

Archetype Seen in Novel *Xi You 1: The story of a journey to the West* and Novel *Hanoman: A Comparative Literature*

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Abstract

The research deals with archetype that is found in two compared literary works, in forms of novels whose titles are *Xi You 1 : the story of a jouerny to the west* and *Hanoman*. The two novellas coming from two different nations, Chinese and Indian, are studied in comparative literature approach using the American School. Qualitative and comparative literature methods are applied in this research. Based on the analysis, it is found that the two novels have archetype on the forms of the origin of the two main characters, Sun Wu Kong and Hanoman who have miraculous birth, the struggle learning knowledge, the weapons, and service for the patrons. In the term of the American school, this research finds that the two different stories are highly influenced from the milieu and spirit of the time when the works are created.

Key Words: Archetype, Comparative Literature, Fabula and Syuzhet

Introduction

It is a matter of fact that humans live in a the world where billions of people mingle together and have the advantage of technology in which they are connected and learn things they need by clicking a button. The diversity of race, gender, culture, religion etc. are things naturally different from person to person that people encounter around the world. Now is the time to embrace this diversity by realising the truth that there is also something universal in the world diversity.

Such diversity can also be found in literary works as part of human culture. Rachmat Djoko Pradopo (1997:36) states that a literary work is a description of the results of a person's invention and produces a life that is shaped by attitudes, background, and beliefs of its author. Therefore, it can be concluded that the literary work is the imagination of the author that is closely related to subjective condition of the author within certain environment and time. It means that the author's imagination shows subjectivity both as an individual and a member of a society.

The subjectivity of the author causes the creation of diversity of literary works set against the same type of story patterns, and diversity also exists in a variety, including in the genre. Despite the diversity, what people need to know is that there is also the notion of universality expressed in literary work. According to Ashcroft (2007: 216) the idea of universality is based on the assumption that there are irreducible features of human life and experience that exist beyond the constitutive effects of local cultural conditions.

Dealing with the notions of diversity and universality in literary work, the researchers has conducted a comparative literature research on two novels entitled *Xi You 1 : the story of a tri to the west* and novel *Hanoman*. *Xi You 1: the story of a journey to the West* is interesting to investigate because the main character of this novel is a powerful monkey and this novel tells the journey of Monk Tang Sanzang (Tom Sam Cong) to India in search of Buddhist scriptures. The journey of the monk is accompanied by Sun Wukong (Sun Go Kong), the clever monkey; Zhu Bajie (Ti Pat Kai, the pig demon; ShaWujing (See Gouw Ceng), the water demon, and a dragon transforming into a white horse. Pitoyo Amri's novel entitled *Hanoman* is also interesting to study because the main character of this novel is the white ape, actually a sacred monkey named Hanoman. Hanoman, since his childhood, is trained in the realm of gods. After Hanoman grows up, he and another monkey named vanara Nila serve King Subali and Sugriva in the Kishkendha Cave and then serve King Ayodhya, the god Ram to fight King Ravana, the king of evil from the kingdom of Lanka. Ravana is a giant king who has ten faces.

The two novels chosen becoming the object of this research have aroused the researchers' curiosity to analyze the similarities and differences of the stories in the two novels. The curiosity is resulted from the reality that both novels are written by two authors from two different countries and yet they have the same interest in telling the life of a magic ape. On this basis, the researchers tried to analyze the two novels using archetypal analysis. Therefore, the main objectives of the research are to find and explain the similarities as well as the differences of the two stories based on the concept of archetype proposed by Carl Gustave Jung.

A good literary work according to one of the great Greek philosophers, Herodotus (Rene Wellek, 1956: 30) is if it covers two aspects, namely *dulce et utile*. *Dulce* can be meant as that the literary work must give beauty value. The beauty includes aspects of characters, background story, imagination, language style, themes and so on. On the other hand, a literary work must provide moral lesson subject that is called *utile*. This is where literary works are expected to contribute as other art products, namely providing teaching value for character development, as these aspects are found this research.

Review of Literature

Comparative literature research is increasing using various approaches. Research on magic monkeys in China, Sun Wukong and magic monkeys in India, Hanoman has also been carried out in the comparative literature. Walker (1998) researched this study in the journal "Sino

Platonic Papers", in which, Walker showed evidence of the influence of the Hanuman Indian story as a basis for the story of Sun Wukong (Sun Go Kong). Comparative literature research such as that conducted by Walker on finding how one literary work influences other literature is a study of the French school, which is referred to as the study of intertextualism. Intertextualism studies how an older source is used by the following authors, while this study uses American schools of study in comparative literature that promise study deepening because it involves other aspects outside of literary studies, for example how belief systems, social, historical and so on, form the details of what is delivered. So in this study, researchers use the study of American school as one of the approaches in comparative literature to see the depth of what lies behind the emergence of archetypal similarities in the stories of sacred apes that exist in different places, because by using American schools, researchers can dig more study on beyond the literary aspects which becomes the story foundation in terms of the relation to the belief systems, social community, history and religious background.

Carl Gustave Jung defines archetype as the concept of collective unconscious which is a universal picture that has existed from the past (Garry, 2005: xvi). Although Jung departs from the field of psychology, but according to him, archetype is manifested in myths and fairy tales. Jung points out the similarities about the general patterns of myths about "wise parents", "mothers" and so on. With Jung's discovery of the general patterns found in societies in this world, then literary critics learn the patterns of stories and story details that are widely explained in Russian school experts, such as Viktor Shkolovksy and Vladimir Propp. Jung's view of the archetypes is developed in Russian schools in the context of construction of a story. Propp describes construction of a story which he terms it as morphology of folktales, while Shkolovsky shows the story is built on the foundation of the bone chart of the story, which is named as *fabula* and *suzhet* which means the story difference between one another.

Researchers see that Jung's archetype can be found in both novels, *Xi You I: the story of a journey to the West* and Novel *Hanoman*. In these two stories, there is a story about the life of a magic ape. The first comes from China, and another is from India in which it is adapted by an Indonesian writer, Pitoyo Amri. By relying on archetypal studies, researchers see that both stories have a general pattern of telling the life of a magic ape. Of course, the two stories have differences in addition to the similarity of archetypal primordial basic ideas, namely the similarity of stories about powerful apes. The similarity of Jungian-style patterns in the primordial ideas of magic monkeys, both in the Chinese and Indian versions of the two stories, makes researchers feel interested in comparing these two stories.

Researchers realize that comparing the two stories having similar primordial ideas within Jungian perspectives is originated from two different cultures that require an in-depth study of literary aspects. Because of this need, researchers use comparative literature to examine these two stories. Considering the fact that there are three schools in comparative literature as mentioned by Jost, the researchers use the American school in conducting this study. In the

American school, the main task of comparative literature is to study the elements outside the literature about things that are possible related to belief systems and so on (Henry Remak in Stallknecht, et.al, 1961: 1).

Methodology

Pickard (2007: xvi) echoes a fairly common standpoint that there are only two basic methodologies: quantitative and qualitative. The choice between these two is the highest level methodological decision. Quantitative methodology is usually associated with a positivist and postpositivist metatheoretical stance, and qualitative methodology with an interpretivist or allied metatheoretical stance (cf. Hantrais 2009:57-59). In their introduction to the *Handbook of qualitative research*, Denzin and Lincoln (1994:3-4) offer the following definition of qualitative research:

Qualitative research is an interdisciplinary, transdisciplinary, and sometimes counterdisciplinary field. It crosscuts the humanities and the social and physical sciences. Qualitative research is many things at the same time. It is multiparadigmatic in focus. Its practitioners are sensitive to the value of the multimethod approach. They are committed to the naturalistic perspective, and to the interpretive understanding of human experience.

Qualitative research embraces two tensions at the same time. On the one hand it is drawn to a broad, interpretive, postmodern, feminist, and critical sensibility. On the other hand, it is drawn to more narrowly defined positivist, postpositivist, humanistic, and naturalistic conceptions of human experience and its analysis.

The researcher makes use of qualitative approach because the objectives of the research are to interpret the story of the chosen novels and to explain either the similarities or the differences using Jung's archetype.

Many comparative methodology texts present at least a brief discussion of methods of comparative literature. Lijphart (1971: 682) situated the comparative method as a basic method in its own right, alongside the experimental, statistical and case study methods. Ragin (1987: 6) points out as follows

At a very general level, comparativists are interested in identifying the similarities and differences among macrosocial units. This knowledge provides the key to understanding, explaining and interpreting diverse historical outcomes and processes and their significance for current institutional arrangements. Cross-societal similarities and differences...constitute the most significant feature of the social landscape.

Based on the above explanation, the researchers focus on identifying the the similarities and differences of the main characters' archetype in the chosen novels as the objects of teh research.

Findings

♣ Archetype of Sun Wukong

A. The Origin of Sun Wukong

Described in *Novel Xi You 1: The Story of a journey to the west*, Sun Wukong originates from a magical stone on the mountain of Hua Guo in the country of Aolia east of Shengsen. The stone is just like common ordinary, round stone but it is capable of giving birth to a magical ape mysteriously as stated in the quotation below:

Hundreds of years the magic stone was illuminated by the heat of the sun during the day and the coolness of the moon during the night, until the stone showed its oddity. The stone was getting bigger and bigger, as if it was pregnant ... one day, a miracle happened, the stone suddenly exploded and split in two. ... miraculously, an ape appeared from there. Then the monkey is called a stone monkey because it was born from a round stone (En, 2014: 8)

B. Learning Knowledge from the Realm of gods

Described in the novel *Xi You 1: The Story of a Journey to the West*, Sun Wukong has a teacher named Pu Ti Zhushi. He is a god living in Xieyue San Xing's cave on the Ling Tai Fang Cun mountain. The stone monkey has to try hard to find Xie Yue San King's cave in Ling Tai mountain as it is stated on the quotation below:

In that case, I will give you a surname based on your body condition, which is "Sun", a "Sun" riot which means that this four-legged animal will be removed from its left, so that the letter "Sun" means "Grandson" ... "the letter is Guang, Zhi, Hui, Zhen, Ru, Hai, Ying, Wu, Yuan, and so the 10th letter is Wu which means "consciousness". Now I will add the letter Wu with the letter Kong which means empty. Then complete your name as Su Wukong, "said Pu Ti Zhushi (En, 2014: 37-39)

Sun Wukong learned some of his miracle magic. True Science is one of the miracle sciences learned by Sun Wukong. This knowledge must be kept secret by Sun Wukong. This science makes Sun Wukong have a lifetime throughout the life of the sky, river water, or flame and no one can destroy it. Even 100 diseases could not attack him and this true science could rob the power of heaven and earth as it is described in the following quotation:

If someone has been able to understand true science perfectly, his age will be throughout the life of the sky, river water, or flame, no one can destroy. Even 100 diseases cannot be able to attack ... "Because true science is extraordinary. This

knowledge actually seizes power from heaven and earth because it gets special rays from the sun and moon (En, 2014: 51).

C. Mainstay Weapons of Sun Wukong

Sun Wukong's flagship weapon is an iron Jingtang's weapon. The weapon can change long or short size as Sun Wukong wishes. Even the weapon can transform into ordinary *toya* or other forms according to Sun Wukong's wishes. Sun Wukong got that weapon when he goes to the eastern sea to meet the King of the East Sea Dragon as it is explained in the following quotation:

Sun Wukong immediately approached a bushel in the size of a bushel in the form of a pole. After rolling the smell, he immediately felt the iron. Apparently, the length of the iron was less than two spears. Wukong who thought the iron was too long, was thinking, "if only the iron could be smaller and shorter, it would suit me" ... after Wukong thought so, the old iron strangely suddenly shrank and shortened and narrowed ... besides, it turns out the iron can be created into ordinary *toya* or other forms (En, 2014: 77-78).

D. Service on Monk Chen Xuanzhuang or Monk Tang Sanzang

Sun Wukong has served 500 years of punishment from the Rulai Buddha on the Five-Element mountain and is asked by the Goddess Guan Yin, to ask for the help of a monk who crosses the mountain intuitively as described in the quotation below:

"I, Xuanzhuang, the servant have accepted the task of going to the West to retrieve the scriptures. If I, as the servant, become a partner of the monkey, he will become my student, and will definitely be able to open this paper (En, 2014: 395)

^ Archetype of Hanoman

1. Having Unknown Father

Since Anjani lives in *Joggring Saloka*, the place of gods where the gods live, and her face gradually turns beautiful and gives birth to a child like a descendant of a monkey whose fur is covered in silver and white. It is unknown who the father of the baby is as it is described in the following quotation:

Day after day, his face gradually returned like the beautiful face of the human race, but his stomach from day to day seemed increasingly large and could no longer be hidden. No one knew exactly who the father of the baby he was carrying. ... then she gave birth to a baby. The boy who surprisingly had the

convincing characteristics of being a descendant of the apes.(Amri, 2014: 35-36)

2. Learning Knowledge in the Realm of gods

Born in *Joggring Saloka*, Hanoman is known as a magical monkey because Hanoman, resides in the realm of the gods and studies with the gods, especially with god Vayu. Various sciences he has mastered as the following quotation explains:

Until one day, while he was studying the *Bayu Bajra* spell, a spell that was able to bring a great whirlwind, Hanoman moved his hands and feet in a field behind the *Panglawung*, palace with god Vayu. (Amri, 2014: 43).

3. Service on Monkey King Sugriva

Since his childhood, Hanoman lives in *Joggring Saloka*, the place of the gods. Anjana's mother is a human being brought by god Vayu to *Joggring Saloka*. Hanoman studies at *Pangluwung*, god Vayu Bayu Palace. After several years in *Joggring Saloka* and having mastered a lot of knowledge, Hanoman has to leave *Joggring Saloka* and descend into the Human Realm. God Vayu drives Hanoman down to the realm of humans. Now Hanoman has arrived at Kishkendha Cave and has been received by Kishkendha Cave King, the monkey king, Sugriva receives him with pleasure as it is stated in the quotation below:

Since hearing Hanoman say that the monkey and vanara Nila were apparently enlarged by group of gods, Sugriva seemed to stop chewing. His eyes were sharp and staring at Hanoman and vanara Nila, alternately. "This is the Creator's line. One day you will bring change and new enthusiasm in Kishkendha Cave, "Sugriva said with a little murmur. (Amri, 2014: 153-154)

4. Service on god Ram

- Infiltration to the Lanka Palace

To infiltrate Lanka which is located far across the ocean is not easy for Hanoman. In order to able to do it, firstly, Hanoman must head for Mount *Suwelagiri* as it is stated below:

Initially the four of them planned to cross to the slopes of Mount *Suwelagiri*. Angada, Nila and Jambavan then set up a tent there while waiting for Hanoman to carry out the task of entering the capital city of Lanka. (Amri, 2014: 237)

Before entering the palace Alleteura, Hanoman must defeat the pet Ravana (who has ten-faced god) on the sea border, namely Tataki, Wilkatakisini(a giant crab). And only overnight Hanoman is able to destroy the two Ravana pet creatures that guarded the Lenka sea. Hanoman

had to use the power of the gods to destroy the giant creature, *Bayu Bajra* spell and *Tiwikrama* spell as explained in the quotation below:

Hanoman seems to issue his study. He formed a vortex of wind around him so that the sea level around him joined in the bubbling, circular. Quickly Hanoman jumped and hugged one of the claws that protruded out from the surface of the sea. The *Tiwikrama's* body was visible only at the end of the claws. Incredibly, the vortex of the wind that surrounds him is so strong that when he is quiet he can go round, making the claws spinning by the vortex ... bum! The cape was broken. A great groan was heard followed by *Wilkataksini's* body that appeared out of the surface of the ocean. Hanoman bounced high while throwing pieces of claws, then glided towards the neck of *Wilkataksini's* neck ... *Wilkataksini's* large body erupted in the air by a swirling self that was so fast. All members of the body scattered and scattered in all directions until far. (Amri, 2014: 241-242)

- Invading Alurna

The Ram's troops, Prince Lakshman assisted by Kishkendha Cave troops including Hanoman, who has an important role in this invasion because he has the power of the gods with many teachings, one of which is often used is the *Tiwikrama* and Mace. Hanoman succeeds in destroying *Jambumangli*, the giant of the *Ravana* family known very powerful as stated in the quotation below:

The Hanoman's mace that seemed to be swung with the power of its bent made the *Jambumangli* machete broke ... a large stone, with the added strength of Hanoman, was just dumped on *Jambumangli's* head. Instantly, the head broke. *Jambumangli* was immediately collapsed with some of his body hit by a large rock (Amri, 2014: 344).

On way to find the antidote, Hanomanis intercepted by *Anggisrana* and *Sarpakenaka*, *Ravana's* younger brother, who has the power of poisonous sharp nails. Hanoman can destroy the two giants as in the quotation:

Hanoman intercepted *Anggisrana* and *Sarpakenaka* who launched a deadly attack, forcing Hanoman to transform to huge giant In the afternoon *Anggisrana* was successfully paralyzed. His chest was broken by Hanoman's claws ... and at night before *Sarpakenaka's* turn to die ... only paralyzed the fingers of the *Sarpakenaka* by forcibly cutting his nails. But apparently, with the clipping of the nails, *Sarpakenaka* also seemed to lose all his strength. One blow to the head immediately destroyed his face. *Sarpakenaka* was dead (Amri, 2014: 349).

✧ **Similarities and Differences between Sun Wukong's Archetype and Hanoman's Archetypes**

The Similarities and differences of archetypes between Sun Wukong and Hanoman can be seen in the following table:

Table: 1

Caption

Morphology	Similarities	Differences
The Origin	Unknown father	1. Sun Wukong was born from a stone learned from a god who had become human in human nature, a Toya weapon with a more global Chinese nuance, serving a monk to demonstrate the power of Taoism and Buddhism. 2. Hanoman was born among the gods, his teacher is a god. He has a mace as his weapon. He serves for a king and the crown prince shows a Hindu culture that highly prasis high caste and believe in human superhuman power like the realm of gods.
Seeking magical knowledge	Seeking magical knowledge to the gods	
Mainstay weapon	Having mainstay weapon	
Serving	Both are serving	
Teaching values	Teaching the loyalty value in patron-client relationships	

Conclusion

Sun Wukong Archetypes include the origin of Sun Wukong born from a magic stone, and then he learned from a god who has become a human in Pu Ti Zhushi's realm, has Toya as the mainstay weapon and serves the monk. Hanoman's archetype can be found as he was born from a mother without a father, studies under god Vayu, has a weapon of a mace and it becomes his main weapon. He serves King Sugriva and god Ram. Sun Wu Kong and Hanoman who have

miraculous birth, the struggle learning knowledge, the weapons, and service for the patrons. In the term of the American school, this research finds that the two different stories are highly influenced from the milieu and spirit of the time when the works are created.

Suggestions and Recommendations

The researchers suggest other researchers to elaborate this research into further deeper research on both novels. It is also suggested that other elements of literary work such as theme, plot and conflict found on the two novels are analysis using comparative literature. The researchers also recommend the readers to make use of the research findings as an editorial knowledge to enrich the interpretation of both two novel.

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