# SHE'S ARCHETYPES IN RAIN CHUDORI'S *IMAGINARY CITY*

**THESIS**

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**FACULTY OF HUMANITIES**

**UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG**

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# SHE'S ARCHETYPES IN RAIN CHUDORI'S *IMAGINARY CITY*

**THESIS**

Presented to

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I state that the thesis entitled *"She's Archetypes in Rain Chudori's Imaginary City"* 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, June 29, 2021

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This approval sheet is to certify that Ines Sekar Fitri's thesis entitled **She's Archetypes in Rain Chudori's *Imaginary City*** has been approved for thesis examination of Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of Sarjana Sastra (S.S.)

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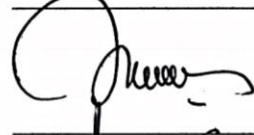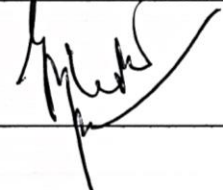
iii

# LEGITIMATION SHEET

This legitimation sheet is to certify that Ines Sekar Fitri's thesis entitled **She's Archetypes in Rain Chudori's *Imaginary City*** 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.

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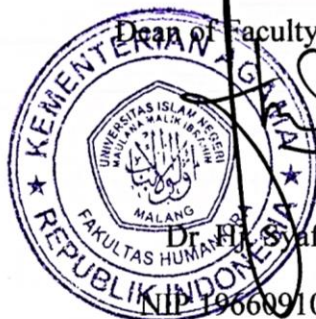
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# MOTTO

Be patient with what you do not want and be patient to refrain from something you do want.

(Ali bin Abi Thalib)

**DEDICATION**

This thesis is proudly dedicated to my beloved parents who always support me, Sudarsono and Mariyani, also my beloved sisters, Immas Lailatul Qur'in and Iraini Abidah Yumna.

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First, I would like to express my deepest gratitude to Allah SWT, The Beneficent, and the Merciful. By Allah's guidance and blessing, the researcher can complete this thesis entitled "She's Archetypes in Rain Chudori's Imaginary City." Also, Sholawat and Salam are always extended to prophet Muhammad SAW, who has guided the people to the right path of Islam.

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# ABSTRACT

**Fitri, Ines Sekar** (2021) She's Archetypes in Rain Chudori's "Imaginary City**".** Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Dr. Syamsudin, M.Hum.

Definition of Keys Terms: Archetype, Persona, Shadow, Self

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This study aims at analyzing the archetypes that are persona, shadow, and self of a main character 'she' in a novel entitled Imaginary City written by Rain Chudori. This novel uses a lot of connotative words, so instead of dissecting the true meaning of each word in this novel, analyzing their archetypes is helpful too because the meaning of the story can be understood from their behavior, how they talk, and so on. even though we do not understand the meaning of the connotative words. According to Jung, the archetype is the contents of the collective unconscious. The unconscious is the part of the mind that is inaccessible to the conscious mind but affects behavior and emotions (Laksono, 2015, p. 8).

This study categorizes into literary criticism, which using psychoanalysis as a theoretical approach in this research. The study's several problems to discuss in this research are: (1) What are she's persona, shadow, and self archetypes described in the novel?  (2) What is the dominant archetype in 'she'?. The study's objective is ; (1) To describe the persona, shadow, and self archetypes of the main character 'she.' (2) To know what the dominant archetype in 'she.' The researcher uses the theory of persona—Shadow and self archetypes by Carl Gustav Jung. The data in this study are taken from quotes such as dialogues, sentences, and phrases inside the novel's story.

The result of the analysis shows that: (1) The persona in the main character 'she' mainly at the beginning of the story when she meets him after a long time; (2) The shadow in the main character 'she' leads her to cross the line between her and the main character, 'he'; (3) The self in the main character 'she' required her to regain her sanity; (4) The dominant archetype in the main character 'she' is shadow. As a suggestion, future researchers can analyze the main character 'he,' who also the character in this novel, and apply other psychology theories or semantic/ pragmatic to analyze the true meaning of the connotative words used by the author in this novel.

# ABSTRAK

**Fitri, Ines Sekar** (2021) She's Archetypes in Rain Chudori's "Imaginary City**"**. Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing Dr. Syamsudin, M.Hum..

Kata Kunci: Archetype, Persona, Shadow, Self

Penelitian ini bertujuan untuk menganalisis arketip (persona, shadow, and self) dari karakter utama 'she' di dalam novel yang berjudul *Imaginary City* karya Rain Chudori. Dalam menulis novel ini, Rain banyak menggunakan kata kiasan, jadi peneliti memutuskan untuk meneliti arketip dalam diri karakter utamanya karena cerita dari novel dapat dipahami juga ketika pembaca dapat memahami karakter yang diceritakan melalui sikap dan kebiasaan mereka, meskipun tidak terlalu faham dengan makna asli dari kata kiasan di novelnya. Menurut Jung, arketip adalah kumpulan dari alam bawah sadar manusia. Ketidaksadaran adalah bagian dari pikiran yang tidak dapat diakses oleh pikiran sadar tetapi mempengaruhi perilaku dan emosi seseorang (Laksono, 2015, p. 8).

Penelitian ini termasuk dalam kritik sastra, yang menggunakan psikoanalisis sebagai pendekatan teoritis. Beberapa masalah penelitian yang akan dibahas dalam penelitian ini: (1) Apa yang digambarkan arketip *persona, shadow* dan *self 'she'* dalam novel? (2) Apa arketipe dominan dalam '*she*'?. Tujuan penelitian adalah ; (1) Untuk mengidentifikasi arketip *persona, shadow* dan *self* dalam '*she*'. (2) Untuk mengetahui apa arketipe yang dominan pada '*she'*. Peneliti menggunakan teori arketip oleh Carl Gustav Jung. Data dalam penelitian ini diambil dari kutipan-kutipan seperti dialog, kalimat, dan frasa di dalam cerita novel.

Hasil analisis menunjukkan bahwa: (1) Persona pada tokoh utama 'she' sebagian besar berada di awal cerita ketika bertemu dengan *he* setelah sekian lama; (2) Shadow dalam karakter utama 'she' menuntunnya untuk melewati batas antara dia dan karakter utama, '*he*'; (3) Self dalam karakter utama '*she*' meminta dia untuk mendapatkan kembali kewarasannya; (4) Kepribadian dominan pada karakter utama '*she*' adalah shadow. Sebagai saran, peneliti selanjutnya dapat menganalisis tokoh utama 'he' yang juga tokoh dalam novel ini dan menerapkan teori psikologi lain atau semantik / pragmatis untuk menganalisis makna sebenarnya dari kata-kata konotatif yang digunakan oleh penulis dalam novel ini.

# TABLE OF CONTENT

# CHAPTER I

## INTRODUCTION

There are several introductive parts in this chapter. The first section is the study's background, explaining why the topic, object, and theory choose. The second issue is the study's problem, which shows the problem analyse in this research. The third is the study's objective, which explains the research goal. The fourth is the scope and limitation that clarifies the focus and insufficiency of the study. Fifthly, the study is significant, and it provides theoretical and practical advantages. The sixth research method involves designing research, data, and data sources, collecting and analysing data. The seventh is key terms, which explains some of the important terms used in this study, and the last is the previous study, which shows the research that similar to this research.

## A.    Background of The Study

The research on human personality widely carries out throughout the world, and of course, these studies have resulted in many theories relating to human personality. From the many theories about human personality, the famous theory that is considered capable of explaining human personality is the theory of Nature and Nurture. Nature is a behavior obtained from descent in the form of biological instincts. At the same time, Nurture is behavior that is not inherited but obtained from their experiences during their lifetime. Charles Darwin formulated the explanation of nature, wherein

his theory explained that human behavior is a series of instincts needed to survive (Mustofa, 2011, pp. 143-146).

According to Sigmund Freud, human personality consists of three parts, Id, Ego, and Superego, where Id is the only part of the personality that has been present since birth. This part of the character is subconscious. Instinctive and primitive action contains it. The Id, according to Freud, is the root of all psychic energy, making it an essential personality aspect. The Id is motivated by the concept of enjoyment, which seeks immediate fulfillment of all desires and needs. If this does not need to meet immediately, the effect is anxiety or stress. Meanwhile, ego is a personality component that is responsible for dealing with reality. According to Freud, the ego develops from the Id and ensures that the Id's desires are express in acceptable ways in the real world. The ego functions in both the conscious, preconscious, and unconscious minds. The Ego functions based on fact. The Superego, the last aspect, is the personality point that carries all the moral values and impulses we get from parents and society - our feelings of right and wrong. Superego gives instructions for decision-making. The Superego starts to manifest at the age of five, according to Freud (Cherry, 2018).

Meanwhile, according to Carl Jung, human personality is related to consciousness and unconsciousness. Jung's personality levels consist of, First, Conscious, which is what the ego can feel. Consciousness in Jungian psychoanalysis only plays a small role, because according to Jung, consciousness is only a small part of the personality. Second,

unconsciousness; Jung divided the unconscious into two types; the first is unconscious personal, which is a forgotten experience. A person acquires this unconsciousness during his lifetime.

The second is the collective unconscious, which is the unconscious rooted in the past of ancestors. This unconsciousness acquired from previous generations. This unconsciousness is related to a person's thoughts, emotions, and actions (Widaningrum, 2006, pp. 69-78). From this collective unconscious, Jung describes four significant archetypes.

Archetypes, innate models that play a role in shaping human actions, are universal models of persons, behavior, or personalities. Jung claimed that each archetype plays a role in personality but thought that one specific archetype dominates most individuals.

According to Jung, the precise manner in which archetypes are articulated or realized depends on various factors, including individual cultural backgrounds and specific personal experiences. The four archetypes are, Persona, is how human being shows themselves to the world. Then, Shadow is an archetype consisting of sex and life instincts. The image exists as part of the subconscious mind and consists of suppressed ideas, weaknesses, desires, instincts, and deficiencies. Next, Anima/Animus, Anima is the image of the feminine in the male soul, and enmity is the image of the man in the woman's soul. The anima/animus portrays the "true self" rather than the image that human beings show to others and serves as the primary source of communication with the collective unconscious.

Fourth, the self is an archetype that represents the unconscious and unified consciousness of the individual. However, Jung did not limit archetypes (Cherry, 2020).

The researcher understands the human archetype because the research will examine the archetypes of the main character in the novel Imaginary City. This novel tells the story of a couple who met and separated in the city of Jakarta. The author tries to describe how they feel about each of the places they visit at night—starting from the studio, rooftop, beach, museum, cinema, neighborhood, market, Elephant Park, cafe, and ice cream shop. This pair of lovers are said to have known each other since childhood. Nevertheless, they had to separate and meet again a few years later in 10 places that they met and then separated because of a riot (Chudori, 2017).

The focus of this book is not only the love story between two humans. The main theme that the writer wants to bring up, arguably, is how a person remembers his past. The figure of a young woman here returns to her hometown, meets a boy from her school days, and walks with her around places of personal value that remind her of her father, like someone who rediscovered the things she once loved (Chudori, 2017). In this novel, Rain Chudori invites all her readers on a nostalgic journey filled with Jakarta's passion, so is the reason why this book is also called a guidebook. Also, in this novel, there are only two characters whom the author does not name, so in the story, the author only calls them 'she and he.'

Imaginary City (A Guide Book) is Rain Chudori's second book, published in 2017. In this book, Rain Chudori does not give names to the characters, so she uses 'she' and 'he.' However, this is not too striking when we read for the first time. However, when we read again, we search for the characters' names, and then we realize that the character does not have a name. Despite the fact that the characters did not have a name, the novel's story is so good and filled with connotation words. Rain Chudori published this book when she was just 22 years old, and this book finishes in just three months.

Imaginary City is used as an object of research because, in this novel, there is a character that matches the archetype theory that the researcher use. From the beginning of the story to the end of the story, this character has a role that stole the attention of readers. The researcher chose this novel as the object because it described the character archetypes through their attitudes, gestures, and imagination.

There are several studies that the researcher finds that relevant to this research; the first is 'Self Individuation Process in The Main Character of Black Swan Movie by Yohana Febry Chris Suprapto (2016).' The researcher focuses on analyzing the character through her archetype (shadow, persona, anima/animus, and self) (Suprapto, Self Individuation Process In The Main Character Of Black Swan Movie, 2016). The second is 'Roderick's Persona and Shadow Represented in Edgar Allan Poe's The Fall of The House of Usher based on Carl Jung's Archetype Characters' by

Rofiq Indra Suksmana (2013).' The researcher focuses on identifying the character's self-realization through his persona and shadow (Suksmana, 2013). The third is 'David Piper's Personality in Lisa Williamson's The Art of Being Normal by Raden Ayu Nadhifah Nada (2018).' The researcher focuses on analyzing Lisa Williamson's personality through her archetype shadow, persona, and anima/animus (Nada, 2018). The fourth is 'The Shadow and Persona of An Anti-Hero: An Archetypal Reading on Garth Ennis's Graphic Novel Entitled Welcome Back, Frank by Moch Wahyu Ksatria Budi (2020).' The researcher focuses on elaborating the qualities of an anti-hero as depicted in the form of The Punisher throughout the graphic novel and explaining the significance of persona and shadow toward The Punisher's progress to achieve individuation (Budi, 2020).

Unlike the previous studies, the researcher in this study tries to analyze the main character of 'she' archetypes in Rain Chudori's Imaginary City. The researcher uses Jung's archetype theory. Although archetype has many concepts, the researcher focuses on persona, shadow, and the self in analyzing the main character's 'she' archetypes.

## B. Problem of The Study

The problems to be solved in this research are:

1. What is her persona, shadow, and self archetypes which is described in the novel?

2. What is the dominant archetype in the main character of 'she'?

**C.  Objective of The Research**

The objectives of this research based on the problems of the study are:

1. To describe the persona, shadow, and self-archetypes of the main character of 'she'.

2. To find out the dominant archetype in the main character of 'she'.

**D.  Scope and Limitation**

There are no other characters in the Imaginary City novel except for the two main characters. The researcher focuses on this study's psychological approach, which uses Carl Jung's self, persona, and shadow archetype to examine the characters' personality of 'she' in this novel because she is one of the main characters.

Jung's other characters and archetype concepts that not discuss here, such as analyzing the true meaning of connotation words or analyzing 'he' or 'she' personality using a theory other than Jung, can be investigated by the next researcher. In addition to psychology, other theories such as the sociology of literature can connect the author and the novel. Other researchers might look into the purpose of the story that the author is attempting to convey. All of these intend to provide a more thorough examination of Imaginary City's novel.

**E.  Significance of The Study**

The researcher focuses on the archetypes traits that appear in the main character 'she.' This research is expected to help analyze literary works that employ Carl Jung's persona, shadow, and self-archetypes. Furthermore,

this research explains the archetypes of the main character of 'she' in Imaginary City through Jung's persona, shadow, and self.

This study's findings expect to serve as references and examples for other researchers, particularly those who examine literary works using Jung's theory of persona, shadow, and self. The researcher provides a comprehensive explanation of Jung's persona, shadow, and self-archetypes and analyzes the main character of 'she' in the novel Imaginary City, which may be helpful to future researchers.

F. **Definition of Key Terms**

1. **Archetype** is the contents of the collective unconscious. Unconscious is the part of the mind which is inaccessible to the conscious mind but which affects behavior and emotions (Laksono, 2015, p. 8).

2. **Persona** is a complicated relationship system between individual awareness and society, a type of mask designed to "conceal and impress" and meet societal needs. The public face of the individual was described by Jung as persona, drawing from the Greek masks of the old drama (Fawkes, 2010, p. 217). In this novel, 'she' uses persona when 'he' around her.

3. **Shadow:** Envy, shame, greed, aggression, and laziness. Shadow may not always be negative, for instance, where the individual's more positive side suppress and consequently lives in the shadows. According to Jung, whenever the shadow activates, usually through projection, it is charged with effect and takes on an autonomous life of its own beyond

the control of the ego (Casement, 2006, p. 94). The shadow of 'she' seen when she knew that the thing she doing is wrong but she keep doing it to pleasure herself.

4. **The Self** is the goal that the individualization process is aiming for. It stands for psychic integrity and the process through which division can heal (Colman, 2006, p. 156). When 'she' back to the reality and send 'he' away.

## G.   Previous Study

There are several studies related to this research. The first is 'Self Individuation Process in The Main Character of Black Swan Movie by Yohana Febry Chris Suprapto (2016).' The researcher focuses on the analysis of how this movie describes the true self of the character through her archetype (shadow, persona, anima/animus, and self). As a result of this research, the researcher finds out that the character has two dominant archetypes: persona and shadow (Suprapto, 2016).

The second is 'Roderick's Persona and Shadow Represented in Edgar Allan Poe's The Fall of The House of Usher based on Carl Jung's Archetype Characters by Rofiq Indra Suksmana (2013).' The researcher focuses on determining the character's self-realization through his persona and shadow. The shadow is more dominant than the persona due to this research, but the character is unable to identify his shadow, preventing self-realization (Suksmana, 2013).

The third is 'David Piper's Personality in Lisa Williamson's The Art of Being Normal by Raden Ayu Nadhifah Nada (2018).' According to the researcher, Lisa Williamson's personality analyzes through her archetype shadow, persona, and anima/animus. The anima's dominance shows when he envies something he does not have, the persona shows when he pretends to be a good boy to make a good impression, and the shadow shows when he pretends to be a girl (Nada, 2018).

The fourth is 'The Shadow and Persona of An Anti-Hero: An Archetypal Reading on Garth Ennis's Graphic Novel Entitled Welcome Back, Frank by Moch Wahyu Ksatria Budi (2020).' The researcher explains the importance of persona and shadow in The Punisher's progress toward individuation and elaborates on the qualities of an anti-hero as depicted in the form of The Punisher throughout the graphic novel. As a result of individuation in the form of descriptive analysis, the researcher discovers the characteristics that distinguish anti-heroes from heroes and the roles of persona and shadow archetype toward his resolution as a result of individuation (Budi, 2020).

From the previous study above, it can seem that no one has researched only three archetypes that are shadow, persona, and self.

## H. Research Method

There are several points in this section. First of all, the research design explains the method and methodology used in this study. The second is data

and data source; explain how the researcher collects data. Finally, the last is data analysis that explains the analyzing steps.

1.  **Research Design**

    Literary criticism is known as the comparison, analysis, interpretation, and evaluation of literary works. Literary criticism is essentially an opinion based on evidence about a theme, style, setting, or historical or political context; in this study, literary criticism combines with a qualitative writing method. Literary criticism is also the only research method that links directly to literary work. It takes a psychological approach to literary work, i.e., it shows psychological signs in characters' behavior. A psychological approach to literary criticism can broaden the researcher's interpretative strategies while reading. The researcher can analyze the archetypes of 'she' in the Imagination City novel by applying psychoanalysis theory from Jung about archetypes that are shadow, persona, and self.

2.  **Data Source**

    *Imaginary City* novel is the object of the research. Rain Chudori is the author of this novel. This novel is like a mix of romance and 'guide book' full of connotation meaning.

    This novel has 108 pages, with 11 chapters. In chapter 1, 'The Studio,' the story's opening, telling about 'she' and 'he' memories about the city. Chapter 2, 'The Rooftop,' describes the rooftop and the function in the night, also the first meeting of 'she' and 'he' after

separated over the years. Chapter 3, 'The Beach,' describing telling Pelabuhan Tanjung Priok and talking about each other fear. Chapter 4, 'The Museum,' telling about Museum Nasional and that remembering someone is a beautiful thing. Chapter 5 'The Cinema' tells about Metropole XXI cinema and talks about the film they watch. Chapter 6, 'The Neighborhood' tells about 'he' old home and memories about a riot when they child. Chapter 7, 'The Market', tells about Pasar Kue Subuh in Senen and talks about their secret. Chapter 8, 'The Elephant Park,' tells about this place and flashbacks when the riot happens. Chapter 9, 'The Cafe,' tells about Butfirst Coffee Shop and talks about being love and free. Chapter 10, 'The Ice Cream Shop,' tells about the Ice Cream Shop that the Italian brothers founded and talked about the future. Chapter 11, 'The Studio,' the story background is back to chapter 1 and then saying goodbye.

3. **Data Collection**

The researcher collected the data by reading the novel over and over. Then scan the novel with lining the sentence that correlates with the research question. After that, the researcher analyzing the data using Jungian psychoanalysis then answers the research problems.

4. **Data Analysis**

The first technique for analyzing data is by reading all the pages. Then, give a line on sentences that related to research questions. Afterwards, analyzing the data related to main character 'she.' The last

technique is analyzing those data to discovering main character 'she' archetypes.

# CHAPTER II

# REVIEW OF RELATED LITERATURE

This chapter presents some theories applied in and related to this study. The first part is about a psychology in literature, then the second explains archetypes that are the self, then persona, and shadow.

## A. Psychology and Literature

Psychology is the study of the human psyche. The human psyche form through everyday behavior. The relationship between psychology and literature is that psychology studies human behavior patterns. On the other hand, literature investigates how humans deal with problems and the environment (Nada, 2018, p. 15). Literary psychology defines as a discipline that examines literary works that depict events in human life as portrayed by fictional or even real characters. (Punama, 2018, p. 9).

Literary works and psychology have close relations and bonds indirectly and functionally. The indirect contact is because literature and psychology have the same object: human life. The functional relation for both is to study the human psyche. The difference is that literature characterizes as imaginative meanwhile psychology is real.

In literature, if someone wants to analyze someone's psychology, the approach is usually using the Psychological Approach. A psychological approach is an approach to perspective that includes specific

assumptions about human behavior, such as how they work, which elements are worth studying, and what research methodologies are appropriate for conducting this research. There may be multiple different hypotheses within an approach, but they all have certain fundamental assumptions (Macleod, 2013). Psychology, as Jung pointed out, can provide light on literature by probing mental processes. In terms of skillfully presenting characters, expressing their moods, and drawing the reader into the psychological dimension of human existence, a literary work benefits from psychology. In their concentration on phantasies, emotions, and the human soul, psychology and literature collide. Thus, there is a two-way relationship between literature and psychology based on mutual interaction, in the form of evaluating a literary work using psychological resources and receiving psychological truths from a literary work (Emir, 2016, pp. 49-55).

So if the approach uses a psychological approach, the method used to research an ordinary literary work is literary criticism. Literary criticism prefers to look into the discrepancies in the interpretation of literary works. Literary criticism also attempted to comprehend the assumptions and concepts underlying the interpretation. The application of critical thinking to literary writings was known as literary criticism. As a result, literary criticism uses to analyze literary works. Furthermore, any literary work can analyze in light of its critical context. One can decide which notions are helpful to utilize throughout the literary work analysis (Tyson, 2006).

**B.** **Archetypes**

According to Carl Gustav Jung, the theory of personality based on analytical psychology incorporates views of teleology and causality. Human behavior determines by the history of individual constellations (causality) and individual goals and aspirations (teleology). Individual past as actuality and individual future as potentiality both guide individual behavior.

A person's personality, according to Jung, can be seen prospectively and retrospectively. The prospective view is to see the personality toward the line of development of the person in the future. A retrospective view is looking at the past of the person. According to Jung, in the life of every human being, there is always a constant and often creative development that triggers the person to search for a perfect direction and longing to be born again.

Jungian analysis psychology theory states that a person's personality divides into three levels of consciousness, namely consciousness and ego (consciousness and ego), personal unconscious and complexes (personal unconscious and complexes), and collective unconscious and archetypes. According to the level of awareness of the three personalities, they have attitudes and functions that operate in the level of consciousness with their respective levels of dominance, which can form a self that is the center of all personalities (Rumenta, 2018, p. 1).

The contents of the collective unconscious are called archetypes. The symbol images, such as shadow, anima, animus, the old wise person, and

the innocent child, exist outside of space and time. Natural archetypes like fire, sea, river, and mountain also appear to exist. Jung called them dominant images, imagoes, mythological or primordial images, and a few other names as well. An archetype is a trend to some experience unlearned (Laksono, 2015, p. 8).

The archetype is not formed, but it does what we regard or do as an "organizing principle." How archetypes manage the life cycle of people is the deepest influence of archetypes on the experience of the individual. The archetype is an unconscious content that changes through consciousness and perception and derives its color from its awareness (Sari, 2008, p. 12).

For centuries the word archetype has been used and refers to the original pattern or prototype from which copies are made. The archaic, primordial types of universe images, which have existed since remote days, are discussed in the collective unconscious contents. Although the shape of an archetype is universal, the content is individual, is filled with personal knowledge, and can only be predicted by knowledge of the form. The old man or woman, the wounded healer, the eternal child, etc. are some archetypes that are often mentioned by Jung. Archetypes of nature like a sun, a river, or a river. The family/in-group and the enemy/out-group are two very important archetypes to which Jung has forgotten to mention. (Daniels, 2011, p. 5).

There are many forms of archetypes as much as situations that can be seen in life, but only archetypes that the researcher regards as relevant to the problem of research are mentioned in this paper.

1. **Persona**

The persona serves as a bridge between the ego and the outside world. The persona (from the Latin word for "mask") is a compromise between the individual and society about who that person should be, and it thrusts us into the world of role-playing (McLynn, Carl Gustav Jung : A Biography, 1966, p. 303).

If the persona is to be a tool for soul embodiment, it must represent our essence in a way that allows the soul to manifest during our lifetime. Others will identify whom we based on our image if we do not have an entirely psychological persona aware of the soul. The world is our audience, and our lives are a stage for the various personae that make up our personalities. The play that the rest of the world sees, our persona, is either a jumble of parts acted out without a director or a jumble of parts acted out without a director. The play will have elegance and flow, enlivened by the imaginal energy that stems from the eternal archetypes to the extent that it is proper to our innate being and aware of our image. If we do not live a life that is true to our soul, it will be deadened by falsehood, cursed by ambivalence, or merely a series of random events and encounters with others, and most likely very dull (MacGuire, 2017, p. 45).

Each person wears multiple masks. Depending on where he is, he can wear different masks. The mask will assist him in adapting to various situations. Parents can impose masks on their children in family life. Various regulations are coercing parental masks on their children so that children feel compelled to conform to societal norms. Furthermore, children will feel disconnected from society and their parents' attention (Rokhimansyah & Asmari, 2018, p. 224).

## 2. Shadow

The Shadow is the sum of those characteristics we wish to conceal not only from the world but from ourselves. Mostly the shadow is projected so that we see our dark side in others (McLynn, Carl Gustav Jung : A Biography, 1966, p. 302).

The shadow consists of morally reprehensible qualities as well as various constructive and creative qualities. According to Jung, we must continue to try to understand our shadows in order to become whole, and this search is our first bold text. It is much easier to project the negative aspects of our personality onto others (Rizkiah, Sili, & Kuncara, 2018, p. 416)

Jung pointed out that the shadow is a moral question that challenges the entire self because without considerable moral effort none can become conscious of the shadow. It means recognizing the dark aspects of the personality as present and real. And this confrontation with the shadow is the first test of inner courage, as long

as all negative effects can be planned into the environment, it can be avoided.

According to Jung, no forward movement is possible without the tension of opposites. The shadow is a narrow, narrow passage with a painful restriction that no one descends to the deep well shares. Surprisingly, what lies beyond the door is uncharted territory fraught with unprecedented uncertainty (Naifeh, 2019, pp. 7-19).

Shadow has two main aspects: aspects related to personal unconsciousness and aspects related to collective unconsciousness. A shadow is a collection of experiences that a person rejects moral or aesthetic grounds in the personal unconscious. Shadow is a universal form of personification of a type of psychic evil at the level of collective unconsciousness. Shadows manifest themselves in various ways, including bad behavior, the desire to harm others, and others. These impulses are uncontrollable because they operate autonomously in a state of unconsciousness. On the level of consciousness, shadows can manifest as anger, for example (Rokhimansyah & Asmari, 2018, p. 224).

3. **The Self**

The center or deepest part of human unconsciousness is the self. Jung considers the Self to be both the center and the entirety of the psyche, and it has a strong claim to be considered the central concept of

his entire psychology. The self is the ultimate goal of the individuation process. (Suprapto, 2016, p. 4).

As an empirical concept, self, according to Jung, refers to the entire range of human psychic phenomena. The self-expresses the unity of the personality as a whole, but it can only exist in the conscious part and become the fundamental idea. Things that are still being experienced and that are not (or have not) been experienced by humans can be considered self. (Rokhimansyah & Asmari, 2018, p. 224).

The most important archetype is the self. The self is the ultimate unity of the personality. The goal of life is to become aware of oneself. The self is an archetype that demonstrates the transcendence of all contrasts, allowing each aspect of personality to be expressed equally. Among other archetypes, it serves as a balancing principle for personality and creates harmony and form in the conscious.

Think of it as a new center, a more balanced position for the psyche, to stop it from becoming too mystical. The self serves to balance the conscious and unconscious personalities. Develops at middle age and is the last level of personality formation, which will help an individual to find his identity (the self), which is the center of personality with all other systems formed so that personality can form unity, balance, and stability (Rumenta, 2018, p. 4).

When people are young, the ego is focused and the triviality of the persona is concerned. When individuals become older (assuming

people have evolved as people should), people focus on themselves a little deeper and closer, all life, even to the universe. The person who realizes himself is less egoistic. Christ and Buddha, two persons that many believe achieved perfection, are the personifications that best represent themselves. But Jung felt that personality perfection was achieved only in death (Sari, 2008, p. 14).

# CHAPTER III

## ANALYSIS

This chapter examines the archetypes of the main character of 'she' in Rain Chudori's Imaginary City; This aims to answer the research question that arose in the previous section. The researcher examines the archetypes of the main character of 'she' through Jung's archetype model lens. Her archetypes examine using the archetypes model of persona, shadow, and self.

### A. The Main Character of 'She' Archetypes

The researcher discovers the archetypes of the main character of 'she' throughout the novel, as shown by the representation and behavior, and experiences that the main character of 'she' has in line with the main characteristics of the archetypes initiated by Jung.

### 1. Persona of The main character of 'she'

According to Jung, a persona is a mask that people wear to hide their true selves from society. In an ideal world, the persona reflects the inner ego's true nature to the outside world. However, complications arise when people's inner selves clash directly or indirectly with their public persona. Perhaps someone who appears to be cheerful on the outside is frustrated and twisted on the inside (Kurniawati, 2015, p. 40).

The persona of the main character of 'she' is seen as a good friend of 'he.' They know each other since they were still little, but they

were apart when the riot happened. The main character of 'she' have a feeling toward the main character of 'he' since they little, so when they met again after a long time, she still have that feeling, but she uses a mask to act that she likes him as a friend, just a friend, nothing more.

> *"He laughed, openly and earnestly. He took out a box of cigarettes from his pocket and offered one to her. At first she hesitated as she did not smoke, but she felt that something important was occurring, and because of her sentimentally she took a cigarette. He lit his but she placed hers in her pocket"* (p.12).

Because the situation between them feels awkward, the main character of 'he' tried to break it up by opening a conversation between them; he also offered a cigarette to her. The persona of the main character of 'she' finally show up when she was very nervous by covering up her nervousness by focusing more on listening to him and even accepted his cigarette offer even though she did not smoke.

> *"He was struck by the subtle tremor in her voice. Realizing that she had let slip a hint of vulnerability, she turned her face away from him"* (p. 14).

Her persona could not perfectly hide her nervousness when dealing directly with him because this is the first time in a long time they meet. When she was talking, accidentally, a shaking voice came out, and when he noticed it, her persona trying to hide it turned her face so that her nervousness was not too noticeable.

> *"'Thank you for taking me home,' she told him. She placed her hand on his arm, quickly this time, and before he could say anything, turned away. She immediately decided to forget him in the minute she stepped out of the car. She had assumed that their encounter was a rare occurrence, a moment of relief, before they would each return to their own worlds"* (p.19).

The persona of the main character of 'she' can be seen again when the main character 'he' takes her home. Here, the persona of her acts as if she has not been affected by the presence of him. She feels she has to do it so that her heart does not become too shaky, which can cause her to fall more profound to his charm again; this is her real fear. So after getting out of the car, she also decided to forget about him because she thought she would never see him again. After all, their meeting was purely an accident.

> "He told her he had woken up in the afternoon, had a cup of coffee, selected door frames for the house, and drove over to see her. She was thrilled when she heard this, that she had somehow become part of his day, but was then suddenly seized by the fear that her joy was too transparent. She looked outside the passenger's window, and he asked her what she had been occupied with. She told him about her ideas that always seemed to unravel too quickly, before she would inevitably find a flaw and dismiss it. She was always working and never finishing" (p.20).

When the main character of 'she' feels something in her heart, her persona quickly pretends not to care and acts as nothing affected her, not even the words of the main character of 'he.' This behavior is also her weapon so that her heart does not fall again on him.

> "She was surprised at his firmness, and was suddenly seized by the desire to place her hand on his face and kiss him. But instead, she sighed and thought of his question" (p. 46).

The main character of 'she' was shocked by her sudden desire, but her persona tried to hold it back by diverting her mind to the question asked by the main character of 'he.'

In conclusion, the persona of the main character of 'she' is based on her behavior and toward the main character of 'he.' Her persona helps her to act like usual, which does not show that she is attracted to him more than friends. However, at first, it looks successful, but in the end, her persona cannot hide her true feeling anymore when she decided to show her true feeling.

2. **Shadow of The main character of 'she'**

Parts of a person's personality that do not fit his or her ideal self-image are rejected by the ego and stored in what Jung referred to as the 'shadow.' The shadow concept can translate to mean something that a person does not want to be. The shadow is the inferior aspect of our personality, the part of us that we will not allow ourselves to express (Kurniawati, 2015, p. 40).

The shadow of the main character of 'she' appears when she knows that she should not be with the main character of 'he' because it is forbidden love, but the main character of 'she' still hopes that their love can continue and later will end happily.

> *"And as he told her about this house, she could feel how the weariness in his voice shifted into something else, something that existed beyond the space that they in habited. She wanted to see this house that could gold such a profound effect on him"*
> *(p. 13.)*

The main character of 'she' becomes curious about the house of the main character of 'he' because she feels that the house is precious for him. She wants to know what is in the house that makes him think it is a valuable place because she also wants to be valuable to him.

Shadow from within her began to wake up and began to look for something that could help her become someone valuable to him.

> *"They had not spoken for years, and reading his message, she was surprised by the fact that he still had her number, or that he even still remembered her"* (p.15).

Feelings of joy come to the main character of 'she' when she finds out that the main character of 'he' still has his number, which makes her have hope; she hopes that he also remembers her. The shadow of 'she' grows higher from this small thing, which eventually controls almost all of her mind and heart.

> *"He looked at her and raised his hand, and for a moment, it seemed as if he would reach out and touch her. She stayed still, waiting for his gentle stroke to land on her face. But instead, he returned his hand to his side and looked towards the sea"* (p. 25).

When the main character of 'she' knows the movement of the hand of the main character of 'he,' and she waits for it without moving, but in the end, he does not do it. From the quotation above, even though she already knows what he will do, it can be seen. Her shadow did not stop him because her shadow was expecting it, so she pretended not to see his hand's movement, even though he did not do it in the end.

> *"She laughed then, sudden laugh of relief, and wiped the tears in her eyes, she longed for him to hold her, so that when she fell apart, she could feel him gather herself together again"* (p. 45).

The shadow on her hoped that he would be by her side when she fell to have the strength to wake up again; this shows that her shadow is trying to make her win her wish.

*"Could she hold them, these dreams of his? How many of them came true? How many of them had been abandoned? How many of them had he forgotten? And then – which one would she be in? In the dark, he pointed out to her all of the rooms that he once occupied"* (p. 50).

The main character of 'she' is still confused about her feelings; however, she still hopes that there is any room for her in the heart of the main character 'he.' The shadow is helping her to find her belief that there is an empty room in his heart that she can later fill.

*"She was surprised that he mentioned the riots. It seemed as if she stretch of the time between then and now, almost twenty years now, had faded her memory of it. And yet, whenever she tought about it, she still felt the same fear within her"* (p. 51).

The main character of 'she' is surprised that the main character of 'he' still remembers the riot that happened many years ago. A riot that still leaves trauma to her. His excellent memory makes her shadow hopes even higher because she feels that he remembers all about their past time together.

*"Her words are a replacement of her desire, a way for her to reach out without trespassing the space that existed between them. He looked at her and pointed at a rooftop, lined by a link fence, with shards of glass stuck on top"* (p. 56).

When the main character of 'he' approaches 'she,' she finally starts to take off her persona and gives herself hope. The hope of the main character of 'she' is to see him also never subsides; this is due to his attitude, who seems to give hope to her. Moreover, the shadow appears on herself and does not care about the consequences that she will bear when she finally gets his heart.

*"She wanted to reach out to him, to be the hand that saved him, and then to kiss his face over, and over again. But this was not the way they touched each other, not at this point"* (p. 57).

The desire to have that main character of 'he' is influential in her heart, she really wants him to be hers, and only she can have it, but she knows that it will not happen, but still the hopes are never down in her heart. Because of this, the shadow on her is really on fire. The shadow on her helps her to fulfill her wish to make him become her.

*"He looked away. She had said something wrong, or perhaps something painful and she realized this mistake. He no longer believed in angels, he thought that they had abandoned him that he was now unloved. She should have told him that his thought was mistaken. She should have told him that everything would be beautiful"* (p. 58).

She felt guilty because her words made him end up distrusting the angel. She regretted it and hoped she had said something that made him happy. She regretted it because her shadow on her was afraid if this mistake made her reputation terrible in his eyes, even though she tries to make a good reputation so that he is attracted to her.

*"She would always fill these silences with what she imagined he was thinking. She knew this was a dangerous game, crossing the line between what she knew about him and what she thought she knew him, but she couldn't help it. Sometimes, he was like the city itself: loud, chaotic, and full of color, which made it even more difficult for her to parse through everything around him, and truly know what lied beneath. And so she settled for his hand in hers, because it said more than anything"* (p. 61).

The shadow of the main character of 'she' is noticeable here. The quotation above shows that she knows that her actions are wrong and has crossed the line. However, the shadow in her still makes her cross the line and thinks that having the main character of 'he' beside

her is enough; the shadow on her makes her did not think about other things; she thinks about him in her mind.

> *"'What do we do?' he asked. She turned to him and she saw how afraid he was, how it seemed as if he might fall into an abyss in which he would never recover, how she was the abyss itself. 'Before we go too far, before it hurts too much, before we become too lost in each other,' he said. She looked at her hands. It was still full of love and curiosity. 'We already lost,' she said"* (p. 64).

When the main character of 'he' feels scared because he realizes that they have crossed the line and the main character of 'she' knows that too, the negative shadow of the main character of 'she' seems to have taken over her mind, so she does not care anymore, not even the consequences they will face if they go more further than this.

> *"'I will never able to give you what you want or what you need," he said. "I don't want or need anything," she said. "The nights are enough for me. You are enough for me." "You deserve more than that." "So do you." "You know I can't." She held his hand, but it was cold and motionless. She could feel his heart pulling away from hers, and so she returned her hands to her lap'* (p. 65).

When the main character of 'he' has regained his senses, the shadow on the main character of 'she' says and convinces him that it is okay for her. In the dialogue above, it can seem that the common sense of the main character of 'she' does not work because the negative shadow controls her mind. The shadow on her wants him beside her; she okay with everything as long as he beside her.

> *"She always woke up first, looking over immediately to make sure that he was there, that he was sleeping soundly with his back turned from her, that she could reach out and touch him, and she could breathe again. She hated how deeply he slept, how she could not decipher his dream, how he always faced the window with the moonlight over his figure. Sleep always took*

*him away from her. She had long forgotten what it felt like to wake up to love. She placed her head on his cold back, and after a few seconds, he turned and opened his eyes" (p. 2).*

From the quotation above, it can see that the shadow of the main character of 'she' is afraid of losing the main character of 'he,' because of the anxious feeling that he might be leaving, she ends up not sleeping well and finally wakes up first to make sure that he still beside her.

> *"She looked at him. His eyes half-open, is hands tenderly placed under his face, waiting for her to answer. She thought of all the times she has caressed him, kissed him, tasted him. She would be imprinted on him forever. It would be invisible. And after a while, he would longer be able to feel it, then he would longer be able to remember her" (p. 7).*

The fear felt by the main character of 'she' is when he will finally forget her, and the memories they have will also forget. She is terrified of that thing that constantly appears in her mind when the sun comes into the world. Therefore, the shadow on her always trying persuades him to stay with her, not leave her. She all right if she meets him when the sun is already gone; as long as she can meet him, it is enough. The shadow in her wants him not to leave her.

> *"'Stay here,' she said. It was such a simple request that he could not bear to deny it. He didn't say anything but he turned off the alarm on his watch. She didn't smile, didn't say anything, but she let him return to bed, let herself return into his arms "I hope one day I will forgive myself."" (p. 77).*

The obsessive nature of the main character of 'she' reappears, and she knows she was wrong, but she still does it; her shadow won again. Then he also gave her hope, so the shadow on her continues to behave like that because she feels she still has hope.

*"She had decided to take the risk and invited him here, into her routine, into her secret spot"* (p. 83).

Her shadow is feeling given hope by the main character of 'he,' so she dared to do more by showing her daily life to him. She did not care anymore. The shadow full of negativity controls her.

*"She realized that this is the first time they had been together out of darkness. She wondered what this meant. She wondered whether things would change when the sun has completely disappeared. She felt that she had made the right decision. Whatever was happening to them, whatever would happen to them, she had offered him her heart"* (p. 84).

The mind of the main character of 'she' was actually in turmoil, but the shadow on her convinced herself that her decision was correct. She also ready to face what will happen in the future because she gave her heart to him, and the shadow of her starts to hope for more when they are together for the first time when the sun still up. Her shadow helps her to fulfill her wants.

*"They were sitting closely but they were barely touching. She realized then that they would always be on the brink of something significant. "What do I do after you?" she asked him. He turned to her and smile. "You live," he said. "I want you to live happily." "See," she said, "you can't say things like that and say that you don't love me." "I've chosen not to fall in love with you." "How can you do that?" she asked. "Hiding something doesn't mean it doesn't exist. It was still live within you, expanding and growing, until it becomes a part of you," she said"* (p. 92-93).

In the conversation above, it can be seen that the main character of 'he' starts deciding to end the relationship between them, but the shadow in the main character of 'she' is still unable to accept that, and the shadow of she still trying to persuade him with her sweet words.

The conclusion from the result above is that her shadow is more dominant than her persona. The shadow is not always negative, but the shadow in the main character of 'she' is primarily negative. Her shadow appears as a result of her strong desire to possess him. It was so strong that it made her care less about anything else because all she needed was him.

3. **The Self of The main character of 'she'**

Self is a significant archetype, and the goal of every person's life is to recognize and understand themself. Self is an archetype that awakens ideal and spiritual human beings, whether children or adults (Rokhimansyah & Asmari, 2018, p. 224).

Self in the main character of 'she' is balancing the level of consciousness and unconsciousness. At this stage, a person experiences balance within herself and feels whole and stable. Self sees when the main character of 'she' has separated from 'he.' She tried to be a new self without him. She struck a balance between wanting to let him go and living her life alone without him during the separation.

> *"He was talking to everyone, maneuvering effortlessly through the intoxicated crowd, and she was struck by a sudden urge to hide. But the he saw her, he saw her watching him from behind the sliding doors, and so he moved across the rooms, to enter the balcony" (p. 11).*

When the main character of 'she' accidentally sees the main character of 'he,' she hides so that he does not see her. From this behavior of her, it can say that the self on her trying to avoids him because she still has little feeling for him, and she is afraid that if she

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meets him, the feeling that she has been trying to get rid of for a long time will appear again. Here, the self in her is seeing from the way she endured the turmoil in her heart.

> *"She looked at the bouquet of fresh peonies that she had bought. This was the way that she measured time, through the stretch that it took for all of the petals to fall. Then, when there was nothing left, she would sweep them away and buy another bouquet. She noticed how a petal had fallen since she last saw him. She wanted to call him, to pick up the phone and feel the handle between her hands, and then perhaps, if he picked up, hear his voice at a safe distance. She wasn't sure whether she would see him again. Everything was up in the air, and she loved it this way"* (p.20).

The way the main character of 'she' takes her mind off him is by collecting flowers. She will take care of the flowers until they wither, and she will throw them away and buy new ones. Even so, her thoughts sometimes still went to him, but she tried to hold back those thoughts. The self in her helps her stop her hope, which later will helping the appearance of the shadow again.

> *"There was never any colossal danger that surrounded them, no immediancy to act in such way, and so when he held her hand, suddenly and unassumingly, she decided not to place too much meaning in his action"* (p. 60).

When the main character of 'he' suddenly grabs her hand, she does not want to think about things that make her hope, so the self is trying to make her think nothing in her mind when he holds her hand. The self on her holds her well.

> *"She wanted to kiss him, but she wanted it to last, so she decided not to. "Can you promise me something?" she said. He turned to her and took her hand. "When you leave, I am not going to look for you. But if one day, I call you, promise me that you won't pick up the phone." "Why?" "Because I can't bear to hear your voice" "Then why would you call me?" "Because*

*you're the only one who can tell me how to get home" "Then how will you get home?" "I'll find a way," she said. "I always do.""* (p. 97).

When her awareness of the main character has begun to appear, her self begins to stop her from deciding what to do and starts warning him to start ignoring anything that has to do with her. This decision which was the opposite of her wish, proved little that the self was trying to get her back on the right path.

> *"Everything. Happiness and sadness, and excitement and despair, kindness and chaos, our ability to love and then love some more, they are all in our own hands," she said "You said in the beginning our intention was happiness." "Yes." "What is our intention now?" "Forgiveness." (p. 103).*

Self-awareness in the main character of 'she,' is evident from her words, thoughts and actions. The dialog above shows that she is increasingly willing to let the main character of 'he,' go. The self on her is already waking her up from all her dream.

> *"It was 5 in the morning. She could feel something within her begin to shift. But she knew, she knew that he had to leave. "You will forget me," she said, her face still covered by her arms, so that he could not see her. "I won't, I won't ever forgive you," he said. "Yes, you will, because one day you will die and so will I, and our memories of each other will disappear."" (p. 106).*

The self in her already prepared her heart when she was about to be left by him. In her deepest heart, she knew it would happen, so she had prepared herself, but a little fear was still in her heart and mind. The self on her plays a considerable role in controlling her feelings and refraining from the shadow that is still inside her.

> *""Listen to me. There is a different ending. This is not it. There is a happy ending for us." "Maybe there is a happy ending but*

*it doesn't mean we will be together in it." Then, he turned and walked towards the door. He opened the door, and stopped, just for a moment. He looked at her, then he closed the door. She was still on her knees, listening to his footsteps slowly disappearing. She waited for him to come back but he didn't"*
(p. 107).

The shadow in the main character of 'she' starts to appear a little. However, it can be handled well by herself, as evidenced by the conversation above, she persuades him a little, but he is not persuaded and still leaves. The self in her lets him go and does not hold him back; although there was a hint of hope in her heart that he would come back to her, he is not. The self in her holds her feeling well.

*"Today, like everyday since they met, she wakes up and thinks about him. Today, like everyday since he left, she decides to give herself a little more time and returned to a beautiful sleep"*
(p. 108).

She has given up on his departure, and she can accept it even though sometimes, thoughts about him still arise. The self on her handles her feeling well.

In conclusion, the self in the main character of 'she' appears when she has the intention to return to the right path. She tried to control her desire for the main character 'he,' and it worked; even though sometimes her shade still appeared, she tried to ignore it.

## C. The Dominant Archetype of The main character of 'she'

From the result of the researcher above about persona, shadow, and self in the main character 'she,' it can be told that shadow is the archetype that dominates in the main character 'she.' Even so, the self in

itself manages to overcome the shadow in itself to create stability within itself.

# BAB IV

# CONCLUSION AND SUGGESTIONS

This chapter is dividing into two sections. The first section is a conclusion based on the findings of the analysis. The second section includes recommendations for future researchers who want to conduct similar research.

## A. Conclusion

This study uses a literary critism with psychology approach to analyze the novel Imaginary City, focusing on the main character of 'she' archetypes. The researcher specifically employs Carl Gustav Jung's persona, shadow, and self-archetypes.

1. The first result of this study is about persona in the main character 'she.' The mask she puts on her is to cover up her true feelings and make an impression as a good friend. She shows her persona to the main character 'he' several times during their initial meeting after being separated for a long time.

2. The second result of this study is about the shadow in the main character 'she.' Her shadow starts to show off after several times meet with the main character 'he.' The shadow of the main character of 'she' is unfavorable or evil of her personality. The shadow of the main character of 'she' leads her to cross the line between her and the main character, 'he.'

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3.	The third result of this study is about self in the main character 'she.' The self in the main character of 'she' required her to regain her sanity, and it worked. When she regained her sanity, the self in her also helped her hold his thoughts from crossing the line again.

4.	Shadow is the archetype that dominates in the main character she.

Based on the results listed above, it can conclude that the main character of 'she' was able to resist falling into forbidden love, even though she tempting at first, but she was able to end it and was determined not to do it again.

**B.	Suggestion**

The researcher hopes that this study is helpful and makes a significant contribution to the literary world. This study, in particular, can assist future researchers interested in conducting similar studies or going to conduct this novel.

The next researcher may analyze the main character 'he' in the Imaginary City novel. He is also one of the main characters in this novel, and of course, he has a different personality from the other main character. The main character 'he' can be analyzed using many theories of literature, such as Jung's archetypes theory which is similar to this study. Future researchers can also use other psychology theories to analyze the main character of 'she' or 'he.' The subsequent researchers can analyze the Imaginary City using semantic or pragmatic to analyze the true meaning of the connotative words used by the author in this novel.

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# CURRICULUM VITAE

**Ines Sekar Fitri** was born in Jomabang on January 23, 1999. She graduated from MAN 1 Jombang in 2017. During her study in Senior High School, she joined choir and traditional dance club. When in choir club, she had the opportunity to join choir club that specially formed for independence day and also participated in several choir contest. She started her higher education in 2017 at Department of English Literature UIN Maulana Malik Ibrahim Malang, and finished in 2021. During her study, she joined traditional dance club named '*Srikandi*' and has been featured on several important events. In her semester break, she help her parents and her sister working at home.

# APPENDIX

## A. The Archetypes of the main character 'she'

### 1. Persona

| Corpus | Page |
|---|---|
| *He laughed, openly and earnestly. He took out a box of cigarettes from his pocket and offered one to her. At first she hesitated as she did not smoke, but she felt that something important was occurring, and because of her sentimentally she took a cigarette. He lit his but she placed hers in her pocket (p.12)* | *12* |
| *He was struck by the subtle tremor in her voice. Realizing that she had let slip a hint of vulnerability, she turned her face away from him (p. 14).* | *14* |
| *"Thank you for taking me home," she told him. She placed her hand on his arm, quickly this time, and before he could say anything, turned away. She immediately decided to forget him in the minute she stepped out of the car. She had assumed that their encounter was a rare occurrence, a moment of relief, before they would each return to their own worlds.* | *19* |
| *He told her he had woken up in the afternoon, had a cup of coffee, selected door frames for the house, and drove over to see her. She was thrilled when she heard this, that she had somehow become part of his day, but was then suddenly seized by the fear that her joy was too transparent. She looked outside the passenger's window, and he asked her what she had been occupied with. She told him about her ideas that always seemed to unravel too quickly, before she would inevitably find a flaw and dismiss it. She was always working and never finishing.* | *20* |
| *She was surprised at his firmness, and was suddenly seized by the desire to place her hand on his face and kiss him. But instead, she* | *46* |

| *sighed and thought of his question* | |

## 2. Shadow

| Corpus | Page |
|---|---|
| And as he told her about this house, she could feel how the weariness in his voice shifted into something else, something that existed beyond the space that they in habited. She wanted to see this house that could gold such a profound effect on him | 13 |
| They had not spoken for years, and reading his message, she was surprised by the fact that he still had her number, or that he even still remembered her | 15 |
| He looked at her and raised his hand, and for a moment, it seemed as if he would reach out and touch her. She stayed still, waiting for his gentle stroke to land on her face. But instead, he returned his hand to his side and looked towards the sea | 25 |
| She laughed then, sudden laugh of relief, and wiped the tears in her eyes, she longed for him to hold her, so that when she fell apart, she could feel him gather herself together again | 45 |
| Could she hold them, these dreams of his? How many of them came true? How many of them had been abandoned? How many of them had he forgotten? And then – which one would she be in? In the dark, he pointed out to her all of the rooms that he once occupied | 50 |
| She was surprised that he mentioned the riots. It seemed as if she stretch of the time between then and now, almost twenty years now, had faded her memory of it. And yet, whenever she tought about it, she still felt the same fear within her | 51 |
| Her words are a replacement of her desire, a way for her to reach out without trespassing the space that existed between them. He looked at her and pointed at a rooftop, lined by a link fence, with shards of glass stuck on top | 56 |
| She wanted to reach out to him, to be the hand that saved him, and | 57 |

| | |
|---|---|
| then to kiss his face over, and over again. But this was not the way they touched each other, not at this point | |
| He looked away. She had said something wrong, or perhaps something painful and she realized this mistake. He no longer believed in angels, he thought that they had abandoned him that he was now unloved. She should have told him that his thought was mistaken. She should have told him that everything would be beautiful | 58 |
| She would always fill these silences with what she imagined he was thinking. She knew this was a dangerous game, crossing the line between what she knew about him and what she thought she knew him, but she couldn't help it. Sometimes, he was like the city itself: loud, chaotic, and full of color, which made it even more difficult for her to parse through everything around him, and truly know what lied beneath. And so she settled for his hand in hers, because it said more than anything | 61 |
| "What do we do?" he asked. She turned to him and she saw how afraid he was, how it seemed as if he might fall into an abyss in which he would never recover, how she was the abyss itself. "Before we go too far, before it hurts too much, before we become too lost in each other," he said. She looked at her hands. It was still full of love and curiosity. "We already lost," she said | 64 |
| "I will never able to give you what you want or what you need," he said.<br>"I don't want or need anything," she said. "The nights are enough for me. You are enough for me."<br>"You deserve more than that."<br>"So do you."<br>"You know I can't."<br>She held his hand, but it was cold and motionless. She could feel | 65 |

| | |
|---|---|
| his heart pulling away from hers, and so she returned her hands to her lap. | |
| She always woke up first, looking over immediately to make sure that he was there, that he was sleeping soundly with his back turned from her, that she could reach out and touch him, and she could breathe again. She hated how deeply he slept, how she could not decipher his dream, how he always faced the window with the moonlight over his figure. Sleep always took him away from her. She had long forgotten what it felt like to wake up to love. She placed her head on his cold back, and after a few seconds, he turned and opened his eyes | 2 |
| She looked at him. His eyes half-open, is hands tenderly placed under his face, waiting for her to answer. She thought of all the times she has caressed him, kissed him, tasted him. She would be imprinted on him forever. It would be invisible. And after a while, he would longer be able to feel it, then he would longer be able to remember her | 7 |
| 'Stay here,' she said. It was such a simple request that he could not bear to deny it. He didn't say anything but he turned off the alarm on his watch. She didn't smile, didn't say anything, but she let him return to bed, let herself return into his arms "I hope one day I will forgive myself." | 77 |
| She had decided to take the risk and invited him here, into her routine, into her secret spot | 83 |
| She realized that this is the first time they had been together out of darkness. She wondered what this meant. She wondered whether things would change when the sun has completely disappeared. She felt that she had made the right decision. Whatever was happening to them, whatever would happen to them, she had offered him her heart | 84 |

| | |
|---|---|
| They were sitting closely but they were barely touching. She realized then that they would always be on the brink of something significant.<br><br>"What do I do after you?" she asked him.<br><br> He turned to her and smile | 92 |
| "You live," he said. "I want you to live happily."<br><br>"See," she said, "you can't say things like that and say that you don't love me."<br><br>"I've chosen not to fall in love with you."<br><br>"How can you do that?" she asked. "Hiding something doesn't mean it doesn't exist. It was still live within you, expanding and growing, until it becomes a part of you," she said | 93 |

### 3. Self

| Corpus | Page |
|---|---|
| He was talking to everyone, maneuvering effortlessly through the intoxicated crowd, and she was struck by a sudden urge to hide. But the he saw her, he saw her watching him from behind the sliding doors, and so he moved across the rooms, to enter the balcony | 11 |
| She looked at the bouquet of fresh peonies that she had bought. This was the way that she measured time, through the stretch that it took for all of the petals to fall. Then, when there was nothing left, she would sweep them away and buy another bouquet. She noticed how a petal had fallen since she last saw him. She wanted to call him, to pick up the phone and feel the handle between her hands, and then perhaps, if he picked up, hear his voice at a safe distance. She wasn't sure whether she would see him again. Everything was up in the air, and she loved it this way | 20 |
| There was never any colossal danger that surrounded them, no immediancy to act in such way, and so when he held her hand, suddenly and unassumingly, she decided not to place too much meaning in his action | 60 |
| She wanted to kiss him, but she wanted it to last, so she decided not to. "Can you promise me something?" she said. He turned to her and took her hand. "When you leave, I am not going to look you for you. But if one day, I call you, promise me that you won't pick up the phone." "Why?" "Because I can't bear to hear your voice" "Then why would you call me?" "Because you're the only one who can tell me how to get home" "Then how will you get home?" | 97 |

| | |
|---|---|
| "I'll find a way," she said. "I always do." | |
| "Everything. Happiness and sadness, and excitement and despair, kindness and chaos, our ability to love and then love some more, they are all in our own hands," she said<br><br>"You said in the beginning our intention was happiness."<br><br>"Yes."<br><br>"What is our intention now?"<br><br>"Forgiveness." | 103 |
| It was 5 in the morning. She could feel something within her begin to shift. But she knew, she knew that he had to leave. "You will forget me," she said, her face still covered by her arms, so that he could not see her. "I won't, I won't ever forgive you," he said. "Yes, you will, because one day you will die and so will I, and our memories of each other will disappear." | 106 |
| "Listen to me. There is a different ending. This is not it. There is a happy ending for us."<br><br>"Maybe there is a happy ending but it doesn't mean we will be together in it." Then, he turned and walked towards the door. He opened the door, and stopped, just for a moment. He looked at her, then he closed the door. She was still on her knees, listening to his footsteps slowly disappearing. She waited for him to come back but he didn't | 107 |
| Today, like everyday since they met, she wakes up and thinks about him. Today, like everyday since he left, she decides to give herself a little more time and returned to a beautiful sleep | 108 |