

## CHAPTER I INTRODUCTION

This chapter consist of seven elements; background of study, identification of problem, scope of problem, research questions, objective of studies, significance of studies, and sequence of chapters.

### 1.1 Background of Study

Fantasy is a genre of fiction that involves imaginative and unreal elements, often including elements of magic, mythological creatures, and alternative worlds created by the author. The Fantasy according to Subiyanto (1980: 18) is the ability of the soul to form new responses or images. The same thing is also explained by Walgito (1983: 99). With fantasy humans can escape from the circumstances they face and reach forward, to future circumstances. In this context, the fantasy world serves as an arena for imagination exploration, where authors can build characters, plot, and setting that are not bound by existing laws of nature or history. This genre is different from science fiction and horror, as it emphasizes the supernatural and magical aspect that can arouse the curiosity and interest of readers or viewers. Fantasy also encompasses areas such as literature, film and video games and many works within the genre are inspired by mythology and folklore, creating narratives rich in symbolism and deep meaning, thus making fantasy worlds not only entertainment but also a medium of social and cultural reflection.

Fantasy worlds in literature are a manifestation of the author's imagination that creates an alternative reality, where magical and supernatural elements become an integral part of the narrative. Literary works that contain elements of fantasy, especially novels, are different from literary works in general. According to Nurgiyantoro (2010:5) the connection between literature and fantasy lies in the idea of truth or reality. There is a difference between truth in the world of fiction (literature) and truth in the real world. Truth in the world of fiction is truth in accordance with the author's beliefs, truth that has been believed to be valid in accordance with his views on life and life problems. For Aristotle, truth in works of art does not need to be measured against the truth that exists in everyday reality (Atmazaki, 2007:41).



thew Barrie, a Scottish writer famous for his work *Peter Pan*, sy world genre as a medium to convey profound messages about rie used fantasy not only for entertainment but also as a tool to s themes such as human nature, social relationships, and are often unreachable in reality. Barrie is known for his ability to

create consistent imaginative worlds, such as Neverland in *Peter Pan*, where children can escape the confines of the real world and explore endless freedom. Besides *Peter Pan*, other works such as *Dear Brutus* and *Mary Rose* also show how Barrie used fantasy to explore profound themes of life choices and their consequences. Although often perceived as a “whimsical” or magical writer, Barrie actually had a serious purpose in his work, which was to reveal the complex side of human nature through a light-hearted yet meaningful approach.

*Peter Pan* is a fantasy novel by J.M. Barrie that was first published in 1911. The story centers on *Peter Pan*, a boy who never grows up, and his adventures on the magical island of Neverland with Wendy Darling and his two brothers, John and Michael. Peter invites them to Neverland after hearing Wendy's stories, making her a mother figure to a group of orphans called the Lost Boys. In Neverland, they meet fantastic characters such as the fairy Tinker Bell, the tribal princess Tiger Lily, and Peter's archenemy Captain Hook, a pirate haunted by a crocodile that once ate his hand and swallowed a ticking clock. The story depicts profound themes such as childhood, immaturity, and the dilemma between freedom and responsibility. Wendy and her siblings eventually decide to return to the real world after realizing that although Neverland is full of magic, life without family and maturity has its own emptiness. Meanwhile, Peter chooses to remain in Neverland as an eternal symbol of an unbroken childhood.

In J.M. Barrie's *Peter Pan*, the fantasy world centered on Neverland is an important element that supports the theme of the story. Neverland is a magical island inhabited by fantastic creatures such as fairies, mermaids, pirates and native tribes, and is home to *Peter Pan* and the Lost Boys. The setting reflects the wild imagination and freedom of children, where time and space have no clear boundaries, allowing for endless adventures. Barrie described Neverland as a metaphor for eternal childhood, symbolizing an escape from responsibility and adulthood. The island also has unique locations such as Mermaids' Lagoon, Marooners' Rock, and Home Under the Ground, which enrich the narrative with conflicts between groups of islanders. Barrie chose the island motif for Neverland due to the influence of the adventure novels he often read, such as *Robinson Crusoe* and *Treasure Island*. The process of creating Neverland through various stages in earlier works, such as *The Little White Bird* (1902), shows the evolution of Barrie's ideas about fantasy space. While Neverland is a world of wonder, it also reflects the dark side of childhood irresponsibility-such as Peter's indifference to others-which eventually drives Wendy and her siblings back to



archers have dealt with fantasy world analysis, such as the paper *stasy: A Textual Reading of Peter Pan* (2023) by Muhammad 1 which uses Tolkien's fantasy theory and Freud's psychoanalysis psychological motives behind the fantasy elements in the novel.

The research concludes that the fantasies in *Peter Pan* reflect children's desire to escape the pressures of the adult world. In addition, Suzana Zdravkovska's *The Relationship Between The Real World and The Fantasy World in J.M. Barrie's Peter Pan (2014)* highlights how Neverland serves as a manifestation of Peter's desire to stay young forever, as well as Wendy's role as a mother figure who brings elements of realism to the fantasy world. This research also links the narrative to Barrie's personal experiences and emotional connection to the Llewelyn-Davies family, who serve as inspiration for the characters and story. Where my work differs from the two ANALYSIS above is in the way I explain the fantasy world that structures and characterizes Neverland and how these elements contribute to the overall theme and message of the story. This analysis could include the symbolic aspects of the setting and how the fantasy world reflects the desires and conflicts of the children's characters.

Thus, based on the explanation of the text above, in the Research entitled *Fantasy World ANALYSIS in James M. Barrie's Peter Pan*, which will be discussed in detail how the elements of the fantasy world in this novel, such as Neverland, fantastic characters and also children's characters based on fantasy world theory and Archetype figures theory which symbolize eternal childhood and escape from adulthood.

## 1.2 Identification of Problem

After reading the novel *Peter Pan* by James M. Barrie, the researcher finds various points of discourse which can be inspected:

- 1) Symbolic identity of children's characters in *Peter Pan*.
- 2) Neverland as a fantasy world depicts an escape from reality.
- 3) The structure of the fantasy world of Neverland in the novel *Peter Pan* reflects the concept of eternal childhood.
- 4) The child characters in *Peter Pan* interact and understand the fantasy world.
- 5) Symbolic elements in Neverland that represent aspects of childhood and growing up.

## 1.3 Scope of Problem

Based on some of the things that have been mentioned in the problem identification above, the author limits the problem to only focus on research that discusses the symbolic identity of children's characters in the story, which reflects their nature and character and Neverland as a fantasy world will be analyzed as



of escape from reality.

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he background, identification of problem, and scope of problem or proposes the problem into following research question, those

- 1) How is fantasy world depicted as the primary setting in *Peter Pan*?
- 2) How fantasy character based on Archetype Figure analysis in *Peter Pan*?

### 1.5 Objective of Studies

According to the research question above, the researcher formulates the objective of the study as follows:

- 1) To analyze the fantasy world that becomes the primary setting in the novel *Peter Pan*.
- 2) To analyze the fantasy characters in *Peter Pan* based on archetypal figures analysis.

### 1.6 Significance of Studies

This Research is expected to give both theoretical and practical significance as follows:

- 1) The results of this research are expected to provide information about the fantasy world of children and analyze the characters using a structuralism approach and using the theory of Fantasy World and Archetype Figures.
- 2) This research is expected to expand the knowledge and experience of the author and students of Hasanuddin University and other students as an absolute reference academically for anyone who is interested in reading and analyzing this type of literary work, namely *Peter Pan* by James M Barrie, and all aspects of the same content and problems, namely about the character of children and the world of fantasy.

### 1.7 Sequence of Chapters

This research about Fantasy World Analysis in James M Barrie's *Peter Pan*. This research will discuss 3 chapters later, Chapter One is the background of study, identification of problem, scope of problem, Research questions, objective of study, significance of study and last sequence of chapters. Chapter Two, discusses Previous Related Studies, Structuralism Analysis, Archetypal Figures Theory. Chapter Three, discusses more about the methods that are searched and analyzed one by one to get the data in it. Chapter Four, findings and discussion. Chapter Five, Conclusion and suggestions.



## CHAPTER II LITERATURE REVIEW

This chapter consists of previous Related Studies, Structuralism Approach, Fantasy World Theory, Archetypal Figures Theory.

### 2.1 Previous Related Studies

A review of relevant research to support further research. As is known, there is some data that can be obtained from related parties and is relevant for research. Here are some studies such as theses and journals that support this research.

Firstly, *Ambariski (2012) The Analysis of Fantasy Genre's Formula on Harry Potter Series*. This research aims to analyze the elements that constitute the fantasy genre in the *Harry Potter series by J.K. Rowling*. By using a genre analysis approach, the researcher explores how the fantasy formula is applied in the narrative, characters, and settings present in those books. Genre theory is commonly used to study popular fiction and is very suitable for analyzing formulas. As a result of this research, at least seven formulas of the fantasy genre can be found in the Harry Potter series. Most of these formulas often appear in fantasy stories. This research is qualitative, focusing specifically on the mentioned literary works. The difference between Ambariski's research and the research being conducted here lies in the analysis, which has different theoretical frameworks. Ambariski's research focuses more on narrative, character, and setting, as well as how J.K. Rowling uses genre conventions to build an engaging story, whereas my research focuses more on creating Neverland as a rich and imaginative fantasy world setting. This research also includes character analysis based on archetypes and their interactions within the context of themes of growth and loss.

Secondly, *Segran (2014) A Critical Study of J.M. Barrie's Peter Pan*. This study explores the hidden themes in *Peter Pan* including character analysis and symbolism. The author discusses how the characters in the story not only function as actors, but also as symbols of the themes of growth, loss, and responsibility. This analysis is important to understand how Barrie uses fantasy elements to convey deeper messages. The author uses a Critical approach to text, which includes the analysis of characters, themes, and symbols. This approach allows the author to explore the deeper meaning of individual characters in *Peter Pan*. The author draws on literary theory to analyze how elements in the story serve to convey broader themes, including growth and responsibility. The difference between this research and mine is the theory and approach which focuses more on text, which includes



the analysis of characters, themes, and symbolism but the same discussion that discusses the analysis of symbolic characters.

Thirdly, Qayyum (2023) *Child Fantasy: A Textual Reading of Peter Pan by James Matthew Barrie*. In this journal, the author uses J.R.R. Tolkien's theory of fantasy and Freud's theory of psychoanalysis to analyze the behavior of the characters in *Peter Pan*. The research shows how the fantasy elements in the novel reflect the psychology of children and their desire to avoid the challenges of adulthood. It provides insight into how the characters in the story function as representations of various psychological aspects. This approach also allows the author to explore the motivations behind the characters' actions and how their childhood experiences shape their views on adulthood. This approach emphasizes the psychological aspects and motivations behind the characters' actions, as well as how the fantasy elements reflect children's psychology. While the researcher's work focuses on the fantasy world and characters of children and their interaction between reality and fantasy. Both use the same fantasy theory and differ in the other.

Fourthly, Kathryn Alley (2023) *Psychological Criticism and Shakespearean Allusions in J. M. Barrie's Dear Brutus: A Neverland for Adults*. This study aims to analyze J.M. Barrie's *Dear Brutus* through the lens of psychological criticism and Shakespeare allusions. In this context, the researcher will explore how the characters in the play reflect internal conflicts and deep-seated desires, and how references to Shakespeare's works enrich the meaning and themes. This research uses psychological criticism which focuses on the analysis of characters and their motivations, using psychological theories to understand behavior and internal conflicts. The researcher can refer to concepts from Freud's or Jung's psychology to dig deeper into the desires, fears, and regrets experienced by the characters in *Dear Brutus*. Moreover, the research also uses the Shakespearean allusion approach to analyze how references to Shakespeare's works, such as *A Midsummer Night's Dream* or *Hamlet*, are used in *Dear Brutus* to add depth to the themes and characters. The researcher can explore how these allusions create a dialogue between Barrie's work and Shakespeare's, and how this enriches the understanding of the themes. The difference between this research and my research is definitely from the theory and approach but the same in the discussion, namely analyzing character.



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turalism Approach

ucturalism is a consciousness theory that examines the s of intellectual studies, such as sensations, mental images, and and how these variables interact to generate more complex

studies. Structuralism focuses on the internal structure of literary works rather than the historical, social, and biographical aspects. Stated by Stanton (1965:68) that literary critics need to isolate certain elements of a literary work and then explain the relationship between these elements as well as their influence on the totality of the work. This approach think that literary critic needs to analyze a literary work based on its own form. It focuses on the intrinsic element of a literary works and examine them in terms of their connection with each other. A literary work is a product of a language which is made of construct whose mechanism can be identified like any other scientific objects (Eagleton, 1983:106).

Structuralism is a school of philosophy that emerged in France. The term structuralism often confuses various circles. The term structure itself is widely used in various fields or disciplines. The term structuralism is used not only in the field of literature but also in other fields such as sociology, philosophy, history, language or linguistics, and other disciplines. Structuralism can be interpreted as a mode of thinking in philosophy or a school of thought that reveals the most profound structure in a reality that looks chaotic and irregular that varies scientifically. It emphasizes subjective methods following formulas or laws so that they are strict and maintains a reasonable distance, observed and observed (Susanto, 2012: 90-91).

The structural approach was first introduced by Ferdinand de Saussure in 1950 in France in linguistics. One of the figures of this approach, Levi-Strauss, is a French thinker who is closely related to Structuralism. Levi-Strauss structuralism considers narrative texts, such as myths, parallel or similar to sentences based on two things. First, the text is a meaningful entity that is considered to embody, express the state of thought of an author, just as a sentence shows a speaker's thoughts. Second, a text is a collection of events or parts that together form a story and embody various characters in motion. Strauss structuralism implicitly adheres to the view that a narrative story, like a sentence, its meaning is the result of a process of articulation (Ratna, 2012: 15-18).

Structural technique is likewise termed as intrinsic approach, which discusses the paintings at the elements that broaden literary works from interior. It can be stated that the intrinsic factors are factors of the story itself. It is very important to look deep in element by element and see the relations

to understand what is in the author's mind. As Tyson said, "For n sees itself as a human science whose effort is to understand, ratic ways, the fundamental structures that underlie all human and, therefore all human behavior and production" (Tyson, 2006:



Based on structuralism method above, the writer remember that structuralism approach is an technique in literature that works with analyze the structural elements that construct literary works from within, and appearance the relation of factors with each other, and the fundamental factors of the shape of literary works are characters, plot, setting, and subject, as the writer explain rapidly. The writer is also better able to understand better in identifying moral values in characters through a structuralism approach.

### 2.2.1.1 Characters and Characterization

Character is individuals who show up in a narrative prose and novel and it is deciphered by the readers as the individual who has moral qualities and certain inclinations such as being reflected in what they say and what they do (Abrams, 1993: 32-33). Characters and characterizations are the most vital part of a story. Characterization is the manner of conveying facts approximately characters in a fictional work. The information may be together with persona, look, age, gender, social repute, sexual orientation, beliefs, motivation, others. By the characterization, the reader can understand each individual and therefore be capable of recognize the entire story. Martin (1994: 95) said that the characters tell to the readers about the physical and non-physical characteristics of the person in the story. Each character is interrelated and playing their role to build a story. Usually, an author describes the character directly or indirectly.

In general, the definition of a character is a person created by the author to experiences the events in the story. It can be said that they have three aspects as character that live in literary works, which is physical characteristics, social conditions and psychological conditions. According to Henkle (1977: 88-100), characters are divided into two (major characters and minor characters) based on how important a role they have in a story.

#### A) Major Characters

Major characters are characters who have an important role in the development of the storyline. They are usually the center of conflict, the main driver of the narrative, and experience significant character development throughout the story. They often appear in many parts of the narrative and are the focus of the reader's or audience's attention. According to Kennedy & Gioia (2007: 136) Major characters are those who play a significant role in the action of the story, often complex and undergo development The majority of literary works rely on the protagonist's capacity to



represent issues that arise in everyday life. This character makes frequent appearances in the narrative, either as a subject of conversation or as an executor of events. Given that it is told nonstop and tends to take up the majority of the narrative, this character is regarded as significant. They also have a rather high frequency of relationships with other characters. The key to the development of the story's overall storyline lies with the main character, who narrates the most stories and interacts with other characters constantly.

## **B) Minor Characters**

Minor characters are characters whose role is not as big as the main character. They usually support the plot, add depth to the story, help develop the main character, or are part of the social setting of the story. Minor characters do not undergo complex or significant changes throughout the story. According to Abrams & Harpham (2012: 42) Minor characters serve to complement the major characters and help move the plot events forward.

There are classification of character as Nurgiyanto (2002:176) said, the first classification is based on character's role or the importance of the character in the story line which divided into two types:

### **A) Main Character**

Main Character is the character considered as the most important character in the story. Main character is the most recounted in the story.

### **B) Peripheral Character**

Peripheral Character is the additional character which its role a unimportant in the story. The appearance of this chapters is lesser than the main character. This character appears only when there is relevance to the main character directly or indirectly.

The second classification of character, according to Nurgiyantoro (2007:178), is based on the character's role and function in the story, which is divided into two types: protagonist and antagonist. The **protagonist** is the character that readers often admire and is sometimes referred to as the hero of the story. This character typically embodies values and norms that align with the reader's



ideals, representing hopes and positive perspectives. In contrast, the **antagonist** is the character that creates conflict within the story. The antagonist is often seen as the opponent of the protagonist, either directly or indirectly, and can serve as a physical or psychological adversary.

### 2.2.1.2 Plot

The plot is sequence of events in developing a story. The plot is the most crucial part of fiction because the clarity of the plot clarifies the relationship between the events reported linearly and the series of events that would help understanding of the story exhibited. According Stanton (1965: 14) states that the plot consists of events which the cause a cause-and-effects structure in the relationship. According to Perrine (1998: 41) the plot is the sequence of events or events which the story is composed and it may conclude what characters says or thinks, as well as what he does, but it leaves out a description and an analysis and concentrates ordinarily on major happening. Perrine (1988-42-44) states that the plot is the story line that occurs when events in a novel occur, and that a plot can be used to analyze the essence of a novel. A novel's plot is made up of a series of stories. Literary works typically follow a convection framework when it comes to plot. Barnet, S., Berman, M., & Burto, W. (1987: 136-137) divided into five parts such as exposition, rising action, climax, falling action, and resolution.

- 1) Exposition is the part in which the author introduces the characters, scene, time and situation.
- 2) Rising action is the dramatization of event that complicates the situation (complication) and gradually intensifies the conflict.
- 3) Climax is where the rising action (complication and conflict) come to futher development and to a moment of crisis.
- 4) Falling action is the problem or conflict proceeds towards resolution. Plot has a relation with characters that are reflected by their attitude or characteristic thinking, action, or feeling.
- 5) Resolution is the last event in a novel or the out come of a conflict. The main character has finished solving this problem and this result in a happy or sad ending.



### .1.3 Setting

Setting in literature is an important element that compasses the context in which the story takes place. Setting

consists of three main components: setting of place, setting of time, and atmosphere. These three elements serve to provide deeper context for the reader and help build the narrative and characters in the story.

### A) Setting of Place

Setting refers to the physical location where events in the story take place. This can be a city, village, nature, or even a fantasy world. The setting not only provides geographical context but can also create a certain atmosphere that influences the characters and plot. For example, a story set in a dark and mysterious forest can create tension and fear, while a bright and open setting can provide a sense of freedom and excitement. According to Nurgiyantoro (2009:23), "the setting is the location where a story takes place as written by the author." This shows that the setting functions to reveal where and how the events in the story take place.

### B) Setting of Time

Setting of Time refers to the specific period or time in which the story takes place. This could include historical time, the future, or even undefined time. The time setting can influence the characters and plot in significant ways, as can the social norms, technology, and political conditions that prevailed at the time. For example, a story set during a time of war might highlight themes of struggle and sacrifice, while a story set in a time of peace might focus more on the relationships between characters.

### C) Atmosphere

Atmosphere is the feeling or emotion created by the setting and other elements in a story. Atmosphere can be influenced by descriptions of place, time, and character interactions. For example, a dark and gloomy setting can create tension, while a cheerful and colorful setting can convey a sense of happiness and optimism. Atmosphere is often built through the use of rich and descriptive language, which helps readers feel the emotions that the writer wants to convey. Writer Burhan Nurgiyantoro also states that "the setting of the atmosphere is the inner condition of the character (individual feelings) and the physical surroundings



(environmental conditions)". This shows that the atmosphere created by the setting can take the reader on a deep emotional journey.

#### 2.2.1.4 Theme

Theme in literature is a universal idea, lesson, or message that is explored throughout the story. Theme is not just a topic, but also includes a deeper meaning that can be applied to human experience in general. According to Abrams (1999:192) Theme is the central idea or meaning underlying a literary work, which often reflects the author's view of life. In many works, themes can appear in various forms and are often complex, reflecting the realities of life and the human condition. According to David Lodge in *The Art of Fiction* (1983:45) Theme is the way the author communicates ideas and values to the reader through characters and plot, One of the main characteristics of the theme is its universality, which means that the theme does not only apply to certain characters and events in the story, but also reflects broader truths about human experience.

### 2.3 Fantasy World Theory

Fantasy world theory is an approach used to analyze and understand the elements that make up the fictional world in works of literature, film, or other media of the fantasy genre. In this context, "fantasy world" refers to the environment created by the author, which often involves magical elements, fantastic creatures, and laws and rules that are different from the real world. Jackson (2009:14) states that in relation to the real world, fantasy is the opposite of reality. Fantasy itself is a term derived from the Latin *phantasticus*, which means imaginary or unreal (Jackson, 2009:13). This theory focuses on how the world is constructed, how characters interact with their environment, and how these elements contribute to the themes and messages conveyed by the author. Therefore, according to J.R.R Tolkien (1983:132) The creation of a secondary world is a fundamental part of the art of fantasy, this shows the importance of world creation in the fantasy genre.

One of the most famous authors in the development of fantasy world theory is J.R.R. Tolkien. Through his works, most notably *The Hobbit* and *The Lord of the Rings*, Tolkien not only created rich and detailed worlds, but also developed underlying the fantasy genre itself. He is recognized as one of the creating complex mythologies, as well as systems of language and make the world of Middle-earth feel alive and real. Tolkien argued that writing in fiction is an art that requires attention to detail and produce an immersive experience for the reader. According to



Mendlesohn, (2008: 13) Fantasy is not about a world, but about a rhetoric: a set of expectations, or a set of reading Protocols.

In her book *Rhetorics of Fantasy* (2008), Mendlesohn explains that fantasy is not just about a magical world, but about the way that world is communicated to the reader. Fantasy worlds can be understood through the relationship between the characters and the world-whether the world is alien, ordinary, disturbing, or cryptic. There are four types of fantasy worlds that he outlines:

### 1. Portal-Quest Fantasy

Portal-Quest Fantasy is a type of fantasy that requires characters to move from the real world to a magical world through a portal or gate. The fantastic world is entered through a portal and the protagonist's job is to explore it, solve a problem, and usually return (Mendlesohn, 2008, p.1). In Portal-Quest Fantasy, readers follow a protagonist who explores a new world, discovers unique rules, and usually undertakes a mission or adventure. The world is clearly separated from the real world and can only be accessed through special events such as travel, magic, or changes in nature. Portal fantasies are structured around the entrance into the fantastic: they rely upon a clear sense of the difference between the world from which the protagonists come and the world into which they enter. (Mendlesohn, 2008, p. 3)

### 2. Immersive Fantasy

Immersive Fantasy refers to stories where the fantasy world has become an integral part of the characters' lives. In immersive fantasy, the fantastic exists as an unquestioned part of the characters' world, and the reader must understand it without the help of an ignorant protagonist. (Mendlesohn, 2008, p.1). In this form, the magical world is not something foreign or surprising to the characters; they are already familiar with the magic. The immersive fantasy relies upon the reader's willingness to accept a world without explanations; it demands that the reader sink or swim in its reality. (Mendlesohn, 2008, p. 59). The world is built from within, so the reader must conform to the world's unique laws and norms without explicit guidance.

### 3. Intrusion Fantasy

Intrusion Fantasy occurs when magical or otherworldly elements "invade" the real world, resulting in instability that must be overcome. In intrusion fantasy, the fantastic enters the fictional world and must be repelled, or negotiated with. (Mendlesohn, 2008, p.115). Characters in fantasy stories usually live in an ordinary world until the fantastical makes a surprise appearance. Their response can be fear, or negotiation with the magical.



#### 4. Liminal Fantasy.

Liminal Fantasy is a form of fantasy where magic is present in the real world, but is not perceived as strange by the characters. In liminal fantasy, magic hovers at the edge of perception and is treated as part of the furniture of the world; characters respond to it without surprise. (Mendlesohn, 2008, p.182). Different from Intrusion Fantasy, in Liminal Fantasy the characters don't react dramatically to magic; they take it for granted, though not fully understood.

In his book, Mendlesohn develops a theoretical framework for understanding how fantasy narratives are organized and communicated to readers. The focus is not only the content of the fantasy world, but the way the world is entered, explored, and interpreted by characters and readers.

Jackson (2009:20-37) reveals that there are three ways of expressing fiction, one of which is fantasy, This story is in existence and emptiness, between the two opposing modes. It uses the conventions of realist fiction, but what is being told is not real (out of everyday reality). One of the main aspects of fantasy world theory is the creation of rich and imaginative settings. Authors often describe detailed and unique locations, such as majestic kingdoms, mysterious forests, or hidden islands. These settings not only serve as the background of the story, but also as the characters themselves, influencing the journey and development of the main characters. A fantastic story is one that presents the sudden appearance of a supernatural event in the real world (Suyatno. D, 2005:2).

In addition, this theory also explores how the rules and laws that apply in fantasy worlds differ from the real world. In many fantasy works, the author creates a magical system that has its own logic and consistency. According to Sudjiman (2007:110) the author tries to give his work a distinctive character, his own personal character, which need not be the same as the general character. This allows characters to perform actions that are impossible in reality, such as flying, communicating with fantastic creatures, or using magic. Fantasy world theory also examines the relationship between characters and the world around them. Characters in fantasy stories often have goals related to their world, be it to save a kingdom, discover their identity, or fight evil forces. The interaction between characters and setting is key to understanding conflict and story development. As such, the analysis of fantasy worlds considers not only aesthetic elements. but also how those elements function to convey deeper themes about experience.



#### ures Theory

figures is characters that represent basic patterns or models in ing repeatedly in mythology, literature and cultures around the cept comes from *Carl Jung's* theory, which states that archetypes

are part of the “collective unconscious” of humans. It was Carl Gustav Jung, a Swiss psychologist, who developed the idea of archetypes as part of the human collective unconscious. Archetypes are images or archetypes that appear across cultures and time, reflecting fundamental human experiences and emotions.

The main originator of the Archetypal Figure Theory is *Carl Gustav Jung*, who was born on July 26, 1875. The archetypal figure theory states that there are a number of archetypes that can be recognized in various narratives and characters around the world. These archetypes include characters and themes that appear frequently in stories, such as heroes, mentors, villains, and sacrifices. Jung argued that these archetypes exist not only in stories, but also in dreams and everyday experiences, creating a bridge between the individual and the collective experience of humanity (Jung, C. G. 1968). The term “archetype” means *original pattern* in ancient Greek. Jung used the concept of archetype in his theory of the human psyche. He identified 12 universal, mythic characters archetypes reside within our collective unconscious. (Conor Neill, 2018):

Based on the Jung Theory there are several Archetypes mentioned including :

#### A. The Innocent

The innocent is Represents innocence, optimism, and the desire for happiness. They strive to live in harmony and avoid pain.

#### B. The Shadow

The Shadow is a Jungian archetype that consists of sex and life instincts. It is part of the unconscious mind and is composed of repressed ideas, weaknesses, desires, instincts, and shortcomings and the character that falls into this Archetype Figures is Captain Hook.

#### C. The Orphan

Facing a sense of loss and seeking a safe place. This archetype depicts a longing to be accepted and protected.

#### D. The Hero

The Hero is a character who fights against challenges and overcomes obstacles. They usually go through a journey of transformation and growth and the character that falls into this Archetype Figures is *Peter Pan*.



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er Seeks freedom and adventure. This archetype wants to find entity and boundaries, the characters that fall into this Archetype Wendy and *Peter Pan*.

**F. The Rebel**

Challenging norms and rejecting authority. They seek to create change and fight for justice.

**G. The Lover**

Prioritizes relationships and love. This archetype is connected to emotions and the desire for deep connections.

**H. The Creator**

Represents imagination and innovation. They seek to create something new and unique.

**I. The Jester**

Provide entertainment and humor. They help others see the lighter side of life.

**J. The Sage**

Represents wisdom and knowledge. They seek the truth and provide guidance to others.

**K. The magician**

Embody transformation and wonder. This archetype seeks to transform reality and create new possibilities.

**L. The Ruler**

Represent leadership and power. They seek to control and create stability in society.

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