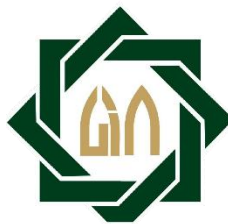


**AN ANALYSIS OF ARCHETYPAL ELEMENTS IN
*MAGNUS CHASE AND THE GODS OF ASGARD: SWORD OF
SUMMER* BY RICK RIORDAN**

THESIS



BY :

DAVIN PRASETYO AJI

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**ENGLISH DEPARTMENT
FACULTY OF ADAB AND HUMANITIES
UIN SUNAN AMPEL SURABAYA**

2023

**AN ANALYSIS OF ARCHETYPAL ELEMENTS IN *MAGNUS
CHASE AND THE GODS OF ASGARD: SWORD OF SUMMER*
BY RICK RIORDAN**

THESIS

Submitted as Partial Fulfillment of the Requirements for the *Sarjana* Degree
of the English Department Faculty of Arts and Humanities
UIN Sunan Ampel Surabaya

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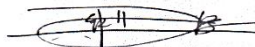
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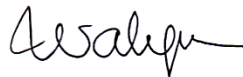
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ABSTRACT

Aji, Davin P (2022), An Analysis of Archetypal Elements in *Magnus Chase And The Gods of Asgard : Sword of Summer* by Rick Riordan. English Department. Faculty of Arts and Humanities, UIN Sunan Ampel Surabaya. Advisor: Sufi Ikrima Saadah, M.Hum.

Keywords: archetype, demigod, myth

The purpose of this thesis is to analyze the archetypal elements in this novel. The novel is the first series of Magnus Chase novel. This study is focuses on two research question: What are the archetypal elements, and what is the meaning of each element found in Rick Riordan's Magnus Chase and The Gods of Asgard: Sword of Summer.

This study uses descriptive qualitative method and Joseph Campbell's theory is used in the research question. What are the archetypal elements, and what is the meaning of each element found in Rick Riordan's Magnus Chase and The Gods of Asgard: Sword of Summer. The result of this study show there are seven archetypal character that reappeared. There are hero, mentor, threshold guardian, herald, shape shifter, shadow, and symbol. For the the second research question, there were four meaning that appeared. They were persona, anima/animus, shadow, and self. The persona was appeared in 4 character: Magnus Chase, Samirah Al-Abbas (Sam), Blitzen (Blitz), and Heartstone (Heart). Anima/animus appeared in 3 character: Magnus Chase, Blitzen, and Samirah Al-Abbas. Shadow appeared in 6 character: Magnus Chase, Heartstone, Samirah Al-Abbas, Gunilla, Surt, and Loki. And self also appeared in 6 character: Magnus Chase, Samirah Al-Abbas, Blitzen, Heartstone, Jack (Sword of Summer), and Fenris Wolf.

ABSTRAK

Aji, Davin P (2022), Sebuah Analisis Tentang Elemen Arketipal dalam *Magnus Chase and The Gods of Asgard : Sword of Summer* dari Rick Riordan, Program Studi Sastra Inggris. Fakultas Adab dan Humaniora. UIN Sunan Ampel Surabaya.

Pembimbing : Sufi Ikrima Saadah, M.Hum.

Kata kunci : arketipe, makhluk setengah dewa, mitos

Tujuan dari penelitian ini yaitu untuk menganalisis element-elemen arketipal dalam novel *Magnus Chase and The Gods of Asgard : Sword of Summer* karya Rick Riordan. Novel ini merupakan seri pertama dari seri *Magnus Chase*.

Penelitian berfokus pada dua pertanyaan: Apa elemen arketipal dan apa makna dari setiap elemen arketipal yang ditemukan dalam novel *Magnus Chase and The Gods of Asgard : Sword of Summer*.

Penelitian ini menggunakan metode kualitatif deskriptif dan teori dari Joseph Cambell digunakan dalam rumusan masalah. Hasil penelitian ini menunjukkan ada tujuh karakter arketipal yang muncul. Ada hero, mentor, thersold guardian, herald, shape shifter, shadow, dan symbol. Untuk pertanyaan penelitian kedua, ada empat makna yang muncul. Mereka adalah persona, anima/animus, bayang/shadow, dan diri/self. Persona tersebut ditampilkan dalam 4 karakter: Magnus Chase, Samirah Al-Abbas (Sam), Blitzen (Blitz), dan Heartstone (Heart). Anima/animus muncul dalam 3 karakter: Magnus Chase, Blitzen, dan Samirah Al-Abbas. Bayang/shadow muncul dalam 6 karakter: Magnus Chase, Heartstone, Samirah Al-Abbas, Gunilla, Surt, dan Loki. Dan diri/self tampil dalam 6 karakter: Magnus Chase, Samirah Al-Abbas, Blitzen, Hearthstone, Jack (Sword of Summer), dan Fenris Wolf.

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CHAPTER 1

INTRODUCTION

1.1 Background of Study

Archetypes are a collective heritage of common, conceptual forms that organize the individual acquisition of unique tangible materials. “It is important to find out again,” Jung (2004, p. 79) stated, “that archetypes are not decided in terms of their substance, but rather in terms of their shape and even only to a very restricted degree.” An archetype “is defined in terms of its substance when it has become aware and is then packed with substance of conscious experience.” Like its form, the archetype is merely an image. What is consciously encountered – and then imagined – is unwittingly notified by archetypes. A content or image has an archetypal or typical form.

If it applies to literature, Archetype literary criticism interprets a text by focusing on recurring myths and archetypes. This type focuses on the archetype present rather than the other aspect of the literary work itself. This kind of literary criticism usually refers to ancient mythology. This archetype gives all kinds of images to the human psyche, later giving birth to mythology and folklore (Jung, 2004).

Mythology is a collection of ancient stories that appear in every culture and society. The meaning of mythology comes from the word ‘myth’ from the Greek word ‘mythos,’ which means fable, legend, and saga, and ‘logos,’ which means knowledge. Each country has its mythology. The mythological context can be

related to traditional stories whose authors are anonymous and accepted as history, phenomena, and beliefs. Even though there is no evidence for every story, our society still believes in it. For the most part, mythology is stories about beliefs and religions. No one knows the truth of every story because there is no evidence of the story. Since the ancients could not write, they would pass on the stories by word of mouth from generation to generation; this is why people don't know the storyteller.

Myths reflect the views and ideals retained by a particular society on such topics. Mythology is related to the tales of the myths and the history of human beings and the earth, the spirits, magical forces, supernatural being, and characters with super-powerful, typically God-given abilities, the incarnation of gods, the demigods (the gods or goddess human descendants). According to Jung, they were only expressions of that part of the soul: "In fact, all mythology can be considered a kind of projection of the collective unconscious."

On the other hand, dreams come from personal unconsciousness and cannot become myths because of their nature. In comparison, personal unconsciousness cannot affect the collective unconscious (Jung, 2004). Every mythology has some moral value to each story that teaches us how to behave in our lives, and every country has its own culture, and so does its mythology. Most cultures have their mythology which includes gods, heroes, and other mythical creatures. Greeks, Romans, Nordic, Indians, and Egyptians have well-known mythologies in our society.

Magnus Chase and The Gods of Asgard: The Sword Of Summer is written by American author Rick Riordan. Rick Riordan is a writer from San Antonio, Texas. He is a writer who is famous for his fantasy novels. Most of his famous books are about the mythology of one culture. His first fantasy novel that raised stories about Greek mythology and turned into a film series was *Percy Jackson and the Olympians: The Lightning Thief*. He also wrote novels about Roman, Greek, Egyptian, and Norse mythology. The story begins when Magnus Chase, a teenager in Boston, is homeless after his mother's death. After various incidents, Magnus finds that his father was a Norse God and a fire giant killed him but suddenly, he flew with a woman from heaven to a place called Hotel Valhalla. Magnus is an Einherjar, one of God Odin's chosen warriors. In Valhalla, he lives and meets one of the Einherjar, namely Sam. In Valhalla, Magnus is trained on a mission to find the Sword of Summer, a sacred sword whose power can trigger Ragnarok, the destruction of the gods of Asgard.

The researcher is interested in analyzing this novel because this novel with the theme of Norse mythology has not been widely studied. Besides, the storyline is interesting because it presents mythology in a modern contemporary setting. And the main character in this novel is a demigod and one of the warriors chosen by God Odin, with various characteristics and backgrounds considered variable by analysis of archetypal elements. Therefore, after knowing about the background, the researcher has two problem statements.

1.2 Statements of Problem

Following the title of this thesis, *An Analysis of Archetypal Elements in Magnus Chase and The Gods of Asgard: Sword of Summer* by Rick Riordan, and the background of the problems described above, the research problems can be formulated as follows :

- (1) What are the archetypal elements found in Rick Riordan's *Magnus Chase and The Gods of Asgard: Sword of Summer*?
- (2) What is the meaning of each element found in Rick Riordan's *Magnus Chase and The Gods of Asgard: Sword of Summer*?

To find out and analyze the meaning of each archetypal element in *Magnus Chase and The Gods of Asgard: Sword of Summer* by Rick Riordan.

1.3 Significance of Study.

This research is expected to help parties with an interest in this topic. The significance of this research is :

- (1) Theoretical benefits to help learning activities of archetypal element analysis in *Magnus Chase and The Gods of Asgard: Sword of Summer* by Rick Riordan. In addition, it can be used as future research material to appreciate literary works.
- (2) The finding of the research is expected to give helpful references for other research. Besides, the study is expected to contribute to the people interested in learning literature, especially English literature students, about archetypal element analysis.

- (3) To help people understand the symbols of Norse mythology that appear in our environment.

1.4 Scope and Limitation.

The scope is intended to limit the ideas that become the focus of the research. The author limits the analysis to the concept of archetypal elements found in Rick Riordan's *Magnus Chase and The Gods of Asgard: Sword of Summer*. These archetypal elements are included in the characters and symbols. The meaning and function of each symbol and image are contained in *Magnus Chase and The Gods of Asgard: Sword of Summer* by Rick Riordan.

1.5 Research Method

1.5.1 Research Design

This study used the descriptive qualitative method. It is because the current study was conducted to portray the data from the text. The present study used the library and online research to collect the data. The researcher used *Magnus Chase and The Gods of Asgard: Sword of Summer* as the primary source. To help the researcher better analyze, the researcher used the data from books, articles, journals, and websites related to this study from libraries or the internet as supporting tools.

1.5.2 Data Source

This study used two data sources that are a primary source and a second source. *Magnus Chase and The Gods of Asgard: Sword of Summer* novel was a primary source, and the second source used data from books, articles, journals, and websites related to study from libraries or the internet.

1.5.3 Data collection

The researcher used library research to collect the data. Hence, the steps are as follows:

- (1) The researcher read the story several times to understand and determine the issue that The writer will analyze.
- (2) The researcher selected, collected the quotation, and compiled the data showing the archetypal characters and the four archetypes.
- (3) The researcher took notes and classified the data based on the archetypal characters and the four archetypes.

1.5.4 Data Analysis

To answer the statement of problems that appear in this study, the researcher elaborated on the following steps:

- (1) The researcher portrayed the archetypal pattern revealed using Jung's theory of archetype.
- (2) The researcher explained the presence of archetypes in the characters by using the archetypal criticism approach.
- (3) The researcher drew conclusions based on the results of the analysis.

CHAPTER 2

THEORETICAL FRAMEWORK

2.1 Literary Criticism

Literary criticism is the evaluation, analysis, description, or interpretation of literary works. It is usually in the form of a critical essay, but in-depth book reviews can be considered literary criticism. Literary criticism is not an abstract, intellectual exercise. It is a natural human response to literature. Literary criticism is defined as the study of particular cases. It involves the reading and interpretation of, and commentary on, a specific text or texts so we can claim it. Literary critics have borrowed concepts from other disciplines, such as philosophy, history, linguistics, and anthropology, to perceptively analyze imaginative literature (Nussbaum 2010).

Guerin (1999) states there are ten critical approaches to literary criticism: precritical response, textual scholarship, genres and source study, historical and biographical approaches, moral and philosophical approaches, the formalist approach, the psychological approach, mythological or archetypal approach, feminisms and gender studies, cultural studies, reader-response criticism, dialogics, and structuralism and poststructuralism.

Literary criticism is considered an approach applied to various researches on literary works. Sometimes, literary theory is also referred to as literary criticism theory (Pradopo 2021). Let us take structuralism or semiotics, for example. They are parts of literary criticism theory. Regardless of the overlapping understanding, most people agree that those theories come from the west. The discussion of

literary work or direct criticism of a particular work gets less attention (Sastrowardoyo and Esten 1988). Consequently, literary theory is placed as a side instead of a tool in analyzing literary work, making some reviewers study more western theories.

There are three interrelated research fields of literature that complement each other (Teeuw 2020). Those are literary theory, literary history, and literary criticism. It is important to observe the difference between literary theory, literary history, and literary criticism (Wellek and Warren 1956). Literary theory works on theories related to the definition, types, and criteria of literature. It is based on a direct study of literary work and aims to set a universal concept, a general concept at least, used to describe and explain some facts (Fokkema & Elrud, 1998).

Literary theory contributes to literary criticism and history. Literary criticism can only evaluate literary work objectively based on literary theory. Criticism of literary work will lead to subjective judgment if the literary theory is ignored. Literary history plays its role if it is based on literary theory (Wellek and Warren 1956). History could not record the development of literary work unless literary theory existed.

2.2 Archetypal/Mythological Criticism

Myth is any story that seeks to rationalize the universe and the world around us, passed down orally from generation to generation, explaining the origin of religion, natural phenomena, or supernatural events. The word myths are derived from the Greek word 'mythos,' which means sing story, fable, or saga. A myth

may also be a story that explains genesis or something that exists. Most myths have a timeless past setting before the time itself is recorded or the beginning of critical history. In myths, we can find symbols that have multiple meanings. A myth can be emerged as an exaggerated reaction to a historical event in the past, a form of allegory or personification from natural phenomena, or a continuation of a legendary story that spread and is believed widely in the community. Therefore, a myth can be a sacred narrative because it holds spiritual or religious influence on those who are told and believe it (Louis 2016).

Criticism is an evaluative or corrective exercise that can occur in any area of human life. Criticism can therefore take many different forms. How exactly people go about criticizing can vary a great deal. In specific areas of human endeavor, the form of criticism can be highly specialized and technical; it often requires professional knowledge to understand the criticism (Bourguignon and Chiapello 2005). According to Gioia (1995), mythological criticism is an interdisciplinary approach that combines the insight of anthropology, psychology, history, and comparative religion. Suppose psychological criticism particularizes the artist as an individual. In that case, the mythological approach explores the artist's humanity by tracing individual imagination using symbols and situations consciously or unconsciously to transcend its historical sphere. Mythological criticism can also be called archetypal criticism. As it applies to literature, Archetypal literary criticism is a form of criticism that interprets a text by focusing on recurring myths and archetypes. Jung (1942) stated that there are three primary features that define the archetypes.

2.2.1 Primordial

The first basic characteristic of archetypes is primordial. The image can be called primordial if it has an ancient character. Primordial is the very beginning form of beliefs and symbols present in many people's unconscious minds. Jung talked about ancient characters when the image was suitable and well-known with mythological motifs (Jung 1942).

2.2.2 Universal

The second characteristic of archetypes is timelessness. It is not influenced by time or situation, society, or history. It means archetypes are belief systems formed by several humans, tribes, or even ethnic groups and spread from generation to generation. It means archetypes are primordial feature that constantly reappears and is timelessly used by people. It does not appear and is not used by a single human mind. For example, many western people (Europe and USA) believe that the number 13 is a bad luck number, or in Javanese culture, there is a belief that Shafar month in the Javanese calendar is bad luck and plague month, so it is prohibited to hold events such as a wedding or to travel, even though it cannot be proven right or wrong (Widodo and Saddhono 2012).

2.2.3 Recurrent

The third important feature character of the archetypes is recurrent. In many sociology studies, mythology asserted comparative religion and parallels between cultures, thus showing that the variations occur due to local adaptation. Therefore, collective unconsciousness happens not only in one generation but also in the genetic legacy of beliefs and symbols (Naldi 2018).

2.3 Character Archetype

The character archetype is a character representing certain actions, characteristics, or nuances (Damiano and Lieto 2013). These characters have well-known qualities as the shaper of their narrative and stories. In every myth, the core theme that is often told is the narrative of the hero. The pattern can be identified by several names: the hero's quest or adventure, the fantasy, the hunts, the escape, the discovery, and the love story. Certain archetypal beings, such as the hero and villain, can be defined from some of their experience. The experience they utter are varied and significant for their imagery in mythology and literature (Huskinson 1974).

According to Joseph Cambell's (1949) *The Hero With A Thousand Faces*, those character archetypes include hero, mentor, threshold, shadow, guardian, herald, trickster, and shape-shifter.

2.3.1 Hero

The hero is not just bravery or nobility. The essence of a hero is self-sacrifice. The mythic hero will endure separation and hardship for the sake of his clan or family. The hero must pay the price to achieve the goal. The hero must learn everything to grow (Joseph, 1949). The center of the story is not about what kind of obstacle he faces but the new point of view and wisdom from a mentor, a lover, or even from the shadow.

According to Joseph Cambell's (1949) *The Hero With A Thousand Faces*, the character of heroes is classified according to some characteristics, such as:

- a. The hero is inexperience

- b. The hero meets monsters or monstrous men
- c. The hero has their own superpower
- d. The origin of the hero is mysterious, born with a magical thing, or he lost his/her parents at a young age, being raised by animals or a wise guardian
- e. The hero has a guide or guides. The hero must go on a journey or adventure, learn a lesson, change in some way and return home.
- f. The hero has a strange wise being a mentor
- g. His/her journey has the purpose to make peace in the world
- h. The hero yearns for the beautiful lady who is sometimes his guide or brings him inspiration.
- i. The hero struggles or takes on a mission for something valuable and important
- j. The hero has help from divine or supernatural forces

Heroes can be willing and adventurous, or vice versa. They are actually reluctant to do the struggle or mission. They may change and grow on their own or act as cause others to grow and change. The hero can be an innocent, a wanderer, a martyr, a warrior, a vengeful destroyer, a ruler, or even a fool person (Joseph, 1949). Many stories have famous heroes, from classical stories to modern stories. In the classical story, there are Hercules, Jason, Theseus, Perseus, Achilles, Pandava, Shri Rama, etc. Meanwhile, in the modern story, Superman, Batman, Spiderman, Wiro Sableng, Gundala, The Son of Thunder, Sri Asih, etc.

2.3.2 Mentor

The mentor character will appear along with the hero's appearance. The mentor is the character who aids or trains the hero. The essence of the mentor is

the wise old man or wise old woman. The mentor character represents the wiser and god-like qualities characteristic within us. Those characters are often found in the role of a drill instructor, squad leader or sergeant, the old warrior, parent or grandparent, etc. An effective teacher or mentor may be an otherwise inept or foolish character but has the skill or wisdom the hero needs for his challenge (Joseph, 1949).

Meanwhile, the mentor may be the hero's conscience, returning him to the right path after he falls into darkness and strengthening him in his weakness. Of course, the hero does not always appreciate even hearing this assistance. The other major role of mentors will be to equip the hero by giving the hero a gift or gifts that are important for his/her quest. These gifts may be a weapon, medicine, food, magic, information, or something that will be important in some situations (Joseph, 1949). Usually, before being given the gifts, the hero should pass the test first. The gifts are often insignificant things or objects until the hero meets his enemy, and the gifts will show their power.

2.3.3 Threshold Guardian

The threshold guardian character is the first obstacle the hero has in his/her journey. He/she is the first door to the new world the hero must enter to change and grow up. As usual, the threshold guardian is not an antagonist character. Frequently, the threshold guardian is a sidekick or accomplice of the antagonist. The role of the threshold guardian is to test and prove the hero's worthiness to begin the story's journey (Joseph, 1949). The hero will encounter this character

early in the story, usually after the hero starts his quest or after knowing the truth about his background.

2.3.4 The Herald

The role of the herald is to announce the challenge when the hero begins on his story journey. The herald is the person or piece of information which upsets the sleepy equilibrium in which the hero lived and started the journey. The herald does not need to be a living thing character. It can be an event or force, for example, a war, a disaster, drought or famine, an accident, or even an ad in a newspaper (Joseph, 1949).

2.3.5 Shape Shifter

The shape-shifter changes role or personality, often in awesome ways, and is hard to understand. The quintessence of the shape-shifter is the changeability character in the story. Their alliance and loyalty are uncertain and can change 180 degrees in certain situations. Their sincerity often can be doubted, which keeps the hero off guard. Often, the shape-shifter is the opposite sex person as the hero. Usually, he/she is classified as the hero's romantic interest (Joseph, 1949). Sometimes, the shape-shifter is a catalyst whose changing nature forces the hero, but the normal role is to give suspense to a story by forcing the reader and the hero to doubt beliefs or assumptions. As with the archetype, the shape-shifter can be the protagonist or antagonist, depending on the different times in the story. Even the mentor often appears as a shape-shifter.

2.3.6 Shadow

The shadow archetypal character can be categorized as the negative character or the villain. The shadow often takes on the role of antagonist or the ‘bad guy’ in the story. The shadow is the true villain in the story and the enemy of the hero. In a conflict between hero and shadow, the fight will end. One of the others must be destroyed or rendered important. While the shadow is the negative character in the story, it’s important to know that the man is not a villain in his own story. In the shadow perspective, he is a savior and the true hero meanwhile, the hero itself is a villain and chaos maker in the shadow’s world (Joseph, 1949). For example, the famous villain in the epic Ramayana is Rahvana. From Sri Rama’s perspective, Rahvana is the villain that kidnapped Sinta, his wife, and created chaos in the world. Still, according to Rahvana’s perspective, he is a hero for his nation’s kingdom and the true love of Sinta.

2.4 Symbol

A symbol is a literary device containing several meanings, often concealed at first sight. It is representative of several other aspects, concepts, or traits than those visible in the literal translation. Symbols use an object or action with more meaning than its literal meaning. In mythology, gods’ or goddesses’ character symbolizes natural force. For example, Persephone or Proserpine symbolizes spring and summer in Greek mythology. She is cheerful, pretty, gentle, and like the flowers, just like with spring and summer, in which during that seasons, all plants and trees are in bloom, and nature looks full of joy (Louis 2016).

Symbols add depth to the story, such as the ring in the *Lord of The Rings*. The ring is a symbol of power, greed, and selfishness. Everyone wants it, and many characters are willing to kill everyone who wants it. The ring ultimately makes them corrupted and bends them to its will. That symbolism implies the power of the ring can make them seduced, corrupted, and controlled by their will (Hajian Nejad and Behzadian 2020).

2.5 Previous Study

This subdiscussion reviews some previous studies related to the current research. The first is from Lailatul Fajriyah (2021) from Sunan Ampel Islamic State University. Her study analyzes **Archetypal Analysis on Rick Riordan's *The Heroes of Olympus: The Mark of Athena***. The study identified archetypal characters in the novel *The Mark of Athena* with Jung's approach. This study shows that seven archetypal characters reappeared in the novel. There are lover, innocent, hero, outlaw, caregiver, sage, and ruler. While in the second research question, persona appeared in 3 persons: Percy, Annabeth, and Leo.

Anima/animus only appeared in Piper. Shadow appeared in 5 persons: Percy, Annabeth, Leo, Piper, and Frank. And self appeared in every main character in the novel.

The second is from Siti Chairuna Saphira (2016) from the University of Sumatera Utara. Her study analyzes **An Analysis of Archetypal Elements in Rick Riordan's *The Red Pyramid***. It focuses on analyzing the character, characterization, and symbols in the novel. The character of novel can be classified into Joseph Campbell's seven archetypal characters such as; hero,

mentor, threshold guardian, herald, shape-shifter, shadow, and trickster. As the writer of the novel, Rick Riordan may have his interpretation of the Egyptian mythological characters that appeared in his novel. Their characteristic remains the same as the original version of those that existed in Egyptian myths. The symbols that appeared in the novel, such as; color, clothes, pyramid, hieroglyphs, and obelisk, are analyzed according to Egyptian culture and beliefs.

The third is from Theravany Vanessa Yenata (2021) from University Sanata Dharma Yogyakarta. Her study analyzes **The Translation of Idioms in Rick Riordan's Magnus Chase and The Gods of Asgard: The Sword Of Summer: A Study Of The Equivalence And Strategies**. "The findings show that 9 data are identified as formal equivalence, and 21 as dynamic equivalence. According to Baker's idiom translation strategies, four strategies are applied in this study: using an idiom of similar meaning and form, using an idiom of similar meaning but dissimilar form, borrowing the source language idiom, translation by paraphrase, and translation by omission. The most used strategy is a translation by paraphrasing 22 numbers of data. Four data are translated using an idiom of similar meaning and form. Three data are translated using an idiom of similar meaning but dissimilar form. One datum is translated by omitting. The result indicates that the Indonesian translation of the idioms in the book aims to sound more natural and understandable in the target language since there are not many English idioms that have their counterparts in Indonesian."

The fourth is from Erliani, Hera, Singgih Daru Kuncara, and Indah Sari Lubis (2019). Their study analyzes **"The Journey of Magnus Chase's Character as**

Mythical Hero in The Sword of Summer Novel by Rick Riordan. “There are two results of this research. First, Magnus Chase’s character undergoes fifteen out of seventeen stages that are proper with Campbell’s Monomyth. These fifteen stages are The Call to Adventure, Refusal of the Call, Supernatural Aid, The Crossing of the First Threshold, The Belly of the Whale, The Road of Trials, The Meeting with the Goddess, Woman as Tempress, Atonement with the Father, Apotheosis, The Ultimate Boon, Refusal of the Return, The Crossing of the Return Threshold, Master of Two Worlds and Freedom to live. Second, the kind of Mythoi of *The Sword of Summer* novel is The Mythos of Summer: Romance. That is because Magnus Chase undergoes all the phases of The Mythos of Summer: Romance. These phases are the emergence of the hero, the innocent youth of the hero, the completion of an ideal, the theme of maintaining the hero’s integrity, the innocent youth of the hero, and the end of the adventure.

The fifth is from Chevie Nurdayanti, Muhammad Natsir, and Indah Sari Lubis (2020). Their study analyzes **The Archetype Analysis of Main Character in Hush, Hush Novel**. The finding of the study shows that this research used qualitative research to interpret all phenomena and issues related to Patch’s personality. The researcher applied this research as literary criticism since the researcher was the key instrument itself in the analysis and interpretation of literary work. Carl Gustav Jung’s theory about archetype was used as the main theory to describe and analyze the main character. The data of this study were collected from Hush, Hush novel by Becca Fitzpatrick. The result of this study showed six forms of archetype that appeared in the main character’s personality. There was the

persona, the shadow, the anima and animus, the great mother, the wise old man, and the self, and two personalities of the main character, such as mysterious and ambitious.



UIN SUNAN AMPEL
S U R A B A Y A

CHAPTER 3

ANALYSIS

3.1 Archetypal Characters

This chapter presents the element of the story *Magnus Chase and The Gods of Asgard: The Sword Of Summer*. Character is one of the elements of the story. A character can be any person, a figure, a creature, or even an animal. There are different types of characters, each serving a unique function in a story or piece of literature. This research explores the archetypal character found in *Magnus Chase and The Gods of Asgard: The Sword Of* using the theory of the archetypes from Carl Jung, which are the hero, mentor, threshold guardian, herald, shape-shifter, shadow, and symbol.

3.1.1 The Hero

3.1.1.1 Magnus Chase

Magnus is the protagonist hero of *The Sword of Summer* and a reluctant hero. When Magnus was fourteen, his mother was murdered by several “wolves with glowing blue eyes” (sent by Fenris Wolf). Before his death, Magnus had “skin so pale you could trace the road map of blue veins” (109). After his death, he was built more like a warrior. His physical change represents his slower emotional transformation. For much of the book, Magnus does not understand why he was chosen for Valhalla, and he does not feel as if he belongs among the warriors who died bravely. Rather than train for Ragnarok, Magnus wants to find his mom and live out his afterlife wherever she is, which was his initial

motivation for setting out to find the sword. He is brave, kind, and a little goofy.

Thus, he begins his journey.

For some reason, Gunilla wanted to disgrace Sam by making me look like an idiot ... which, granted, wasn't a difficult task. (Riordan, 2015, p. 119)

'Magnus Chase died bravely,' she said. 'He stood alone against Surt.' More uneasy murmuring. One of the thanes stood. 'You say that was Surt. A fire jotun, certainly, but if you are suggesting it was the Lord of Muspellheim himself –' 'I know what I saw, Erik Bloodaxe. This one –' Sam gestured at me like I was a prize specimen – 'saved many lives on that bridge. The video does not show the whole story. Magnus Chase acted like a hero. He deserves to be among the fallen.' (Riordan, 2015, p. 120)

It can be seen that Magnus Chase was a brave man who wanted to take the heirloom sword on the Charles River in a shipwreck at the bottom of the river, and suddenly Surt appeared on the surface of the river, the lord of the fire giant who wanted the sword. At that time, there was a war between Magnus Chase and Surt. The war ends with Magnus's death, and he is able to save his uncle, Randolph, and his two friends, Blitz and Heart.

This novel tells that Magnus Chase is a hero, Surt, Loki, and their scope are waiting for Magnus to be sixteen years old because, at that age, he was already an adult, and that's when some people told him to look for a sword. Magnus, Frey's son, was the only one who could find the sword. After he can find the sword, there are some people who want the sword to be owned by Magnus. There are also those who want to kill Magnus. The goal is to take the sword.

'If this sword is such a big deal, why did everybody let it sit on the bottom of the Charles River for a thousand years?' Mimir sighed foam. 'My regular minions never ask so many questions.' Blitz coughed. 'Actually, we do, boss. You just ignore us.'

‘To answer your question, Magnus Chase, the sword can only be found by a descendant of Frey upon reaching the age of maturity. Others have tried, failed and died. Right now, you’re the only living descendant of Frey.’ (Riordan, 2015, p. 242)

3.1.2 The Mentor

3.1.2.1 Samirah Al-Abbas (Sam)

Samira al-Abbas is a Valkyrie. Loki’s daughter. Sam lives with his aunt and grandparents (Jid). Sam also has a fiancé named Amir Fadlan. When Ayesha, Sam’s mother dies, Jid and Bibi pick up her into their care. Jid and Bibi are very protective to Sam because they are very traditional and afraid that Sam will get into any trouble and become like her mother: rebellious and embarrassing. To protect Sam, they manage Sam into an arranged wedding with Amir because he is a distant relative from the 9th century. Sam stated that her grandparents were too traditional but asked for permission to marry. Sam also took them to the mosque on Friday. Samirah is Magnus Chase’s mentor. The one who brought Magnus to Valhalla as an Einherjar who died heroically in the war against Surt. Sam also gave him some information and guidance when he got to Valhalla (Valkyries bring the souls of people they think died heroically to Valhalla to become Einherjars).

“Stop struggling!’ said a female voice. Holding my wrist was the girl I’d seen circling the bridge. She charged through the air on her nebulous horse, pulling me along at her side like I was a sack of laundry. Her blazing spear was strapped across her back. Her chain-mail armour glinted in the grey light.” (Riordan, 2015, p. 62)

The night before Magnus died, Odin appeared at his house. Even though Odin disguised as a homeless man, Sam knew his identity. Sam told Odin to keep an eye on Magnus, and if he fought well, Sam would be brought Magnus into

Valhalla. And when he fought Surt, Magnus died in the end. Later, Sam takes Magnus to the Valhalla hotel. He will serve Magnus and help prepare for his needs and is ready to guide Magnus during his stay at the Valhalla hotel. Sam was also fully responsible for the Einherjar he brought to Valhalla.

“Dinner. The girl straightened. She took a deep breath and extended her hand. ‘Let’s start again. Hi, I’m Samirah al-Abbas.’ I blinked. ‘Don’t take this the wrong way, but that doesn’t sound like a very Viking-ish name.’ She smiled tightly. ‘You can call me Sam. Everyone does. I’ll be your Valkyrie this evening. Pleased to meet you properly.’” (Riordan, 2015, p. 92)

From the quote above, it can be seen that a Valkyrie has responsibilities to her respective Einherjar. On the first night, Magnus Chase was in Valhalla. Sam brings dinner for Magnus and introduces herself by saying that she is his Valkyrie, who will serve and guide Magnus Chase.

3.1.2.2 Blitz

Blitz is a dwarf svartalf (black fairy) son of Bill and the goddess Freya. Had disguised as a tramp with the heart to keep an eye on Magnus (an order from God Mimir). The flash is about 165cm tall. Because it, he look taller than average Nidavellir dwarves and generally, he is more good looking because he has Vanir blood. Blitz is a great dwarf who is a fashion expert from Svartalheim in the world of Nidavellir. As a dwarf, his flash is weak against sunlight (he can be petrified), so he always uses extra protection. Blitz is the first person to wake Magnus from his sleep because people are looking for him, a man and a woman, namely Magnus’s uncle and cousin.

The bum who woke me was a guy called Blitz. As usual, he looked like he’d been running through a dirty hurricane. His wiry black hair was full of paper scraps and twigs. His face was the colour of saddle

leather and was flecked with ice. His beard curled in all directions. Snow caked the bottom of his trench coat where it dragged around his feet – Blitz being about five feet five – and his eyes were so dilated the irises were all pupil. His permanently alarmed expression made him look like he might start screaming any second. (Riordan, 2015, p. 2)

Blitz always helps Magnus in any way and always accompanies Magnus on his journey to find his father's Sword of Summer. Even when Magnus fights Surt, the fire giant, he helps him with ridiculous equipment bought at the toy store on Charles Street along with heartstone.

Charging up the bridge came my buddies Blitz and Hearth. Well ... I say *charging*. That implies it was impressive. It really wasn't. For some reason, Blitz had donned a broad-brimmed hat and sunglasses along with his black trench coat, so he looked like a grungy, very short Italian priest. In his gloved hands he wielded a fearsome wooden dowel with a bright yellow traffic sign that read: MAKE WAY FOR DUCKLINGS. (Riordan, 2015, p. 46)

As a mentor, Blitz always directs Magnus in any condition and situation, and one day after successfully escaping from Valhalla, Magnus is reunited with the god Mimir which is when Sam accidentally sees the contents of Blitz's bag. The god Mimir is the one who ordered Blitz and Heart to keep an eye on him for these two years, from which Magnus wants to know what the purpose of the god Mimir is to order Blitz to watch over him. It turns out that the god Mimir wants to protect Magnus from Surt, who wants a sword to free Fenris from shackles on an island and hasten the arrival of Ragnarok (doomsday).

'But one way,' Blitz said, 'would be to cut him loose. The rope Gleipnir is unbreakable, but ...' Frey's sword, Hearth signed, is the sharpest blade in the Nine Worlds.
'Surt wants to free the Wolf with my father's sword.' I looked at Mimir. 'How are we doing so far?'
'Not bad,' the head burred. 'Which brings us to your task.'

‘Stop Surt,’ I said. ‘Find the sword before he does ... assuming he hasn’t got it already.’ (Riordan, 2015, p. 240)

3.1.2.3 Heartstone

Heart is a deaf fairy. Hearthstone can communicate with Sign Language of Alfheim. Coincidentally, that sign language is the same with American Sign Language. Heart talks to other people in sign language. Because of his shortcomings, his parents did not like him, so Hearth ran away from home. He and Blitz once disguised themselves as tramps to keep an eye on Magnus. Heart is pale-skinned with short spiky blonde (almost white) hair. Hearth is from Alfheim. Hearth studied rune magic. Heart is a kind-hearted person like a blitz. Heart always protects Magnus when threatened, even though he communicates using sign language. One day when Magnus was in Uncle Randolph’s library because, according to Heart, his uncle was a bad person too, Heart told Magnus to get out of that place by using his sign language.

“Hearth made a gesture like he was plucking something from his cupped hand and throwing it away. After two years of hanging around him, I was getting pretty good at reading sign language. He was saying *GET OUT*.” (Riordan, 2015, p. 17)

Heart also has magic that can help and save Magnus in his mission, namely his journey to find his father’s summer sword. And it was also revealed that Hearth is skilled in archery. We see a rare chance of these characteristics when his fight with Surt. With a set of toy bow and arrow that purchased at a toy store on Charles Street, Hearth is able to fight Surt.

Hearth’s red-striped scarf trailed behind him like limp wings. He knocked another arrow in his pink plastic Cupid’s bow and fired at Surt. Bless their demented little hearts. I understood where they’d got

the ridiculous weapons: the toy store on Charles Street. (Riordan, 2015, p. 46)

3.1.3 Threshold Guardian

3.1.3.1 Surt

Surt is a primordial character that came from the Muspellheims, the land of fire in the long time ago before the universe is created. He stay in his place when Ymir is killed by God Odin, Vil, and Ve to make Midgard (the earth) and the other worlds. he stayed in Muspellheim until Ragnarök, and when that day come, he will command all the fire gint army to attack the Asgard (heaven that place of the gods) and fight with the gods. The Threshold Guardian Magnus must overcome is the fire giant king Surt from the blazing lands of Muspelheim. Surt comes out of the Charles River, which has a terrible shape.

When I say dark, I mean his skin was the purest, most beautiful shade of black I'd ever seen. Squid ink at midnight would not have been so black. His clothes were the same: well-tailored jacket and slacks, a crisp shirt and tie – all cut from the fabric of a neutron star. His face was inhumanly handsome, chiselled obsidian. His long hair was combed back in an immaculate oil slick. His pupils glowed like tiny rings of lava. I thought, If Satan were real, he would look like this guy. (Riordan, 2015, p. 41)

Surt tries to kill Magnus Chase and take his sword, Sumarbrander. He is so powerful over all of his fire Giants and Muspellheim. He really wants to begin the Ragnarok, as predicted by the Sumarbrander, and wants to take of it because three reasons: begining the Ragnarök by releasing Fenris, son of Loki that form as wolf for his own personal power and benefit and make catastrophe in the nine universes and having it ready to kill Frey at Ragnarok. Because Surt's power to

destroy the nine worlds only can be stopped by Frey's warmth, power, and vitality. That is Surt's reason resents Frey so much and wants to kill him.. Although that, the fate that Surt will kill Frey was sealed and no one on nine worlds can't be stopped it.

'No!' He fought to free himself, bursting into flames, kicking and gouging, but I held on as we plummeted towards the Charles River, my sword still embedded in his stomach, my own organs burning away from the molten tar in my gut. The sky flashed in and out of view. I caught a glimpse of the smoky apparition – the girl on the horse diving towards me at a full gallop, her hand outstretched. *FLOOM!* I hit the water. Then I died. The end. (Riordan, 2015, p. 57)

In that situation, Magnus Chase argues with Surt, and then a war breaks out between them. At that moment, Surt kills Magnus Chase, and then Magnus is taken by Valkyrie on horseback to Valhalla, which is where a hero dies heroically.

3.1.4 The Herald

3.1.4.1 Randolph Chase

Magnus Chase is originally introduced to the world of the Norse gods by Randolph Chase, his uncle. Randolph warns him that he will be killed if he does not act soon, and 'they' will come for him again since it is his sixteenth birthday. At first, Magnus did not believe him since his mother had always warned him away from Randolph, and two Magnus doubted Randolph's sanity. However, Magnus did have a gut feeling that Magnus was right, so he ended up trusting him.

Randolph Chase dedicated his entire life to Norse mythology, leading him to suffer many losses, including being fired from his prestigious position at Harvard and losing his family on an expedition to find a lost artifact. In the end, it

is revealed that he is working for Loki, as Loki punishes him for his failures and forces him to cooperate.

When his daughter, Annabeth was seven years old and Magnus, his nephew was six years old, at the one Thanksgiving day, Randolph argued with Frederick and Natalie, that caused a family rift. Randolph spent two years to find his Magnus after Natalie was killed and her son disappeared. He would only contact his brother, Frederick and tell him about their sister was killed and their nephew disappeared two years later.

Randolph is someone who cares for Magnus after his mother dies, and Randolph also finds Magnus when he learns that his mother died to be invited to live with him to protect Magnus from the people who would kill him when Magnus was exactly 16 years old.

‘I pleaded with your mother,’ he said. ‘I wanted her to bring you here – to live where I could protect you. She refused. After she died ...’ He shook his head. ‘Magnus, you have no idea how long I’ve looked for you, or how much danger you’re in.’ ‘I’m fine,’ I snapped, though my heart was thumping against my ribs. ‘I’ve been taking care of myself pretty well.’ (Riordan, 2015, p. 21)

It was once very confusing for Magnus to believe in his uncle. Magnus’s mother said, “never believe your two uncles,” because his uncle persuaded Magnus to go with him because suddenly the library building shook like a giant to come. In the end, Magnus went too with his uncle.

My throat felt like it was full of cotton balls. I didn’t trust Randolph. Unfortunately, I believed he was in earnest about people trying to kill me. His voice had the ring of truth. ‘Well, then,’ I said, ‘let’s go for a ride.’ (Riordan, 2015, p. 25)

Magnus's uncle, Randolph, knew that Magnus' mother had died. But he also did not tell Frederick, Magnus's uncle. Because Magnuse's mother, Randolph, and Frederick, were brothers who had a bad relationship. At one point, Randolph informs Frederick that Magnus's mother has died and Magnus is missing, and then Frederick and his son try to find Magnus on the streets of Boston by distributing flyers with Magnuse's photos. And that's when Magnus came to Randolph to ask why Frederick was looking for Magnus by spreading his photo.

3.1.5 Shape Shifter

3.1.5.1 Loki

Loki was a god that born from Faurbati and Laufey. Loki is sly and trickster jotun, He is also an ex-honorable Gods, and he is the main antagonist of the trilogy of *Magnus Chase and the Gods of Asgard*. Whereas treated as a ostensible part of the Aesir tribe, he was known to switch his devotion exceptionally frequently. He is, as of presently, ordained to eventually side with the Jötnar and lead them in a fight against the divine beings amid Ragnarök. At a few point in his life, Loki got to be Odin's blood brother and was made a ostensible part of the Aesira.

During his time in Asgard, Loki was as much an partner as he was a obstacle; in spite of the fact that his tricky and evil identity regularly got him into inconvenience with the divine beings, he fair as regularly made a difference them out when they were in need. *Loki* ... I knew *that* name – Norse mythology's big villain, born of giants. He was the arch-enemy of the gods. If Sam was his

daughter, why was she here? How had she become a Valkyrie? (Riordan, 2015, p. 120)

At Hotel Valhalla, Loki had a demigod son that have a crush with a Valkyrie named Gunilla. She is Thor's daughter. But he make Gunilla's heart broke when she knew his purposes at Hotel Valhalla is for his Father, Loki. He was at that place for to spy. Because this incident, Gunilla had a hatred and distrust feeling to the Loki's children.

“My point is, you could have gone there. It would've been more likely. Half the honoured dead go to Odin. Half go to Freya. That was part of the agreement that ended the gods' war aeons ago. So why did Samirah bring you here? Wrongly chosen, wrongly slain. She's the daughter of Loki, the father of evil. She cannot be trusted.” (Riordan, 2015, p. 173)

Besides being cunning, on the other hand, Loki is also considerate of Magnus. He also appreciates the existence of Samirah as Magnus' Valkrey, who guards and protects him. Loki is also seen giving advice when Magnus is confused about the sword and the story of the past. There Loki told all about the beginning of the sword and told about what would happen in the future.

His smile faded. ‘That's the gods for you. They banished me, too, and how many times did I save their hides? Don't worry about Samirah. She is strong. She'll be fine. I'm more worried about *you*.’ Cold wind blew through the pavilion, so strong it pushed me a few inches across the polished stone floor.

Loki crumpled his Pop-Tart wrapper. ‘You'll be waking up soon. Before you go, some advice.’ (Riordan, 2015, p. 162)

3.1.6 Shadow

3.1.6.1 Fenris

The Shadow, the main antagonist of the ‘Sword of Summer,’ is the monstrous wolf. He is son of Loki, Fenris. Fenris was Loki’s son with the jotun Angrboda, along the Jormungand and Hel, the death goddess. The gods took care of the three Loki’s children when they found them. Unlike Magnus, Fenris is deceitful, sly, malicious, selfish, disloyal, and, most of all, evil. He wants to lure Magnus to his prison, and in the process of rebinding him, he hopes he can break free. After he breaks free, he aims to start Ragnarok or doomsday.

Fenris is be liable for wolves sending to Magnus’s apartment and make Natalie, Magnus’s mother was killed (this influnces Magnus makes him to discover Sumarbrander/Jack to cut the ropes that tie him). Fenris too make Bili, Blitzen’s father was killed, and reassure Odin to make Sam as a Valkyrie.

Memories from that night spun through my head like a sickening kaleidoscope: our apartment building shuddering, a scream from the floor below, my mother – who’d been tense and paranoid all day – dragging me towards the fire escape, telling me to run. The door splintered and burst. From the hallway, two beasts emerged, their pelts the colour of dirty snow, their eyes glowing blue. My fingers slipped off the fire-escape railing and I fell, landing in a pile of garbage bags in the alley. Moments later, the windows of our apartment exploded, belching fire. (Riordan, 2015, p. 20)

In *The Sword of Summer*, Fenris is described as larger than an average Labrador retriever but certainly not much larger than a normal wolf which surprises Magnus. He have long and muscular leg, built for running, while his shaggy gray coat swirls with tufts of black. Fenris’ eyes shine with a blue light that “sent a xylophone mallet down the back of [Magnus]’ ribcage.” According to

Magnus, Fenris' eyes are colder and more intelligent than any animal or human predator they've ever encountered. Also, the wolf's black lips have a 'very human smile'. Despite Fenris' glistening white fangs and absolute hatred of wolves, even Magnus admits he's a cute animal. Apparently, his fur only glows after being bathed in Asgardian's blood for a long time.

3.1.7 Symbol

3.1.7.1 Sword Summer

Sword of Summer or Sumarbrander is a magical sword originally owned by the Vanir god Frey. Sumarbrander or too known as Jack, is Magnus Chase's sword and companion, in the past is owned by his father, Frey. He is said to be the most honed sword in the Nine Universe. As the sword's ask, Magnus renames he Jack after becoming his master. Frey fell in love with a frost giantess, Gerd, who he was not allowed to marry her. Frey eventually traded his sword with Skirnir, his servant, to kidnap Gerd and bring her to him. That sword sunk on a Norse ship in Boston, which is will be found and renewed by Magnus Chase. In the end, Sumarbrander was betrayed by its original master, although he still obeyed Skirnir. Sumarbrander is one of the most famous swords in Norse Mythology. This sword can also talk and communicate with demigods.

'Thank you,' said the sword.

Sam made a squeaking noise. The dwarves' shocked expressions told me I hadn't imagined hearing the sword's voice. I held up the blade. 'You can talk? I mean ... of course you can talk. You have many, uh, incredible abilities.'

'That's what I've been saying.' The sword's voice was definitely male. It emanated from the runes along the blade, which vibrated and glowed with every word like the lights on a stereo equalizer. I gave the dwarves an arrogant look, like, *Yeah, that's right. I've got a talking disco sword and you don't.* (Riordan, 2015, p. 402)

3.1.7.2 Midgard

Midgard is the human world where living things live or where humans live before they die.

‘If it only existed in one world, yes. But it connects with all the Nine Worlds. You just came through the Midgard entrance. Most mortals do.’ (Riordan, 2015, p. 75)

3.1.7.3 Valhalla

In Norse mythology, Valhalla or in this novel known as Hotel Valhalla is the heavenly realm for the warriors, the Einherjar that make a service for the king of Gods, Odin. The location is in the Forest of Glasir in Asgard. Valhalla was discovered and owned by Odin and managed by Helgi.

‘Valhalla.’ The word surfaced from the depths of my brain – a half-remembered story my mom had read me when I was little. ‘The *HV* on your lapel. The *V* stands for *Valhalla*?’ Helgi’s eyes made it clear I was straining his patience. ‘Yes, sir. The Hotel Valhalla. Congratulations. You’ve been chosen to join the hosts of Odin. I look forward to hearing about your brave exploits at dinner.’ (Riordan, 2015, p. 70)

Magnus is a very Brave demigod. He exhibits his bravery when he takes on Surt with just a rusty sword. Magnus’s bravery is one of his most important traits. When Magnus was in Valhalla, he did not realize that he was a demigod, a brave hero.

In the old stories, Valhalla was for heroes who died in battle. I remembered that much. I definitely didn’t feel like a hero. I’d got my butt kicked and my guts cannonballed. By stabbing Surt and toppling off the bridge, I’d simply failed in the most productive way possible. A brave death? Not so much. (Riordan, 2015, p. 88)

Hotel Valhalla has 540 floors with 540 doors leading out into the nine worlds. Valhalla has some exit points in every part of Nine Worlds. One of them was from Midgard that be entrance for Magnus. The location is especially in Boston, because Boston is the magical center of Universe Tree, Yggdrasil. The Nine Universes tend to overlap there more than any other location in the world; therefore the hotel's location is convenient. There are many leisure activities in there, such as combat battle training, white water rafting, and indeed, learning a new language and dialect becoming a polyglots, as Halfbor Gunderson's says. The elevator's cage door was made out of javelin and overlapping golden patron lined the walls. The control panel had so many buttons that stretched from floor to ceiling. to takecares the Valhalla, Odin chose dthe Valkyrie to be staff in the Valhalla.

One Valkyrie is assigned to each Einherjar. Samirah al-Abbas is assign with Magnus. Out of all the Valkyries, a captain is chosen. Gunilla was the previous Valkyrie captain. Samirah was offered the captaincy by Odin at the end of Sword of Summer. However, She declined it, instead taking up a high-risk, high-rewarded assignment. Because preparing for Ragnarok, the Einherjar of Valhalla have much battle training that is very important to them.

3.1.7.4 Einherjar

Yeah. Singular: einherji.' He said it like in-HAIR-ye. 'We're the chosen of Odin, soldiers in his eternal army. The word Einherjar is usually translated as lone warriors, but that doesn't really capture the meaning. It's more like ... the once warriors – the warriors who fought bravely in the last life and will fight bravely again on the Day of Doom. Duck.' (Riordan, 2015, p. 73)

In some myths, Einherjar have golden halation that only can be seen by Valkyries. If an einherjar is killed at outside the boundaries of Valhalla, they would be end up at Helheim or Ginnungagap. Einherjar lives in Hotel Valhalla, the place that also their place to train on a daily basis for Ragnarök. After their death and brought into Valhalla, they don't age and cannot be permanently killed while there, because they are will be resurrected a few hours after they are killed as long as they are still in the boundaries of the hotel. However, if they die outside the boundaries of Hotel Valhalla, they will not resurrect. Einherjar is also prone to fading.

Samirah shook her head. 'The Einherjar are grouped by the age they were when they died. You're in the youngest tier, which goes up to about age nineteen. Most of the time, you won't even see the other two tiers – adults and seniors. It's better that way. The adults ... well, they don't take teens seriously, even if the teens have been here hundreds of years longer.' (Riordan, 2015, p. 95)

In some case, if an individual has done a incridible deed for the Nine Worlds, they can become an honorary einherjar if the manager of Valhalla find them worthy. They can come and go from the hotel as they want, but because being an Einherjar in name only, they do not have rooms and cannot be resurrected if killed. They are given white hard hats to symbolyze their status.

3.2 The Meaning Of Each Element

To extend the study of archetypes, researcher will analyzes the appearance of archetype characters and their personalities through Jung's four archetype theories. The analysis results are shown below:

3.2.1 Persona

Persona archetypes are often called a mask, the other face to cover another behavior to cope with society or the outside environment (Jung, 1971). Depending on someone facing the environment, a persona can be used as a tool to be someone in a specific manner. However, it has its cons too.

The persona that appear in the main characters of *The Heroes of Magnus Chase and The Gods of Asgard: The Sword Of Summer* is below:

3.2.1.1 Magnus Chase

Magnus Chase is the son of Nathalie Chase and God Frey. Magnus was born on January 13th. Magnus is 16 years old. Magnus is funny, caring, smart, cunning, and has a funny and sarcastic sense of humor. In this novel, he has been living on the streets for his two years, so he is really street smart as well. He feels obligated to protect those in danger, as he did during his confrontation with Surt on the Charles Bridge. However, he is somewhat cynical and, like Percy, prone to slanderous remarks both inwardly and verbally. Unable to endure it at first, he transforms into Einherge and is sucked into his fate as Frey's son, thrust into a world he didn't know until recently, but gradually adapts to his new life, and Odin shows how he politely refuses. An offer to let him live a human life again.

‘Magnus, I might understand more than you think I do.’
I thought about that. Annabeth *did* seem more attuned, more grounded than most people I talked to – even most of the people in Valhalla. On the other hand, I didn’t want to put her at risk, or threaten the tenuous relationship we were starting to reconstruct. (Riordan, 2015, p. 607)

Magnus Chase is a goofy, humble, and kind person. When he sees bullying when someone tries to challenge or pressure him to comply, he may be sarcastic, but he has a critical mind and does not forget something his mother taught him.

I didn't know what I was doing. I'd had the same feeling when my mom first taught me to ride a bike. *Don't think about what you're doing, Magnus. Don't hesitate, or you'll fall. Just keep going.* (Riordan, 2015, p. 39)

Unlike most demgod, Magnus Chase lacks innate fighting instincts, but much like his cousin Annabeth, he is much better at thinking and talking about his problems. Regardless, like most gods, he is often forced into situations where he has to kill first and ask questions later.

'To succeed,' said Mimir, 'you're gonna need this team. Hearthstone here – he's dedicated his life to rune magic. Without him, you'll fail. You'll also need an able dwarf like Blitzen who understands dwarven crafting. You might need to strengthen the Wolf's bindings, or even replace them.' (Riordan, 2015, p.243)

God Mimir is a person who can read the future, and then Mimir forms a team to protect Magnus, namely Hearthstone and Blitz, to monitor and follow Magnus. Even though Heart, with its limitations, can only use sign language to communicate, Heart's way to protect Magnus is to use the magic he has, namely rune magic. The heart is so responsible for his duties and faithfully accompanies Magnus with his mission of finding a sword.

When Magnus first met Randolph after the death of his mother, whom Randolph was always looking for in Boston, he had a feeling he wouldn't believe everything Randolph said, and he wondered what was really going on and why he was only wanted by his uncles after he had gone missing for years. From there, Magnus looks like a child who always thinks critically about something.

Too many questions crowded my brain. I didn't like the crazy light in Randolph's eyes. I didn't like the way he said *worlds*, plural. And I didn't believe he'd been trying to find me since my mom died. I had my antenna up constantly. If Randolph had been asking about me by name, one of my street friends would've tipped me off, like Blitz had done this morning with Annabeth and Frederick. (Riordan, 2015, p.25)

Besides, Magnus thinks critically when thinking of his uncle and is strong against Surt by fighting for a sword and ending up in Valhalla. Where Blitz and Sam always follow Magnus wherever he is. Once, he ran away from Valhalla. He continued to search for the sword, and there was a moment when the old dwarves challenged Blitz to a craft-making competition. At that time, Blitz was very worried and sad because it was not his ability. And Magnus seems to be someone who loves his friends; he encourages and protects his friends from evil, and he wants to bring down their self-esteem. When Blitz was in a crowd of spectators watching the race, and there was a dwarf who wanted to show his archery skills and was aimed at Blitz, suddenly Magnus broke the arrow with his sword.

A couple of times I had to do my job. Once a dart shot out of nowhere, heading for Blitzen. The Sword of Summer leaped into action. Before I even knew what was happening, the blade sliced the dart out of the air. The crowd applauded, which would have been gratifying if I'd actually done anything. (Riordan, 2015, p.381)

Magnus is also a person who cares for and loves his friends. When Blitz is sad and disappointed when he enters a craft decoration competition, afraid of his death, Magnus always cheers him up.

I went to check on Blitzen, who sat slumped on his anvil. His pork-pie hat was pushed back on his head. His left brace had snapped. 'How you doing, champ?' I asked. 'Horrible.' He gestured at his project. 'I made a duck.'

‘Yeah ...’ I searched for a compliment. ‘It’s a really nice duck. That’s the bill, right? And those are the wings?’ (Riordan, 2015, p.383)

3.2.1.2 Samirah Al-Abbas (Sam)

Sam and Magnus met in *Sword of Summer* when Sam was given a task by Odin to take Magnus to Hotel Valhalla. Magnus initially dislikes Sam because he chose him to be Einhejar, and Sam was indifferent to Magnus. Sam tells Magnus that if he embarrasses him by saying he's not a hero, he'll kill him and throw him into a wall. The two chatted over dinner, warming up, and both agreed that Gunilla was the butt. However, when Sam's Valkyrie video was edited by Gunilla, Sam was expelled from Valkyrie. Sam told Magnus to find Sumarbrander before he vanished into the light. Sam was angry with Magnus for this and went to find the sword himself. Magnus, on the other hand, had no animosity towards Sam, and he defended her when Hearthstone and Blitzen said she was a spy and called Gunilla to edit her video.

She smacked her forehead. ‘Wow, okay. Maybe because I *brought* you here? Maybe because my career is on the line? One more slip-up and –’ She caught herself. ‘Never mind. When you’re introduced, go along with what I say. Keep your mouth shut, nod your head and try to look brave. Don’t make me regret bringing you here.’ (Riordan, 2015, p. 91)

Samirah is also a very determined and brave woman when she does the truth, does not give up, and is persistent in defending Enherji, whom she takes to the Valhalla hotel. Sam is someone who never gives up on doing good and is a loyal friend to his friends.

‘I’m suggesting that you hear the story from my point of view. It has always been our tradition to *tell* of the hero’s deeds.’ (Riordan, 2015, p. 121)

Sam is a woman who is loyal and responsible for her duties and leaders.

When Magnuse asks permission to drink water from the Magical well, the god

Mimir asks Magnus and Sam if they are ready after drinking the water. They must

devote themselves to the god Mimir. Sam's answer reflects a very loyal figure. Even though Sam was expelled by the Norns from Valhalla, he still served Odin, the leader of Valhalla.

Sam crossed her arms. 'Apologies, Lord Mimir. I may have been kicked out of the Valkyries, but I still consider myself bound to Odin's service. I can't take on another master. Magnus can make his own choice, but –' (Riordan, 2015, p. 245)

Sam is a Muslim who wears a veil and worships his god, not worshipping Norse goddesses or gods. He is only carrying out his duties on Odin's orders. Sam also sometimes takes Jid to the mosque on Fridays.

'What's with the scarf anyway?' I asked. 'Sometimes you cover your head. Sometimes you don't.'

She laid her fingers protectively over the green silk. 'It's a hijab. I wear it when I want to, or when I think I need to. Like when I take my grandmother to mosque on Friday, or –' (Riordan, 2015, p. 274)

Magnus also introduces Sam to Blitz and Heart. Sam was nice to them too. Samirah enjoys helping people and also thinks critically in situations where it is most needed. She is also a person who has a broad range of knowledge and is very intelligent when it comes to assisting her friends.

'I've heard about this,' Sam said. 'In dwarven contests, you can mess with your competitor as long as you aren't caught. The interference has to look like an accident, or at least something the judges can't trace back to you. But it sounds like Junior doesn't need to cheat to win.' (Riordan, 2015, p. 377)

3.2.1.3 Blitzen (Blitz)

Blitz is a dwarf svartalf (black elf) son of Bill and the goddess Freya. Had disguised herself as a tramp with a heart to keep an eye on Magnus (order from Mimir God). She studied fashion at school and aspires to open her own fashion label one day. Blitz is a great dwarf who is a fashion expert from Svartalheim in

the world of Nidavellir (the land of the dwarves). As a dwarf, his flash is weak against sunlight (he can be petrified), so he always uses extra protection. Blitz is a kind and helpful person, and in frequency with Magnus, a little silly. The way Blitz communicates is by sign language. On Mimir's orders, Blitzen watched over Hearthstone with the Frey's son and made a strong bond with them. Blitzen would take care Magnus, and Magnus would stand up for him.

The bum who woke me was a guy called Blitz. As usual, he looked like he'd been running through a dirty hurricane. His wiry black hair was full of paper scraps and twigs. His face was the colour of saddle leather and was flecked with ice. His beard curled in all directions. Snow caked the bottom of his trench coat where it dragged around his feet – Blitz being about five feet five – and his eyes were so dilated the irises were all pupil. His permanently alarmed expression made him look like he might start screaming any second. (Riordan, 2015, p. 2)

When he first met Hearthstone, his fellow hero and friend, he made the elf a custom tanning bed so that he could stay with him in the subterranean Dwarf realm of Nidavellir and not waste away, as elves need sunlight to survive. Blitz, as well as Hearth, drank from Mimir's well of wisdom so that he could avenge his father, restore his family's honor, and realize his dream of fashion design without mockery from the other dwarves. In exchange, he had to work for the wise but unkind severed head for four years.

During that time, he and Hearth were ordered to watch over Magnus Chase after his mother died. He took night shifts since, as a dwarf, the sunlight petrified him, while Hearth took the day shifts.

Besides, he looks strong in guarding Magnus for 24 hours, wherever he is. Blitz also shows a weak figure when he enters a craft-making competition. He

appears exhausted and concerned about what is happening with his craft. He is a genius in the fields of fashion and fabrics, and he only wants to design clothes, not make crafts. Because he was stressed out, he always expressed his disappointment by turning to the waterfowl. As a result, he made a duck craft in the competition.

I tried not to worry about how exhausted Hearth looked, or where Sam was, or how many times Blitzen dropped his tools and wept over his project.

Finally, Nabbi yelled, ‘Ten minutes until mid-morning break!’

Blitzen sobbed. He attached another sheet of metal to his project, which was starting to resemble a duck. (Riordan, 2015, p. 382)

3.2.1.4 Heartstone (Heart)

Heart is a deaf fairy. Heart talks to other people in sign language. Because of his shortcomings, his parents did not like him, so Hearth ran away from home. He and Blitz once disguised themselves as tramps to keep an eye on Magnus. Heart is pale-skinned with short spiky blonde (almost white) hair. Hearth is from Alfheim. Hearth studied rune magic. the heart figure is also disguised as a tramp to guard and protect Magnus from attacks.

You know how when you see somebody out of context and it takes you a second to recognize them? In Leif Erikson’s shadow stood a tall, pale man in a black leather jacket, black motorcycle pants and pointytoed boots. His short, spiky hair was so blond it was almost white. His only dash of colour was a striped red-and-white scarf wrapped around his neck and spilling off his shoulders like a melted candy cane. If I didn’t know him, I might’ve guessed he was cosplaying some anime character. But I *did* know him. It was Hearth, my fellow homeless dude and surrogate ‘mom’. (Riordan, 2015, p. 17)

Heart is a kind, loyal and goofy person. These traits are the same as Blitz and Magnus. It could say they have the same frequency in friendship. Heart guards Magnus with his magic.

God Mimir is a person who can read the future, and then Mimir forms a team to protect Magnus, namely Heartston and Blitz, to monitor and follow Magnus. Even though Heart, with its limitations, can only use sign language to communicate, Heart's way to protect Magnus is to use the magic he has, namely rune magic. The heart is so responsible for his duties and faithfully accompanies Magnus with his mission of finding a sword.

'I decided to take the bet,' Mimir said. 'After the children of Fenris killed your mother, I sent Blitz and Hearth to guard you. You probably don't realize how many times they've saved your life.' Hearth held up seven fingers. (Riordan, 2015, p. 243)

Heartstone sometimes seems indifferent and seems very slow to respond to his friends. He is also an easygoing person and one who gives unreasonable advice, being slammed by his three friends. Like a short thought, Heart told his friends to jump into a river when chased by a group of dwarves.

Hearthstone led us to the rim of the canyon. Far below, a river roared. He signed, *We jump in.*
 'Are you serious?' I asked. *Blitzen and I did this before. River washes out of Nidavellir.*
 'To where?'
 '*Depends,* Hearthstone signed.
 'That's not reassuring,' said Sam. (Riordan, 2015, p. 407)

3.2.2 Anima/Animus

When one reads about anima/animus theory, it will refer to "masculine" and "feminine" contrasexuality. It is not a sex-linked characteristic but a transpersonal symbolism. Animus and Anima archetype were also involved in this process. According to Jung, the animus represents the masculine side of women and the anima represents the feminine side of men. (Jung, 1942)

3.2.2.1 Magnus Chase

Magnus also has a feminine nature, which he shows unconsciously when accompanying Heartstone, who is still unconscious. It can be seen that Magnus felt compassion and wanted to continue to embrace and protect his friends when they were in trouble. At that time, Heartstone experienced an unimaginable amount of pain throughout his life because he wanted to learn magic and accepted the hatred of his parents because he was disabled.

I looked at Heartstone. I wasn't sure whether to hug him or wake him up and scold him. How could anyone willingly choose to hold on to that much pain? What kind of magic could possibly be worth the cost? (Riordan, 2015, p. 431)

3.2.2.2 Blitzen

Blitz, besides he is a dwarf and a man who likes designers, he is also soft-hearted, and there will be a sense of worry when Magnus starts to think about what will happen in front of him. Blitz will also understand Magnus' feelings, which sometimes worries him when he is on his way to find a summer sword because Blitz cannot be exposed to sunlight.

'Blitz, your hat!
I was afraid he'd already become stone.
Then he turned. His eyes were stormy and distant. 'It's okay, kid.
This isn't regular sunlight. We're not
on Midgard anymore.' (Riordan, 2015, p. 331)

The most visible things in Blitz are being a gentle person and caring for his friends. He always provides anything for his friends, especially clothes and food, which is sometimes served by Blitz. Blitz seems to have a love for his friends, like

a mother who always provides for his needs. In the quote below describes a blizzard who prepares the needs of his friends.

Blitzen stirred his cup of goat stew, though he didn't seem interested in tasting it. He'd changed into a blue wool suit with a cream-coloured trench coat, perhaps so he could blend in with the Jotunheim snow in the most stylish way possible. He'd also brought each of us a new supply pack filled with fresh winter clothes, which of course he'd sized perfectly just by guessing. Sometimes it pays to have a friend who's a thoughtful clothes horse. (Riordan, 2015, p. 457)

3.2.2.3 Samirah Al-Abbas

Samirah Al-abbas is a woman who was sent by Odin to become a valkyrie. In this novel, Sam is very dominant because she faithfully accompanies Magnus on his mission to find a summer sword. As a Valkyrie, he also sometimes displays the figure of a warrior who is ready to protect Magnus. She is very protective of Magnus from evil. One time when there was a dove who became a spy on Magnus' journey, she looked like a female warrior who was very swift in carrying out her duties as a Valkyrie against the Einherjar.

Faster than I could blink, the eagle struck, vacuuming up everything but a single wedge of pickle.
 'Hey!' I yelled.
 Sam rose, hefting her axe. 'He's a giant. He's got to be!'
 'We had a deal.' The eagle belched. 'Now about the sword –'
 I let loose a guttural roar – the cry of a man who has been deprived of his rightful kibbeh. I drew my sword and smacked the eagle with the flat of the blade. It wasn't the most rational move, but I was hungry. I was angry. (Riordan, 2015, p. 257)

Apart from that, Samirah also seems like a strong, independent man and has a logical mind. She is always the mediator in their friendship. Samirah also has a logical mind in solving her friends' problems and debates. She is able to

explain without being seen as inciting when her friends are cursing or cursing people.

Sam shook her head. ‘Mimir just presented the choices. Magic and normal life are mutually exclusive.

Only people who have known great pain have the capacity to learn magic. They have to be like hollow cups. Even Odin ... he gave up an eye to drink from Mimir’s well, but that was just the beginning. In order to learn the runes, Odin fashioned a noose and hanged himself from a branch of the World Tree for nine days.’ (Riordan, 2015, p. 430)

3.2.3 Shadow

The shadow archetype integrate sex and life imulses. The shadow is a portion of the unconscious mind that is made up of surpressed beliefs, vurnerability, desires, impulses, adn faults (1942, Jung)

Adapting to society's norms and expectations inevitably leads to shadows. This archetype includes anything that goes against individual morals and values, as well as social morals and values. Negative emotions include envy, greed, prejudice, hatred, and feud.

3.2.3.1 Magnus Chase

Besides Magnus has brave nature, he also has a sarcastic nature, which often, when someone disturbs his emotions, will issue sarcastic words, and is often provoked when he is confronted with Loki.

I struggled to clear my thoughts. ‘You’re – you’re a smooth talker. You’d make a good used-car salesman.’ (Riordan, 2015, p. 414)

And also, when Hearthstone was unconscious, Magnus and his friends found out something about Heartstone, which was ignored by his parents and Mimir, who gave advice on what happened to Heartstone. At that moment,

Magnus returned to his emotions by not accepting the advice given by Mimir and again issuing his sarcasm towards Mimir. ‘

He’d learn magic,’ I guessed, ‘but he would stay the way he is – deaf, hated by his own parents. What kind of messed-up choice is that? I should’ve stepped on Mimir’s face when I had the chance. (Riordan, 2015, p. 430)



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S U R A B A Y A

3.2.3.2 Samirah Al-Abbas

Sam has a background that she hates the most, which is being evil and manipulative, Loki's child. Sam is sometimes self-conscious when she is emotional. She resembles her father, who is unpredictable and ambitious. Sam didn't really want to be like that, but she subconsciously did it by helping his friends.

The firelight made her irises almost as red as Surt's. 'Magnus, true shape-shifting isn't like my hijab's camouflage. Shape-shifting doesn't just change your appearance. It changes *you*. Every time I do it, I feel ... I feel more of my father's nature trying to take hold of me. He's fluid, unpredictable, untrustworthy – I don't want to be like that.' (Riordan, 2015, p. 459)

3.2.3.3 Heartstone

Heart is an indifferent and stoic figure, but behind his cold attitude towards those around him, Heart has a hard heart about achieving his goal of learning magic, which makes him resigned to his parents' disappointment because he is disabled. The reason he studied magic was that learning it was a symbol of his reorganizing life. He never gave up on the magic, and until one day, Heart and his friends wanted to go to a hill where they needed transportation. Heart convinced his friends that he could use the magic to fly together on horses when Blitz prevented him from doing so. Heart was in a weak state after being unconscious, but Heart still had a heart of stone to use that magic.

Hearthstone signed, *Means horse, transportation. Maybe a way to go* – he pointed to the castle.
Blitzen tugged his beard. 'Sounds like powerful magic. Have you tried it before?'
Hearthstone shook his head. *Don't worry. I can do it.*

‘I know you can,’ said Blitz. ‘But you’ve already taxed yourself to the limit several times.’

Be fine, Hearth insisted. (Riordan, 2015, p. 469)

3.2.3.4 Gunilla

Gunilla appears as a very strict and militaristic person; From this novel, Gunilla looks good because as the captain of the Valkyrie at the Valhalla hotel, on the other hand, it turns out that she harbors a suspicion and a grudge against Sam. she don't trust Samirah, asking if Magnus is ‘one of his father’s spies .’ She was also very serious. Probably referring Magnus are Samirah’s friend, she intimidates Magnus, if he betrayed Valhalla, she would to kill him. After being betrayed by Loki’s son, Gunilla has developed a strong prejudice against Loki’s children ever since, just like Sam. and causes Sam to be expelled from Valhalla by the Norns. Despite his strong sense of pride, he is not above praise, like when he praised Magnus’ healing ability.

I wasn’t sure how to answer. I hadn’t known Samirah all that long, but she seemed pretty nice. Of course, so did her dad, Loki ...

‘You may not believe this,’ Gunilla said, ‘but I’m giving you the benefit of the doubt. I think you may be innocent of Samirah’s plans.’

‘What plans?’

She laughed bitterly. ‘To hasten Doomsday, of course. To bring the war before we are ready. That’s what Loki wants.’. (Riordan, 2015, p. 173)

3.2.3.5 Surt

Surt (in order version : Surtr or Surtur) is a Jotunn who rules Muspellheim, one of the Nine Worlds. He is the Lord of the Fire Giants. In this novel, Surt is an evil giant who wants to take Frey’s sword and use it to free Fenris, a wolf who is shackled on an island. And if Fenris is free, then there will be Ragnarok or the

Day of Judgment. Then it can be concluded that Surt has a goal, which is to destroy the *Nine worlds*.

Blitzen frowned. 'Kid, Surt wants death and destruction. He wants fire to run rampant across the Nine Worlds. A war god can't stop that. Frey can. He's the god of the growing season – the god of health and new life. He keeps the extremes in check, both fire and ice. There's nothing Surt hates worse than being restrained. Frey is his natural enemy.'

And by extension, I thought, Surt hates me. (Riordan, 2015, p. 249)

3.2.3.6 Loki

Loki is slick, manipulative, charming, humorous, mischievous, easily angry and cruel (proven when he burns Randolph Chase's face as punishment for disappointment). Rick Riordan says he wrote Loki as he was in the myths: "[...] clever, funny, capricious, silver-tongued and quick to anger. Loki is very persuasive and once managed to convince Ran to lend him his magical web." At some point, Loki was declared the King of the Giants, which is probably why he has the power to control ice, fire, and earth. No one knows. And Loki is hated too by his children, and one of them is Sam. Sam admit that Lokis is malicious and cunning.

His eyes were like Sam's – bright and intense, the colour of burning – but there was something harder and more calculating about Loki's gaze – something that didn't jibe with his friendly smile. I remembered how Sam had described him: *a liar, a thief, a murderer*. (Riordan, 2015, p. 413)

She shot me a dark look. 'I don't approve of my father. He may be charismatic, but he's also a liar, a thief, a murderer. He's visited me several times. I refused to talk to him, which drives him nuts. He likes to be noticed. He's not exactly low-key.' (Riordan, 2015, p. 275)

During his time in Asgard, Loki was as much an ally as he was a obstacle.

However, he often get any trouble with the gods because his personality. He also

once wanted to deceive Magnus with his manipulative words, such as trapping Magnus to free Fenris using the summer sword.

I wanted to laugh in Loki's face and tell him no. I figured he was trying to trick me. Yet I couldn't see his angle.
 'You think it's a trap,' Loki said. 'I get that. But you must have wondered why Mimir told you to take the blade to the Wolf's island – the very place where Surt *wants* to use it. What's the sense in that? What if Mimir is playing you? I mean, come on. That old severed head runs a pachinko racket! If you don't bring the sword to the island, Surt won't be able get his hands on it. Why takes the risk?'
 (Riordan, 2015, p. 414)

3.2.4 Self

Self is an archetype that represents the unconscious and conscious aspects of an individual in one. The progress of individuation serves self-development, where the many component of personality is merged. According to Jung, conflicts between the consious and uncountious brain can lead to psychological problems . The individuation process required bringing these conflicts into conscious consciousness and resolving them. (Jung, 1942)

3.2.4.1 Magnus Chase

Magnus Chase was named Magnus, which means great. His mother said that Magnus was the greatest gift she had ever received. He is a brave man and has critical thinking. He has a great sense of comedy and is affectionate toward his friends and family.

“For the record, Magnus means *great*. My mom named me that because our family was descended from Swedish kings or something a billion years ago. Also, she said I was the greatest thing that had ever happened to her. I know. One, two, three: *Awwwwwww*. It was an annoying name to have. People tended to spell it Mangus, rhymes with Angus. I always corrected them: *No, it's Magnus, rhymes with swag-ness*. At which point they would stare at me blankly” (Riordan, 2015, p. 78)

Magnus Chase also admitted that he had never dreamed in his life. Then, when he died, he just experienced what it felt like to dream like a normal person. And he, too, was amazed when he slept like a dead man.

I started to dream, which was weird – not only because I was dead, but because I never dream. People have tried to argue with me about that. They say everybody dreams and I just don't remember mine. But I'm telling you, I always slept like the dead. Until I *was* dead. Then I dreamed like a normal person. (Riordan, 2015, p. 59)

Magnus Chase is a wise, brave, and compassionate hero who protects his friends and family. He is an astute Einharje and thinks critically about his life. He was also accompanied by a Valkyrie named Samirah while in Valhalla. One day, Magnus fled from Valhall to find his father's Sword of Summer, which had been missing for years. When traveling, Magnus is accompanied by Samirah, Blitz, and Heartstone. On a long journey, they also go through various obstacles in their quest. In addition, Magnus also has a sarcastic attitude toward people who are mean to him and towards people who make him emotional. He often does not accept it if his friends get into a crime or are bullied by other friends. He is a person who always supports his friends under any circumstance.

3.2.4.2 Blitzen

Blitzen, who is very loyal to his friends. Bravely, he goes face-to-face confronts Surt to protect Magnus. He also has a sense of style. He is willing to sacrifice himself to prevent Ragnarok.. he is amazingly caring, healing his best friend Heartstone, the Alf, to health after his lost and injured with sun bed made specially to his best friend. He also learned sign language and has been three for him in his darkest times.

Bless their demented little hearts. I understood where they'd got the ridiculous weapons: the toy store on Charles Street. I panhandled in front of that place sometimes, and they had that stuff in their window display. Somehow, Blitz and Hearth must've followed me here. In their rush, they'd done a smash-and-grab of the nearest deadly objects. Being crazed homeless guys, they hadn't chosen very well. (Riordan, 2015, p. 46)

In addition, Blitz has a motherly character who always provides what his friends need, from food and clothes. Blitz is a dwarf sent by Odin to guard Magnus, along with Heart. Blitz has a background as a dwarf who has been abandoned by his father because he was killed by a junior dwarf. Blitz wants to be a designer and has a shop to sell the clothes he designs. At one time, Blitz was invited to make a craft with his life at stake. At that time, Blitz was very sad and worried about it because he was not good at making crafts. In the end, during the match, he was helped by Magnus, Sam, and Heart to win the race. He won the race, and even though he had won, he remained humble and did not want to kill the junior dwarf.

3.2.4.3 Heartstone

Hearth is a very loyal friend and has risked his own life multiple times to save both Magnus and Blitzen. He is shown to have a dry and self-deprecating sense of humor which he often exercises when annoyed or happy. He is guarded with his own emotions as he is constantly downtrodden and ridiculed by his father and the elves around him due to his inability to hear (as elves cannot tolerate imperfections). However, with Magnus and Blitzen, his personality and self-confidence evolve as he is around people who truly appreciate his talents and empathize with his weaknesses.

At one point, Heart comes to God Mimir because of his despair of being hated by his family because he is disabled, from which God Mimir offers two suggestions: he turns into a normal human but cannot learn magic, or he can learn magic but remains deaf. Then the heart chooses to stay as he is and wants to learn magic. Because in the heart world, learning magic is to organize a new life again and surrender to his disabled condition. Then Heart meets Blitz, Magnus, and Sam. He feels there are still people who accept him and support him no matter what the situation, and Heart feel accepted and appreciated by his friends.

3.2.4.4 Samirah Al-Abbas

Sam is loyal to her friends and family. She's a very loyal Valkyrie, but she also want to live with a ordinary life. Her devotion to Odin is shown several times when she rejects her father Loki, she loves her grandparents and hates lying to them. Sam is determined, as shown when she desperately searches for her summer sword to become a Valkyrie again. She has been in love with Amir since she was 12 years old and tends to be shy and nervous in front of him. According to Alex, Sam is stubborn like a donkey and very empathetic, shown when he sympathizes with both Magnus about his mother's fate and Blitzen and Hearthstone about his father's fate. Shown to her fiancée when she doesn't want to pretend to marry a giant Thrym because she promised Amir not to marry.

‘Dorchester. I’m a sophomore at King Academy. I live with my grandparents and spend most of my time finding excuses to cover for my Valkyrie activities. Tonight, Jid and Bibi think I’m tutoring a group of elementary students in maths. Any other questions?’ (Riordan, 2015, p. 100)

Actually, Sam is also not someone who has died. She is still alive, but she can work as a valkley in the Valhalla hotel because of her honesty and courage, and she lives in two worlds. ‘Well, I live a double life. Tonight, I’ll escort you to dinner. Then I have to rush home and finish my calculus homework.’ (Riordan, 2015, p. 97)

Samirah is also someone who is intelligent and broad-minded. She is very loyal to Magnus, accompanying him to find the sword of summer. Samirah is also a humble person when making friends. She always mediates when her friends argue. Samirah also has a dark side in her life. Unwittingly, she has inherited traits from her father, who is unpredictable and sometimes manipulative. Samirah doesn’t want that because she hates her father, Loki. His father is someone who is evil and often manipulates the truth.

3.2.4.5 Jack (Sword of Summer)

Jack is a sentient blade; he can speak and understand human language (although he says he cannot speak Alf Sign Language because he has neither hands nor eyes). He can fly his wielder across short distances. However, they do pass out soon afterward. Jack is also very effective against the jötnar and can fight them on his own. He is also the only thing capable of cutting through Gleipnir. Whenever the holder of the blade retrieves him after an action, they receive the consequences of the action that Jack has performed. ‘Jack!’ the sword cried. ‘Perfect!’ The thing about talking swords ... it’s hard to tell when they’re kidding. They have no facial expressions. Or faces. ‘So ... you want me to call you Jack.’ (Riordan, 2015, p. 405)

He can also cut the fabric of reality by opening portals to the Nine Worlds. Jack also has the power of a paradox material as he is a “weapon that wasn’t designed to be a weapon,” a sword that is best used if you let go, meaning he is not just the sharpest sword in the Nine Worlds but also the strongest. It has also been stated that Jack has a horrible singing voice, and it is suggested it could be a form of torture. He also dates with hot magical weapons.

3.2.4.6 Fenris Wolf

Fenris is manipulative, scheming, humorous, charming, and vicious, like his father. When someone or something who come to his prison, Fenris likes to deceive with trying to look harmless and undercontrolled. He lures his victims with his charm into getting closer, so he can attack and slay him. He did this to Blitzen’s father. Fenris is also very arrogant. Due to the fact that he can’t be killed before Ragnarok, he claims to be invincible. His viciousness extends to the point when he sinks so low as to send wolves to kill Magnus’s mother just so that Magnus can become strong enough to retrieve Sumarbrandar so that Sumarbrandar can free him. This, however, proved unsuccessful, as Magnus instead used the sword to tie him back up, leaving Fenris bound until Ragnarok.

I’d heard all these terrible stories about him: the gods were too scared to feed him; he could break the strongest chains; he’d eaten Tyr’s hand; he was going to swallow the sun on Doomsday; he was going to devour Odin in a single bite. I’d expected a wolf bigger than King Kong with flamethrower breath, deathray eyes and laser nostrils. (Riordan, 2015, p. 542)

CHAPTER 4

CONCLUSION

The Sword of Summer is a special novel that tells about the journey of Magnus Chase in the world of Norse or Viking Mythology. Magnus Chase is the main character of the novel The Sword of Summer, and she plays the hero in the story. What makes this novel quite interesting to read is the story that tells about Norse mythology that has never existed before. The story takes place in America, precisely in Boston. Rick Riordan is one of the genius writers who can combine mythological stories with modern life and also easy-to-understand story language for all ages.

This story is about the journey of the hero character, Magnus Chase, in search of his father's sword and to save it from the evil giant, Surt. Along Magnus's journey to rescue and find the sword, they discover its power and learn that Magnus is an Einherjar. Throughout the story, there are archetypal patterns among the characters. There are seven different archetypal characters found in the novel, which are hero, mentor, threshold guardian, shape-shifter, herald, shadow, and symbol.

Each archetype character has its own characteristics. Each archetypal character is special and unique in its own way. Without one of them, the story will not be complete. Each character has an important role that will complete the story. The hero's role as the main character of the story, he will never be a great hero without his mentor, who teaches him how to use the summer sword and his wisdom to save the world. The role of the Herald is to announce heroes to go on

their journey to complete hero missions either to save the world or to save something important. Threshold guardians are required to test heroes' worthiness before they start their journey, which inadvertently reveals the true power of the hero, which is usually his supernatural powers. Shape-shifter characters are people who can change roles from bad characters to good characters. Usually, these characters accompany the hero as his lover, and their loyalty is uncertain and unpredictable. Shadow is a bad character in the story. Shadow usually creates conflict and threats to dispel the hero's existence to achieve his goals. Symbols are literary devices that carry multiple meanings, often hidden at first glance. Symbol This represents some aspect, concept, or trait other than that seen in a literal translation. Symbols use objects or actions with more meaning than their literal meaning.

The results show that seven archetypal characters appear in the novel: Magnus Chase as a hero, Samirah Al-Abbas, Blitz, and Heartstone as a mentor, Threshold Guardian as Surt, Randolph Chase as Herald, Loki as Shape Shifter, and Fenris. as a shadow. Symbols include the summer sword, Midgard, Valhalla, and the Einherjar. They come off with a very impressive look, partly modern but adapted to make them relate to the story.

Other results show that Magnus Chase, Samirah Al-Abbas, Blitz, and Heartstone practice personas throughout the story. They practice personas to show that they have frequency traits with each other. Then, the anima/animus there are Magnus Chase, Blitzen, and Samirah Al-Abbas. The shadow appears in 3 characters: Magnus Chase, Samirah Al-Abbas, Heart, Surt, Fenris, and Loki.

The last one is the self. Each main character in the story has their true self compared to their other archetypes.



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