

**INDIVIDUATION PROCESS OF THE MAIN  
CHARACTERS IN OKKY MADASARI'S *BOUND***

THESIS

By:

**Hanabillah Fatchu Zuhro**

**NIM. 16320225**



**DEPARTMENT OF ENGLISH LITERATURE**

**FACULTY OF HUMANITY**

**UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM  
MALANG**

**2020**

# **INDIVIDUATION PROCESS OF THE MAIN CHARACTERS IN OKKY MADASARI'S *BOUND***

## **THESIS**

Presented to  
Universitas Islam Negeri Maulana Malik Ibrahim Malang  
in Partial Fulfillment of the Requirements for the Degree of Sarjana Sastra (S.S.)

By:  
Hanabillah Fatchu Zuhro  
NIM. 16320225

Advisor:  
**Dr. Hj. Mundi Rahayu, M.Hum**  
NIP. 19680226 200604 2 001



**DEPARTMENT OF ENGLISH LITERATURE**

**FACULTY OF HUMANITY**

**UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM  
MALANG**

**2020**

## STATEMENT OF ACADEMY INTEGRITY

I state that the thesis entitled “**Individuation Process of the Main Characters in Okky Madasari’s *Bound***” is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

Malang 14 September 2020

METERAI  
TEMPEL

78021AHF568757131

6000

24 933 RISURUPAH

The researcher


h Fatchu Zuhro  
NIM 16320225

## APPROVAL SHEET


This is to certify that Hanabillah Fachu Zuhro's thesis entitled **Individuation Process of the Main Characters in Okky Madasari's *Bound*** has been approved for thesis examination at Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of *Sarjana Sastra* (S.S.).

Malang, 14 September 2020

Approved by  
Advisor,

  
Dr. Hj. Mundi Rahayu, M.Hum  
NIP. 196802262006042001

Head of Department of English Literature,

  
Rina Sari, M.Pd  
NIP. 197506102006042002

Acknowledged by  
Dean,

  
Dr. H. Syafiyah, M.A  
NIP. 196609101991032002



## LEGITIMATION SHEET

This is to certify that Hanabillah Fatchu Zuhro's thesis entitled "**Individuation Process of the Main Characters in Okky Madasari's *Bound***" has been approved by the Board of Examiners as one of the requirements for the degree of *Sarjana Sastra* (S.S.) in Department of English Literature.

Malang, 14 September 2020

the Board of Examiners

1. Dr. Siti Masitoh, M.Hum.  
NIP. 196810202003122001
2. Agung Wiranata Kusuma, M.A.  
NIP. 198402072015031004
3. Dr. Hj. Mundi Rahayu, M.Hum.  
NIP. 196802262006042001

Signatures



Acknowledged by  
Dean of Faculty of Humanities,



Dr. Hj. Syafiyah, M.A  
NIP. 196609101991032002

## MOTTO

فَإِنَّ مَعَ الْعُسْرِ يُسْرًا

«For indeed, with hardship [will be] ease»

يُسْرًا مَعِ الْيُسْرِ

«Indeed, with hardship [will be] ease»

(Al-Insyirah 5-6)



## DEDICATION

This thesis is dedicated to those  
who search for the deepest meaning of personality.



## ACKNOWLEDGEMENTS

All praise is to Allah SWT who has given His grace and gifts to the author, so that the writer can finish this thesis well. Shalawat and Salam are always devoted to Prophet Muhammad SAW who brought people from the dark ages to this brightly lit era. The preparation of this thesis is intended to fulfill some of the requirements in order to achieve Sasjana Sastra (S.S) at UIN Maulana Malik Ibrahim Malang

The author realizes that the writing of this thesis is far from perfect, and there are many deficiencies both in the writing method and in the discussion of the material. That is because of the limited ability of the author. So the author hopes that suggestions and constructive criticism hopefully in the future can improve all the shortcomings.

In writing this thesis, the author always gets guidance, encouragement, and enthusiasm from many parties. Therefore, the author would like to thank profusely to the honorable supervisor, namely Dear. Mr. Hj. Mundi Rahayu, M.Hum., as a Supervising Lecturer, who has taken the time, energy and thoughts to guide the author in writing this thesis, in addition to supervising the author also wants to say many thanks to:

1. Both parents, beloved father Khoirul Amin and beloved mother Rinda Nuzila Khusna who have provided both moral and material support and unrelenting prayer to the author.



2. All family and friends who have encouraged and assisted in the completion of this thesis.
3. Dr. Hj. Syafiyah, M.A, as Dean of the Faculty Humanities UIN Maulana Malik Ibrahim Malang
4. Mrs. Rina Sari, M.Pd, as Chairman of Department English Literature of the Faculty of Humanities UIN Maulana Malik Ibrahim Malang.
5. Miftahul Huda, M.Pd, as Secretary of Department English Literature of the Faculty of Humanities UIN Maulana Malik Ibrahim Malang.
6. Dr. Hj. Mundi Rahayu, M.Pd who has deigned to provide additional knowledge and solutions to any problems with difficulties in writing this thesis.
7. All lecturers from the Faculty of Humanities who have provided very useful knowledge during the lecture.
8. All staff and employees of UIN Maulana Malik Ibrahim Malang who have provided assistance to the author.
9. All classmates of Department of English Literature 2016

Finally, the author expresses his gratitude to all parties and if anything is not mentioned, the authors apologize, with great hope that the thesis written by this author can be useful especially for the author himself and generally for the reader. For those who have helped in the writing of this thesis, hopefully, all his good deeds and good deeds get abundant rewards from God Almighty, Amiin.

Malang, September 14<sup>th</sup>, 2020

Author,

(Hanabillah Fatchu Zuhro)



## ABSTRACT

**Zuhro, Hanabillah Fatchu (2020)** *Individuation Process of The Main Characters in Okky Madasari's "Bound"*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Dr. Hj. Mundi Rahayu, M.Hum.

Keywords: individuation, archetype, personality, self, persona

---

The characters in the novel are a reflection of the human condition in real life. Understanding the personality of a character in a novel means understanding the personality of people too. This provides an opportunity to understand the attitudes and behavior of real people in real life through the personality of characters in literary works. Therefore, the researcher considers discussing the process of individuation of the main characters in Okky Madasari's *Bound*. The main characters, Sasana and Jaka, want the freedom to express their true identity. Through this novel, Okky Madasari wants to convey that life is a choice. Humans have the freedom to choose what they want to be without the negative side being dominant in a person.

The present study is literary criticism. The objective of this research is to describe the individuation process of the main characters, Sasana and Jaka. Sasana is a boy that likes dangdut music and chooses to dress up like a woman and Jaka who wants to have true freedom but it turns out that freedom makes his heart restless all the time. Along these lines, we can utilize Analytical Psychology to break down this novel with the idea of the individuation process. It employs the theory of the individuation process proposed by Carl Gustav Jung covering several steps to achieve the process of the individuation process of the main characters. There are four kinds of archetypes in order to acknowledge the individuation process. They are "persona", "shadow", "anima and animus", and "Self".

Sasana wanted to show his parents that he was very talented and he was a very proud child. This is the evidence of the Persona of Sasana. When he got to know dangdut music, he loved it, didn't even like the piano anymore, he disappointed his parents. This is the evidence of Shadow of Sasana. Since childhood he had liked the clothes of his sister, when he grew up, he was given women's clothing and he loved it. Sasana has revealed his anima.

The Persona of Jaka, when he revealed that Jaka is a brave and optimistic person, and also wants to show that he wants to fight in the way of Allah. The researcher categorized the shadow of Jaka is when he acted to eradicate disobedience, such as cafes and night clubs, he took some liquor and drank it, they considered it lawful, even though it was clearly haram. Jaka also used a sissy to satisfy his lust. He revealed the anima in him when he saw Elis having a hard moment, he felt compassion and pity for her.

The results of this study are that there are still the main characters that still cannot reach the individuation process well. Sasana and Jaka have not yet reached middle age, so Sasana and Jaka have not reached Self-archetype yet, because to achieve self-archetype, the characters must reach middle age.

## ABSTRAK

Zuhro, Hanabillah Fatchu (2020) *Proses Individuasi yang dialami oleh Tokoh Utama dalam novel "Bound" karya Okky Madasari*. Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora. Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Dr. Hj. Mundi Rahayu, M.Hum.

Kata kunci: individuasi, arketipe, kepribadian, self, persona

Tokoh-tokoh dalam novel merupakan gambaran dari kondisi manusia dalam kehidupan nyata. Ketika seseorang memahami kepribadian tokoh dalam novel, orang tersebut berarti memahami kepribadian seseorang dalam kehidupan nyata. Hal ini adalah salah satu cara memahami sikap dan perilaku manusia dalam kehidupan nyata melalui kepribadian tokoh dalam karya sastra. Oleh karena itu, peneliti memilih untuk membahas proses individuasi para tokoh utama dalam novel Bound karya Okky Madasari. Tokoh utama dalam novel ini adalah, Sasana dan Jaka. Mereka menginginkan kebebasan untuk mengekspresikan jati diri mereka yang sebenarnya. Melalui novel ini, Okky Madasari ingin menyampaikan bahwa hidup adalah pilihan. Manusia memiliki kebebasan untuk memilih ingin menjadi apa tanpa ada sisi negatif yang dominan dalam diri seseorang.

Penelitian ini menggunakan metode kritik sastra dengan pendekatan psikologis. Tujuan penelitian ini adalah mendeskripsikan proses individuasi tokoh utama, Sasana dan Jaka. Sasana adalah seorang anak laki-laki yang menyukai musik dangdut dan memilih berbandan layaknya perempuan dan Jaka adalah seseorang yang menginginkan kebebasan sejati namun ternyata kebebasan tersebut membuat hatinya gelisah sepanjang waktu. Sejalan dengan itu, kita dapat memanfaatkan Psikologi Analitik untuk meneliti novel ini dengan gagasan proses individuasi. Hal tersebut menggunakan teori proses individuasi yang dikemukakan oleh Carl Gustav Jung yang mencakup beberapa langkah untuk mencapai proses individuasi karakter utama. Ada empat jenis arketipe untuk dapat melewati proses individuasi, yaitu "persona", "shadow", "anima and animus", dan "Self".

Sasana ingin menunjukkan kepada orang tuanya bahwa dia sangat berbakat dan membanggakan. Ini adalah bukti dari Persona yang dimiliki Sasana. Ketika mengenal musik dangdut, dia sangat menyukainya, bahkan tidak menyukai piano lagi, dia mengecewakan orang tuanya. Inilah bukti dari Shadow yang dimiliki oleh Sasana. Sejak kecil dia menyukai pakaian saudara perempuannya, ketika dia dewasa, dia diberi pakaian wanita oleh temannya dan dia menyukainya. Sasana telah mengungkapkan anima nya.

Persona Jaka dapat diketahui ketika dia mengungkapkan bahwa dia adalah orang yang pemberani dan optimis, dan juga ingin menunjukkan bahwa dia ingin berjuang di jalan Allah SWT dalam membasmi kemaksiatan di muka bumi. Peneliti mengkategorikan shadow dari Jaka adalah ketika ia memberantas ketidaktaatan, seperti kafe dan klub malam, ia mengambil minuman keras dan meminumnya. Jaka menganggap hal tersebut adalah halal. Padahal meminum minuman keras jelas haram menurut islam. Jaka juga menggunakan banci untuk memuaskan nafsunya. Dia mengungkapkan anima dalam dirinya saat melihat Elis mengalami saat-saat sulit, dia merasa kasihan dan kasihan padanya.

Hasil dari penelitian ini adalah, kedua karakter utama dalam novel Bound masih belum dapat mencapai proses individuasi dengan baik. Sasana dan Jaka belum mencapai usia paruh baya, sehingga Sasana dan Jaka belum mencapai self-archetype, karena untuk mencapai self-archetype karakter harus mencapai usia paruh baya.

## مستخلص البحث

“زهري، حنابلة فتح (٢٠٢٠) عملية التفرد التي عاشتها الشخصيات الرئيسية في الرواية "بووند" خلق أوكي مدراسري، مقال. قسم الأدب الإنجليزي بكلية العلوم الإنسانية. جامعة مولانا مالك إبراهيم الإسلامية الحكومية في مالانج. المستشار: د. هجرية. موندي راهايو ، هوم.

الكلمات المفتاحية: التفرد ، النموذج الأصلي ، الشخصية ، الذات ، الشخصية

الشخصيات في الرواية هي أوصاف لحالة الإنسان في الحياة الواقعية. عندما يفهم شخص ما شخصية شخصية في الرواية ، فإن ذلك الشخص يعني فهم شخصية شخص ما في الحياة الواقعية. هذه طريقة واحدة لفهم المواقف والسلوك البشري في الحياة الواقعية من خلال شخصيات الشخصيات في الأعمال الأدبية لذلك اختارت الباحثة مناقشة عملية تفرد الشخصيات الرئيسية في رواية "بووند" أوكي مدراسري. الشخصيات الرئيسية في هذه الرواية هما ساسانا و جاكا. يريدون حرية التعبير عن هويتهم الحقيقية. من خلال هذه الرواية، أوكي مدراسري تريد أن أقل أن الحياة اختيار. يتمتع البشر بحرية اختيار ما يريدون أن يكونوا دون أي جانب سلمي مهيم في الشخص.

يستخدم هذا البحث أسلوب النقد الأدبي بمنهج نفسي. الغرض من هذا البحث هو وصف عملية تفرد الشخصية الرئيسية ، ساسانا و جاكا. ساسانا هو فتى يجب موسيقى جاوي ويختار أن يرتدي زي الفتاة جاكا هو شخص يريد الحرية الحقيقية ولكن اتضح أن الحرية تجعل قلبه مضطربًا طوال الوقت. تمشيا مع ذلك ، يمكننا الاستفادة من علم النفس التحليلي لفحص هذه الرواية بفكرة عملية التفرد. يستخدم نظرية عملية التفرد التي اقترحها كار غستاف جونك الذي يتضمن عدة خطوات لتحقيق عملية تمييز الشخصية الرئيسية. هناك أربعة أنواع من النماذج الأولية التي يجب أن تمر بعملية التفرد ، وهي "الشخصية" و "الظل" و "الأنيميا والأنيموس" و "الذات".

يريد ساسانا أن يُظهر لوالديه أنه موهوب وفخور جدًا. هذه شهادة على شخصية ساسانا. عندما تعرف على موسيقى جاوي، أحبها حقًا ، ولم يعد يحب البيانو بعد الآن ، وخيب أمل والديه. هذا دليل على الظل الذي يمتلكه ساسانا. منذ الصغر كان يجب ملابس أخته ، وعندما كبر ، أعطاه أصدقائه ملابس نسائية وكان يحبهم. كشفت الساسانا عن الأنيميا.

يمكن رؤية شخصية جاكا عندما يكشف أنه شخص شجاع ومتفائل ، ويريد أيضًا إظهار أنه يريد القتال في سبيل الله سبحانه وتعالى في القضاء على الفجور على الأرض. يصنف الباحثون "ظل" جاكا عندما يعمل على القضاء على العصيان ، مثل المقاهي والنوادي الليلية ، فهو يتناول الخمر ويشربها. يعتقد أن هذا أمر

حلال .وإن كان من الواضح أن شرب الخمر حرام في الإسلام .يستخدم جاكا أيضًا المخنث لإشباع شهوته .  
لقد عبرت عن أئماها الداخلية عندما رأت أن إليس تمر بوقت عصيب ، وشعرت بالأسف والأسف عليها.  
نتيجة هذا البحث أن الشخصيتين الرئيسيتين في رواية بوند ما زالوا غير قادرين على تحقيق عملية التفرد  
بشكل صحيح .لم يصل ساسانا وجاكا إلى منتصف العمر ، لذلك لم يصل ساسانا وجاكا بعد إلى النموذج  
الأصلي الذاتي ، لأنه لتحقيق الشخصيات النموذجية الذاتية يجب أن تصل إلى منتصف العمر.



## TABLE OF CONTENT

<b>THESIS COVER</b> .....	<b>i</b>
<b>STATEMENT OF ACADEMY INTEGRITY</b> .....	<b>ii</b>
<b>APPROVAL SHEET</b> .....	<b>iii</b>
<b>LEGITIMATION SHEET</b> .....	<b>iv</b>
<b>MOTTO</b> .....	<b>v</b>
<b>DEDICATION</b> .....	<b>vi</b>
<b>ACKNOWLEDGMENT</b> .....	<b>vii</b>
<b>ABSTRACT</b> .....	<b>xi</b>
<b>TABLE OF CONTENT</b> .....	<b>xiv</b>
<b>CHAPTER I: INTRODUCTION</b> .....	<b>1</b>
A. Background of the Study .....	1
B. Problem of the Study .....	7
C. Objectives of the Study .....	7
D. Significance of the Study .....	7
E. Scope and Limitation .....	8
F. Definition of Key Terms .....	8
G. Previous Studies.....	11
H. Research Methodology .....	14
1. Research Design .....	14
2. Data Source.....	15
3. Data Analysis.....	15
4. Data Collection .....	15
<b>CHAPTER II: THEORETICAL FRAMEWORK</b> .....	<b>17</b>
A. Psychology Literary Criticism .....	17
B. Introduction to Jung Analytical Psychology.....	19

1. Structure of Personality .....	21
a. Consciousness .....	21
b. Personal Unconscious.....	21
c. Collective Unconconscious .....	22
• Persona.....	23
• Shadow .....	24
• Anima and Animus .....	25
• Self.....	27
2. Individuation Process.....	28
3. The Main Steps of Individuation Process .....	20
C. Feminine and Masculine side of Human .....	31
<b>CHAPTER III: ANALYSIS .....</b>	<b>35</b>
A. Individuation Process of Sasana in Okky Madasari’s <i>Bound</i> .....	37
B. Individuation Process of Jaka in Okky Madasari’s <i>Bound</i> .....	46
<b>CHAPTER IV: CONCLUSION AND SUGGESTION .....</b>	<b>56</b>
A. Conclusion .....	56
B. Suggestion.....	59
<b>REFERENCES.....</b>	<b>61</b>
<b>CURICULUM VITAE.....</b>	<b>64</b>
<b>APPENDIX .....</b>	<b>65</b>



## CHAPTER I

### INTRODUCTION

#### A. Background of the study

Literature does not exist because of logical phenomena, but also because of the writer's awareness that literature is something imaginative, fictional, and also serves responsible and tendentious missions (Endaswara, 2003). A writer, when creating a work is not only motivated by his personal desire, but also to convey his thoughts, opinions, impressions, and feelings about something. Literature can foster and develop sensitivity to values, in the form of logical, affective, social, and a combination of the whole (Oemarjati, 1970). The form of literary work as a means to achieve and develop the values as mentioned above is a literary work in the form of a novel.

*Bound* is a novel that involves psychological aspects. This novel actually depicts the deepest side of humanity. This novel tells about the life journey of the main character that is very difficult. There are several elements in a novel. The one of them is characters. Characters in a novel are the reflection of human's condition in the real life. Understanding characters' personality in a novel means understanding people's personality as well. The characters in a literary works may be imaginative, but they reflect the real people's character traits. This provides an opportunity to understand the attitudes and behaviors of the real people in real life through characters' personalities in literary works. Therefore, this research discuss various human problems, especially in the field of psychology, namely literary psychology which focuses on the individuation process of the main characters.

*Bound* is the fourth novel created by Okky Puspa Madasari or often called as Okky Madasari at 2013. She won the prestigious Literary Award in Indonesia, the 2012 "Khatulistiwa Literary Award" for his third novel, *Maryam*. Okky Madasari is the youngest winner to get this award. This novel has been selected three years in a row in the same award. This shows that Okky Madasari is a writer who has extraordinary skills in the world of literature in Indonesia. *Bound* is a translation novel from the Indonesian novel "Pasung Jiwa". "Pasung Jiwa" also translated into German with the title "Gebunden" in 2015 and into Arabic in Egypt in 2019.

This novel has a theme of true freedom. Every human want to live freely without being *Bound* by rules, norms and religion. But humans cannot be free, because we are always governed by the rules and norms that apply in our lives. Through this novel Okky Madasari wants to convey that life is a choice, life is freedom, which we must be willing to take risks to get the freedom that we want.

Okky Madasari's Novel, *Bound*, has two main characters. They are Sasana and Jaka. Throughout reading this novel, the reader will feel sadness experienced by Sasana, or in the novel prefer to be called Sasa, who since a child, he feels himself trapped in his male body and he must do what he really does not want to do. Then, he looks for all the ways provide happiness for him, even though people think that he distorted in normal human life. Sasana's life was initially fine, but due to the restrains of his parents, the bullying experienced at school, and the sexual abuse that happened to him, turned his life into a mess.

Meanwhile, Jaka, who is also called Jack, is always shackled by poverty. Jaka fought hard to get out from the poverty, starting from busking together with Sasana, become an electronics factory worker in Batam, become a fisherman, and become a member of *Laskar Malang*, the Islamic religion enforcement movement in Malang. After getting a decent life, Jaka did not get the happiness and peace of heart he hoped. His dark past with Sasana and his female friend in Batam always haunt him.

The phenomena that experienced by Sasana and Jaka reflect the individuation process. Individuation is Carl Gustav Jung's term to express someone's actualization in finding out who they are as a whole (Feist and Feist, 2009: 104). Healthy personalities are those who contact with the conscious side, and allow to experiences their unconscious to achieve wholeness (Feist and Feist, 2009: 104). Finding yourself requires a very long journey of life. Jung believes that everyone will experience this process. Individuation explains how to unite the parts of consciousness and the unconscious. It can be concluded that this is a struggle to bring the ego as the center of consciousness towards the unconscious.

Jung State:

*"Self-realization or individuation can be achieved by people who can assimilate their unconscious into their personalities as a whole. Facing their unconscious is a difficult process that requires courage to face the evil nature of one's shadow, and even greater courage to accept one's feminine or masculine side (Feist and Feist: 2009: 123).*

Jung divides two kinds of unconsciousness, they are personal unconsciousness and collective unconsciousness (Supratiknya, 1993). Personal unconsciousness is behind human consciousness. It's relative because people

sometimes realize, sometimes not if they do something. Personal unconsciousness is a level that contains forgotten experiences, which have been lost due to some reason, or may also have lost their ease. Personal unconscious consists of experiences that are conscious but the repressed, suppressed, forgotten, or ignored and experiences that are too weak to create a conscious impression on the person (Hall and Lindzey, 1993). This level consists of impressions that are too weak to bring to the conscious level. Only a skilled therapist can help a person understand what he is not aware of. One of the aspects that are at the level of personal unconsciousness is complex. Complex is a group of feelings, thoughts and perceptions related to certain emotional themes. This often comes from a person's past experience. Complex can also be demonstrated through dreams.

The other part of human unconscious is called collective unconscious. Collective unconsciousness is a storehouse of memories that are hidden or deposited from ancestors, not only the history of the human race as a separate species but also the ancestors of their human or ancestors (Sebatu, 1994). Recollections of memories or representations of race are not inherited, but we inherit the possibly of reviving the experiences of past generations (Hall and Lindzey, 1993). The content of the level of collective unconscious is archetype. Archetype is a form of thought or idea that forms the basis of our view, which is projected on the experience we are experiencing. According to Feist and Feist (2009), the basis of the archetype comes from the repeated experience of human ancestors. Everyone has countless archetype potentials, and when personal experience matches the primordial latent image, archetypes become activated.

The awareness section is very important because it is related to the outside world. Through this section we can understand what is happening around us. Meanwhile, it is not easy to understand the unconscious side. There are many complexes in personal unconsciousness. Likewise, the collective unconscious that involves many archetypes in it, the individuation process will be formed in a person's life with the help of archetypes. Someone will experience the process of individuation well when recognizing archetypes in his life. There are five main archetypes that will help the Individuation process. They are "persona", "shadow", "anima and animus", and "Self". Jung stated:

*"If the archetypes in a person are not permitted to express themselves through an intermediary of consciousness or if the persona package is so thick that it encompasses others in personality then one will become neurotic. A man who does not provide a satisfying opportunity for his feminine impulse or a woman who paralyzes her masculine tendencies will find danger, because her anima and animus will tend to look for indirect and irrational ways (Hall and Lindzey, 1993) "*

Okky Madasari's fourth novel is very unique. This novel tells the story in a not long-winded manner. Especially with strong characters like Sasana who likes *dangdut* music and chooses to dress up like a woman, and Jaka who wants to have true freedom but it turns out that freedom makes his heart restless all the time. Along these lines, we can utilize Analytical Psychology to break down this novel with the idea of individuation process.

There have been numerous researchers that analyze Okky Madasari's *Bound*. The first researcher is *Galih Fitriawan* from *Muhammadiyah University Of Surakarta*. He talks about the trauma analysis that reflected by the main character, Sasana. The title is *Trauma Reflected at Okky Madasari's Bound Novel*

(2013): *A Psychoanalytic Approach* (2016). The results of this study indicate that, human character will change due to aspects of personality, family, and environment. An important point given by Okky Madasari in this novel is when Sasana proves freedom with awareness. The results showed that the main character's mental state conflict was caused by the problems he faced. Sasana struggles to find freedom for his life. Finally, his efforts made him suffer to the end.

The followings are *Emotions and Anxiety of Characters in the Novel of Pasung Jiwa by Okky Madasari (Psychoanalysis Study)* (2015) by Julia Hartini from the Indonesian University of Education. *Pasung Jiwa Novel by Okky Madasari: Study of Genetic Structuralism* (2016) from Sebelas Maret University Surakarta. Nur Wahyu Hidayah from Yogyakarta State University, researched this novel on the topic of the *Problem Kejiwaan Tokoh Utama Dalam Novel Pasung Jiwa Karya Okky Madasari* (2015).

From the previous analysis, we can conclude that Okky Madasari's *Bound* is one of the most widely analyzed works in the world of literature. There are many aspects that can be seen from this novel. However, an in-depth analysis of the psychology of the novel is needed. Because of this, this research chose analyze of Individuation Process of the Main Characters in Okky Madasari *Bound*.

There are two reasons why the author chose this novel to study. The first is the main characters, Sasana and Jaka, reflect human life and several problems that flare up against self. The second reason, because the novel tells about the try to find the freedom in their life. They want to find in which part they can feel free to

do or to express what in their mind want. We can take a stand on the behavior of individuation process from Carl Gustav Jung perspective.

The researcher analyzes more about the individuation process experienced by the main characters of the novel, Sasana and Jaka. Therefore, the authors give the title of this research "Individuation Process of Main Characters in Okky Madasari's *Bound*"

#### **B. Problems of The Study**

According to the background of the study above, the researcher intends to focus this research to answer the questions:

- a. How are the individuation processes of Sasana in Okky Madasari's *Bound*?
- b. How are the individuation processes of Jaka in Okky Madasari's *Bound*?

#### **C. Objectives of the Study**

In relation to the previous statement of the problem, the objectives of the study are:

- a. To explain the individuation process of Sasana in Okky Madasari's *Bound*
- b. To explain the individuation process of Jaka in Okky Madasari's *Bound*

#### **D. Significance of the study**

According to the previous statement of the study, this proposal used to help the people understand about Individuation Process of Sasana and Jaka in Okky Madasari's *Bound* from Carl Gustav Jung perspective.

Theoretically, the result of this study can be expected to generate the theoretical survey of study in personality of the main characters use the theory of Individuation process from Carl Gustav Jung.

Practically, the finding of this study makes the reader of the novel can understand more about the psychological side of the main characters, especially in psychological development and individuation process.

#### **E. Scope and Limitation**

In connection to this research, the researcher focused on psychological analysis, this research is aimed to find out the Individuation process which is represented by the main characters in the novel using Psychoanalysis of Carl Gustav Jung.

#### **F. Definition of Key Terms**

To avoid misunderstanding, the terms are defined as follows:

##### **1. Individuation process:**

Individuation process is the process of being yourself as a whole. Individuation is a psychologically healthy condition, in which a person succeeds in integrating consciousness and the unconscious into harmony. So in the view of Carl Gustav Jung, healthy individuals are those who come into contact with the conscious world, they allow themselves to experience their subconscious to achieve wholeness (Feist and Feist, 2009: 104)



## 2. Archetype:

Archetype is a form of thought or idea that forms the basis of our view, which is projected on the experience we are experiencing. We know based on scientific studies that our daily behavior is greatly influenced by the culture and life forms of our ancestors in the past. But that influence takes place on an unconscious level (Cremers, 1986).

## 3. Personal unconscious:

Personal unconsciousness is the level that contains forgotten experiences that have been lost due to some reason, or maybe also lost their unease. This level consists of impressions that are too weak to be brought to the conscious level. (Cremers, 1986).

## 4. Collective unconscious:

Collective unconscious is the result of a worldly process that blends with the structure of the brain and the sympathetic nervous system. In other words, the collective unconscious is a repository of memories that are hidden or hidden from ancestors (Cremers, 1986).

## 5. Persona:

Persona is a system of adjustment to the world, a system of adjustment that is owned by individuals, or the way individuals use in associating with the world. Persona means something that means

something that is not really him, but in the minds of their own and the minds of those people is he (Cremers, 1986).

6. Shadow:

Shadow is a hidden and oppressed personality, almost always inferior and full of guilt. The most basic networks of personality are rooted in layers of animals, our ancestors, and he embraces all historical aspects of the unconscious. People believe until now that human shadows are all sources of evil (Cremers, 1986).

7. Anima animus:

Anima is the incarnation of female nature in human form, the nature of women found in the unconscious nature of men. And animus is the embodiment of male nature in human form, male nature found in the female unconscious realm (Cremers, 1986).

8. Self:

Self is an element that goes beyond the conscious ego. It includes not only the conscious psyche, but also the unconscious. Self is the goal of our lives, because it is the most complete statement of composition that inevitably has to be accepted (it has become fate), and we call it individuality (Cremers, 1986).

9. Psyche:

Psyche is a term used by Jung to refer to the entire human personality. Psyche is a combination or the sum of the total mental, emotional and spiritual content of a person (Cremers, 1986).

#### 10.Libido:

Libido is identified as psychic energy. Opposition that produces psychic energy which expresses itself only through energy symbols that manifest themselves in life processes and are perceived subjectively as effort or desire (Cremers, 1986).

#### 11.Complex:

The complex is sourced from a collective unconscious whose understanding is deeper than that of Sigmund Freud, that is, the deposits of childhood traumatic experiences (Cremers, 1986).

### G. Previous Studies

*Bound* novel represents the human life. So, we can use Psychoanalysis theory of Carl Gustav Jung to analyze this novel with the concept of individuation process. As a previous study, the researcher found several psychoanalysis-themed studies focused on the individuation process from Carl Gustav Jung's perspective.

The first researcher is *Winda Pradnya Paramita* from *University of Malang*, writing of *Individuation Process of the Main Character in Hermann Hesse's Demian and Its Pedagogical Implication (2015)*. She analyzes the *Demian* Novel use psychoanalysis that focuses on individuation process uses Carl Gustav Jung perspective. From this study it was found that Sinclair went through a process of individuation in three stages: childhood, adolescence and adulthood. In these stages Sinclair began to recognize and interact with various archetypes

such as shadow, persona, anima and self in him that were triggered by his encounter with new characters in the novel. Each of these characters marks a new point in the individuation process through which Sinclair

The second researcher that analyzes psychoanalysis theory that focuses on individuation process uses Carl Gustav Jung perspective is *Sophia Tsouluhas* from *Concordia University*, writing of *The individuation process of a young boy in drama therapy: a child's story* (2002). This analysis discusses about how Jung psychology can work with techniques in drama therapy. Which therapy serves to help the child's individuation process from an early age.

The third researcher is *Debby Rahmayanti* from *State Islamic University Sunan Kalijaga Yogyakarta*. She analyzes Veronica Roth's *Divergent* that use psychoanalysis that focuses on individuation process uses Carl Gustav Jung perspective. The title is *Tris' Individuation Process as Seen in Veronica Roth's Divergent*. In this study the authors say that, Tris must reveal the archetype that exists in him and accept a portion of his personality to achieve individuation. The results of this analysis say that Tris is able to accept and make peace with herself for the sake of reaching individuation completely.

The fourth researcher was *Yohana Febry Chris Suprpto* from *Diponegoro University*. She analyzes *The Black Swan Movie* using psychoanalysis which focuses on the process of individuation using the perspective of Carl Gustav Jung. The title is *the Process of Self-Individuation in the Main Characters of the Black Swan Film* (2016). The author analyzes how Nina found herself intact using Carl

Jung's theory of the process of individual individuation. To recognize the individuation process there are four types of archetypes that need to be disclosed. They are "persona", "shadow", "anima and animus", and "Self". The results of this study indicate that Nina did not experience all four archetypes. there are only two archetypes that dominate Nina, namely "shadow" and "personality". It can be concluded that the main character did not succeed in the process of self-individuation proposed by Carl Gustav Jung.

The fifth researcher was *R. Abhimanyu* from *Soegijapranata Catholic University Semarang*. The title is *Bima Self Realization in the Dewaruci Play Seen from the Process of Jungian Persuasion and Sufi Perspective (2015)*. The analysis in this study shows that there are several events in the story related to archetypes. When Bima was asked by his teacher to search for the heritage of TirtaPawitra / Tirta Kamandanu, the archetype persona and shadow were revealed. When Bima found out against the two giants Rukmuka and Rukmakala, the archetypal hero emerged. Archetype of wise parents appears when Bima meets Dewaruci, self appears when Bima discovers the secrets of the universe and reaches self perfection.

In general, this study has similarities and differences together with previous studies. In general, as discussed in this subject, all previous research explores the process of individuation of characters as research subjects using several different novels. Meanwhile, this research found the process of individuation of the main characters in Okky Madasari's *Bound* using Carl Gustav Jung's theory. The formation of the individuation process will be helped by the

archetype as part of one's collective unconscious. This individuation process will be well revealed if Sasana and Jaka understand the archetype contained in them. There are five main archetypes that will help the Individuation process. They are "persona", "shadow", "anima and animus", and "Self".

## H. Research Methodology

This chapter presents a research method consisting of research design, data sources, data collections, and data analysis.

### 1. Research Design

This study is categorized into literary criticism. Literary criticism is usually regarded as the analysis, interpretation, and evaluation of literary works: it does not mean 'finding fault with'. Criticism as an academic activity expresses the reader's sense of what is happening in a text (Peck and Coyle, 1984: 149).

This study aims to analyze literary works, namely Okky Madasari's *Bound* with the topic of the psychological side of the main character. This analysis is the process of systematic searching and organizing research material to enhance researchers' understanding of topics and novels.

A suitable approach is needed to be able to carry out literary criticism. The researcher using a psychological approach to analyze the psychological side of the main character, especially the individuation

process by analyzing the collective unconscious side of the main character by revealing the individuation process that occurs in the main character.

Individuation process is the process of being yourself as a whole. Individuation is a psychologically healthy condition, in which a person succeeds in integrating consciousness and the unconscious into harmony (Feist and Feist: 2009)

## **2.Data Source**

The data of this analysis is from *Bound*, created by Okky Madasari that was published by PT. Gramedia Pustaka Utama in 2014. The form of data contained in this novel is in the form of words, phrases, or sentences. This novel is contained 280 pages. *Bound* is a translation of the *Pasung Jiwa*. *Pasung Jiwa* has also been translated into German with the title *Gebunden* in 2015. This novel has also been available in Arabic because it has been published in Egypt since 2019.

## **3.Data Collection**

The most appropriate data collection technique in this research is to read carefully, and understand deeply. The next step, the researcher focuses on the psychological side of the main character to reveal the individuation process. After that, researchers highlight the data needed.

The data is used in the data analysis process to answer the problems that were formulated.

#### **4.Data Analysis**

These steps to analyze this novel are generally refers to the process of working with data, organizing data, analyzing the data, and the last is interpreting the data. According to Bogdan and Biklen (1998), analysis involves working the data, organizing the data, breaking down data into manageable units, synthesizing it and searching for patterns.





## CHAPTER II

### REVIEW ON RELATED LITERATURE

#### A. Psychological Literary Criticism

Psychology and literature are two different disciplines. But both have a functional relationship because they both study a person's psyche, the difference is that in psychology these symptoms are real, whereas in literature are imaginative (Endaswara, 2003). Psychological literary criticism is a study that focuses on a literary work that uses a review of psychology. Psychology of literature can reveal an author's psychology, the characters, and readers of literary works. Literary psychology research requires carefulness in reading to be able to find the element that influences psychology.

Literary works that are seen as psychological phenomena, will display aspects of the psyche through the characters in a novel or prose. Psychological literary criticism is a study that views literary works as psychiatric activities. The author will use the idea and a sense of work. Likewise the reader, in responding to the work also will not be separated from the psyche of the reader (Endaswara, 2003).

In the relationship of literary works with psychology, the assumption arises that by discussing certain literary works, someone can conclude the psychology of the author (Suaka, 2014). One can study all one's works then conclude about the author's mental state. The author's life journey such as events, correspondence, personal documents, conflicting souls, and inner conflicts are life

experiences that can inspire work. Based on a psychological approach, sometimes the events in literary works are considered to have biographical meaning concerning the life of the author.

The basis of psychological literary criticism is influenced by several things. First, there is an assumption that literary works are the product of the author's psyche and thoughts which are in a semi-conscious or subconscious situation after manifested into conscious form. Conscious and unconscious is always coloring in the author's imagination process. The power of literary works can be seen how far the author can express the unconscious psychic expression into a literary creation. Second, besides examining the character's characterization, the study of psychological literary criticism also examines aspects of the author's thoughts and feelings when creating the work. (Endraswara, 2003: 26).

The two basic aspects of above are aspects of the author's psychology, so that the authors' personality and thoughts greatly influence the results of the literary work. The author is pouring his ideas into his work is sometimes trapped in an unconscious or hallucinatory situation. When the researchers analyze the characters and the characterization of literary works, they must be based on psychological theories that explain human behavior and character. Psychological theory that is often used in researching literary works is psychoanalysis put forward by Sigmund Freud.

In the study of literary psychology, Freud attempted to uncover the psychoanalysis of personality which was seen to include three psychological

elements, namely id, ego, and superego. These three personality systems are interrelated and form a totality, and human behavior is the product of the interaction of the three (Endaswara, 2008). Besides Sigmund Freud, there is also a figure of psychoanalysis whose theory is often used in literary research, namely Carl Gustav Jung. Carl Gustav Jung is an introvert who turned into an extravert after establishing good cooperation with Sigmund Freud. Freud regarded Jung as a spiritual child or "crown prince" to ensure the survival of the world of psychoanalysis (Cremers, 1989). However, this good relationship does not last long, because it is attacked by disappointment and suspicion with each other until it peaks suddenly and the break-up is defensive. Jung was too independent to just go along, and Freud began to suspect that Jung wanted to defeat him with the child oedipal who wanted to kill his child. After the breakdown of outward and inner relations with Freud, Jung then named his creation of deep psychology with the name "Analytical-psychology" to distinguish it from Freud's psycho-analysis (Cremers, 1989).

#### **B. Introduction to Jung Analytical Psychology**

Individuation is the final goal to be achieved from all the theories put forward by Carl Gustav Jung (Sebatu, 1994). Individuation is fairly complex and would be very difficult to understand without adequate knowledge of the basics of Jung's theory as contained in his analytical psychology.

Based on this, the researcher will discuss the basic principles of Jung's theory, before discussing the individuation process. Carl Gustav Jung began his

career as a lecture at the University of Zurich, opened the practice of psychiatry, and found several terms that are still used today. After severing ties with Freud, Jung returned to being an introvert. He gave up his position as Rector at the University of Zurich and stopped at the Burgholzli clinic. Jung experienced inner disorientation and deepened his knowledge of methodological and religious symbolism, and then he discovered his second biggest discovery, the collective unconscious (Cremers, 1989). Jung focuses on the importance of the unconscious. He explores the unconscious side and finds deeper things than the unconscious. Empirically, Jung can show the deeper of personal unconscious and collective unconscious.

However, many differences contradict Freud's psychoanalysis. The one of the difference concept between Jung and Freud is in looking at the concept of libido. Jung uses the term psyche to refer to all human personalities with many systems in them. Psyche is a dynamic system and will continue to develop creatively to achieve wholeness throughout life. The energy that regulates the psyche is called libido. Freud views that libido is a concept of sexuality. But Jung looked more broadly at the concept, not only the element of sexuality but was the energy of the life process that moved various things in humans. In psychology, libido is the most important part and is used for several purposes, namely fulfilling basic human needs such as survival and breeding, as well as carrying out higher life goals in cultural and spiritual activities (Hall and Lindzey, 1993).

The goal of human personality is psychological totality in which there is cooperation between various parts, because the domination of excessive aspects

will cause psychological disorders in personality. According to Jung, much of the despair that afflicts modern society is because humans rely too much on their ratio in everything, so they overemphasize consciousness at the expense of the unconscious. Through this analytical psychology, Jung tried to offer a way to achieve a complete and balanced personality by conducting individuation processes that emphasize the harmonization of various parts in personality.

### **1. Structure of personality**

Jung divided the structure of personality into two main parts, namely consciousness and unconsciousness. The unconscious is divided into two, namely personal unconscious and collective unconscious.

#### **a) Consciousness**

Awareness is something that can be felt by the ego, and the unconscious element has nothing to do with the ego. Jung views the ego as the center of consciousness, but not the core of consciousness itself. Ego is not the whole of personality and must be fulfilled by self. This self is the center of personality, most of which are unconscious (Feist and Feist, 2009). The ego is a conscious soul consisting of memories, thoughts, and conscious feelings.

#### **b) Unconsciousness**

According to Jung's theory, there are two parts of unconscious, namely personal unconscious and the collective unconscious.

a. Personal unconsciousness

The level of personal unconsciousness is the level that contains experiences that are forgotten, lost their characteristics for a reason, or may also lose their discomfort (Sebatu, 1994). This level consists of impressions that are too weak to be brought to the level of consciousness.

One aspect of personal unconscious is complex. Complex is groups of feelings, thoughts, and perceptions. Complex can determine how individuals observe the world and their values, interests, and drives. One example is complex. An example is the mother complex. Ideas, feelings, and memories related to the mother, will be drawn to the core and form a complex. People who have a complex mother, then the thoughts, feelings, and actions are very dominated by the concept of mother. So, someone whose personality is dominated by his mother is said to have a strong complex of mothers (Supratiknya, 1993).

b. Collective unconscious

Collective unconscious is a repository of memories that are kept hidden from ancestors. This collective unconscious level is the source of primordial shadows (Sebatu, 1994). This primordial shadow can be interpreted as the development of psyche at the beginning. Humans in the next generation inherit these shadows from their

ancestors. The shadow of this race is no longer inherited in the conscious form as experienced by his ancestors, but in the unconscious form.

Collective unconsciousness is a storehouse of latent memories inherited from the past of one's ancestors. The past does not only consist of the history of the human race, but also pre-human ancestors or ancestors of animals (Feist and Feist, 2009). Humans have the possibility or tendency to imitate the experience of their ancestors projected on the surrounding environment. Jung gave an example of a human who has the nature of a wild animal. This tendency was inherited by the ancestors of pre-human, namely early humans in dealing with wild animals. Jung said that the human brain is a result of past formations (ancestors projected), its contents called archetypes.

Archetype is a form of thought or idea which forms the basis of a view to be projected on the event being experienced (Sebatu, 1994). Jung said that there were several main archetypes, including: persona, shadow, anima and animus, and self.

- Persona

The side of personality that people show to the world is designated as the persona (Feist and Feist, 2009). The word "persona" comes from Latin. Persona means mask. In Greek this

word is equivalent to the word person, which also means mask or face. This mask is often used in drama or theater.

Persona is a mask or role that we use to present ourselves as desired by social norms and cover-up all our negative aspects. Persona will be dangerous if it is certain that these people truly reflect our natures not merely the roles we play, so that we ultimately forget who we are. The purpose of a healthy personality is to deflate the persona and allow the rest of the personality to develop. The difference between a healthy person and not is an unhealthy person deceiving himself and others with the persona he plays, but healthy people are people who know what they are playing with and at that moment they know their inner nature.

- Shadow

The word shadow is used to show the dark side of the evil side of our lives (Sebatu, 1994). The archetype of shadows also results in the appearance of thoughts, feelings, and actions which are not pleasant and deserve to be denounced by the public in awareness and behavior. Furthermore, all this can be hidden from public view by the persona (Supratiknya, 1993).

The shadows have very deep roots because they contain the primitive animal instincts of our pre-human ancestors. This is the most troublesome archetypes because it includes the best aspects



and also has the worst aspects of human nature, both of these aspects must be revealed. Therefore to be accepted by society and become a civilized human being, the instincts of primitive animals in the shadows must be tamed, but not kill or reduce all these forces because we can lose the positive aspects of them such as; spontaneity, insight, deep emotions, creativity, which are essential traits for full humanity.

It can be concluded that the shadow is the "existence" that we must acknowledge. The more people deny their existence, the more they destroy and take over their personalities. Thus, recognizing shadows is one's responsibility towards oneself.

- Anima and Animus

A pair of related archetypes is anima and animus. Each of us has biological and psychological qualities and characteristics of the other sexes. At the biological level each sex has hormones from other genders. At the psychological level, each sex can behave like the other sexes. Women have a component of male behavior and men have a component of female behavior. This archetype develops from the experience of countless generations of women and men who live together, wherein the process each sex gets from the other sexes.

The feminine side of men originates in the collective unconscious as an archetype and remains extremely resistant to consciousness. Few men become well acquainted with their anima because this task requires great courage and is even more difficult than becoming acquainted with their shadow (Feist and Feist, 2009). Jung believed that anima originated from early men's experiences with women-mothers, sisters, and lovers-that combined to form a generalized picture of a woman (Supratiknya, 2008).

The masculine archetype in women is called the animus (Feist and Feist, 2009). Jung believed that animus is responsible for thinking and opinion in women just as the anima produces feelings and moods in men. The animus is also an explanation for the irrational thinking and illogical opinions often attributed to women.

Like other archetypes, anima and animus can also have both positive and negative effects. These archetypes, although they can be determined by sex chromosomes, are the product of the experiences of the male race of women and women with men (Supratiknya, 1993). In other words, because living with women for centuries, men have become feminine, because living with men, women have become masculine.

- Self

Jung believed that each person processes an inherited tendency to move toward growth, perfection, and completion, and he called this innate disposition the self (Feist and Feist, 2009). That means Jung believes that everyone will reach self-archetype. The self is the focal point of personality, around which all other systems are correlated. He unifies these systems and provides personality with unity, balance, and stability in personality.

Before the self emerges, various components of personality must develop fully and individually (Supratiknya, 1993). For this reason, the archetype itself will not appear before a person reaches middle age. At this time people are serious about changing the center of their personality from the conscious ego to the ego that is between consciousness and the unconscious. This middle region is the realm of self (Supratiknya, 1993).

Self is the most important archetype in personality. Self is an archetype which is an embodiment of unity between all aspects of personality. Self is not the same as ego which is only centered on consciousness, but rather as the center of personality which includes awareness and unconsciousness. This archetype appears if someone has reached individuation. Self is the ultimate goal of

personality, and to achieve it, other archetypes in personality must be developed optimally (Supratiknya, 1993).

From some of the main archetypes above, a person can undergo an individuation process, which in that process one will further explore the unconscious side, namely in the collective unconscious. This process requires the above archetypes which will be recognized by the person so that he can recognize himself fully.

## 2. Individuation Process

Individuation is a term given by Carl Gustav Jung. Individuation is the process of becoming self, self-realization. Individuation is complete self-realization where self can integrate harmoniously with the ego (Cremers, 1989). The aim of the individuation process is psychological wholeness and personality maturity (Cremers, 1989). The first condition for individuation is to be aware of aspects of the self that have been neglected. Jung Stated:

*Individuation is the process of integrating the opposite poles into a single homogeneous individual. This process of "coming to selfhood" means that person shall all psychological components functioning in unity, with no psychic process atrophying. People who have gone through this process have achieved realization of the self, minimize their persona, recognize their anima animus, and require a workable balance between introversion and extraversion (Feist and Feist, 2008).*

Individuation explains how to unite the parts of consciousness and the unconscious. It can be concluded that this is a struggle to bring the ego as the center of consciousness towards the unconscious. Jung State:

*"Self-realization or individuation can be achieved by people who can assimilate their unconscious into their personalities as a whole. Facing their unconscious is a difficult process that requires courage to face the evil nature of one's shadow, and even greater courage to accept one's feminine or masculine side (Feist and Feist: 2009: 123).*

Unconsciousness will understand us about who we are. But accepting the unconscious forces in our lives does not mean being controlled by them. That means expressing them and accepting them with conscious processes. So the conscious and unconscious become equal partners (Schult, 1993).

Meanwhile, the unconsciousness is the part we cannot understand easily. Unconsciousness part consists of personal unconsciousness which includes many complexes in it, and collective unconsciousness involving many archetypes in it. These archetypes will help the formation of individuation in one's life. Four main archetypes will help the process of the individuation. They are "persona", "shadow", "anima and animus", and "Self".

### 3. The main steps in the individuation process

Several steps must be followed by individuals in the individuation process. These steps have been summarized in Cremers (1986), Schultz (1993), and Franz (1964).

The first step is dissolving or decreasing persona (Schultz, 1993). The masks that are used, the social roles that are played must be continued throughout the age of half old, one must get along with many different people. However, even though one can use a public personality, the person realizes that this might describe one's true nature. Therefore, one must develop the persona, not deny it. One must develop the persona and begin to hold tightly to the original self that the persona has closed. In other words, one must be yourself.

In the second step (Schultz, 1993), as an individual, one must be aware of all the forces of the shadows that are destructive and constructive. One must understand and accept the dark side of one's nature. These impulses are animalistic and primitive as destructive and selfish. This does not mean that someone gives up or is controlled by these qualities, but only accepts their existence.

With the help of a persona, someone hid his dark side. Every person always wants someone else to know the good side of that person. So effective is someone hiding the dark side of other people so that someone hides to himself. Awareness from the good side will only

produce a biased personality development. Like all opposing components in a person, both sides of this dimension must be revealed before individuation can be achieved.

The third step in achieving the individuation process (Schultz, 1993), one must accept his psychological bisexuality. A man must reveal the nature of the anima (female) and a woman must express the character of his animus (male). Getting to know the qualities and traits of the other sexes is the most difficult thing. Both sides of one's nature must be revealed, must reach a balance to replace the dominance of one part of the other parts.

From the three steps above, if it can develop optimally, it will continue to self-archetypes that describe perfection and show that the individual has succeeded in achieving individuation (Schultz, 1993).

### **C. Feminine and Masculine side of Human**

Jung believes that every human being is psychologically bisexual and has a masculine and feminine nature (Feist and Feist, 2009). As explained in this chapter that a man has a feminine side called anima and a woman has a masculine side called an animus. To be able to master the feminine and masculine sides, one must go beyond his intellectual limits, deep into the deepest parts of his unconscious. Jung believes that the anima comes from the experience of a man with his mother, sister, or even his lover who are combined to form a general description of women (Feist and Feist, 2009). Not only do archetypes cause each

type to show the characteristics of the opposite sex, but they also act as collective images that motivate each type to be attracted to and understand the opposite sex (Hall and Lindzey, 1993). Anima doesn't always appear in dreams as a woman, but it can also be a feeling or mood, while the animus is a symbol of the process of thinking and reasoning (Feist and Feist, 2009).

The projection of anima is very important to women. The reason is because women carry a real and lively image of feminine in themselves. A man projects anima to women, especially because women are very attractive to him. He dreamed of being a source of happiness and peace for him. Falling in love according to Jung is a situation where men project anima to the woman who attracts him (Sebatu, 1994). Thus the woman becomes the projection of the anime. The same phenomenon occurs in women when they project their animus. .

Sex and gender have different definitions in society. The term gender began to be commonly used in the biomedical literature in the early 1970s by researchers interested in the relationship between a person's sex as indicated by his or her person's social identity (Walker, 1998). Sex can be associated with biological features that are naturally present in every individual from birth, such as the sex in men and women where men have a penis and women have a vagina. While gender is defined as a trait that can be shaped by social so that gender behavior can change according to the environment (Kiswanto, 2017). Regarding gender, social construction in Indonesia emphasizes that the ideal gender behavior is following their sexual identity, such as men must be masculine, and women must be feminine. This cultural stereotype were formed and communicated to



boys and girls from childhood and are inherent in their behavior (Rahayu, 2019). So that transgender, homosexual, and lesbian groups are often associated with deviant behavior because they do not act according to what has been constructed in society. The action referred to Butler is a gender identity that is formed through roles, gestures, words, and desires that include performance that is influenced by the environment of each individual which is then manifested itself. This act of performativity does not stand alone, because it is influenced by the public which makes an individual change in a more appropriate and comfortable direction according to him.

According to Judith Butler (1990), gender, sex and sexuality are different things. This is explained through the formulation of the concept 'gender performativity'. Butler contributed to providing a new understanding of gender identity. Butler also argues that the connection between gender, sex, and sexuality is a cultural and social construction that is realized by the subject through the repetition of performative actions at certain times.

Gender is an 'act,' broadly interpreted, which builds social fiction from its psychological interiority. Gender reality is performative which means that it is real only insofar as it is done (Butler, 1990). Butler Describes how realness or truth about gender and sexuality is produced and reproduced through a series of actions, gestures, and desires that implies the most essential gender identity. Transvestites, objects studied by Butler, must carry out a certain set of practices and procedures to obtain an idealized form in which their gestures and appearance are considered feminine. This practice for them, according to Butler, is not merely

imitating the femininity of women. Furthermore, they also show that femininity is a practice of imitation, both when done by transvestites and women. In short, determining the effect of realness is the ability to produce naturalized effects.

Regarding gender, social construction in popular culture emphasizes that the ideal gender behavior does not have to be following their sexual identity, as men must be masculine, and women must be feminine (Kiswanto, 2017). So that transgender, transgendor, or tomboy groups cannot always be associated with deviant behavior because they do not act in accordance with what has been built in the community, because gender is not always seen from the biological side, but something that describes an identity that is done repeatedly and continuously. (Walker, 1998).

Meanwhile, cultural stereotypes were formed and communicated to boys and girls from childhood and are inherent in their behavior. Things like this will affect the ideals, imagination and images of the role of men and women of each child in growth and development until he is an adult.

## CHAPTER III

### ANALYSIS

It has been noted previously that this research is aimed to describe the Individuation process of the main characters in Okky Madasari's *Bound* using analytical psychology by Carl Gustav Jung. Based on the objective of the study, this chapter is divided into two parts. The first part, the researcher presents and analyzes the data collected from Okky Madasari's *Bound* that reflects the form of Individuation Process of the Main Characters, Sasana, and Jaka, by Carl Gustav Jung theory. The data, which might appear are in the form of persona, shadow, anima and animus, and self.

#### **A. Individuation Process of the Main Characters in Okky Madasari's *Bound***

In this section, the individuation process of the main characters which affirm psychological theory are comprehensively elaborated. In Okky Madasari's *Bound*, there are two main characters that will be analyzed using the individuation process theory by Carl Gustav Jung, Sasana and Jaka. Sasana is a man who likes to dress like a woman, leaving college to busking and swaying his hips like a girl. He wants to be free in expressing all his desires. But he must experience a bitter event in his life. He was harassed by the police who arrested him when he and his friends were demonstrating by singing. This made him considered like a madman due to the trauma he had experienced. Also, his father did not consider Sasana as

his son anymore after knowing that Sasana had dressed and swayed like a woman. It made Sasana feel trapped in his own body. He wants to be free from this trap, and express his desires freely.

Jaka is very optimistic person. He wants to be a professional busker. Jaka is the person who introduced Sasana to women's clothes. Jaka also has a difficult life path. After he was caught by the police due to his demonstration with Sasana, he migrated to Batam, hoping to get a decent job while hiding from police searches in the Malang-Sidoarjo-Surabaya region. Jaka got a job at one of the factories in Batam, but he even made a big problem. Jaka invited his friends to rebel against the factory leaders because of the depravity of the leaders. Before his mission was carried out, he was almost captured and required him to leave Batam to escape. Jaka finally went to Jakarta. There he met people who fought in the way of Allah. Jaka joined them, which later made Jaka being a highly respected figure in the fight against immorality. But when Jaka caught Sasana, while Sasana was performing in Malang, he felt very guilty. He felt that his heartfelt uncomfortable when using religion as a mask in his life. Finally, he chose to take off his turban and robe and chooses to become a street artist with Sasana. He wants to be free in expressing his true identity, without having to use anything as a mask.

Personality changes in humans when they are half-old are changes in archetypes. These changes occur in persona, shadow, anima animus and self in individuation (Schultz, 1991). Therefore, there are main archetypes that will be analyzed through the main characters, they are “persona”, “shadow”, “anima or animus” and “Self”.

## 1. Individuation Process of Sasana in Okky Madasari's *Bound*

### a) Persona

The side of personality shown to the world is called persona. Jung believes that every human being is involved in certain roles that are demanded by the social (Feist and Feist, 2008). The amendment is the dissolution and obedience of the persona. (Schultz, 1991). Persona is often symbolized as 'mask' covering our face. Therefore, people will not see our true self unless they let go the mask. This theory proposed by Carl Gustav Jung is experienced by Sasana as the main character of Okky Madasari's *Bound*.

This persona actually starts when Sasana obeys all the wishes of his parents by playing the piano beautifully. Sasana wants to boast of his mother and father. He plays the piano with his mind not with his heart. Sasana be a good child for his parents, not only obedient, but also talented and very intelligent.

*They believed it (piano) would be very useful, not just for their own happiness, but for the future of their children. They convinced that the music played the piano would make the children smarter. It was the conviction born of the books they read. Melati and I were to test that conviction, and I had proved it right. A son who was at once good, obedient, compassionate and intelligent. More than that, I was talented piano player, which was something that I had become an obsession of them. I was their pride and joy, their first-born and only son (Bound, 16).*

From the data above, we can understand that Sasana's persona began since Sasana was in the womb. He was played classical songs by

his parents and introduced to the piano sound. Since childhood, Sasana's parents brought a private teacher to teach playing piano. Sasana only followed what was directed by his parents, because Sasana wants to make his parents proud. His parents felt that they had succeeded in making Sasana an obedient, talented, and proud child. That is because since childhood he has been accustomed to getting to know the piano.

*That was when I realized I had been wrong the whole time. Not everyone could play the piano. But I could, even though I didn't like it. But I did prove that I could, because I wanted to make my father and mother happy. I didn't like, but I wanted to (Bound, 22).*

The data above prove Sasana's persona. Sasana then realized that he had only been playing the piano according to his parents' wishes. Actually Sasana seems like he doesn't want to do that, but for making his parents happy, he will do it. Even though he doesn't want it, but at least he can do it.

*We'd come to an unspoken arrangement. I was to simply go to school and study. I was to study hard and get the best grades. I was to be a good child. I was never to listen to dangdut again, or watch it in the village, or dance to it. In return, mother and father would not try to make me play the piano as before (Bound, 25).*

Another evidences that prove Sasana's persona. Once upon a time, Sasana fell in love with a genre of song he had never heard. The name is *Dangdut*. Sasana feels the different kind of happiness when enjoying *dangdut* music. But Sasana's parents did not allow him to

enjoy *dangdut* because *dangdut* connoisseurs were considered to be delinquents and drunkards. Sasana's parents were very disappointed when they learned that Sasana was swaying in front of the *dangdut* music stage and forbade Sasana to enjoy *dangdut* music anymore. Sasana can't play piano anymore, he will focus on learning to make parents happy, and never listen to *dangdut* music again. This is the persona that Sasana wants to show to his parents. As explained in Feist and Feist (2008) that persona is a side of personality shown to the world is called persona. Jung believes that every human being is involved in certain roles that are demanded by the social.

It can be concluded from the evidences above about the persona of Sasana, which is Sasana is a good kid, and always wants to make his parents happy and proud. He wants to give the best to his parents despite having to leave what he doesn't like.

#### **b) Shadow**

Shadow is the evil side or the dark side of humans (Sebatu, 1994). As individuation person, we must be aware of all the forces and shadows that are destructive and constructive (Schultz, 1991). We must accept the dark side of our nature, our animalistic and primitive impulses such as destructive and selfishness. It does not mean that we surrender to them and are controlled by them, but only accept their existence.

In this novel, can be seen clearly that shadow, is reflected indeed on Sasana as the main character. It actually begins when Sasana realized that he actually didn't like what he had been doing all this time. He instead likes *dangdut*, whose parents clearly don't like and don't allow Sasana to listen to *dangdut* music anymore.

*I still asked myself what I'd done wrong, but my mother's sake I stifled that question. I caged my soul and my thought. I began building up a high wall. I Bound my own head and feet. I would no longer do anything out of the ordinary (Bound, 27).*

Sasana is an obedient kid. Everyone knows that. He always follows what his parents want, like playing the piano and studying. He became a student who had many achievements both at school and outside of school. But after he tried to hold back his feelings, he finally realized that he was unable to hold back his feelings that he doesn't want all that. He doesn't like playing piano at all. He prefers *dangdut* music that he just listened to some time ago. He understands that the things he likes will disappoint his parents. But he cannot control anything he wants to like or dislike. He can only hold back and limit himself so as not to disappoint his parents.

*I felt like I no longer wanted anything. My fingers stiffened every time they touched the keys. The series of notes that I knew by heart disappeared from my memory. I couldn't play the piano again. Mbak Minah kept insisting I play. But even I said I couldn't, there was nothing she could do. It only became a big issue on my parents' day off. They stood behind me waiting to hear me play. I tried... tried.... But I just couldn't. I ran away from them. I knew they were disappointed. I knew*



*they could very be angry. What I didn't know was what I would say if the asked "Why?" (Bound, 22).*

The data above proves Sasana's shadow, it happened when Sasana feels that he plays the piano not from his heart, but only to make his parents happy to see it. Even though Sasana doesn't like piano at all, at least he can play it. But now, his fingers are no longer able to play the piano again. The series of notes that he memorized for years is gone. When Sasana's parents are off work and want to watch their child play the piano, Sasana still cannot play it. Sasana knew that his parents would be disappointed with him, even angry.

It can be concluded that Sasana is not a good child and obedient to parents. He is a child who is selfish because he is concerned with his interests even though he knew it would disappoint his parents. Sasana can cover his dark side with the persona he has. According to Supratiknya (1993), the archetype of shadows also results in the appearance of thoughts, feelings, and actions which are not pleasant and deserve to be denounced by the public in awareness and behavior. Furthermore, all this can be hidden from public view by the persona.

**c) Anima animus**

Then in the individuation process, we must accept our psychological bisexuality. A man must express the characteristics of his animus (females) and a woman must express their animus traits (males). Each step in the individuation process is difficult, but self-

knowledge, the qualities and characteristics of a very large change in a very sharp deviation from the previous self-image. Both sides of this nature must be revealed, must reach a balance to replace the exclusive dominance of one part of the other parts.

These are the evidences of the feminine side of Sasana as the main character in this novel.

*I probably knew every inch of Melati's body better than Mbak Minah did. For me, every part of her was a thing of beauty, a work of art, something to admire and envy. There was also the things she has: pretty clothes and shoes, fragrant powders, soft toys. Everything I had was staid and boring comparison (Bound, 26).*

Melati is Sasana's younger sister. Sasana loved his sister very much. He also likes everything that is in his sister, her body shape, clothes, shoes, and toys. This indicates as the feminine side of Sasana. According to Cremers (1986), Anima is the incarnation of female nature in human form, the nature of women is found in the unconscious nature of men.

*Wow... they were all so beautiful. These were things that I'd wanted since I was little but could never have. What would I have though I was out of my mind. It has been enough for me just to see others wearing things like these, especially my little sister (Bound. 46).*

The data above proves Sasana animus is when Sasana lectures in Malang, he meets Jaka, who is usually called Cak Jek. Cak Jek is Sasana's accompanist in singing. He gave Sasana women's clothing, so he could perform singing in dangdut-like clothing. Cak Jek considers that, by wearing women's clothes, it is a professional form as a singer,

even though it is only a *dangdut* singer in a coffee shop. Sasana did not refuse when given women's clothes by Cak Jek. Sasana always wanted women's belongings because they saw the property of her younger sister, Melati. This evidence shows that Sasana has a feminine side in him that comes from his childhood experience because he is accustomed to seeing his sister's accessories. According to Supratiknya (2008), Jung believes that anima comes from the experience of early men with women — mothers, sisters, and lovers — who combine to form a general picture of a woman.

*Whoa... I almost feel several times. But then I slowly got used to it, and soon enough I could walk a bit faster. Oh la la... I suddenly felt incredibly sexy. I also felt beautiful. I wiggle mu butt as I walked, mimicking the women I'd often seen at shopping centers (Bound, 48).*

The data above prove Sasana's animus. When Sasana tried to wear these clothes, Sasana felt that he was very sexy. He tried to imitate the style of women he often saw. He seemed sincere about the clothes, although previously Cak Jek had to persuade Sasana to wear woman clothes. He craved clothes like this because he saw the belongings of his sister, Melati.

It wasn't important what people called me because I would always be me. And it didn't matter what I looked like because I was still me. I would be Sasa, the songstress beloved by all, the beauty in the red shoes and colorful miniskirts (*Bound*, 49).

Another evidences that prove Sasana's animus. Cak Jek gave Sasana a new nickname, Sasa. Cak Jek said that the name Sasa was very suitable for Sasana. Sasa is a *dangdut* singer who will be known by many people. Sasa is the *Dangdut* Star. Sasana does not mind the call given by Cak jek. Sasana also feels that he is being called Sasa himself by wearing women's clothing. This evidence is appropriate with the explanation in Cremers (1986) that Anima is the incarnation of female nature in human form, the nature of women is found in the unconscious nature of men.

From the evidences above, we can conclude That Sasana actually has a feminine side. It was proven when Sasana was given women's clothes by Cak Jek, he did not refuse it, even he felt he wanted to enter the world of women who according to him the world of women was full of love and tenderness.

**d) Self**

Self is the most important archetype in personality. Self is an archetype which is an embodiment of unity between all aspects of personality. Self is not the same as ego which is only centered on consciousness, but rather as the center of personality which includes consciousness and unconsciousness. In short, self consists of consciousness and the unconscious mind, and brings together the conflicting elements of male-female strength, good and evil, and dark

and light (Feist and Feist, 2008). This archetype appears if someone has reached individuation.

Before the self emerges, various components of personality must develop fully and individually (Supratiknya, 1993). For this reason, self cannot be reached at a young age. Self will be achieved if it is in middle age, fifty years and above (Sebatu, 1994). But in this novel, it is told that Sasana is still young, so that Sasana has not been able to reach his self-archetype because it has not reached middle age, as explained by Jung above.

*“My life now revolved around dancing, I lost track of the number of classes I skipped. I even forgot money that I was supposed to be here for university” (Bound, 44).*

*”I knever knew what to tell her every time she asked what I had been up to the whole time I was away. I tried to keep it vague: college, college, college. What else? She laughed every time I said that. Melati wasn’t a little child anymore. She must have known that I’d been missing for much of those two years. But I couldn’t bear to talk about it” (Bound, 91).*

From the evidences above, Sasana explained that he was still in college. So Sasana's age has not reached middle age to reach self-archetype. Sasana tried to accept all sides of him. Sasana is aware of a side he is not aware of himself. Like the persona that he wants to show his parents, he wants to be a diligent and proud child. Then shadow, Sasana realized that he had done something that could disappoint his parents, he left college and busking in women's clothes. Sasana's

parents work as lawyers and surgeons, and are certainly disappointed to see their children like that. This became the dark side of Sasana. Then anima, he has a lot of characteristics of the feminine side that has been mentioned in the evidence above, one of which is wrong to be Sasa.

It can be concluded that Sasana doesn't want to pretend to use his mask anymore and run away from the people he loves. He wants to return to his parents, but he no longer needs to hide Sasa. He will show Sasa to his parents, as is. But he hasn't been able to reach his self-archetype because Sasana's age hasn't reached middle age. Self cannot be reached at a young age. Self will be achieved if it is in middle age, fifty years and above (Sebatu, 1994).

## **2. Individuation Process of Jaka in Okky Madasari's *Bound***

### **a) Persona**

The side of personality shown to the world is called persona. Jung believes that every human being is involved in certain roles that are demanded by the social (Feist and Feist, 2008). The amendment is the dissolution and obedience of the persona. (Schultz, 1991). Persona is often symbolized as 'mask' covering our face. Therefore, people will not see our true self unless they let go the mask. This theory proposed by Carl Gustav Jung is experienced by Sasana as the main character of Okky Madasari's *Bound*.

This persona actually starts, when Jaka or usually called Cak Jek starts his closeness to the Sasana. Cak Jek is a friend of Sasana who meets in one coffee shop in Malang. Every night Sasana sang and swayed accompanied by Cak Jek using a guitar. Cak Jek and Sasana become so close, they decide to live together, rent a simple and cheap house. Because of their activities every night singing in coffee shops, Cak Jek wants to change the appearance of Sasana to look professional.

*“We have to be optimistic. We can be stars! Maybe not stars like on the TV, but what’s important is that we have to be professional,” Cak Jek said (Bound, 45)*

*The next night we didn’t go back to Cak Man’s stall. Cak Jek said we needed to spread our wings. He really had a turn of phrase, that one. Always so upbeat. But who was to say we couldn’t really spread our wings? (Bound, 51)*

From the evidences above, it is clear that Cak Jek has the trait that he wants to show to everyone that he is an enthusiastic and optimistic person. The side of personality that people show to the world is designated as the persona (Feist and Feist, 2009). The words that he makes can affect anyone who hears them. The choice of words was also very convincing, such as "we must be professional, we must be optimistic in order to become stars, we must beat our wings", and so on.

The next Cak Jek’s persona, this happened After Cak Jek migrating to Batam, Cak Jek returned to Java to start his new life. He wants to start looking for work in the capital city of Jakarta. Why Jakarta? This happened because he had been a fugitive around the city of Malang-Sidoarjo-Surabaya due to his demonstration with Sasana, to

uphold justice and look for Cak Man's daughter who disappeared without cause while working in a factory in Sidoarjo.

In Jakarta, Cak Jek met someone who promised to give him a job. Cak Jek has not introduced himself with the name Jek anymore, but with his real name, Jaka. Jaka felt that he no longer deserved to be called Cak Jek. Moreover, to start a new life that is better, then it would be better if use a new nick name as well.

Jaka finally joined the person had invited him was named Jali. He was given a place to live and eat. The work is not heavy. Only do five daily prayers, listen to lectures from Habib, and dhikr at the mosque. The series of activities is actually something that is foreign to Jaka. But because they were kind enough to feed him and shelter, finally Jaka also carried it out sincerely.

*Was this my time to find the true path after a life filled with sin? Perhaps this really was the road through which I could do some good (Bound, 214)*

*"We are fighting for our religion. We have to guard our city from sin!" I shouted. "We will fight against anyone who violates our religion." (Bound, 228).*

Habib gives sermons that really make Jaka's heart tremble. Habib invites to be firm and brave towards anyone who opposes God's law. Jaka assumed that he had gotten the right way. In the above evidence, Jaka wants to show that he wants to fight in the way of Allah as Habib ordered in his sermon. A few days later Jaka operated, raided



the place that was declared an immoral source. Jaka was very enthusiastic in carrying out his first operation.

In the above evidence, Jaka wants to show everyone that he has found the right path in his life. He is eager to fight in the way of Allah, defend Allah's religion and not hesitate to fight anyone who deviates from Allah's religion. As explained in Feist and Feist (2008) that persona is a side of personality shown to the world is called persona. Jung believes that every human being is involved in certain roles that are demanded by the social.

#### **b) Shadow**

As explained in the previous chapter that the shadow is used to show the dark side or the evil side of our lives (Sebatu, 1994). We must accept the dark side of our nature, our animalistic and primitive impulses such as destructive and selfishness. It does not mean that we surrender to them and are controlled by them, but only accept their existence.

In this novel, can be seen clearly that shadow, is reflected indeed on Jaka as the main character. It actually begins when Jaka has followed several operations. He helped eradicate places used to commit immorality, such as cafes, brothels, or a place that teaches religion of Islam heretical.

*As the laughter echoed through the house, Jali opened his backpack and brought our several bottles of beer. I was dumbstruck, but the others cheered when they saw the bottles. "We can have fun once in a while," Jali*

said. Everyone dashed for a bottle. I hesitated. Jali held one out to me, "Take it, Jek, we're celebrating our victory tonight." (Bound, 217).

From the evidence above, explains that Jaka and his friends have carried out the operation successfully. They have destroyed places used for immorality. They seemed satisfied and happy when they told the various incidents that occurred during the operation earlier. Then Jali took out a bag containing several bottles of beer. They drank together to celebrate their success in carrying out the operation. This shows that Jaka actually has a dark side in him. Jaka did something that is forbidden by Islam. Whereas before he was very excited and convinced that he would uphold the religion of Islam. There is the explanation of Quran **Surah Al-Maidah: 90-91**

فَاجْتَنِبُوهُ الشَّيْطَانُ عَمَلٍ مِّنْ رَّجْسٍ وَالْأَزْلَامَ وَالْأَنْصَابَ وَالْمَيْسِرَ الْخَمْرُ إِنَّمَا أَمْثَلِ الدِّينَ بِأَيْهَا  
تَفْلِحُونَ لَعَلَّكُمْ {90}

«O you who have believed, indeed, intoxicants, gambling, [sacrificing on] stone alters [to other than Allah], and divining arrows are but defilement from the work of Satan, so avoid it that you may be successful»

اللَّهُ ذَكَرَ عَنْ دَكُمُ وَيَصْنُو الْمَيْسِرَ الْخَمْرُ فِي وَالْبَعْضَاءِ الْعَدَاةَ بَيْنَكُمْ يُوقِعَ أَنْ الشَّيْطَانُ يُرِيدُ إِنَّمَا

مُنْتَهُونَ أَنْتُمْ فَهَلِ الصَّلَاةُ وَعَنْ {91}

«Satan only wants to cause between you animosity and hatred through intoxicants and gambling and to avert you from the remembrance of Allah and from prayer. So will you not desist?»

خَمْرٌ مُسْكِرٌ كُلُّ: قَالَ وَسَلَّمَ عَلَيْهِ اللَّهُ صَلَّى النَّبِيُّ أَنَّ عَنْهُمَا اللَّهُ رَضِيَ عُمَرُ ابْنُ عَن ،

(مسلم رواه (حَرَامٌ مُسْكِرٌ وَكُلُّ

From Ibn Umar r.a. that the Prophet. said, "Every intoxicating thing is khamr, and every intoxicating thing is haram." (H.R. Muslim)

Sayyidina Umar bin Al-Khattab r.a. has explained about the meaning of khamr, namely "Something that can cover and block the mind (to think clearly / consciously)". The Companions of the Holy Prophet has also agreed on the explanation (meaning of khamr), the forbidden khamr / liquor, and the reason for the forbiddenness is to be intoxicating.

*We'd raided s group of transvestites by the side of the road one night during the fasting month. We did it together. We stripped the transvestites wasn't fornication, right? Besides, we did it so that they would repent and go back to the right path (Bound, 254).*

In other evidence, it was explained that Jaka had raided the sissy on the streets during the fasting month. Jaka and his friends stripped the sissy and used them to satisfy the desires of Jaka and his friends. That is something that is *haram* in Islam, but Jaka still does it.

It can be concluded that he has not fully obeyed the religion of Islam, because he still does some things that are forbidden by Islam.

This shows that Jaka has a dark side in him and must be revealed to achieve the individuation process. He covered all his bad behavior with his own persona, namely fighting for the teachings of Islam by eradicating immorality in cafes and in places of prostitution. According to Supratiknya (1993), the archetype of shadows also results in the appearance of thoughts, feelings, and actions which are not pleasant and deserve to be denounced by the public in awareness and behavior. Furthermore, all this can be hidden from public view by the persona.

**c) Anima**

Anima is not always present in dreams as a woman, but can be a feeling or mood (Feist and Feist, 2008). Anima affects the side of a man's feelings and is an explanation for certain feelings that don't make sense. During this experience, a man never recognizes that this feminine side is controlling himself. Not only does this archetype cause each sex to show the characteristics of the opposite sex, but they also act as collective images that motivate each type to be interested to and understand the opposite sex (Hall and Lindzey, 1993).

Since the one of the main character of *Bound* is Jaka then it can be said that he has women's soul according to Jung's theory. On the other words, she has "animus" mechanism on herself. Jung believes that unconsciously there is some female elements which exist on male. We can see the evidence when Jaka and his friends raided a

brothel. There was a woman who cursed Jaka and his friends. He gave a sharp look that made Jaka's heart tremble.

*For years I had been hounded by the look in Elis' eyes the last time I had seen her. It was a look full of condemnation for not standing up to escape from that look. Yet here it was again, in the eyes of another woman (Bound, 258).*

The gaze given by the woman reminded Jaka of Elis, a friend he had known while in Batam. Elis' job is as a prostitute. Elis is a subscription from Jaka to satisfy her lust. Once, Elis's brothel was raided by SATPOL PP. Elis was herded into a car without clothes and only used a blanket. Jaka was unable to do anything. Elis gave a sharp gaze that Jaka could not forget until now.

Jaka felt guilty for not being able to help Elis or the woman that night, because Jaka wants to carry out his duties properly as a religious enforcer. This feeling is indicated as anima of Jaka. This is consistent with the explanation of Hall and Lindzey (1993), that this basic pattern of anima or animus not only causes each gender to show characteristics of the opposite sex, but also acts as a collective image that motivates each type to be attracted to and understand the opposite sex.

#### **d) Self**

Self is the most important archetype in personality. Self is an archetype which is an embodiment of unity between all aspects of personality. Self is not the same as ego which is only centered on

consciousness, but rather as the center of personality which includes awareness and unconsciousness. In short, self consists of consciousness and the unconscious mind, and brings together the conflicting elements of male-female strength, good and evil, and dark and light (Feist and Feist, 2008). This archetype appears if someone has reached individuation.

In Okky Madasari's *Bound*, explained that Jaka was still young. Jaka is five years older than Sasana. In the self-archetype explanation of Sasana, Sasana was still young because he had only been in college for two years.

*“Cak Jek was like my own brother. He was only five years older than me” (Bound, 44).*

From the above evidence, it can be concluded that Jaka has revealed who he really is by undergoing several steps in the individuation process. But, before the self emerges, various components of personality must develop fully and individually (Supratiknya, 1993). For this reason, self cannot be reached at a young age. Self will be achieved if it is in middle age, fifty years and above (Sebatu, 1994).

From the evidence above, we can conclude that Jaka realized that he was only wearing a mask in the form of a change and turban. He understood that he had the personality of a brave and optimistic person. And Jaka also realized that there was anima in him in the form

of concern and pity for his female friend, Elis. However, he has not been able to reach his self-archetype because he has not reached middle age.



## CHAPTER IV

### CONCLUSION

#### A. CONCLUSION

Okky Madasari's *Bound* tells about the life journey of the main characters, Sasana and Jaka. They have a difficult life path. Sasana is a man who likes to dress like a woman, leaving college to busking and swaying his hips like a girl. He wants to be free in expressing all his desires. But he must experience a bitter event in his life. He was harassed by the police who arrested him when he and his friends were demonstrating by singing. This made him considered like a madman due to the trauma he had experienced. Also, his father did not consider Sasana as his son anymore after knowing that Sasana had dressed and swayed like a woman. It made Sasana feel trapped in his own body. He wants to be free from this trap, and express his desires freely.

Jaka is very optimistic person. He wants to be a professional busker. Jaka is the person who introduced Sasana to women's clothes. Jaka also has a difficult life path. After he was caught by the police due to his demonstration with Sasana, he migrated to Batam, hoping to get a decent job while hiding from police searches in the Malang-Sidoarjo-Surabaya region. Jaka got a job at one of the factories in Batam, but he even made a big problem. Jaka invited his friends to rebel against the factory leaders because of the depravity of the leaders. Before his mission was carried out, he was almost captured and required him to leave Batam to escape. Jaka finally went to Jakarta. There he met people who fought in the way



of Allah. Jaka joined them, which later made Jaka being a highly respected figure in the fight against immorality. But when Jaka caught Sasana, while Sasana was performing in Malang, he felt very guilty. He felt that his heartfelt uncomfortable when using religion as a mask in his life. Finally, he chose to take off his turban and robe and chooses to become a street artist with Sasana. He wants to be free in expressing his true identity, without having to use anything as a mask.

Based on the story, the right theory to analyze these characters is Analytical Psychology with the idea of individuation process. Individuation is a process that must be faced by everyone to recognize their true self. This process requires a lot of effort to be able to accept and acknowledge all sides of the archetype that exist in him. The main archetypes are persona, shadow, anima and animus, and self. These archetypes help people in order to manage the process of individuation. This research has several stages of the process, including data collection and identification, data analysis, and implementation of data analysis results.

The results of this research, the researcher found the steps of the individuation process expressed by Scultz (1977) on the two main characters, namely Sasana and Jaka. The steps found in Sasana are revealing the persona. It concluded from the evidence from this novel about the persona of Sasana, which is Sasana is a good kid, and always wants to make his parents happy and proud. He wants to give the best to his parents despite having to leave what he doesn't like. The second is accepting the shadow. From this novel, we know that Sasana is not a good child and obedient to parents. He is a child who is selfish because he is

concerned with his interests even though he knew it would disappoint his parents. Sasana can cover his dark side with the persona he has. The third is to reveal the anima or animus. From the evidence of this novel, we know that Sasana actually has a feminine side. It was proven when Sasana was given women's clothes by Cak Jek, he did not refuse it, even he felt he wanted to enter the world of women who according to him the world of women was full of love and tenderness.

The researcher also found the steps of the individuation process in Jaka. The first is the Persona. Jaka wants to show everyone that Jaka is a brave and optimistic person, and also found the right path in his life. He is eager to fight in the way of Allah, defend Allah's religion and not hesitate to fight anyone who deviates from Allah's religion. The second is accepting the shadow. From this novel, we know that Jaka has not fully obeyed the religion of Islam, because he still does some things that are forbidden by Islam. This shows that Jaka has a dark side in him and must be revealed to achieve the individuation process. He covered all his bad behavior with his own persona, namely fighting for the teachings of Islam by eradicating immorality in cafes and in places of prostitution. The third is revealing the anima or animus. The evidence is when Jaka felt guilty for not being able to help Elis or the woman that night, because Jaka wants to carry out his duties properly as a religious enforcer

Based on the results of the study that has been done, it can be concluded that the main characters still cannot reach the individuation process well. Sasana and Jaka have not yet reached middle age, so Sasana and Jaka have not yet

reached Self-archetype, because to achieve self-archetype, the characters must reach middle age first.

## **B. SUGGESTION**

After analyzing and concluding the analysis, in this part, the researcher would like to convey suggestion and hope. Analytical Psychology is very interesting to be applied. By analyzing Analytical Psychology, using Individuation Process on Okky Madasari's *Bound*, the researcher is able to take several lesson. First, knowing one's identity is very important to achieve a healthy personality. Second, after knowing one's identity, a person will be able to accept some unconscious sides that are collected in a collective unconscious, so that all elements of personality (conscious and unconscious) become balanced and there is no dominant side.

The author also hopes that everyone can recognize his own personality by exploring the unconscious side of himself. Someone does not need to use his mask to be liked by many people, nor do he need to cover the dark side within him, or hide the anima animus side in him, all of these things must be accepted in order to achieve a healthy person.

Besides the Individuation Process, in this novel, there are various interesting topics to be examined, such as emotions and anxiety, trauma studies, Marxism analysis, and Power Relations Analysis. These aspects are very challenging to be analyzed in depth. The author hopes that there will be many researchers who examine various aspects of Okky Madasari's *Bound*.

However, *Bound* is not the only Okky Madasari's famous works. There are still many works from Okky Madasari which are also interesting to study. Therefore, the researcher will await another analysis of the works of Okky Madasari. By analyzing various works, we can also find the message that the author wants to convey through his work.

The last, analyzing novels is not easy, and there will certainly be many mistakes in this study. Therefore, the researcher expects criticism from readers, so that the researcher can present a better and more perfect study in the later opportunity.



## BIBLIOGRAPHY

- Abimanyu, R. (2015). *Bima's Self-Realization in 'Lakon Dewaruci' Seen from Jungian's Individuation Process and Sufi's Point of View*. (Unpublished Thesis). Semarang. Faculty of Language and Arts. Soegijapranata Catholic University.
- Boeree, C. George. (2007). *PERSONALITY THEORIES: Melacak Kepribadian Anda Bersama Psikologi Dunia*. (Inyiak Ridwan Muzir). 2008. Jogjakarta. Prismashopie.
- Endaswara, Suwardi. (2008). *Metodologi Penelitian Sastra*. Jakarta. MedPress
- Feist, Jess & Gregory J. Feist. (2009) *Theories of Personality (7<sup>th</sup> ed)*. United States of America. Printed.
- Feist, Jess & Gregory J. Feist. (2009). *Teori Kepribadian (7<sup>th</sup> ed)*. (Handriatno). 2010. Jakarta Selatan. Penerbit Salemba.
- Fitriawan, Galih. (2016). *Trauma Reflected at Okky Madasari's 'Bound' Novel (2013): A Psychoanalytic Approach*. (Unpublished Thesis). Surakarta. Muhammadiyah University of Surakarta.
- Franz, M. -L. von (Ed). (1964). *Man and His Symbols*. America. Ferguson Publishing.
- Hall, S. Calvin & Gardner Lindzey. (1978). *Teori-Teori Psikodinamik (Klinis)*. Supratiknya. 1993. Yogyakarta. Penerbit Kanikuis
- Hartini, Julia. (2015). *Emosi dan Kecemasan Tokoh-Tokoh dalam Novel 'Pasung Jiwa' Karya Okky Madasari (Kajian Psikoanalisis)*. (Unpublished Thesis). Bandung. Fakultas Pendidikan Bahasa dan Sastra. Universitas Pendidikan Indonesia.
- Hidayah, Nur Wahyu. (2015). *Problem Kejiwaan Tokoh Utama dalam Novel 'Pasung Jiwa' Karya Okky Madasari*. (Unpublished Thesis). Yogyakarta. Fakultas Bahasa dan Seni. Universitas Negeri Yogyakarta.
- Ilmiyah, Lutfiatul. *James's and Shopie's Individuation Process in Steven Herrick's Black Painted Finernails*. Universitas Negeri Surabaya.
- Jamalinesari, Ali. 2014. *The Process of Individuation in Samuel Beckett's The Unnamable*. International Jurnal for Academic Research. Vol. 6.

- Jung, Carl. G. *Memperkenalkan Psikologi Analitis: Pendekatan terhadap Ketidaksadaran.* (G. Cremers). 1989. Jakarta. PT Gramedia.
- Kiswanto. (2017). *Transformasi Bentuk-Representasi dan Pervormativitas Gender dalam Seni Tradisi Topeng Ireng.* Vol 3 (02): 136-149
- Louie, Kam. (2012). *Popular Culture and Masculinity Ideals in East Asia, with Special Reference to China.* The Journal of Asian Studies. Vol.71: 929-943.
- Muhammed, Siddiq. (1974). *The Process of Individuation in Al-Tayyeb Salih's Novel Season of Migration to The North.* Jurnal of Arabian Literature. Vol. 9.
- Murnen, Sarah. K. et all. (2015). *Boys Act and Girls Appear: A Content Analysis of Gender Stereotypes Associated with Characters in Children's Popular Culture.* Springer. Vol.74:81-91
- Nurhayati, Eti. (2012). *Psikologi Perempuan dalam Berbagai Perspective.* Yogyakarta. Pustaka Pelajar.
- Paramita, Winda P. (2015). *Individuation Process of the Main Character in Hermann Hesse's Demian and Its Pedagogical Implication.* (Unpublished Thesis). Malang. University of Malang.
- Peck, John & Martin Coyle. (1984). *Literary Terms and Criticism.* New York. MacMillan Publishing Inc.
- Primantari, Yuanita. P. (2016). *Novel Pasung Jiwa Karya Okky Madasari: Kajian Strukturalisme Genetik.* (Unpublished Thesis). Surakarta. Fakultas Ilmu Budaya. Universitas Sebelas Maret.
- Rahayu, Mundi. (2019). *Peningkatan SDM Perguruan Tinggi yang Berkeadilan Gender melalui IA-CEPA.* Indonesia. (Unpublished). Retrieved June 15, 2020. <http://repository.uin-malang.ac.id/4520/>
- Rahmayanti, Deby. (2015). *Tris' Individuation Process as Seen in Veronica Roth's 'Divergent'.* (Unpublished Thesis). Yogyakarta. Faculty of Adab and Cultural Sciences. State Islamic University of Sunan Kalijaga.
- Schultz, Duane. (1977). *Psikologi Pertumbuhan: Model Kepribadian Sehat.* (Yustinus) . 1993. Yogyakarta. Penebit Kanisius.
- Sebatu, Alfons. (1994). *Aspek Wanita dalam Kepribadian Manusia.* Jakarta. PT Gramedia Pustaka Utama
- Siswanto, Wahyudi. (2008). *Pengantar Teori Sastra.* Jakarta. PT Grasindo.

- Suaka, I. Nyoman. (2014). *ANALISIS SAstra: Teori dan Aplikasi*. Yogyakarta. Penerbit Ombak
- Sujanto, Agus & Halem Lubis. (2004). *Psikologi Kepribadian*. Jakarta. PT Bumi Aksara.
- Suprpto, Yohana F. C. (2016). *Self Individuation Process in the Main Characters of 'Black Swan' Movie*. (Unpublished Thesis). Semarang. Faculty of Humanities. Diponegoro University.
- Tsouluhas, Shopia. (2002). *The individuation process of a young boy in drama therapy: a child's story*. (Unpublished Thesis). Canada. Concordia University.
- Vidiyanti, M. Oktaviana. *Proses Individuasi Carl Gustav Jung pada Tokoh Erika Kohut dalam Novel Sang Guru Piano Karya Elfriede Jelinek*. Balai Bahasa Surabaya.
- Walker, Phillip. L. & Della Collins C.. (1998). *Brief Communication: Gender and Sex: Vive la Difference*. (106):255-259

## CURICULUM VITAE



**Hanabillah Fatchu Zuhro** was born in Malang on March 8, 2020. She graduated from Islamic Vocational School An-Nuuru Tirtoyudo in 2016 in Multimedia Department. During her studies at the Vocational High School, she actively participated in OSIS and Multimedia Organizations. She also lived in the Salafiyah Islamic Boarding School Nurul Muhaasabah wal Mahabbah Bitaharil Imam for 3 years. She began started her higher education in 2016 at the Department of English Literature at UIN Maulana Malik Ibrahim Malang and finished in 2020. During her studies at the University, she had joined Hai'ah Tahfizh al-Qur'an (HTQ) and English Letters Students Association (ELSA).



## APPENDIX

### A. Individuation Process of the Main Characters in Okky Madasari's Bound

#### 1. Individuation Process of the Sasana in Okky Madasari's Bound

##### a. Persona

Corpus	Page
They believed it (piano) would be very useful, not just for their own happiness, but for the future of their children. The convinced that the music played the piano would make the children smarter. It was the conviction born of the books they read. Melati and I were to test that conviction, and I had proved it right. A son who was at once good, obedient, compassionate and intelligent. More than that, I was talented piano player, which was something that I had become an obsession of them. I was their pride and joy, their first-born and only son.	16
That was when I realized I had been wrong the whole time. Not everyone could play the piano. But I could, even though I didn't like it. But I did prove that I could, because I wanted to make my father and mother happy. I didn't like, but I wanted to.	22
We'd come to an unspoken arrangement. I was to simply go to school and study. I was to study hard and get the best grades. I was to be a good child. I was never to listen to <i>dangdut</i> again, or watch it in the village, or dance to it. In return, mother and father would not try to make me play the piano as before.	25

##### b. Shadow

Corpus	Page
I still asked myself what I'd done wrong, but my mother's sake I stifled that question. I caged my soul and my thought. I began building up a high wall. I <i>Bound</i> my own head and feet. I would no longer do anything out of the ordinary	27
I felt like I no longer wanted anything. My fingers stiffened every time they touched the keys. The series of notes that I knew by heart disappeared from my memory. I couldn't play the piano again. Mbak Minah kept insisting I play. But even I said I couldn't, there was nothing she could do. It only became a big issue on my parents' day off. They stood behind me waiting to hear me play. I tried... tried.... But I just couldn't. I ran away from them. I knew they were disappointed. I knew they could	22

very be angry. What I didn't know was what I would say if the asked "Why?".	
---	--

c. Anima Animus

Corpus	Page
I probably knew every inch of Melati's body better than Mbak Minah did. For me, every part of her was a thing of beauty, a work of art, something to admire and envy. There was also the things she has: pretty clothes and shoes, fragrant powders, soft toys. Everything I had was staid and boring comparison.	26
Wow... they were all so beautiful. These were things that I'd wanted since I was little but could never have. What would I have though I was out of my mind. It has been enough for me just to see others wearing things like these, especially my little sister.	46
Whoa... I almost feel several times. But then I slowly got used to it, and soon enough I could walk a bit faster. Oh la la... I suddenly felt incredibly sexy. I also felt beautiful. I wiggle mu butt as I walked, mimicking the women I'd often seen at shopping centers.	48
It wasn't important what people called me because I would always be me. And it didn't matter what I looked like because I was still me. I would be Sasa, the songstress beloved by all, the beauty in the red shoes and colorful miniskirts.	49

d. Self

Corpus	Page
"My life now revolved around dancing, I lost track of the number of classes I skipped. I even forgot money that I was supposed to be here for university"	44
"I knever knew what to tell her every time she asked what I had been up to the whole time I was away. I tried to keep it vague: college, college, college. What else? She laughed every time I said that. Melati wasn't a little child anymore. She must have known that I'd been missing for much of those two years. But I couldn't bear to talk about it"	91

2. Individuation Process of the Jaka in Okky Madasari's Bound

a. Persona

Corpus	Page
"We have to be optimistic. We can be stars! Maybe not stars like on the TV, but what's important is that we have to be professional," Cak Jek said.	45

Corpus	Page
The next night we didn't go back to Cak Man's stall. Cak Jek said we needed to spread our wings. He really had a turn of phrase, that one. Always so upbeat. But who was to say we couldn't really spread our wings?	51
Was this my time to find the true path after a life filled with sin? Perhaps this really was the road through which I could do some good.	214
"We are fighting for our religion. We have to guard our city from sin!" I shouted. "We will fight against anyone who violates our religion."	228

## b. Shadow

Corpus	Page
As the laughter echoed through the house, Jali opened his backpack and brought out several bottles of beer. I was dumbstruck, but the others cheered when they saw the bottles. "We can have fun once in a while," Jali said. Everyone dashed for a bottle. I hesitated. Jali held one out to me, "Take it, Jek, we're celebrating our victory tonight."	217
We'd raided a group of transvestites by the side of the road one night during the fasting month. We did it together. We stripped the transvestites wasn't fornication, right? Besides, we did it so that they would repent and go back to the right path.	254

## c. Anima Animus

Corpus	Page
For years I had been hounded by the look in Elis' eyes the last time I had seen her. It was a look full of condemnation for not standing up to escape from that look. Yet here it was again, in the eyes of another woman.	258

## d. Self

Corpus	Page
"Cak Jek was like my own brother. He was only five years older than me"	44