DAVID PIPER'S PERSONALITY IN LISA WILLIAMSON'S
THE ART OF BEING NORMAL

THESIS

Presented to
Universitas Islam Negeri Maulana Malik Ibrahim Malang
In partial fulfillment of the requirements for the degree of *Sarjana Sastra (S.S.)*

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CERTIFICATE OF THESIS AUTHORSHIP

I declare that the thesis I wrote to fulfil of the requirements for the degree of *Sarjana Sastra (S.S.)* in English Letters Department, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, entitled **David Piper's Personality in Lisa Williamson's** *The Art of Being Normal* is my original work. It does not incorporate any materials previously written or published by another person except those indicated in quotations and bibliography. Therefore, I am the only person responsible for the thesis if any objections or claims from others.

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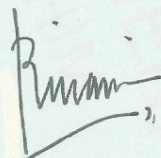**Raden Ayu Nadhifah Nada**
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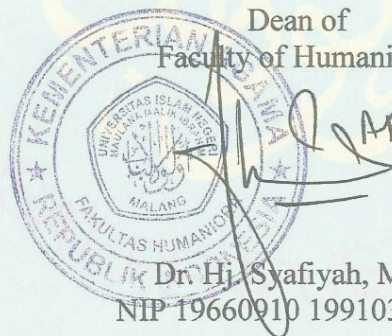Supervisor,

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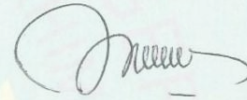Board of Examiners   Signatures
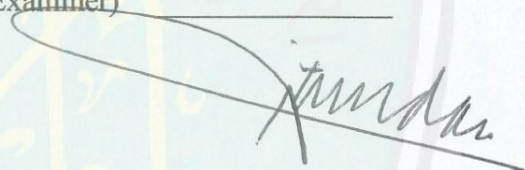
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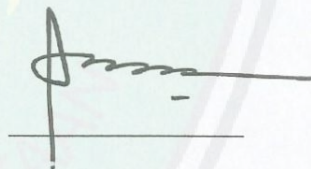
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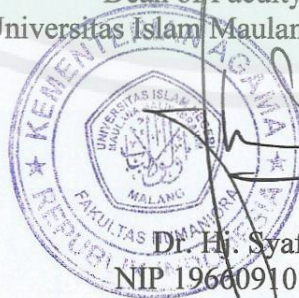
MOTTO

ولا حزن يدوم ولا سرور

No sadness lasts forever, nor any happiness

ولا بؤس عليك ولا رخاء

And you shall not remain in poverty, or any luxury

(Al-Shafi'ie)
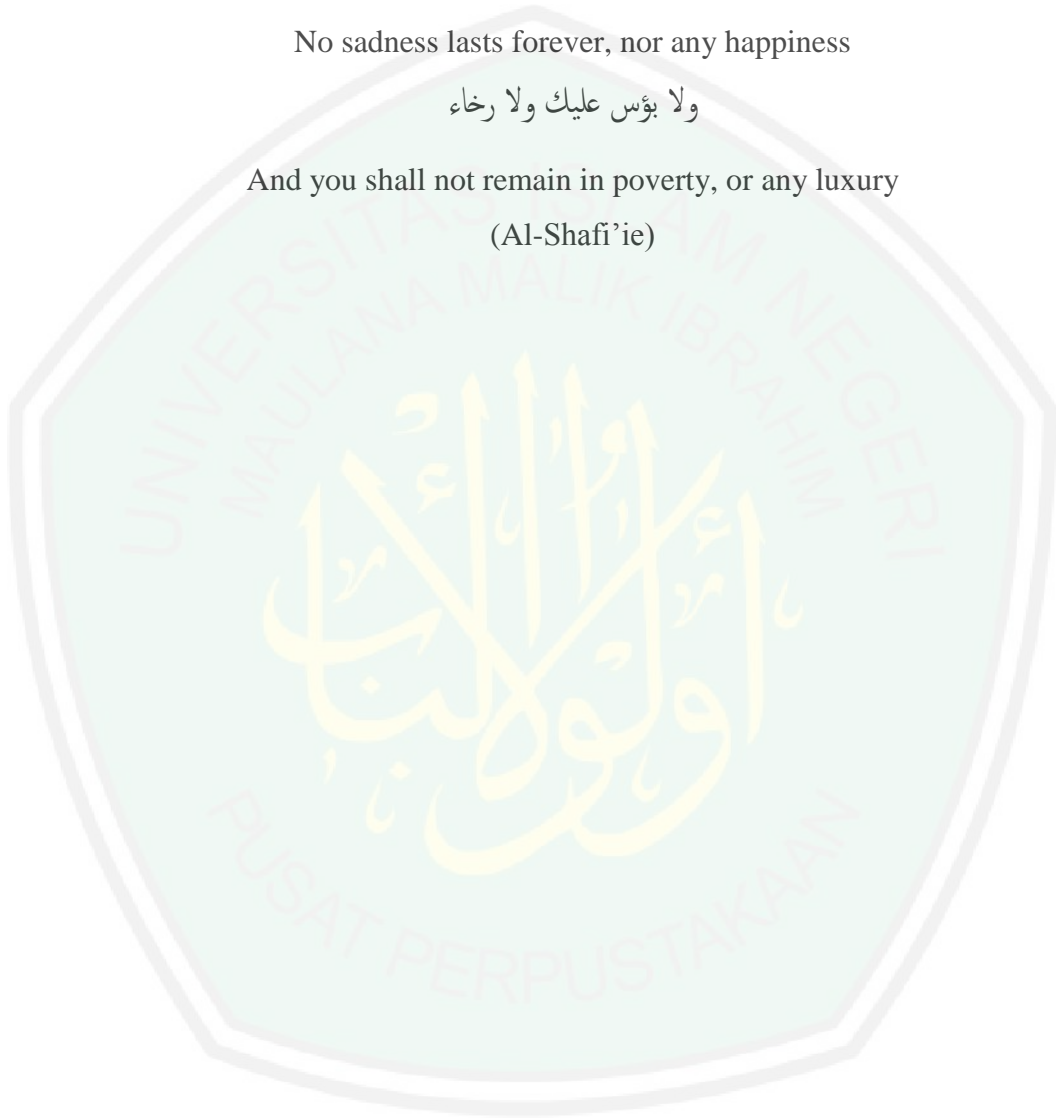
DEDICATION

This thesis is dedicated to:

My beloved parents who always love me.

My father, R. Dovantono Roomius, and my mother, Nur Halimah.

My beloved sisters, Shafa Salsabila and Hana Hafizhah.

And for those who always accompany my day.

We are sad and happy. We laugh and cry together.

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Special thanks and gratitude are extended to Mr. Miftahul Huda, MPd., my great supervisor. Thank you for all suggestions and patience which are awfully useful to finish my thesis. Without your guidance, my thesis means nothing.

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Special thanks also belong to my friends who make my life both happy and sad; to all my friends from UKM Simfoni FM, DKD XV, PERMADA UIN Malang, English Letters Department 2014, and all that I cannot mention in details.

Finally, I welcome any criticisms and suggestions from readers for the betterment my thesis. Hopefully, this thesis will give advantages to all people.

Malang, May 24, 2018
Researcher

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ABSTRACT

This study aims at analyzing the personality of a main character named David Piper in a great novel written by Lisa Williamson, *The Art of Being Normal*. The objective of this study is to analyze David Piper's personality in Lisa Williamson's *The Art of Being Normal* using anima, persona, and shadow archetype proposed by Carl Gustav Jung. Although the novel has many characters and Jung's archetype theory has many types, the researcher focuses only on David Piper's anima, persona, and shadow in order to get comprehensive view on his personality. This study has two advantages: theoretical and practical advantages. Theoretically, this study can provide more information on *The Art of Being Normal* and Jung's anima, persona, and shadow theory. Practically, this study is useful as the reference and example for other researchers doing similar study.

This study is a literary criticism since the researcher interprets and analyzes a literary work. This study uses psychological approach for analysis as it focuses on the literary text related to psychological aspects of the character in the novel. Specifically, this study applies Carl Gustav Jung's archetype theory on the concepts of anima, persona, and shadow. The data are taken from words, phrases, and sentences in *The Art of Being Normal* published in 2015 by David Fickling Books. The researcher takes the data by identifying and classifying relevant quotations in *The Art of Being Normal*. Then, the researcher analyzes the data through description in relation to the theory.

The results of the analysis show that: (1) David Piper's dominant anima is jealous because it appears frequently when he is envy for something he does not have, feel, and experience; (2) David Piper's persona is exposed for the purpose of making good impression as a good and real boy; (3) David Piper's shadow is shown in terms of imagining as a girl, hating to be a boy, and having willingness or pretending to be a girl. As a suggestion, future researchers are able to analyze Leo Denton who has also great influence in the novel and apply other psychological theories or sociology of literature focusing on the relation of the author with the literary work.

ملخص

ندى، رادين آيو نظيفة. ٢٠١٨. ''**هوية ذاتية ديفيد بيبر في ليزا وليامسون فن الوجود الطبيعي**." البحث العلمى. مالانج: قسم الأدب الإنجليزي. كلية العلوم الإنسانية. جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج.

المشرف: مفتاح الهدى الماجستير

الكلمات الرئيسية: الهوية الذاتية ، أنيما، الشخصية، الظل

يهدف هذا البحث إلى تحليل الهوية الذاتية لشخصية الرئيسية يدعى ديفيد بايبر في رواية كتبتها ليزا وليامسون بعنوان "فن الوجود الطبيعي". الغرض من هذه الدراسة هو تحليل الهوية الذاتية ديفيد بايبر في رواية "فن الوجود الطبيعي " باستخدام نظرية كارل يونغ التي تركز على أنيما ، والشخصية ، والظل. على الرغم من أن الرواية لها الشخصيات الكثيرة وأن نظرية يونغ لها العديد من الأنواع، إلا أن الباحثة تركز على الهوية الذاتية ديفيد بايير باستخدام أنيما، والشخصية، والظل من أجل الحصول على تحليل شامل. يستحقّ هذا البحث فائدتين وهما نظريا و عمليا. يظهر هذا البحث المعرفة عن البحث الرواية والنظرية من الجهة النظرية. ومن الجهة العملية، ينفع هذا البحث كمرجع ومثال للباحثين والباحثات الآخر.

تحليل البيانات هذا البحث باستخدام النقد الأدبي لأنّ الباحثة تفسّر و تحلّل العمل الأدبي. و يستخدم هذا البحث المنهج النفسي لتحليل وتركيز على النص الأدبي المتعلق بجوانب علم النفس الشخصي في الروايات. يستخدم هذا البحث بنظرية كارل جوستاف يونج ويركز على مفاهيم أنيما والشخصية والظل. البيانات تؤخذ من الكلمات والعبارات والجمل في رواية "فن الوجود الطبيعي " الذي نشر عام ٢٠١٥. تأخذ الباحثة البيانات بتحديد وتصنيف الاقتباسات ذات الصلة الرواية. تقوم الباحثة بتحليل البيانات عن طريق شرح المتعلقة بالنظرية.

ونتائج البحث فيما يلي: (١) أنيما في ديفيد بيبر أكثرها الحسود الذى يظهر دائما عندما حسد بشئ لا يملكه و يشعره و يختبره; (٢) يظهر ديفيد بيبر شخصيته بهدف حتى جعل الانطباع بأنه ابن جيد وحقيق; (٣) وينظر إلى الظل المملوك لديفيد في خيال كونه امرأة ، يكره كونه رجل ، ولديه الرغبة أو التظاهر بأنه امرأة. والاقتراح إلى الباحثين والباحثات التالية الإمكانية فى البحث ليو دينتون الذى له تأثير عظيم فى الرواية والاستخدام النطرية النفسية الأخرى أو علم الاجتماع فى الأدب الذى يركز على المؤلف.

ABSTRAK

Nada, Raden Ayu Nadhifah. 2018. *David Piper's Personality in Lisa Williamson's The Art of Being Normal.* Skripsi. Malang: Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Pembimbing: Miftahul Huda, M.Pd.

Kata Kunci: Kepribadian, *Anima, Persona, Shadow*

Penelitian ini bertujuan untuk menganalisa kepribadian tokoh utama bernama David Piper dalam novel karya Lisa Williamson berjudul *The Art of Being Normal*. Tujuan penelitian ini adalah menganalisa kepribadian tokoh David Piper di novel *The Art of Being Normal* menggunakan teori arketipe Carl Jung yang berfokus pada *anima, persona,* dan *shadow*. Walaupun novel ini memiliki banyak tokoh dan teori arketipe Jung memiliki banyak jenis, peneliti hanya fokus kepada analisis kepribadian David Piper menggunakan *anima, persona,* dan *shadow* agar mendapatkan penjelasan yang komprehensif mengenai kepribadian tokoh utama tersebut. Penelitian ini mempunyai dua manfaat. Pertama, manfaat secara teoritis, penelitian ini bisa mengembangkan informasi tentang analisa novel *The Art of Being Normal* dan teori *anima, persona,* dan *shadow* oleh Jung. Kedua, secara praktis analisa ini berguna sebagai acuan dan contoh untuk penelitian-penelitian selanjutnya.

Penelitian ini adalah bagian dari kritik sastra karena peneliti menginterpretasi dan menganalisa karya sastra. Pendekatan psikologi digunakan untuk menganalisa teks sastra yang berhubungan dengan aspek-aspek psikologi tokoh dalam novel. Teori arketipe Carl Gustav Jung digunakan oleh peneliti, utamanya pada konsep *anima, persona,* dan *shadow*. Data penelitian diambil dari kata-kata, frasa, dan kalimat di dalam novel *The Art of Being Normal* yang diterbitkan pada tahun 2015 oleh penerbit David Fickling Books. Peneliti mengumpulkan data dengan cara mengidentifikasi dan mengklasifikasi kutipan yang relevan dari novel. Peneliti menganalisa data dengan menjelaskan atau mendeskripsikan kutipan berdasarkan teori Jung.

Hasil analisa menunjukan bahwa: (1) *Anima* dalam diri David Piper memperlihatkan beberapa karakteristik feminin paling dominan adalah cemburu yang muncul selalu ketika David iri terhadap sesuatu yang tidak dimiliki, dirasa, dan dialami; (2) David Piper menunjukan *persona* miliknya dengan tujuan untuk membuat kesan sebagai anak laki-laki yang baik dan sejati; (3) *Shadow* yang dimiliki David terlihat dalam bentuk berimajinasi menjadi seorang perempuan, membenci menjadi seorang laki-laki, dan mempunyai keinginan atau berpura-pura menjadi seorang wanita. Peneliti selanjutnya dapat menganalisa karakter Leo Denton yang mempunyai pengaruh besar dalam novel dan menggunakan teori psikologi yang lain atau teori sosiologi sastra yang fokus terhadap pengarang.

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CHAPTER I

INTRODUCTION

This chapter provides several parts of introduction. The first part is background of the study, which explains the reasons for choosing the topic, object, and theory. The second is problem of the study. The third is objective of study, which explains the research aim. The fourth is scope and limitation, which clarify the focus and inadequacy of the study. The fifth is significance of study, which explains theoretical and practical advantages this study offers. The sixth is research method, which consists of research design, data and data source, data collection, and data analysis. The last is definition of key terms, which explains some important terms used in this study.

1.1. Background of the Study

Character is one of the important and interesting elements in literary work. Characters, i.e. individuals that exist in a literary text, are also important to analyze. Characters play an important role to develop the whole story in literary work (Prudchenko, n.d, p. 2). The story in literary works cannot be vivid without characters. Literary works can be evaluated interestingly by looking to their characters. The characters in literary works can make readers interested because they are gifted with special moral, intellectual, and emotional qualities by implying what the characters say and their distinctive ways of saying it (Abrams

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& Harpham, 2005, p. 42). Therefore, those all can create literary works important and interesting.

Characters can be analyzed using psychoanalysis. Actually, literature and psychoanalysis have a close relation. They examine human (or character) and life as the object (Siswantoro, 2005, p. 29). According to Roekhan, as cited in Endraswara (2006), there are three possible approaches to analyze literary works using psychoanalysis. The first approach is textual approach, which analyzes the characters in literary work. The second is receptive-pragmatic approach, which analyzes psychological aspect of the readers. The third is expressive approach, which analyzes psychological aspect of the author in doing his or her work (pp. 97 -98). Because the researcher is going to analyze a character in a literary work and his personality, psychoanalysis is chosen as the appropriate approach.

Psychoanalysis is a key to analyze characters' personality in literary works. Since literary works show psychological aspects through characters, psychoanalysis is thus applicable (Endraswara, 2006, p. 96). By using psychoanalysis focusing on personality, the researcher analyzes the character's personality through attitude and behaviour. These attitude and behaviour become the data which have to be revealed by a researcher along with appropriate theories (Siswantoro, 2005, p. 31). Because personality is important in human life, psychoanalysis is valuable to examine. Moreover, literary works show psychological indication and development through characters' personality that can be analyzed. In addition, psychoanalysis is related to human's psyche. Therefore, it can explore psychologies of fictional characters.

The psychoanalysis theory the researcher uses to analyze the character is Carl Gustav Jung's archetype. The concept of archetype has a crucial relation with collective unconscious, which indicates definite forms in psyche to be present every time and everywhere (Jung, 1969, p. 42). Jung believes that each archetype plays a role in personality. The researcher chooses archetype because it can be used to analyze the character's personality which is believed as being formed from ancient times and has tendency to act.

Carl Gustav Jung is a famous psychologist who creates some psychological concepts. He introduces ego which means conscious, personal unconscious, and collective unconscious. The most well-known concept of Jung which has great contribution to psychoanalysis is archetype, contents of collective unconscious (Jung, 1969, p. 4). Some important archetypes that build human's personality and behaviour are persona, shadow, anima/animus, and self. These archetypes have developed and been viewed as a separate system in personality (Alwisol, 2009, p. 43).

The object to be analyzed by Jung's archetype theory here is the novel *The Art of Being Normal.* This is the first novel of Lisa Williamson. It has won some awards, such as Waterstones Children's Book Prize (2016), Bath Schools Centurion Book Award (2017), Hounslow Teen Read (2016), Kernow Youth Book Award (2017), Leeds Book Award (2016), North East Teenage Book Award (2017), North Herts Book Prize (2016), and Oxon Book Award (2016). The highly commended award is the Southern Schools Book Award (2017) (Williamson, 2016).

Lisa Williamson is a writer who is also an actress. Between 2010 and 2012, she worked at the Gender Identity Development Service (GIDS), a National Health Service (NHS) for young people under-eighteens struggling with their gender identity. The story from young people inspires her to write a story from the point of view of a transgender teenager (Williamson, 2015, p. 239). The story becomes *The Art of Being Normal*, one of the novels in the United Kingdom telling about transgender protagonists. The researcher chooses this novel because it has unusual and exceptional story about transgender life. This novel makes the readers shocked by what actually teenagers feel about their gender identity. Despite the fact that the story of transgender itself is taboo to some societies, the researcher feels encouraged to read and analyze the novel.

The element in *The Art of Being Normal* novel that interests the researcher is the character, i.e. David Piper. He is the main character of the novel *The Art of Being Normal*. Williamson makes David Piper's character in this novel unique. He is a boy who wants to be a girl. He wants to change his innate condition and struggles to life as a girl. He is jealous with a girl, as well as with a boy who has changed into a girl. He pretends to act like a girl in secret. However, as the time passes, he builds up his bravery to be a girl in real life.

The researcher chooses to use Jung's anima, persona, and shadow archetype. Anima is chosen because it can reveal feminine characteristics in David Piper's personality. Anima can be analyzed to all men because they actually have their own feminine side. Also, the researcher chooses persona and shadow because both males and females have these kinds of archetypes (Fordham,

2004, p. 37). The researcher is going to analyze *The Art of Being Normal* novel and to find some of David Piper's characteristics indicated as anima, persona, and shadow.

Before carrying out the study, the researcher finds some previous studies as the relevant references. There are some researchers who have conducted research with similar issue. The first is a study conducted by Ria Puji Utami entitled *Archetype Study on Arsena Character in "Cermin Merah" Novel by Nano Riantiarno* (2015). In her study, she analyzes the structure of the novel and explains persona, shadow, self, anima, and animus in Arsena. The result of the study is that the persona of Arsena is seen when he places himself as heterosexual and homosexual, his shadow of Arsena is analyzed in order to identify his wickedness, and Arsena's anima and animus are imbalance. The second study is of Dyah Kurniawati entitled *Jung's Archetypes of Persona and Shadow in Wilde's" The Picture of Dorian Gray" and Stevenson's "Dr. Jekyll and Mr. Hyde"* (2015). This study analyzes characters of Dorian Gray in *The Picture of Dorian Gray* and Dr. Henry Jekyll in *Dr. Jekyll and Mr. Hyde*. The researcher provides similarities and comparisons between two objects through persona and shadow and how to attain the goal and the desire.

Unlike the previous studies, the researcher in this study tries to analyze David Piper's personality in Lisa Williamson's *The Art of Being Normal*. The researcher uses Jung's archetype theory. Although archetype has many concepts, the researcher focuses on anima, persona, and shadow in the analysis of David Piper's personality.

1.2. Problem of the Study

In line with the above background, the problem to be solved in this study is "How is David Piper's personality in Lisa Williamson's *The Art of Being Normal* viewed from Jung's anima, persona, and shadow archetypes?"

1.3. Objective of the Study

On the basis of the problem above, the objective of the study is to analyze David Piper's personality in Lisa Williamson's *The Art of Being Normal* viewed from Jung's anima, persona, and shadow archetypes.

1.4. Scope and Limitation

There are many characters in *The Art of Being Normal,* such as David Piper, Leo Denton, and Alicia Baker, to mention some. In this study, the researcher only focuses on David Piper's personality because he is the main character. Although the background of the author seems related with the novel, the researcher does not analyze it and only focuses on analyzing David Piper. Out of Jung's archetype theory which consists of many kinds, the researcher only deals with anima, such as touchy, irritable, moody, jealous, vain, unadjusted, and other characteristics, persona, and shadow archetypes because they contribute much to the creation of David's personality.

Other characters in the novel and archetype concepts by Jung which are not discussed here can be examined by the next researchers, such as analyzing David Piper's personality using self, hero, or wise old man archetype. Also, it can

be analyzed using some theories of psychoanalysis or sociology of literature to relate the author and the novel. Other researchers may also analyze characters in the novel such as Leo Denton who makes the story in *The Art of Being Normal* novel attractive. Those all aim to get more comprehensive analysis on *The Art of Being Normal*.

1.5. Significance of the Study

This study has two benefits: theoretical and practical. Theoretically, this study is expected to be useful in providing information in analyzing literary works using anima, persona, and shadow archetype by Carl Gustav Jung. In addition, this study explains David Piper's personality in *The Art of Being Normal* viewed from Jung's anima, persona, and shadow. Finally, this study aims to gain new theoretical perspective of literature in relation to archetype theory as proposed by Carl Gustav Jung.

Practically, the result of this study is expected to be one of references and examples for other researchers especially those who analyze literary works using anima, persona, and shadow archetype theory by Jung. The researcher gives broad explanation about anima, persona, and shadow archetypes by Jung and the analysis on Lisa Williamson's *The Art of Being Normal* novel, which can help next researchers to do related studies.

1.6. Research Method

This section consists of several points. The first point is research design, which explains the method and procedure for the study. The second is data and data source, which explains about the data to be analyzed. The third is data collection, which explains how the researcher collects the data. The last is data analysis, which explains the steps the data are analyzed.

1.6.1. Research Design

This study is literary criticism because the researcher interprets and analyzes a literary work. Literary criticism might develop researchers' reading and thinking skills to literary works (Gillespie, 2010, pp. 1-3). In this study, the researcher interprets and analyzes *The Art of Being Normal* by Lisa Williamson.

This study applies psychological approach as a tool to analyze the main character of the fiction. It uses textual approach which analyzes psychological aspects of the character in a literary work (Endraswara, 2006, p. 97). It uses psychological approach toward literary work, i.e. showing psychological indication through character's behaviour. In relation with literary criticism, psychological approach can enlarge the researcher's interpretative strategies while reading. By applying psychoanalysis, the researcher is able to analyze the psychology of David Piper through his behaviour in *The Art of Being Normal* novel.

Specifically, this study uses Carl Gustav Jung's archetype theory, which means ancient or archaic images that are derived from the collective unconscious (Feist, J & Feist, G, 2002, p. 99). Although there are many types of archetypes proposed by Jung, the researcher only focuses on persona, shadow, and anima archetypes which build David Piper's personality in *The Art of Being Normal* by Lisa Williamson.

1.6.2. Data and Data Source

The data of this research are words, phrases, and sentences presented by David Piper as the main character of the novel *The Art of Being Normal*. The data source is Lisa Williamson's novel *The Art of Being Normal*. This is Williamson's first novel published in 2015 by David Fickling Books. This novel has 43 chapters and 242 pages. The chapters in this novel are narrated based on the point of view of two main characters. The chapters narrated by David Piper are 20 chapters. The other chapters are narrated by Leo Denton.

1.6.3. Data Collection

In this study, the researcher collects the data by taking the following steps:

1. The researcher reads the novel *The Art of Being Normal* and tries to understand it. This reading aims to get general understanding about the novel.

2. The researcher does focused reading for the second time to get most important parts from data source. By this reading, the researcher identifies possible topic and data for the research.

3. The researcher classifies the words, phrases, and sentences in order to get the data based on anima, persona, and shadow archetypes. The data related to Jung's anima are classified based on some feminine characteristics, such as touchy, moody, irritable, jealous, vain, and unadjusted. The data related to persona is classified based on its purpose. The data related to shadow is classified based on some conditions.

1.6.4. Data Analysis

After collecting the data, the researcher analyzes the data by doing the following steps:

1. The researcher describes the quotation by providing words, phrases, and sentences.

2. The researcher relates the data with the relevant theory, i.e. anima, persona, and shadow archetype of Carl Gustav Jung.

3. The researcher analyzes the kinds of anima, persona, and shadow archetype based on the data.

4. The researcher draws conclusion to answer the problem of the study.

1.7. Definition of Key Terms

1. **Personality:** An individual's consistent patterns of feeling, thinking, and behaving (Stangor, 2011, p. 278). In this novel, when Harry mocks David's friend, Essie and Felix, David feels touchy. It means that his feeling and behaving pattern toward that condition reflect his personality.

2. **Anima:** The feminine forms of man with definite characteristics (Jung, 1969, p. 69). Anima is an important aspect in man's psyche wherever emotions and affection are at work and with other people of both sexes. When the anima is strongly constellated, she softens the man's character and makes him touchy, irritable, moody, jealous, vain, and unadjusted. Therefore, in this novel, the anima of David Piper is shown when he becomes jealous or touchy of his sister's puberty.

3. **Persona:** Mask worn by one to signify his role (Jung, 1928, pp. 164-165). Persona is personality side that one exposes to people in order to make impression. David Piper uses persona to make impression as a good boy to his family. For example, he tries to protect his sister in her first day school.

4. **Shadow:** Hidden, repressed, and unfavourable or evil aspects of personality (Jung et all, 1964, p. 118). David Piper's shadow is shown as dark side of his personality. It happens as his willingness to be a girl.

CHAPTER II

REVIEW OF THE RELATED LITERATURE

This chapter presents some theories in applied in and related to this study. The first part is the explanation about character as the element of literary works. The second is about psychology and literature. The third is description on Carl Gustav Jung's biography. The fourth elaborates psychology and archetype in literary criticism. The fifth parts cover explanation about anima, persona, and shadow. The next is about Lisa Williamson's biography. The last is previous studies.

2.1. Character as the Element of Literary Work

Character is one of the most important elements in literary works. Without this element, any literary works cannot be vivid and make sense. According to Abrams and Harpham (2005), character is the person represented in a dramatic or narrative work. Character is usually interpreted by readers as having specific moral, intellectual, and emotional qualities as reflected in dialogues or actions (pp. 42-43). An author introduces characters with such information, as appearance, characteristic, and personality, so that readers can visualize the characters produced.

In literary works, the author uses different types of characters to tell the story, which can complete different roles to narrative plot. There are many

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different types of characters in the story. They play different roles to make the story interesting. There are two major types of characters found in literary works: protagonists and antagonists. Protagonist is the main or central character usually seen as a good person. He or she is the central person in a story and often referred as main character of the story. Protagonist is faced with a conflict that must be resolved. Antagonist is the opposite of protagonist seen as bad character. Usually, antagonist forces the protagonist and gives raise the conflict in the story (Schirova, 2006, p. 22).

Characters in literary works might be major or minor ones. Major characters are those who have more or over period of time. They are vital to the development and resolution of the conflict. In addition, the plot and resolution of conflict revolves around these characters. Minor characters are those who are less important than the major character in literary work. They help and complete to move the plot in the story (p. 23).

Based on the development in literary works, characters are divided into flat and round characters. Flat characters represent one or two characteristics or personalities. Round characters have more complex characteristics and show inconsistencies (internal conflicts) as usually found in real people (p. 23).

There are two types of characters based on the changes and development in literary works. Those are static and dynamic characters. First, static characters are characters that remain the same. Static characters' personalities do not change over time. Second, dynamic characters, i.e. characters change because of the

action in the plot. Dynamic characters usually change over time as the result of the conflict in story (p. 24).

2.2. Psychology and Literature

Psychology comes from Greek words "psyche" which means life and "logos" means explanation. Psychology means scientific study of mind and behaviour (Stangor, 2011, p. 5). According to Stangor (2011), psychologists are people who concern in human's mind, behaviour, and emotions and use the scientific method to collect, analyze, and interpret evidence in their study (p. 9). Human beings have various behaviours, and they have pattern. The pattern and frequency are categorized. Therefore, the observation of behaviour is needed in order to know human's mind and psyche (Siswantoro, 2015, p. 25).

Klarer (2004) argues that the word "literature" refers to whole of written expression. However, not every written text can be classified as literature. Therefore, the definition of literature must contain the concept "aesthetic" or "artistic" to distinguish it from texts that people everyday read such as newspaper, legal documents, and so on (p. 1).

Many people apply psychoanalysis as a key to analyze literary works. Modern psychology begins with the work of Sigmund Freud. He started the use of psychoanalytical method to literary text (Schmitz, 2007, p. 195). *The Interpretation of Dreams* is Freud's work published in 1900. It is Freud's most significant contribution to literary studies. He thinks that we have an impression whenever we read literary text because there is something deeper than the objects,

characters, and actions. Thus, literary criticism is important to detect what undetermined is there in it (Schmitz, 2007, pp. 197-198).

Literature and psychology have a close relation. Literary works and psychology have close relation and bond indirectly and functionally. The indirect contact is because literature and psychology have the same object: human life. The functional relation for both is to study human psyche. The difference is that literature is characterized as imaginative but psychology is real (Endraswara, 2006, p. 97). However, a psychological approach is a possible way of evaluating and analyzing characters.

2.3. Biography of Carl Gustav Jung

Carl Gustav Jung was born on July 26, 1875, in Kessewil, a small village in Swiss. His father was a country priest named Paul Jung and his mother was Emilie Preiswerk Jung. Jung's parents had three children. The first child was a son who lived only for 3 days. The second was Carl Jung. The third was a daughter of 9 years younger than Carl (Feist, J & Feist, G, 2002, p. 93). He lived with well-educated family, such as one of his relatives who was clergymen. He was taught by elder Jung Latin when he was six years old. It was the beginning of his interest toward literature especially ancient literature. He could read modern western European languages, also several ancient languages such as Sanskrit, the language of original Hindu holy books (Boeree, 2009, pp. 102-103).

Jung described his father as a sentimental idealist with hesitation about his religious faith. He portrayed his mother had two separate sides. The first side was

realistic, practical, and warm-hearted. The other side, she was unstable, mythical, spiritualist, archaic, and cruel. Jung was an emotional and sentimental child, describing his mother with her second side, which are also called by number two or night personality. At the age of three years, Jung was separated from his mother because she was hospitalized. This separation caused trouble for Jung. Afterwards, he never believed the word "love". After following years, he still associated the word "woman" as unreliable whereas "father" means reliable but powerless (Feist, J & Feist, G, 2002, pp. 93-94).

Before his fourth birthday, his family moved to suburb of Basel. In this time, his early dreams appeared. These dreams influenced his later life and his concept of collective of unconscious.

During his school, Jung became aware of two different aspects of his life step by step. He called these two aspects by number one and number two personalities. In Jung's theory, number one was human's extravert personality and accepted world objectively. Number two was introvert and saw the world subjectively (Feist, J & Feist, G, 2002, p. 94).

When he was teenager, He went to a boarding school in Basel, Switzerland. Though he was interested in archeology, he went to study medicine at the University of Basel. Because he worked to the famous neurologist Krafft-Ebing, he decided on psychiatry as his career. After graduating, he worked at Burghoeltzli Mental Hospital in Zurich under guidance of Eugene Bleuler who was an expert on schizophrenia. He married Emma Rauschenbach in 1903. Also,

he taught classes at the University of Zurich, had psychiatry practice, and found some terms which are still used into present (Boeree, 2009, p. 103).

Although he travelled widely for his study of personality, Jung was still a citizen of Switzerland living in Kusnacht nearby Zurich. He and his wife were analysts who had five children, four daughters, and one son. Previously, Jung was Christian but did not go to the Church. His hobbies were wood carving, stone cutting, and sailing in Lake Constance. He also kept active in alchemy, archaeology, Gnosticism, Eastern philosophies, history, religion, mythology, and ethnology (Feist, J & Feist, G, 2002, p. 97).

World War I was the painful period for Jung. Otherwise, he creates some great theories of personality during this period. After the war, Jung traveled to some countries such as Africa, America, and India. Jung was pensioned off in 1946 because his health condition. He began to retreat from public attention after his wife died in 1955. He died on June 6, 1961, in Zurich (Boeree, 2009, p. 104).

Jung had read *Interpretation of Dreams* by Freud. He read soon after it was published but he was not impressed with it. He reread the book after following years. Then, he got better understanding of Freud's idea and began to interpret his dreams. Jung and Freud began a steady correspondence in 1906 (Feist, J & Feist, G, 2002, p. 95). Finally, in 1907, Jung met Freud in Vienna. After the first meeting, Freud cancelled his appointments to talk with Jung for 13 hours. Freud finally realized that Jung was the crown prince of psychoanalysis and his heir apparent.

Jung had not always agreed with Freud theory. During a trip to America, their relationship became unbalanced. They argued about their dreams in the meeting. Freud began to argue against Jung's analysis. Freud finally said they had to stop this disagreement because he was afraid he would lose his authority. Then, Jung felt insulted because of this incident (Boeree, 2009, pp. 103-104).

Jung is Freud's follower in the beginning. Then, he has some important and different perspectives. First, Jung rejects Freud's opinion about the importance of sexuality. According to Jung, sex need is the same as other needs such as eating, spiritual, and religious need. Second, Jung opposes a mechanistic view of the world by Freud. Jung states that human's behavior is influenced not only by past but also people's view about future. Jung has purposive-mechanistic view which means past events and the future anticipation can influence human's behavior. Freud states that life as an effort to oppress instinct that always appears while Jung considers life as creative development. Third, Jung proposes theory of personality that racial and phylogenic. The basis of personality has some characteristics such as archaic, primitive, innate, unconscious, and universal. Archetypes like persona, earth mother, child, wise old man, and anima influence how people accept and respond the world (Alwisol, 2009, p. 39).

2.4. Psychology and Archetype in Literary Criticism

Psychology of literature observes literary works through psychological condition of an individual. Psychology of literature is related to psychological aspects of fictional characters in the literary works. Therefore, it is called as

textual approach that analyzes characters in literary works. These aspects become the object of analysis in psychoanalysis.

Carl Gustav Jung is a Swiss psychiatrist and psychoanalyst who found analytical psychology. Jung's work influences not only psychiatry but also anthropology, archaeology, literature, philosophy, and religious studies. Jung creates some famous psychological concepts like synchronicity, archetypal phenomena, collective unconsciousness, psychological complex, extraversion, and introversion. He proposes collective unconscious as the main contribution to psychology. It means the unconscious which shows innate, common themes throughout all human life (Daniels, 2004, p. 3). Collective unconsciousness is shown in the recurrence of certain images, stories, figures, called also as archetypes.

According to Jung, archetypes are known as the collective unconsciousness. The term archetype comes from many sources. One of them arises from Philio Judaeus which means God-image in man. Archetype means the content of collective unconscious dealing with archaic or primordial types with universal images that have existed since the furthest times. The archetype is such theoretical and irrepresentable model; something like the "pattern of behaviour" in biology (Jung, 1969, pp. 4-5). The concept of archetype is crucial in association with the idea of the collective unconscious. It indicates the existence of specific forms in the psyche which seem to be present always and everywhere (Jung, 1969, p. 42).

Archetype can mean ancient images that reflect basic patterns or universal themes which are common to us and present in the unconscious. The word archetype in general means the original pattern or model from which copies are made. The archetype form is universal while the specific content is individual filled in from personal experience, and cannot be predicted from knowledge (Daniels, 2004, p. 5).

It is mentioned that archetype is the contents of the collective unconscious. Jung also called them dominants, imagos, mythological or primordial images, and so on but 'archetype' is the appropriate name. An archetype is an unlearned tendency to experience things in a certain way. It works like instincts in Freud's theory. For the example, in the beginning a baby just cries if he wants something to eat, without knowing what he wants to eat. He desires infinite wish for something irreplaceable. Then, based on his experience, the child begins to wish certain things anytime he is hungry such as a bottle or a cookie (Boeree, 2009, pp. 105-106).

Generally, there are four concepts in Jung's archetype. The first is persona, the side of personality that humans show to the world. Sometimes, it is shown to make good impressions. The second is shadow means the side of our personality which we do not consciously display in public. It is the archetype from darkness and repression representing qualities which we do not know its existence and try to hide from ourselves and others. The third is self as the goal of life. The self is an archetype that represents the superiority of all opposites, so that every aspect of

personality can be expressed equally. The last is anima and animus. Anima is feminine side of men and animus is masculinity in women's side.

2.5. Anima

Anima comes from Latin word means "soul" (Jung, 1953, p. 524). According to Jung (1970), anima is an archetype that is found in men (p. 14). Anima is the female element in the male unconscious. It is female element in every male (Jung et al, 1964, p. 30). According to Fordham (2004), anima is man's unconscious which has complementary elements of femininity (p. 37). According to Feist, J and Feist, G (2002), anima is the feminine side of man originated in collective unconscious as an archetype and it remains extremely resistant to consciousness (p. 102).

Every man brings a woman in himself. The feminine aspect basically is a lower kind of relatedness or interest to surroundings, especially to women, which is kept carefully from others as well as from one self. In other words, although man's personality seems normal, he may hide it to other people or himself, terrible woman in himself (Jung et al, 1964, p. 31).

The anima is characterization of all feminine psychological predispositions in a man's psyche, such as vague feelings and moods, predictive guesses, receptivity to their rational, individual love, personality feeling, and his relation to the unconscious (Jung et al, 1964, p. 177).

The anima of man may be shaped from his mother. If his mother has negative influence on him, his anima will be expressed as irritable, depressed

moods, uncertainty, insecurity, and touchiness. Sometimes, anima in mood causes a type of dullness, a fear of disease, weakness, or accidents. All life has sad and oppressive aspects. For example, dark moods can attract a man to suicide. In this case, anima becomes a death demon (Jung et al, 1964, p. 178). Another negative anima in a man can be portrayed in his personality as an angry or evil man or a man who underestimates everything. It has bad thought and can be destructive (Jung et al, 1964, p. 179).

Anima is well-known as female aspect portrayed in the collective unconscious of men. The anima can be represented as a young girl, very impulsive and sensitive, or a witch, or earth mother. The anima is related with deep emotionality and the power of life itself (Boeree, 2009, p. 110). Jung states that every man brings within him the everlasting image of woman, not the image of this or that particular woman, but a classic feminine image. This image is deeply unconscious. Since this image is unconscious, it is always unconsciously developed upon the person of the beloved, and is one of the main reasons for passionate attraction or repulsion (Daniels, 2004, p. 6).

Jung believed that anima is made from basic men's experiences with women such as mother, sisters, and lovers that are formed into general image of women. As the time passed by, this common concept becomes a part of all men's collective unconscious as anima archetype. A man may dream about a woman with no definite image and no exacting identity. The woman represents no one in man's experience, but comes into his dream from the depths of collective

unconscious. The anima does not always appear in dream as woman, but it can be the feeling or mood (Feist, J & Feist, G, 2002, pp. 102-103).

Anima always has a feminine form with definite characteristics (Jung, 1969, p.69). The anima is the aspect of the greatest significance in the psychology of a man, feelings and emotions at man's work. He strengthens, exaggerates, fakes, and mythologizes all emotional relations with his work and with other people of two sexes. The anima does all the resultant fantasies and entanglements. When the anima is strongly fitted, she softens the man's character and makes him touchy, irritable, moody, jealous, vain, and unadjusted (Jung, 1969, p. 70).

The first characteristic is touchy. Touchy means easily upset or offended (Hornby, 2010, p. 1637). A person who is easily offended is called by touchy or hypersensitive. He is a person who has unstable self-worth. A touchy person quickly feels hurted and insulted, leaves for minor reasons, and refuses to talk to everyone afterwards. Some people may feel offended recurrently. The wrong tone of voice, rough word, and raised eyebrow can hurt a touchy people. Other people may not understand the reasons for being touchy, but they can actually be wounded (Wardetzki, 2012, p. 6).

The second is irritable, which means getting annoyed or showing anger (Hornby, 2010, p. 825). Irritable means easily annoyed and provoked to anger (American Psychiatric Association [APA], 2013, p. 163). Irritable occurs between individual differences in tendency to anger that may achieve a pathological extent (Vidal-Ribas, et al 2016, p. 557). The characteristic of being irritable is proneness to experience negative affective states, such as anger, annoyance, and frustration,

which may or may not be apparently expressed. Irritability often includes a feeling that one's emotional responses are unjustified or unequal to the immediate source, but difficult to control (Barata et al, 2016, p. 10).

The third is moody. It means having moods that change quickly and often. It also means having bad-tempered or being upset (Hornby, 2010, p. 993). A moody person is one who seems to have dominant emotional notes consistently. It can be sadness or anxiety. Otherwise, a person changes emotional tune unexpectedly and frequently (Damasio, 1999, p. 341). A moody person is one who is sullen and gloomy and usually prone to bad-tempered or depression (Beedie, Terry, Lane, 2005, p. 850).

The fourth is jealous, which means feeling angry or unhappy because somebody that you like or love is showing his/her interest to somebody else or because you wish you had what somebody else has (Hornby, 2010, p. 831). Jealous is an emotion which is extremely strong and threatens. Jealous is related with negative feelings such as anxiety, fear, hated, and loneliness (de Vries, 2009, p.61). Jealous or envy is the feeling evoked when someone is better off than you (Ramachandran & Jalal, 2017, p. 1). Jealousy is the reaction to the threat that we might lose the affections of someone important to us and that these affections are directed to someone else. Jealous in terms of envy is more simply a desire to have what someone else has, whether this is a possession or a personal attribute or characteristic (Strongman, 2003, p. 140).

The fifth is vain, which means too proud of your own appearance, abilities, or achievements (Hornby, 2010, p. 1706). Vanity is people's pleasure is

derived from praise or flattering allusions to themselves. Therefore vain people are fond of flattering comment from inferior people such as children or strangers whereas proud people will not be oblivious to this. Vain person sometimes seeks that attention and tries hard to get it. This would be especially true with value to such things as clothing, or the influence that someone has, in other words, things which have no connection with one's true nature or superiority (Taylor, 2003, pp. 2-3).

The last is unadjusted. It comes from word 'adjust', which means getting used to a new situation by changing the way you behave and/or think (Hornby, 2010, p. 18). Unadjusted means not adjusted or not adapted, not changed to fit new circumstances or condition. Unadjusted is no changes in accordance with the circumstances or information.

In addition, Jung states in a preface at Fordham's book (2004), *Introduction to Jung's Psychology,* that the book has clear summary of his theory. Therefore, the researcher provides other feminine characteristics according to Jung's anima theory on the basis of Fordham's book. A masculine man frequently shows gentle or tender attitude toward children, weak or sick people; strong man cannot control his feeling individually, behaves sentimental and irrational; sometimes, man is afraid of unscary situation; and some men have intuition or ability to understand other people's feeling. All of those traits assumed as woman qualities or feminine characteristics in man side. However, innate femininity in a man is only one aspect of man's feminine soul or his anima. According to Jung,

an innate collective image of woman exists in a man's unconscious. It helps men to understand woman's nature (Fordham, 2004, p. 38).

Anima is shown in man's life not only as projection toward woman and creative activity, but also portrayed as imagination, mood, feeling, and deep emotion. An ancient Chinese manuscript tells that a man waking up early morning lazily or in a bad mood as the appearance of his anima. Anima irritates his attention or feeling. A man who is controlled by his anima is a victim of uncontrolled feeling (Fordham, 2004, pp. 40-41).

2.6. Persona

According to Jung (1928), persona is a mask worn by an actor to signify his role (pp. 164-165). Persona is an individual's system of adaptation or how to deal with the world. Every profession has its own persona. The image of individual appears in media or world. Some behaviours are forced by the world and professional people who try to achieve expectations. The damage is that a person may be identical with his persona, such as a professor with his books. Then, he will live against his real biography (Jung, 1969, pp. 122-123).

Jung states that persona is a term for a mask that has been used by ancient actors to show the role that they play. However, it is not only the actors who play the role. Actor, entrepreneur, and married or career women have characteristics which are expected in position that they choose. They choose to do this in order to succeed. The examples of persona are an entrepreneur who tries to be brave and energetic, a professor who wants to be seen as smart, an employee who wants to

be right, a professional woman who wants to be smart and does the best, and a wife who is required to be a hostess, mother, friend, or whatever required by her husband (Fordham, 2004, p. 33). People choose a role perceived as most appropriate or suitable (p. 34).

Persona is the mask used when someone show him/herself to the outside world. Even though persona begins as an archetype, by the time it will be realized, it is the part which is most far away from the collective unconsciousness. When the environment supports, persona is the good impression that people want to show as the society requests their role. It can also be the bad impression that they show to manipulate people's opinions and behavior. The worst thing is when it can be mistaken by persona that they show. Sometimes, they believe they are what they pretend to be but it is not (Boeree, 2009, p. 109).

Nevertheless, persona is a need. Through persona, they deal with their world. Persona eases the relationship by showing what they can expect from others and make others happy. It is like a nice cloth to improve unpleasant body (Fordham, 2004, p. 34).

2.7. Shadow

Shadow is a dark aspect of personality as present and real. Shadow is a moral problem which challenges all ego-personality, because no one is able to become conscious of the shadow without considerable moral effort. The dark characteristics, which are weak and building shadow, show that they have emotional nature like autonomy and have obsessive quality or better possessive

quality. Emotion is not individual activity but something that happens to people. Influences occur in lower adaptation and at the same time they reveal the reason of their weakness. The inferiorities are the lower level of personality. This lower level and uncontrolled emotion make someone become primitive who is not only passive victim but also incapable of suffering from moral judgment (Jung, 1970, pp. 8-9).

Jung names the other side of people in personal unconsciousness as shadow. Shadow is a lower part of people which wants to do all things that they will not, everything is not them. Shadow appears in a dream such as lower or contemptible person or primitive person, a person who has unpleasant traits or someone hated.

The shadow is the personal unconsciousness; it involves uncivilized desires and emotions that are compatible with social standards and ideal personality, all embarrassing things, and all things people do not want to know about. Therefore, the more limited in which the society live, the shadow will be greater.

Shadow is something which is more than personal unconscious. Shadow has tendency to personal unconscious if it concerns with weakness and deficiency. However, shadow is a common thing which happens to human so it is called collective indication. Collective aspect of shadow is shown as devil, witch, and something similar (Fordham, 2004, pp. 34-35).

To sum up, shadow is an archetype of darkness and repression. It represents those qualities that people do not want to know but attempt to hide

from themselves and others. Shadow consists of tendency of moral objection as well as a number of constructive and creative qualities that we do not want to face (Feist, J & Feist, G, 2002, p. 101).

2.8. Biography of Lisa Williamson

Lisa Williamson is a writer who was born in Nottingham in 1980. She moved to London studied Performing Arts at Middlesex University. She wanted to be an actress and decided to do some acting jobs. Between 2010 and 2012, she worked at Gender Identity Development Service (GIDS), built at the world-famous Tavistock Centre in North London. Gender Identity Development Service is a National Health Service (NHS) for under-eighteens struggling with their gender identity. The young people who used to get a service inspired her to write a story from the point of view of a transgender teenager (Williamson, 2016).

She heard story from teenagers who came to Gender Identity Development Service and made her think about gender and identity in a different way. She was moved by it and hoped others would be too. She considered the possibility to make a story from transgender teenager's point of view (Williamson, personal communication, January 22, 2016).

When she tried to write the novel, she looked for as much fiction about transgender protagonists as possible. She was struck by how little there was and some of stories narrated by siblings or friend rather than the transgender people themselves. She also tried to find United Kingdom transgender stories which

seemed unbalanced to many young people who came to Gender Identity Development Service (Williamson, personal communication, January 22, 2016).

Describing about transgender story, there were scenes of bullying, violence, and pain. There were also scenes of joy, hope, and euphoria. She aimed to capture the story equally between the highs and lows, and some attitudes and reactions. She met many young transgender people living happily and having hopeful life and Williamson really wanted to reflect this. However, she was proud to be one of the first United Kingdom authors to present a transgender protagonist. She hoped there will be a lot of books with different authors featuring characters with all kinds of different gender identities (Williamson, personal communication, January 22, 2016).

2.9. Previous Studies

There are two previous studies that the researcher uses as the reference to carry out this study. The first is a study conducted by Ria Puji Utami entitled *Archetype Study on Arsena Character in Cermin Merah Novel by Nano Riantiarno* (2015). The second is a study by Dyah Kurniawati entitled *Jung's Archetypes of Persona and Shadow in Wilde's The Picture of Dorian Gray and Stevenson's Dr. Jekyll and Mr. Hyde* (2015).

The purposes of Utami's study are to describe the structure of *Cermin Merah* novel and to analyze Arsena in *Cermin Merah* novel using archetype theory. In her study, she analyzes the elements of the novel such as characters, plot, and setting. Furthermore, she analyzes the main character in this novel,

Arsena, using Carl Jung's archetype especially concerning on persona, shadow, self, anima, and animus.

Then, this study has two main results. The first result is that all elements are related and merged each other. All elements are analyzed in order to help the researcher to understand the story. The second result is about Jung's archetype. Persona of Arsena is seen when he places himself as heterosexual and homosexual, his shadow is analyzed in order to know his wickedness, and Arsena's anima and animus are imbalanced.

The second study by Dyah Kurniawati analyzes the characteristics of Dorian Gray in *The Picture of Dorian Gray* and Dr. Henry Jekyll in *Dr. Jekyll and Mr. Hyde*. The purpose of this study is to make compare the novels especially using Jung's persona and shadow archetype.

The results of this study are that the researcher explains the achievements of persona and shadow of Dorian Gray in *The Picture of Dorian Gray* and Dr. Henry Jekyll in *Dr. Jekyll and Mr. Hyde*. Then, the researcher provides the similarities and comparisons between two characters. The similarity of the two novels are on the theme, specifically the ways to fulfill one's desire toward physical condition, while the differences are in the ways to achieve the goals of the main characters.

CHAPTER III

ANALYSIS

This chapter provides analysis about David Piper's personality in Lisa Williamson's *The Art of Being Normal*. This aims at answering the research question as mentioned in the earlier part. The researcher analyzes David Piper's personality viewed from Jung's archetype model. David Piper's personality in Lisa Williamson's *The Art of Being Normal* is obvious in behaviour, feeling, and thought pattern. His personality is analyzed in terms of archetype model of anima, persona, and shadow.

3.1. David Piper's Anima

It is a female element in every male (Jung et al, 1964, p. 30). Anima is a significant aspect in man's psyche in which emotion affects him at work and his relationship with people of both sexes. It softens man's character when it is constellated. In this analysis, the data are analyzed based on David Piper's personality as touchy, irritable, moody, jealous, vain, and unadjusted. The data are also taken from feminine qualities which indicate anima explained in Fordham's book.

3.1.1. Touchy

The first personality is touchy. As explained previously, touchy is one of many characteristics when anima is strongly constellated in man. Being touchy means easily take offense or oversensitive. Indeed, one of David Piper's anima is being so touchy that he behaves oversensitive in some conditions.

> 'What did you call my friends?' I ask, annoyance propelling me round to face him. 'The mutant and the geek,' Harry replies innocently. 'Got a problem with that, Freak Show?' I bite down hard on my lip (p. 47).

This case shows how touchy David is. Harry Beaumont is David's mate who always bullies and mocks David improperly. Harry mocks David's friend by calling them mutant and geek. Then, David is easily offended because Harry teases his friend. Because David feels annoyed, he dares to face Harry and asks what Harry calls his friend. It proves that David is touchy and it is one of his anima.

The next evidence of David's being touchy is in the following conversation;

> 'I do not fancy Leo Denton,' I say, probably a little too loudly because the girls sitting at the next table peer over their shoulders at us with rare interest. 'I don't fancy him,' I repeat, in a low hiss (p. 42).

David is easily taking offense or oversensitive when talking about Leo. He feels annoyed when Essie asks about Leo. According to Essie, David seems interested with Leo. However, when Essie asks the question, David answers that he does not like Leo. He feels annoyed and then

convinces Essie with the answer. It indicates that David is touchy. Touchy as David's personality is one of many characteristics of anima that appears in David. Touchy is how David behaves when he feels annoyed talking about Leo.

To sum up, David becomes touchy when he is exposed with his friends and Leo Denton. He becomes oversensitive and easily offended in those two cases. First, David is touchy when Harry mocks Essie and Felix. Second, David is touchy when his friends talk about Leo Denton.

3.1.2. Irritable

As Jung (1969) states, anima softens man character, which means that it can make a man irritable or mad (p. 70). This characteristic of anima is also evident in David Piper's personality. Irritable means quickly get angry or petulance. It happens in some situations. First, it happens when Essie asks about Leo and Alicia Baker to David. The conversation below shows when David becomes irritable and mad.

> 'Are he and Alicia Baker going out then?' Essie muses as she picks the carrots out of her chicken pie with her fork. 'How should I know?' I reply. 'It certainly looked like it last night,' she says. 'They were all over each other.' 'Like I said, I don't know,' I say irritably (p. 121).

In the quotation above, David is angry because Essie asks him about Leo and Alicia. David hates the reality that Leo and Alicia go to fireworks at Eden Park one night before. He easily gets angry after Essie asks that question. Then, he pretends not to care about the truth. He insists

on answering that he does not know Essie's question. He is irritated and answers Essie's question irritably. The anima softens David Piper's personality and makes him mad and irritable.

Next, David is irritable when Livvy and his mother have wrong discussion about Leo. He seems defended toward Leo because he knows the truth.

> 'He didn't,' I say, anger rising in my chest on Leo's behalf. 'It wasn't his fault. They made him leave for his own safety.' (p. 160).

Livvy conveys the story about Leo who gets kicked out of Cloverdale. Livvy asks David whether he is a friend of Leo or not. Then, his mother asks David that unbelievable fact about Leo. David knows the reality that Leo did not get kicked out from his school. Afterwards, he is exactly angry or irritable. He hates people who get wrong opinion about Leo. David's irritable condition is shown as his anima personality.

Last, the quotation below shows that David is also terribly mad at Leo. Actually, Leo does not do anything wrong. Otherwise, anima influences David's mood and makes him mad.

> I try to look at the page but I can't concentrate properly. The more I try to focus the more the page blurs, the words and shapes beginning to dance in front of my eyes. I can't help it, I'm mad at him, even though he technically hasn't done anything wrong, which somehow seems worse (p. 112).

Leo begins tutoring David mathematics a couple of weeks. In this case, Leo keeps teaching David patiently while he is mad; unfortunately, David leaves Leo, which indicates his madness. David is absolutely mad at

Leo even though he does not do anything wrong. While Leo is teaching, David cannot concentrate and focus because he gets angry. He is mad just because Leo and Alicia are together at fireworks in Eden Park. It becomes worse because, before this incident, he is so sad due to Livy's period. In this condition he is not in the good mood and his anger becomes worse. This condition shows David's anima which influences him to be irritable.

In conclusion, David becomes irritable or is easily angry when it is related with Leo Denton. For example, David is irritable when his friend asks about Leo who may have relation with Alicia, Livvy and his mother who have wrong assumption about Leo, and Leo who does not do anything wrong to David.

3.1.3. Moody

Moody is one of the characteristics of anima in a man. Moody can mean gloomy, sullen, and temperamental. David Piper as a man who has anima in himself carries out moody personality. The expression below is presented by David Piper, which indicates his moody personality.

> There's a dull ache in my belly. I realise my pillow is wet. I turn on to my side so I'm facing the wall. What's wrong with you? I ask myself angrily. Then it hits me, I'm lonely. I'm so lonely it physically hurts. The realisation makes me feel even worse. Like I've been tricking myself into putting on a brave face this entire time. I roll on to my front, pull my pillow over my head and recite my French vocabulary in my head over and over and over, until, finally, I must fall asleep (p. 99).

The quotation above shows that David is extremely sad and he cries, indicating his gloomy condition. He feels that there is something wrong with himself. Questioning himself, he then answers it angrily. He also feels lonely, which makes him hurt. He may feel lonely because his friends have their own world, Leo with Alicia and Essie with Felix. He may be gloomy because he has been tricking himself to be brave. It means that he is brave to live abnormally as a boy. He has unstable and muddle mood at that time, such as being sad, angry, and lonely. This gloomy, sullen, and temperamental condition of David shows his moody personality, which comes from his anima.

The quotation below also shows David anima of moody characteristic. He is gloomy and sullen in this case.

> And even though I am still hungry and could easily eat at least another two, I say no and excuse myself from the table so as not to let them see the tears in my eyes (p. 110).

> At first I can't talk because I'm crying too hard but eventually I manage to choke out an account of my awful weekend, culminating in the news of Livvy's period (p. 110).

David is sad until he cries hard because he is envy with Livvy's period. He can manage his mood at that time. He does not let his parents know that he cries. Essie and Felix know that there is something wrong with David, as he cries and tells the story about Livvy's period then. His crying hard indicates his gloomy and sullen condition. He has sullen

feeling, which portrays his personality. It affirms David's moody personality.

Last, the words below also illustrate David's moody personality.

> I heard Mum crying again, Dad soothing her, so I get the feeling we still have a long way to go. But I love them for trying so hard, so much it makes my heart ache sometimes (p. 220).

This situation happens after David tells the truth to his parents that he wants to be a girl. His mother cries sometimes and his father calms her. Even though David loves his parents for understanding him, sometimes he feels sullen with that reality. Their family still has a long way to be accustomed to living with that reality. It makes his heart hurted. David's sullen condition indicates his moody personality as an anima. He often feels and behaves gloomy, which makes strong indication as his personality.

Moody means gloomy, sad, and temperamental. David Piper changes his emotional tune unexpectedly and frequently to be gloomy or sullen. Being moody happens to David as a boy. First, he is sad, angry, and feeling lonely. Second, he cries as the indication of his sadness because of Livvy's period. Third, when his parents know David's secret to be a girl, his mother cries, and it makes him cry too.

3.1.4.   Jealous

David's personality which is related to anima is being jealous. To be jealous means to be envious or unpleasant of someone's advantages.

Jealousy is a reaction to the threat that we might lose someone important to us on the basis of affection. David is jealous of some conditions. First, he is jealous about the fact that Zachary Olsen, a boy that he loves, has a girlfriend. This jealousy feeling comes from his anima.

> "I watch as he and Chloe saunter out of the canteen, looking totally smug and sexy. Essie reaches across and gives my hand a squeeze. Which says it all really. I am a hopeless case. In about a billion different ways (p. 30)."

Based on the quotation above, the personality of David Piper is obvious. In this case, David loves a boy named Zachary Olsen. David loves Zachary since his childhood. David and his friend see Zachary walks with his girlfriend, Chloe, in a canteen. Both Zachary and Chloe look good together. Therefore, David is jealous when seeing the boy he loves with someone else. He becomes hopeless. The boy he loves is with someone else. David, who becomes jealous in this situation, portrays as anima softening his character and making him jealous.

The next is also the quotation about David's envious or jealous personality. He is jealous at his sister's puberty. It is something that David cannot feel and experience.

> I shut my bedroom door and sit down on the edge of the bed, wondering how many more moments like this I am going to have to witness; private, female moments from which older brothers are automatically excluded.
> That night I can't sleep. All I can think about is how I'll never experience what Livvy's experiencing tonight. It's a biological impossibility so unfair it makes my entire body throb (p. 109).

The quotation proves that David is jealous. It happens when he faces the reality that he is a boy who cannot feel puberty as his sister and female friends have and experience. As a man, he loses that female precious moment. He hates the reality of being biologically male. At that night, he is anxious with the reality of being a man. He hates his life as a boy, and he wants to change his innate condition into a girl. As a boy, it is impossible to experience female biological evolution. It is unfair and he wants to experience what woman feels. This jealous situation also indicates David's anima.

David's jealousy also comes when he does not know the feeling or never experiences having a boyfriend or a girlfriend.

> But I don't know. Not really. I've never had a boyfriend or girlfriend (unless you count going out with Leila Shilton for three days when we were six, which I don't). I've never kissed anyone. I've never even held hands. I've probably exchanged a grand total of ten words with Zachary in the past five years. I'm a complete relationship novice. It doesn't help that tonight is the night of Becky Somerville's party and across town in Cloverdale, Leo is getting ready to take Alicia, and I feel like everyone in the entire world is in a twosome except for me (p. 97).

In this case, David does not know the feeling for having a boyfriend or girlfriend. He never kisses and holds hand with anyone. He is a beginner for relationship. He feels gloomy and sullen, which makes it becomes worse because Leo and Alicia come together to Becky Somerville's party. He feels that people have their couple except him. Therefore, he is jealous of not having boyfriend or girlfriend, never kissing someone, and he is envy for the fact that Leo and Alice are together. How

David feels, thinks, and behaves signifies his personality. He is jealous and he wants to undergo others' experience.

David is also jealous of something that he does not belong. Even if it is strange, he wants something that woman has. The sentence below shows his jealous personality.

> It's weird to think that beneath the binder he has exactly
> what I want, and that all the things I hate about my body,
> he'd swap in a heartbeat. If only we could (p. 108).

Based on that citation, David is jealous because he does not have a part of body that woman has. He hates to be a man and to have a body as a man. He wants to have woman's body. He imagines about changing each other's body. He wants to change it if it is possible. David's fantasy for someone else's advantages indicates his jealousy, which comes from anima. David has this jealous consistent pattern that denotes his personality.

To sum up, David is jealous because he is afraid that he might lose his love and he is envy of something that he does not have. First, he is jealous because Zachary has a girlfriend. Second he is jealous because he does not have what he wants and experiences such as Livvy's period, having boyfriend or girlfriend, and woman's body.

3.1.5. Vain

Vain has several meanings. The researcher uses one meaning to analyze this novel, i.e. arrogant or having or showing undue pride in one's

achievements. It is also one of anima characteristics. The conversation below shows David's vain personality.

> 'Keep it,' I say. 'You don't want it?' 'I drew it for you.'
> Leo frowns.
> 'What I mean,' I say quickly, 'is that it's just a sketch,
> nothing special. Keep it. Or throw it in the bin. Whatever.'
> (p. 71).

David draws very well. When he and Leo are punished in the teacher's room, David draws a sketch of Mr. Wilton. David gives that picture to Leo. Leo seems confused. Afterwards, David tells Leo that it is only a sketch; Leo can keep it or throw it. He is proud of his picture, but it seems improper or unnecessary to ask Leo to throw that picture. Then, Leo praises David's picture which makes him pride. Anima influences him and makes him vain in this situation.

In conclusion, David has a vain personality. It happens only in one case. Being vain is one's pleasure derived from praise. David is vain when he gives his picture to Leo. It becomes vainer when Leo praises his picture.

3.1.6. Unadjusted

Unadjusted means not adapting to a new condition or situation. Unadjusted is one of anima characteristics when it constellates in a man. David Piper has unadjusted condition because of his anima.

> Although I'm obviously thrilled my two best friends in the
> entire world are in love, I still can't help but get slightly
> freaked out by the idea of them 'together'. I don't know if
> they've had sex or anything yet and I haven't asked.

> Which bothers me. Up to now, we've always told each other everything and all of a sudden one topic, and a pretty major one at that, is unofficially off limits. To me anyway (p. 24).

In this case, David is actually excited with Essie and Felix's new relationship or loving each other. However, it seems strange that Essie and Felix are together because three of them are always together as friends. Then, there is a limit between them because of Essie and Felix's relationship. David cannot adapt with this new situation. This is David's unadjusted situation which shows his personality, i.e. how he acts unadjusted with new situation. It is one of his anima characteristics.

The sentence presented by David below indicates his being unadjusted. He is not accustomed to a new situation in his life.

> 'I don't think I can do this, Ess, everyone's looking.' (p. 225).

The situation from the quotation above shows that David is unadjusted with his new condition. It happens when he dresses like a girl in a party. He wants to dance freely but he is not able to. Many people in the party look at him and he is afraid of it. Essie asks him what is wrong. He feels that he cannot join the party with this new condition. He is not comfortable with the new circumstance.

David Piper is unadjusted in some conditions. He cannot adapt in new situations. First, it happens when his friends, Essie and Felix, just have a relationship. He cannot be accustomed to this situation. Second, it happens when he just becomes or lives as a girl in a party.

3.1.7. Other Feminine Characteristics

Anima is feminine quality of men. In *Introduction to Jung's Psychology* by Fordham (2004), it is stated that a masculine man commonly shows feminine personality like gentleness toward children, weak, or sick people. A man sometimes behaves sentimentally and irrationally. A man is afraid of harmless situations. A man has intuition for sensing people's feeling. All these are supposed as feminine traits (p. 38). Jung states in a preface of Fordham's book that her book has clear and easy understanding on summary of his theory. Therefore, in addition to the above analysis, the researcher provides other feminine characteristics.

The first is gentleness toward children, weak, or sick people. In this analysis, David shows his gentleness to people when they are weak. The anima or feminine quality of David Piper appears in gentleness or tenderness. It is feminine quality to be gentle to children, weak, or sick people. It is a gentle character of man and is shown when David cares about other people. David worries about Leo's condition. In this case, Leo is a weak person who is depressed and actually needs help. Here, David wants to help Leo to fix his problem.

> He crouches down, his back to me. He looks small suddenly, like a little kid. I crouch down beside him. I want to fix things, make it better, but I don't know how (p. 132).

The feminine quality of David is also visible when he cares Leo. In this story, Leo has a problem with Alicia Baker. Alicia already knows that Leo has actually been born a girl. David wants to know this secret and

problem. He understands that Leo has a big problem. He asks what happens to Leo and wants to help him fix the problem. This condition proves that David does care about Leo. In this case, his feminine characteristic appears as gentleness.

Other quotation proves David's gentleness to his sister. His tenderness indicates his anima. He cares his sister who fights with her friend.

> Her eyes start to well up with tears all over again. 'Come here,' I say. She lets me hold her (p. 229).

David shows his gentleness by caring about Livvy. In this story, Livvy fights with her friend in a party. Her friend named Cressy dances with a boy whom Livvy likes so much. Then, he goes to a different party where David is. She arrives and cries at David. His anima influences him to care of Livvy. He tries to understand Livvy's problem. He comforts Livvy and accompanies in her sadness. This case shows David's gentleness as feminine quality.

This is also the evidence of   David's being gentle. He cares about Leo's problem. He shows his empathy by ordering a help.

> 'But I want to help,' I say, glancing upwards, the sides of the pool looming high above my head (p. 131).'

David cares about Leo who has problem with Alicia. He wants to help him although Leo rejects and drives him off. He forces to help Leo and knows the problem that Leo rejects him over and over. Leo states that David cannot help him. David shows his empathy in this situation. His

anima quality shows on his care and empathy. It shows his gentleness as feminine quality of anima.

Second, David's feminine quality is also obvious when he has intuition for sensing people's feeling. It happens when he understands Livvy's feeling.

> 'I'm sorry, Liv,' I say, stroking her hair. 'That's a sucky thing of Cressy to do.' (p. 229).

In this case, Livvy has a problem with her friend, Cressy. Cressy dances with a boy whom Livvy loves. Livvy hates Cressy who betrays her. David understands what Livvy feels. Livvy may hate Cressy so much. Therefore, David comforts Livvy by saying that what Cressy does is suck things. David's sensing to Livvy's feeling is one of many feminine qualities in him.

Next, David cannot show his masculine side. It is assumed as feminine quality when a man is afraid of harmful condition. He is afraid and anxious to tell his secret soon. Otherwise, he is not brave enough to tell the secret that he wants to be a girl.

> 'I don't know,' I say. 'I was scared I think. I was worried you would disown me or something (p. 208).'

In this story, David tells his secret to his mother about his wish to be a girl. Then, his mother asks why he does not tell her soon. He answers that he is so scared and worried about his parents that will disown him. Therefore, he is confused to tell the reality that he wants to be a girl and afraid of telling the truth to his parents in advance. It is unscary situation

to tell his secret to his parents. His parents understand him. However, he is not able to tell his desire. His fear and anxiety to harmful situation indicates anima. As a man, David should be brave to tell the fact to his parents.

3.2. David Piper's Persona

Persona is a mask worn by a person to signify his/her role (Jung, 1928, pp. 164-165). Persona is used when people want to show themselves and impress the outside world. It is a good impression that people want to show to the society which requests their role. It can also be the bad impression that they show to manipulate others' opinions and behaviors (Boeree, 2009, p. 109). Persona occurs in both man and woman. David Piper as a man also shows his persona to public. David Piper's persona is classified into his purpose, i.e. being a good and real boy.

In the beginning, David Piper's persona is seen as a good boy. He uses the mask of a good boy to show to his family. He plays his role as a good son or a good brother.

> I don't blame him; the whole party is fairly depressing. Even the blue balloons Dad spent the entire morning blowing up look pale and sad, especially the ones with 'Fourteen Today!' scrawled on them in black marker pen. I'm not even sure the underwhelming events unfolding before me qualify as a party in the first place (p. 7).

The persona of David is shown as a good boy when he does not protest and blame his father about his birthday party. It happens when his family holds his fourteenth Birthday Boy party. The party seems miserable. David's friends do not come. He may protest about his miserable party. He also can protest his

parents about the term "Birthday Boy" since he hates to be a boy. However, he does not protest to his parents and he spends the party well.

> 'You're going to take after your dad,' aunts and uncles always tell me knowingly, as if it's some sort of compliment I ought to be grateful for. I don't know what they're thinking; Dad's hardly Brad Pitt (p. 22).

The quotation above shows David as a good boy in his family. He is well-known as a handsome boy in his family. His family always tells that he will be a handsome man, as handsome as Brad Pitt. He does not show that he dislikes being handsome as a boy. He feels grateful about the compliment.

> As we start to walk up the drive, I place a protective hand on Livvy's shoulder (p. 23).

David's persona is also shown as a good brother or son. It happens when he tries to protect his sister. Before that, his mother asks David to take after Livvy in her first day school. Then, he obeys his mother's request to protect Livvy. He does his persona to look like a good brother and son.

> 'Everything is all right at the moment, isn't it darling?' she asks slowly. 'Of course it is. Why do you ask?' I reply, (p. 95).

> 'No, Mum,' I say, finally finding my voice, 'I'm fine. Honestly.' (p. 96).

David's persona is shown when he pretends that he has no problem. His mother asks David about his problem and he answers that he does not have. He acts as if he were a good boy with no problem. He does not want his mother to feel anxious with him. However, he has a problem that he wants to realize his wish to be a girl. He covers it by answering his mother that he is fine. His persona influences him to do this.

> But school rules dictate boys' hair can be no longer than collar length, so last week Mum took me to the hairdresser's to have it all cut off (p. 12).

David's persona is shown when he tries to make a good impression as what the society request. As a boy, his hair must be short. As school's rule, hair can be no longer than collar length. He obeys his mother's request to have his hair cut. He does society's request to look like a good boy. In fact, he does not want it. Before this, he has a wish to grow her hair long enough to tie it back in a ponytail. However, by his persona, he just follows the society rule to look like a good boy, being obedient to school's rule.

> I wander across to the racks of school skirts – pleated, flared, long, short. I reach over and trail my fingers over them, feigning uninterest as I do so, just in case Mum glances across and notices what I'm doing (p. 95).

The quotation above shows David's trying to look like a real or normal boy. As he passes woman's uniform store in a shopping center, he tries to look uninterested with school skirts just in case his mother looks it. He manipulates his mother to look at him as a normal boy. This persona is used to cover his wish to be a girl and makes good impression to his mother.

> 'No, definitely best you go, David,' she continues. 'You're nice and unthreatening.'
> 'Gee, thanks,' I say in an American accent, pushing back my chair and making my way over to the boy's table (p. 28).

David's persona is shown when his friends tell him as a nice and unthreatening boy. Also, his persona is illustrated when he tries to make a friend with a new student. This case happens when his friends ask David to invite a new student, Leo Denton. Essie and Felix choose David because he looks nice and

fine. Then, David follows his friends' request to invite the new student. He uses his persona to make a good impression as a good friend to his friends.

> 'Very mature guys,' I say, trying to sound as bored as possible (p. 47).

The conversation above shows that David tries to be a brave boy. As a real boy, man has to show his bravery when being bullied. David is always bullied by Harry and Tom in his school. They always call him "Freak Show." Therefore, when his friends try to bully him, he uses his mask as a brave boy. He fights against his friends with his words in order to look brave. His persona leads him to make impression as a real boy.

In conclusion, David Piper's persona is shown based on his purpose: to make impression as a good and real boy. He presents his persona to his family and friends. His persona is related to his anima. It happens when he tries to be a good boy, which means that he uses a mask as an ideal picture of man. Therefore, his feminine characteristics do not appear.

3.3. David Piper's Shadow

Shadow is the dark aspect of personality. The dark side that builds shadow shows that people have emotional nature like autonomy and have obsessive or possessive quality (Jung, 1970, p. 8). It is the lower side of personality which is hidden and repressed (Jung, 1970, p. 266). It shows qualities of people which they do not want to acknowledge but try to hide from themselves and others (Feist, J & Feist, G, 2002, p. 101).

David Piper's shadow is classified into some conditions. The first condition shown is his willingness to be a woman. As a man, it is not appropriate to have a wish like this. This willingness is a dark side of himself as a man. His shadow is followed by the evil image that he wants to repress.

> Could I look like that in two years? I try to imagine myself on the school stage, wearing a glittering ball dress and smiling serenely as I wave down at my cheering classmates, Zachary (crowned homecoming king, naturally) on my arm, gazing at me adoringly. But the image fails to form properly in my head. It feels silly and fake, like a half-hearted game of Let's Pretend (p. 44).

The quotation above shows that David wants to be a woman. It is only an imagination. He imagines himself as a girl in a newspaper article. The girl in the article was actually born as a boy then changes the innate condition as a beautiful girl. David imagines himself wearing glittering ball dress side by side with Zachary as his king. Suddenly, his imagination fails. It seems like silly and fake impossibility.

> Apparently Dad was always one of the shortest kids in the class until, in the space of less than a year, he had this crazy growth spurt aged fifteen, and shot up to one metre, ninety centimetres pretty much overnight. This is fine if you're a guy. If you're a girl, it's a disaster (p. 94).

David's family always compares him with his father. His father is like a perfect man who is handsome and tall. David's father has growth spurt so he is tall in his teenager. David is similar with his father. In his fourteen, he becomes taller. It is nice as a boy to become tall. Otherwise, David hates the reality to grow taller since he wants to be a girl. This dark side builds his shadow since he hates his innate condition.

> I swallow. Because here it is; my opportunity to come out with it. Six little words: I. Want. To. Be. A. Girl. But they don't come out. They stay stubbornly lodged in my throat, choking me into silence (p. 96).

David's shadow leads him to have a wish of being a girl. He has an opportunity to tell his wish when his mother asks him. He wants to tell that he wants to be a girl but the words cannot come out of his mouth. It seems that he is not able to reveal his secret. This case is his uncivilized desires and emotions. It indicates his shadow. He wants to be a girl but he is not able to tell his wish.

> For a moment I consider answering the door as I am, as a girl. The thought fills me with excitement and fear. But the fear wins out and I'm quickly wiping my mouth on the side of my hand, smearing it blood-red, and pulling my bathrobe on over my dress. As I'm going downstairs, I rip off my wig and shove it into my pocket. I open the front door a crack, just wide enough to pass over the ten-pound note and receive my pizza, keeping my head down so the delivery man doesn't clock my made-up face. With the door safely shut, I put my wig back on and remove my bathrobe, draping it over the banister (p. 98).

David's shadow shows his dark aspect of personality. As a boy, he behaves like a girl. In the story, one night, David pretends to be a girl without anyone knows. He dresses up like a girl. Suddenly, a pizza man comes to his home. He is confused and afraid to open the door as a girl or a boy. Then, he wipes his makeup, wears bathrobe to cover his dress, and rips off his wig. He opens the door as a boy. However, after that, he puts his wig again and removes the bathrobe, becoming a girl again.

> I don't have that many chances to dress up undisturbed at home and when I do it's the normal everyday stuff I like doing best – loading the dishwasher, making toast, watching TV. But not tonight. Tonight I feel strange, like everything is off-kilter, like I'm a big fat fraud (p. 99).

David wants to live like a girl. One night he tries to dress up like a girl. However, David cannot dress up like a girl undisturbed at home and when he does his daily activities at home such as loading dishwasher, making toast, and watching TV. When he dresses up like a girl, he feels crazy. He feels like he is a great fraud. This case shows David's dark side and lower quality.

> Because the thing Mum is trying to get me to tell her isn't what she's been preparing herself for. Because Mum is expecting me to tell her I am gay. I suspect she's been working up to this moment for years; ever since I requested my first Barbie for Christmas, tore around the house in my first pair of fairy wings, wrapped a towel round my head and pretended it was a mane of long hair (p. 96).

David's shadow occurs when he tries to look like a girl. He makes her parents understand that he wants to be a girl. Even David requests a Barbie doll for Christmas, tears around the house with his first pair of fairy wings, wraps a towel round his head pretending has long hair, his mother assumes that he is a gay. Actually, he shows these characteristics to let people know that he wants to be a girl. His shadow leads him to play a role like a girl.

> 'I wrote I wanted to be a girl,' I say, my voice cracking on girl (p. 134).

The conversation above shows that David wants to be admitted as a girl. Before, Leo Denton thinks that David is a gay because he likes Zachary Olsen. In fact, David loves Olsen because he is a girl. Therefore, he tries to convey his secret to Leo that he is not a gay, but he wants to be a girl. He tells his past story of writing a wish in elementary school.

In conclusion, shadow is hidden, repressed, and unfavourable or evil aspects of personality (Jung et all, 1964, p. 118). His willingness to be a girl leads

him to show his shadow. He always imagines himself as a girl. He hates the reality of growing as a boy. It is hard to tell about the secret. He is not able to live as a girl freely.

CHAPTER IV

CONCLUSION AND SUGGESTIONS

This chapter consists of two parts. The first part is conclusion based on the results of the analysis. The second part is suggestions for the next researchers who are interested to do similar study.

4. 1. Conclusion

This study applies psychological criticism to analyze *The Art of Being Normal* novel focusing on David Piper's personality. Specifically, the researcher applies Carl Gustav Jung's anima, persona, and shadow archetypes.

The first result of this study is about David Piper's anima. Anima is unconscious feminine side in men. If the anima is constellated in a man, he will become touchy, moody, irritable, jealous, vain, and unadjusted. David Piper as a man has all these feminine characteristics. In addition, he also becomes gentle, has ability to sense other's feeling, and be afraid of something unthreatening. However, the anima which is dominated David Piper's personality is jealousy. Being jealous frequently appears when he is envy of something he does not have, feel, and experience.

Second, the persona is David's mask that he puts to make an impression to the society. The purpose of using his persona is to make a good

impression as a good and real boy. He shows his persona to his family and friends.

Third, the shadow is David's hidden, repressed, and unfavourable or evil aspects of personality. David's shadow leads him into some conditions. Those are imagining as a girl, hating to be a boy, and having willingness or pretending to be a girl.

4. 2. Suggestions

The researcher hopes that this study is useful and gives great contribution to literary world. Especially, this study can help the next researchers who are interested in conducting similar study.

The next researchers may analyze Leo Denton character in *The Art of Being Normal* novel. He has great influence in the story. Leo Denton can be analyzed using many theories of literature such as Jung's archetype theory which is similar with this study. Also, the future researchers are able to use other psychological theories. The next researchers can analyze *The Art of Being Normal* using sociology of literature focusing on the relation of the author with the literary work.

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APPENDICES

A. Synopsis

The Art of Being Normal is a novel written by Lisa Williamson in 2015 published by David Fickling Books. This novel tells a story about a boy named David Piper. His parents think that he is a gay. Many friends in his school bully him and call him "Freak Show." Only two of his friends know his secret, Essie and Felix. Actually, he has a great want in his life. He wants to be a girl. He claims that he is a girl stuck in boy's body. Therefore, he wants to change his innate condition. Sometimes, he acts and pretends to be a girl. This desire is his huge secret which he wants to tell to his parents.

Then, a transferred student from Cloverdale moves to David's school at Eden Park. His name is Leo Denton who has a big secret too. A rumor tells that he got expelled from Cloverdale due to violence act. Suddenly, Leo helps David when he is bullied. They make a friend unintentionally and tell their secret. In fact, Leo is a transgender, born as a girl. They make a journey to find Leo's father and it is David's opportunity to dress like a girl.

One day, David tries to tell his desire to his parents. His parents accept the fact about his child who wants to live as a girl. Beginning from the Christmas Party, David and Leo try to live "normally" with their own definition.

B. Data of David Piper's Anima

No.	QUOTATION	CATEGORY
1.	'What did you call my friends?' I ask, annoyance propelling me round to face him. 'The mutant and the geek,' Harry replies innocently. 'Got a problem with that, Freak Show?' I bite down hard on my lip (p. 47).	Touchy
2.	'I do not fancy Leo Denton,' I say, probably a little too loudly because the girls sitting at the next table peer over their shoulders at us with rare interest. 'I don't fancy him,' I repeat, in a low hiss (p. 42).	Touchy
3.	'Are he and Alicia Baker going out then?' Essie muses as she picks the carrots out of her chicken pie with her fork. 'How should I know?' I reply. 'It certainly looked like it last night,' she says. 'They were all over each other.' 'Like I said, I don't know,' I say irritably (p. 121).	Irritable
4.	'He didn't,' I say, anger rising in my chest on Leo's behalf. 'It wasn't his fault. They made him leave for his own safety.' (p. 160).	Irritable
5.	I try to look at the page but I can't concentrate properly. The more I try to focus the more the page blurs, the words and shapes beginning to dance in front of my eyes. I can't help it, I'm mad at him, even though he technically hasn't done anything wrong, which somehow seems worse (p. 112).	Irritable
6.	There's a dull ache in my belly. I realise my pillow is wet. I turn on to my side so I'm facing the wall. What's wrong with you? I ask myself angrily. Then it hits me, I'm lonely. I'm so lonely it physically hurts. The realisation makes me feel even worse. Like I've been tricking myself into putting on a brave face this entire time. I roll on to my front, pull my pillow over my head and recite my French vocabulary in my head over and over and over, until, finally, I must fall asleep (p. 99).	Moody
7.	And even though I am still hungry and could easily eat at least another two, I say no and excuse myself from the table so as not to let them see the tears in my eyes (p. 110). At first I can't talk because I'm crying too hard but eventually I manage to choke out an account of my	Moody

	awful weekend, culminating in the news of Livvy's period (p. 110)	
8.	I heard Mum crying again, Dad soothing her, so I get the feeling we still have a long way to go. But I love them for trying so hard, so much it makes my heart ache sometimes (p. 220).	Moody
9.	"I watch as he and Chloe saunter out of the canteen, looking totally smug and sexy. Essie reaches across and gives my hand a squeeze. Which says it all really. I am a hopeless case. In about a billion different ways (p. 30)."	Jealous
10.	I shut my bedroom door and sit down on the edge of the bed, wondering how many more moments like this I am going to have to witness; private, female moments from which older brothers are automatically excluded. That night I can't sleep. All I can think about is how I'll never experience what Livvy's experiencing tonight. It's a biological impossibility so unfair it makes my entire body throb (p.109).	Jealous
11.	But I don't know. Not really. I've never had a boyfriend or girlfriend (unless you count going out with Leila Shilton for three days when we were six, which I don't). I've never kissed anyone. I've never even held hands. I've probably exchanged a grand total of ten words with Zachary in the past five years. I'm a complete relationship novice. It doesn't help that tonight is the night of Becky Somerville's party and across town in Cloverdale, Leo is getting ready to take Alicia, and I feel like everyone in the entire world is in a twosome except for me (p. 97).	Jealous
12.	It's weird to think that beneath the binder he has exactly what I want, and that all the things I hate about my body, he'd swap in a heartbeat. If only we could (p. 108)	Jealous
13.	'Keep it,' I say. 'You don't want it?' 'I drew it for you.' Leo frowns. 'What I mean,' I say quickly, 'is that it's just a sketch, nothing special. Keep it. Or throw it in the bin. Whatever.' (p. 71).	Vain
14.	Although I'm obviously thrilled my two best friends	Unadjusted

	in the entire world are in love, I still can't help but get slightly freaked out by the idea of them 'together'. I don't know if they've had sex or anything yet and I haven't asked. Which bothers me. Up to now, we've always told each other everything and all of a sudden one topic, and a pretty major one at that, is unofficially off limits. To me anyway (p. 24).	
15.	'I don't think I can do this, Ess, everyone's looking.' (p. 225).	Unadjusted
16.	He crouches down, his back to me. He looks small suddenly, like a little kid. I crouch down beside him. I want to fix things, make it better, but I don't know how (p, 132).	Other Character (Gentleness)
17.	Her eyes start to well up with tears all over again. 'Come here,' I say. She lets me hold her (p. 229).	Other Character (Gentleness)
18.	'But I want to help,' I say, glancing upwards, the sides of the pool looming high above my head (p. 131).'	Other Character (Gentleness)
19.	'I'm sorry, Liv,' I say, stroking her hair. 'That's a sucky thing of Cressy to do.' (p. 229).	Other Character (Sensing People's Feeling)
20.	'I don't know,' I say. 'I was scared I think. I was worried you would disown me or something (p. 208).'	Other Character (Afraid)

C. Data of David Piper's Persona

No.	Quotation	Purpose
1.	I don't blame him; the whole party is fairly depressing. Even the blue balloons Dad spent the entire morning blowing up look pale and sad, especially the ones with 'Fourteen Today!' scrawled on them in black marker pen. I'm not even sure the underwhelming events unfolding before me qualify as a party in the first place (p. 7).	Image as a good son
2.	'You're going to take after your dad,' aunts and uncles always tell me knowingly, as if it's some sort of compliment I ought to be grateful for. I don't know what they're thinking; Dad's hardly Brad Pitt (p. 22).	Image as a good boy
3.	As we start to walk up the drive, I place a protective hand on Livvy's shoulder (p. 23).	Image as a good brother
4.	'Everything is all right at the moment, isn't it darling?' she asks slowly. 'Of course it is. Why	Image as a good son

No.	Quotation	Condition
	do you ask?' I reply, (p. 95). 'No, Mum,' I say, finally finding my voice, 'I'm fine. Honestly.' (p. 96).	
5.	But school rules dictate boys' hair can be no longer than collar length, so last week Mum took me to the hairdresser's to have it all cut off (p. 12).	Image as a real boy
6.	I wander across to the racks of school skirts – pleated, flared, long, short. I reach over and trail my fingers over them, feigning uninterest as I do so, just in case Mum glances across and notices what I'm doing (p. 95).	Image as a real boy
7.	'No, definitely best you go, David,' she continues. 'You're nice and unthreatening.' 'Gee, thanks,' I say in an American accent, pushing back my chair and making my way over to the boy's table (p. 28).	Image as a good friend
8.	'Very mature guys,' I say, trying to sound as bored as possible (p. 47).	Image as a brave boy

D. Data of David Piper's Shadow

No.	Quotation	Condition
1.	Could I look like that in two years? I try to imagine myself on the school stage, wearing a glittering ball dress and smiling serenely as I wave down at my cheering classmates, Zachary (crowned homecoming king, naturally) on my arm, gazing at me adoringly. But the image fails to form properly in my head. It feels silly and fake, like a half-hearted game of Let's Pretend (p. 44).	Imagining as a girl
2.	Apparently Dad was always one of the shortest kids in the class until, in the space of less than a year, he had this crazy growth spurt aged fifteen, and shot up to one metre, ninety centimetres pretty much overnight. This is fine if you're a guy. If you're a girl, it's a disaster (p. 94).	Hating to be a boy
3.	I swallow. Because here it is; my opportunity to come out with it. Six little words: I. Want. To. Be. A. Girl. But they don't come out. They stay stubbornly lodged in my throat, choking me into silence (p. 96).	Having willingness to be a girl
4.	For a moment I consider answering the door as I am, as a girl. The thought fills me with excitement and	Pretending to be a girl

	fear. But the fear wins out and I'm quickly wiping my mouth on the side of my hand, smearing it blood-red, and pulling my bathrobe on over my dress. As I'm going downstairs, I rip off my wig and shove it into my pocket. I open the front door a crack, just wide enough to pass over the ten-pound note and receive my pizza, keeping my head down so the delivery man doesn't clock my made-up face. With the door safely shut, I put my wig back on and remove my bathrobe, draping it over the banister (p. 98).	
5.	I don't have that many chances to dress up undisturbed at home and when I do it's the normal everyday stuff I like doing best – loading the dishwasher, making toast, watching TV. But not tonight. Tonight I feel strange, like everything is off-kilter, like I'm a big fat fraud (p. 99).	Having willingness to be a girl
10.	Because the thing Mum is trying to get me to tell her isn't what she's been preparing herself for. Because Mum is expecting me to tell her I am gay. I suspect she's been working up to this moment for years; ever since I requested my first Barbie for Christmas, tore around the house in my first pair of fairy wings, wrapped a towel round my head and pretended it was a mane of long hair (p. 96).	Pretending to be a girl
11.	'I wrote I wanted to be a girl,' I say, my voice cracking on girl (p. 134).	Admitting as a girl