnight Library	The Intrinsic and extrinsic elements approach and the Depressive symptoms theory	Qualitative Method	Nora Seed experiences such as sad moods, negative feelings towards herself, suicidal thoughts, and hallucinations. Nora also dealt with her depression by listening to music,

			from Aaron Temkin Beck & Brad A. Alford.		accepting someone's argument, forgiving her parents, as well as deleting negative posts on her social media.

Based on the previous studies above, it is clear that *The Midnight Library* has been analyzed from various psychological perspectives, primarily using Freudian psychoanalytic theory to discuss the Id, Ego, Superego, and childhood trauma. Furthermore, some studies specifically address depression using Aaron Temkin Beck's theory. Among these studies, Hana Mikaeili's (2023) study is the closest, as both studies discuss Nora Seed's individuation process.

However, this study has fundamental differences. Mikaeili's (2023) study discusses general Jungian individual concepts, while this study uses Carol S. Pearson's more specific and structured framework, namely the twelve archetypes of the hero's journey. Using this model, this study aims to provide a more detailed and systematic analysis of Nora's stages of transformation, mapping how each archetype specifically contributes to her individual process.

1.6. Theoretical Framework

Literary psychology is a type of study used to read literary works, their authors, and readers using different concepts and theoretical frameworks that exist in psychology. Literary psychology explores the inner lives of characters, their struggles, desires, and fears, providing insight into the human psyche. According to Hollan (1968), literary psychology also investigates how readers engage with and interpret literary works, taking into account their emotional responses, cognitive processes, and personal experiences. Therefore, in this study, the researcher used Pearson's theory, twelve archetypes of the hero's journey, to find out the process of individuation of the main character.

1.6.1. Individuation

A character's psychological journey can be understood through the concept of individuation, a term popularized by Carl Gustav Jung. In his theory, Jung (2014) described individuation as the process by which a person becomes their true and whole self by integrating the conscious and unconscious parts of their mind. The conscious mind is centered around the Ego, which serves as the center of consciousness and gives us a sense of identity in everyday life. Jung (1967) defined this directly, stated that by ego, I understand a complex of ideas that constitutes the center of my field of consciousness and appears to possess a high degree of continuity and identity. This means that the ego functions as the center of consciousness that interacts with the outside world and gives us a sense of identity in everyday life.

Beneath consciousness lies a vast subconscious realm, called the Soul, which contains not only personal experiences but also a deeper, shared layer called the collective unconscious. This is where archetypes, universal patterns that appear in myths and dreams, reside. Jung (2014) also stated that archetypes directly influence the individuation process, which develops the human soul; these archetypes are like regulatory bodies that help humans strive for self-actualization. The goal of individuation is the realization of the Self, which represents a complete and integrated personality. Jung (1968) emphasized that this path is not about perfection, stated, "When one follows the path of individuation, when one lives one's own life, one must accept mistakes: life would be incomplete without them."

From this explanation, it can be concluded that individuation is a psychological process that attempts to unify, combine, and organize various aspects of a person's personality to achieve self-actualization, or Jung called it, the Self,

where this process is influenced by the existence of archetypes.

1.6.2. Pearson's The Hero's Journey (Awakening The Heroes Within)

Jungian concept of individuation was further developed by Carol Pearson in her book *Awakening the Heroes Within* (1991). Pearson relates Jung's idea of archetypes to the hero's journey, which helps us discover our true selves, as Pearson says, "For the hero's journey is first about taking a journey to find the treasure of your true self, and then about returning home to give your gift to help transform the kingdom—and, in the process, your own life" (Pearson, 1991, p.I).

The concept of the hero's journey used by Pearson originated from being inspired by the theory of *The Hero's Journey* by Joseph Campbell in the book *The Hero with a Thousand Faces* (Campbell, 1949). As Pearson said in her book, "while I was in graduate school, Joseph Campbell's *The Hero with a Thousand Faces* served as a 'call to the quest' to undertake this work." (1991, p.369).

Campbell, an American writer, lecturer, and mythologist, identified that the hero's journey has the same pattern, which he called *"Monomyth"*. The journey pattern is divided into 3 stages of the journey: Departure, Initiation, and Return, with 17 phases ranging from Call to Adventure, Meeting With the Goddess to Freedom to Live (Campbell, 1949).

Inspired by this theory, Pearson applied the concept of the hero's journey to individual psychology, which she wrote in her book *Awakening the Hero Within* (Pearson, 1991). If Campbell's theory is mythological and symbolic, then Pearson uses the concept of the hero's journey as a metaphor for the psychological journey of humans towards a whole self or individuation. For Pearson, in classical myth,

the health of the kingdom reflects the health of the King or Queen. When the Ruler is injured, the kingdom becomes a desert, and to heal the kingdom, a hero must go on a quest, find a sacred object, and return to heal or replace the Ruler (Pearson, 1991, p.II).

The meaning of "kingdom" that Pearson means is the life of the individual himself, both mentally and physically. The hero is an archetype within us who travels to transform, while the ruler is a symbol of a mature, integrated self, and is able to take control of life consciously and responsibly. Pearson also emphasizes that the true hero's journey occurs within humans.

Carol Pearson's theory of the Hero's Journey is divided into three main stages that describe the dynamics of human psychological development there are Preparation, Journey, and Return. This third stage explains the process of human consciousness growing from the ego formation phase, soul discovery, to true self integration.

1.6.2.1 Preparation Stage

The Preparation Stage is about developing a healthy and functional Ego. Before we embark on an inner journey, we must first have a strong enough sense of self/persona to survive in the world. We are required to learn basic survival skills, form an initial identity, and build a moral foundation. Pearson further explains, "In this stage, we are guided by four archetypes that teach us how to survive in the world as it is, to develop Ego strength and, beyond that, to be productive citizens and good people, with high moral character." (Pearson, 1991, p. 4). These four archetypes are: The Innocent, The Orphan, The Warrior, and The Caregiver.

1.6.2.1.1 The Innocent

Each of us has the innocent within us. This is the part of us that trusts life, is optimistic, trusts ourselves, and even other people. The innocent wants us to be socially accepted, to be accepted, loved, and admired by others. As Pearson said, as every innocent person knows, we must have a personality that fits society. (Pearson, 1991, p.8). That's why this archetype's goal is to remain secure. It fears abandonment; its role is fidelity and discernment. (Pearson, 1991, p. 53).

However, this archetype also has a shadow: denial, irrationality, and risk-taking. This is due to the Innocent's high level of optimism and trust. This archetype is called upon when we feel safe and secure. For example, a child who believes his parents when they promise to buy him a gift if he behaves well. The child believes, without any doubt, and continues to behave well because he is optimistic that he will get a reward and even if he does not get it, his parents will definitely love him.

Furthermore, according to Pearson (1991, p.62), this archetype has three levels, as follows:

Table 2: The Levels of Innocent

Level One:	Unquestioning acceptance of environment, authorities; belief that the world as it is being experienced is all there is; dependence.
Level Two:	Experience of the "fall"—disillusionment, disappointment—but retention of faith and goodness in adversity
Level Three:	Return to Paradise, this time as a Wise Innocent; trust and optimism without denial, naïveté, or dependence

1.6.2.1.2. The Orphan

The Orphan is also a part of us, where the Orphan is called when the Innocent has failed and disappointed. The Orphan feels hurt, sees himself as a victim, and is alienated. Therefore, the Orphan's goal is to regain a sense of security. However, the Orphan responds to the Dragon/problem with powerlessness, or a wish for rescue. (Pearson, 1991, p. 66). Therefore, one of the orphans' shadows is using the victim role to manipulate the environment. (Pearson, 1991, p.75).

For example, the second child who chooses to hide his potential or talent because he sees his smart older brother and his talented younger brother, the second child chooses to be naughty in order to attract the attention of his parents. Pearson also said that the Orphan expects special treatment and exceptions from life because he feels he has been victimized or is very fragile. (1991, p.XVIII)

Similarly to the Innocent, Pearson also divides the Orphan level into three, as below:

Table 3: The Levels of The Orphan

Level One:	Learning to acknowledge the truth of one's plight and feel pain, abandonment, victimization, powerlessness, and loss of faith in people and institutions in authority.
Level Two:	Accepting the need for help; being willing to be rescued and aided by others.
Level Three:	Replacing dependence on authorities with interdependence with others who help each other and band together against authority; developing realistic expectations.

1.6.2.1.3. The Warrior

Pearson (1991, p.85) said that the Innocent within has big dreams; the Orphan is aware of obstacles to those dreams, but without the Warrior, those dreams rarely come true except through chance or the kindness of others. This means that the Warrior within each of us calls us to have the courage, the strength to set goals.

Winning, getting your own way, making a difference through struggle—that's the goal of the Warrior archetype. They fear weakness, powerlessness, impotence, and ineptitude. Therefore, this archetype is tasked with fighting for what really matters. (Pearson, 1991, p. 80). For example, when someone joins a competition, he will fight to win the competition against everything that he feels will hinder him.

The levels of the warrior are mentioned by Pearson (1991) in her book (p.88), as below:

Table 4: The Levels of The Warrior

Level One:	Fight for self or others to win or prevail (anything goes)
Level Two:	Principled fight for self or others; abiding by rules of a fair fight or competition; altruistic intent
Level Three:	Forthright assertiveness; fighting or competition for what really matters (not simply personal gain); little or no need for violence; preference for win/win solutions; conflict honestly aired; increased communication, honesty

1.6.2.1.4. The Caregiver

Caregivers aspire to be loved by giving care and attention to others. This is driven by the archetype's own goal: to help others; to make a difference through love and sacrifice. Caregivers fear selfishness and ingratitude (Pearson, 1991, p. 96). Caregivers strive to create community by helping people feel accepted, valued,

and cared for. Caregivers create an atmosphere and environment where people feel safe and at home (Pearson, 1991, p. 97). This archetype also has a shadow, one of which is being a martyr who suffers or interferes too much in the lives of others.

For example, an older sibling helps their younger sibling with their homework out of a sense of caring, but over time, that sense of caring turns into sacrifice when the older sibling no longer helps but does their younger sibling's homework themselves and willingly abandons their own interests.

The levels of this archetype are as follows:

Table 5: The Levels of The Caregiver

Level One:	Conflict between your own needs and those of others; tendency to sacrifice your own needs to what others need or want from you; rescuing
Level Two:	Learning to care for yourself so that caring for others is enriching, not maiming; learning "tough love"; empowering—not doing for others
Level Three:	Generativity: willingness to care and be responsible for people (and perhaps also for animals and the earth) beyond your own immediate family and friends; community building

1.6.2.2 The Journey Stage

After we try to build and develop our Ego, we often begin to feel dissatisfaction or emptiness, feeling that there is something more meaningful in this life. If in the preparation stage we tried to build a sense of security, in this stage we leave that feeling behind by diving into the soul/subconscious, or what we could call an inner adventure. Furthermore, Pearson (1991, p. IX) explains that, on the

journey, we leave the safety of the family or tribe and embark on a quest where we encounter death, suffering, and love. But most importantly, we are transformed. We can conclude that this stage is the stage of metamorphosis, where we discover the treasure within ourselves, as Pearson said, "...taking a journey to find the treasure of your true self." (1991, p. I).

At this stage, we are guided by four archetypes that encourage us to question who we truly are, so that we can shed old, unnecessary identities, discover our true passions, and create a life that aligns with our soul's calling. As Pearson said, "These four abilities to strive, to let go, to love, and to create—teach us the basic process of dying to the old self and giving birth to the new. The process prepares us to return to the kingdom and change our lives." (1991, p. XI). The four archetypes are: The Seeker, The Destroyer, The Lover, and The Creator.

1.6.2.2.1 The Seeker

The journey stage begins with the seeker archetype, which becomes active when we feel dissatisfied, trapped, or lonely. The Seeker seeks to find a better future or a more perfect world, driven by the archetype's own goal: to search for a better life or a better way. This archetype fears confirmation and becoming entrapped. Therefore, its response to the Dragon/Problem is to leave it, escape, and take off. (Pearson, 1991, p. 112). However, this archetype also has a shadow: excessive ambition, inability to commit, and general addictiveness. (Pearson, 1991, p.123).

We can find examples around us, for example, a famous public figure whose life we know to be perfect, who has a luxurious home, a happy family, and a job that everyone dreams of. However, despite this perfection, the public figure still

feels empty, so they choose to live in a village, live simply, and without media attention.

The levels of this archetype are as follows:

Table 6: The Levels of The Seeker

Level One:	Exploring, wandering, experimenting, studying, trying new things
Level Two:	Ambition, climbing the ladder of success, becoming the best you can be
Level Three:	Spiritual searching, transformation

1.6.2.2.2 The Destroyer

The goal of the destroyer is growth and metamorphosis. However, to achieve this goal, destroyers engage in negative, destructive actions, endangering their own safety and even the safety of others. Destroyers do this to release and eliminate old, damaged or dysfunctional structures and to pave the way for new things or ideas. In short, destroyers play a role in bringing about change and renewal, also known as the transformation process. Destroyers fear annihilation, or death without rebirth. Therefore, the destroyer's response to the dragon/problem is "Be destroyed by it, or destroy it" (Pearson, 1991, p. 127). This archetype emerges when we experience pain, suffering, tragedy, or loss. However, this archetype has a shadow which self-destructiveness, such as drug and alcohol abuse, suicide, or even destructive of others, such as murder, rape, and defamation of character. (Pearson, 1991, p. 139).

From this explanation, we can see a simple example: when someone destroys his shop building because he feels that it is outdated and no longer attracts

customers, and some parts of the building are already dilapidated. Then, he decided to destroy the shop to rebuild it in a newer version, following the latest trends, in the hope that the shop would be crowded with visitors.

The levels of this archetype are as follows:

Table 7: The Levels of The Destroyer

Level One:	Confusion, grappling with the meaning of death, loss, and pain
Level Two:	Acceptance of mortality, loss, and relative powerlessness
Level Three:	Ability to choose to let go of anything that no longer supports your values, life, and growth, or that of others

1.6.2.2.3. The Lover

The Lover is an archetype that prioritizes relationships or emotional bonds. These relationships can be with lovers, parents, friends, and so on. This is driven by the archetype's own goals: Bills, oneness, and unity. This archetype fears the loss of love or connection. The lover believes that without love, the soul will not engage in life (Pearson, 1991, p.141). Therefore, the Lover's response to the Dragon/problem is simple: love it. The Lover archetype emerges when we are captivated, falling in love with a person, an idea, a cause, or a work. However, when this archetype is dominant, its shadow side becomes apparent, such as jealousy, envy, obsessive fixation on a love object or relationship, and sexual addiction. (Pearson, 1991, p.152).

For example, someone who loves his job always arrives on time, lives for his work, and is even willing to do things that are not part of his job description. He believes that his job is his happiness. He enjoys being busy at work, but ends up

feeling envious and jealous when his coworkers are more appreciated by his superiors.

The levels of this archetype are as follows:

Table 8: The Levels of The Lover

Level One:	Following your bliss, what you love
Level Two:	Bonding with and making commitments to whom and what you love
Level Three:	Radical self-acceptance giving birth to the Self and connecting the personal with the transpersonal, the individual with the collective

1.6.2.2.4. The Creator

The Creator is an archetype that helps awaken the seeds of self stored within us. After we experience destruction, find and feel the lover, the Creator encourages us to express our desires or imaginations by accepting all parts of ourselves and preparing to create something new. This is based on the goal of this archetype: the creation of a life, work, or new reality of any kind. This archetype is responsible for self-creation and self-acceptance. With its fears of inauthenticity, miscreation, and failure of imagination, this archetype responds to the Dragon/problem by accepting that it is part of the Self, part of what one has created; it is willing to create another reality. (Pearson, 1991, p. 160). This archetype is activated by our fantasies, daydreams, or flashes of inspiration. According to Pearson (1991, p.166), this archetype has images such as the creation of negative circumstances, obsessive creation, and workaholism.

For example, someone who works in a company may feel monotonous with the products offered, and he has ideas to make them unique and attract the attention of buyers. He dares to propose these ideas to his boss and starts producing them. The levels of this archetype are as follows:

Table 9: The Levels of The Creator

Level One:	Opening to receive visions, images, hunches, inspiration
Level Two:	Allowing yourself to know what you really want to have, do, or create
Level Three:	Experiments with creating what you imagine—allowing yourself to let your dreams come true

1.6.2.3 The Return Stage

According to Pearson, the Self is an expression of wholeness, the endpoint of the individuation process (1991, p. 28). After meeting the Soul, the hero does not remain in the inner world, but returns to the "kingdom" or to his true life with a new understanding or self. At this stage, the full expression/embodiment of the Self is born, where the Ego and Soul now work together.

At this stage, we are guided by four archetypes that enable us to take full control of our own lives, through wisdom, which leads to freedom and the beginning of enjoying our own lives. That is why Pearson (1991), symbolized this stage as *Becoming Free*. These four archetypes are the Ruler, the Magician, the Sage, and the Fool.

1.6.2.3.1. The Ruler

According to Pearson, the Ruler archetype helps us understand that spending time blaming others for our problems diminishes our own dignity (1991,

p. 178). This is driven by the archetype's goal, which is to create a harmonious and prosperous kingdom (life). The archetype's task is to take full responsibility and find ways to express oneself. That's why the ruler fears chaos and loss of control (Pearson, 1991, p. 177). This archetype is active when we lack resources. If this archetype is dominant, its shadow will emerge, such as controlling, rigid, and manipulative behavior.

For example, a head of a household whose finances are running low at the end of the month, while many household necessities need to be purchased. Then he tries to find additional funds by undertaking several profitable projects. Then he also holds a meeting with his family to explain the financial situation, reminding them not to be wasteful and to use their money effectively, and providing guidance on financial plans for the following month. He does this because he takes full responsibility for his family, so he does what he can to ensure that his "kingdom" (in this case, his home) remains harmonious and prosperous.

The levels of this archetype are as follows:

Table 10: The Levels of The Ruler

Level One:	Taking responsibility for the state of your life; seeking healing of wounds or areas of powerlessness that are reflected in scarcity in your outer life; concerned primarily with your own life or your own family
Level Two:	Allowing yourself to know what you really want to have, do, or create
Level Three:	Fully utilizing all resources—internal as well as external; concerned with the good of society or the planet

1.6.2.3.2. The Magician

According to Pearson, in the royal court, magicians often served as advisors to the ruler. Without the magician, who healed the wounded ruler, the kingdom could not change (1991, p.191). The magician is the part of us that aims to transform lesser realities into better ones. While the ruler is the part of us that leads and takes full responsibility for our kingdom, the ruler can sometimes feel rigid and wounded by the remnants of our old reality. Therefore, the magician plays a healing role and helps the ruler find solutions to the challenges we face. This is why magicians respond to dragons/problems with healing or transformation. Magicians fear evil sorcery or negative transformation. This archetype is activated when we experience physical or emotional illness. If the magician is dominant, the shadow will manifest, such as summoning negativity to oneself or turning positive into negative occurrences. (Pearson, 1991, p. 205)

For example, we often encounter professions that act as advisors, helping clients find solutions to their problems. These include psychologists, financial/business consultants, or household consultants.

The levels of this archetype are as follows:

Table 11: The Levels of The Magician

Level One:	Experiencing healing or choosing to notice extrasensory or synchronistic experiences
Level Two:	Grounding inspiration by acting on your visions and making them real; making your dreams come true
Level Three:	Consciously using the knowledge that everything is connected

	to everything else; developing mastery of the art of changing physical realities by first changing mental, emotional, and spiritual ones

1.6.2.3.3. The Sage

If the Ruler wants to control reality, and the Magician wants to transforms negative conditions into positive ones. In this case, the Sage does not need to control or change the world; they simply want to understand it. The Sage goal is truth and understanding, as Pearson said, "You will know the truth, and the truth will set you free" (Pearson, 1991, p. 211). Therefore, when faced with a Dragon/problem, the Sage responds by study, understanding, or transcending it. This archetype is active when we feel confusion, doubt, and a deep desire to find the truth. The wise person fears deception and illusion, so the question that the Sage always asks is, *what is the truth here?*, In that way, the Sage is more careful, eliminates confusion, and clarifies what to do. However, if this archetype is dominant, its shadow will appear, such as easily cutting things off, being callous, overly critical, and ultimately judgmental and arrogant (Pearson, 1991, p.215).

For example, when we see viral or bizarre news, we do not immediately accept it at face value but instead check to see if it's true. But over time, we become critical of even trivial news, judging the newsmaker, and feeling superior for being a newsmaker.

The levels of this archetype are as follows:

Table 12: The Levels of The Sage

Level One:	Search for "the Truth" and for objectivity

Level Two:	Skepticism, awareness of multiplicity and complexity of truth, all truth seen as relative; acceptance of subjectivity as part of the human condition
Level Three:	Experience of ultimate truth or truths; wisdom

1.6.2.3.4. The Fool

Enjoyment, pleasure, and aliveness that is the goal of the Fool archetype. The Fool archetype responds to problems by playing with them, this is the acceptance of the Fool Archetype. The Fool in the hero's journey is not a naive fool, but the Wise Fool. He has gone through all the stages of the journey and returned to a childlike state, but this time with wisdom and full acceptance of life as it is. Wise Kings and Queens would not think of ruling without a Court Fool or a Jester to express the joy of life and entertain them and the court (Pearson, 1991, p.224). The Fool fears nonaliveness, which is why this archetype is tasked with believing in the process, the enjoyment of the journey for its own sake. This archetype is active when we feel boredom and desire more enjoyment in life. However, if this archetype is dominant, it displays its shadow traits such as self-indulgence, sloth, and irresponsibility.

For example, a painter has prepared all the necessary tools and materials, including a canvas, paint, and so on, and then attempts to paint something. After hours of effort, the painting is almost finished and looks great, but accidentally spills paint onto the canvas. Instead of getting angry or upset, the painter responds with laughter and then willingly creates a new painting.

The levels of this archetype are as follows:

Table 13: The Levels of The Fool

Level One:	Life is a game to be played for the fun of it (Fool)
Level Two:	Cleverness used to trick others, to get out of trouble, to find ways around obstacles, to tell the truth without impunity (Trickster)
Level Three:	Life is experienced fully in the moment; life is celebrated for its own sake and lived in the moment, one day at a time (Wise Fool or Jester)

Pearson states that all twelve archetypes are essential to the heroic journey and the individuation process (1991, p. VIII). This means that when these twelve are integrated, the individual has made the full journey from ego to soul, and then back as the whole self (individuation). Furthermore, Pearson explains that our perspective on life is based on our dominant archetype, which influences our attitudes and actions, as she said:

> "If the Warrior is dominant, we see challenges to overcome. When the Caregiver is dominant, we see people in need of our care. When the Sage is dominant, we see illusion and complexity and strive to find truth. When the Fool is dominant, we see ways to have a good time." (Pearson, 1991, p. VIII).

In her book *Awakening the Heroes Within* (1991), Pearson does not directly mention whether all twelve archetypes exist within us, or in some cases, only a few. However, Pearson explains that if one archetype is inactive, we will skip steps. For example, if we have no Warrior, we will fail to develop a plan for dealing with the problem. If we have no Sage, we may neglect to learn the lesson the situation could teach us (Pearson, 1991, p. ix).

From this explanation, we can conclude that the Hero journeys through three stages (Preparation, Journey, and Return) guided by twelve archetypes with different roles and functions to achieve wholeness. However, Pearson states that these twelve archetypes are structured as a teaching device and, in most cases, they do not occur sequentially. The pattern is not linear, but rather spiral (1991, p.14). We may encounter the same archetypes many times, each archetype leaving a trace that serves to grow our ego, soul, and self. The same applies to the levels of each archetype. Using the spiral principle, an individual does not have to progress from levels one to three in one archetype to move to the next archetype. These levels serve as a map of maturity within each archetype.

1.7. Research Methods

This study uses a descriptive method with a qualitative approach. According to Creswell (2016), a qualitative approach begins with assumptions and an interpretive framework to understand the meaning given by individuals or groups to a social or human problem. Bogdan and Biklen (1997) also stated that qualitative research produces descriptive data in the form of speech, writing, or observed behavior. Thus, this approach is used to explore problems in depth through text without the involvement of numbers. This method includes two stages, namely data collection and data analysis.

1.7.1. Data Collection Method

Data collection is one of the important initial steps in research. Cooper R. and Schindler P. (2014) in their book entitled *Business Research Methods,* said that data collection is a process carried out to collect data or information on a particular

topic using appropriate and valid techniques. In this study, there are two data sources for data collection, namely primary data sources and secondary data sources. Primary data is the novel *The Midnight Library* by Matt Haig (2020). In this study, observations were made through in-depth reading, or what we know as a close reading method, of the novel. Data were collected from various fictional elements in the novel, such as plot, characters, themes, point of view, settings, and symbols. Meanwhile, secondary data includes supporting literature such as journals, scientific articles, previous research, and relevant theory books.

1.7.2. Data Analysis Method

According to Moloeng (2010), data analysis is the process of studying, sorting, collecting, and classifying data to obtain conclusions in research findings. In this study, the first step taken is to read in depth (close reading). Close reading is a method of literary analysis that focuses on the specific details of a passage or text in order to discern some deeper meaning present in it. The analysis begins with to find out how the twelve Archetypes of the hero's journey contribute to Nora's individuation process. This will be analyzed by looking at the psychological journey of the main character through the hero's journey with twelve archetypes through Pearson's theory, which is divided into 3 stages. The first stage is Preparation, which consists of the first four archetypes, namely the innocent, the orphan, the warrior, and the caregiver. The second stage is the journey, which consists of the next four archetypes, such as the seeker, the destroyer, the lover, and the creator. The last stage is the return, which consists of the last four archetypes, namely the ruler, the magician, the sage, and the fool. The twelve archetypes can be seen from various fictional elements in the novel, such as storyline, point of

view, conversation, symbol, character, and theme. By connecting the twelve archetypes of the hero's journey with the main character's psychological journey, this study aims to dig deeper into how the twelve archetypes contribute to the individuation process of Nora Seed's main character in *The Midnight Library.*