

**FINLEY'S SHADOW AND PERSONA IN CLAIRE
LEGRAND'S *SOME KIND OF HAPPINESS***

THESIS

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MALANG**

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THESIS

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MALANG**

2022

STATEMENT OF AUTHORSHIP

I state that the thesis entitled '**Finley's Shadow and Persona in Claire Legrand's "Some Kind of Happiness"**' 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.

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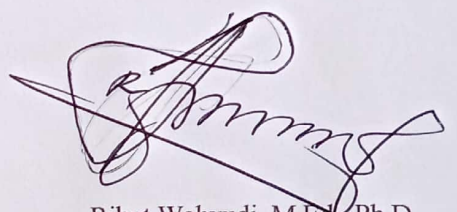
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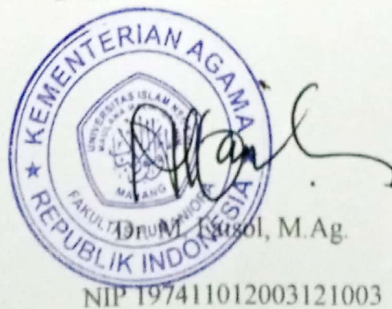
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MOTTO

“Our anxiety does not empty tomorrow of its sorrows, but only empties today of its strengths.”

(C. H. Spurgeon)

DEDICATION

This thesis is proudly dedicated to my beloved parents, Mohammad Hatta and Endah Susilowati, who constantly provide me with support. I am truly grateful to have such a beloved family.

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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 "Finley's Shadow and Persona in Claire Legrand's *Some Kind of Happiness*". Also, Sholawat and Salam are always extended to prophet Muhammad SAW, who has guided the people to the right path of Islam.

This thesis cannot be completed without the contributions and supports of many people. With all humanity and sincerity, the researcher would like to express his profound gratitude to:

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6. My best friend Lukman who always cheers me and motivates me.
7. Loyal people that the researchers cannot mention one by one who have helped and inspired me in completing this thesis.

The researcher realizes that this thesis is far from perfect. Therefore, all forms of criticisms and suggestions are expected from the readers to improve this thesis. The researcher apologizes if there are mistakes in words or writings. Hopefully, this thesis will give the benefits for researchers in particular and readers in general.

Alhamdulillahirabbil ‘Alamiin

Malang, 9 May 2022

A handwritten signature in black ink, consisting of several loops and a long horizontal stroke extending to the right.

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ABSTRACT

Rasyid, Hanif Abdul. (2022). *Finley's Shadow and Persona in Claire Legrand's "Some Kind of Happiness"*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Dr. Muzakki Afifuddin, M.Pd.

Keyword: Archetypes, Shadow, Persona

This study aims to comprehend the shadow and persona of Finley Hart as the main character in Claire Legrand's novel entitled *Some Kind of Happiness*. The novel delivers the topic related to children experiencing parental divorce. Shadow and persona itself has been depicted in various types of works, including fiction or novel. However, in some cases, there are still certain parts left unexplored which includes the case of children experiencing parental divorce. Therefore, it is significant to comprehend how Finley undergoes the process of shadow and persona since it provides the readers with a new insight regarding the shadow and persona depicted by the main character who experiences parental divorce.

This research is categorized as literary criticism since the purpose of this study is to analyze a literary work. Literary criticism is applied as the method for this research because it focuses on examining the main character's attributes in literary work. The primary data of this research were taken from the novel *Some Kind of Happiness* by Claire Legrand. The data collected from the novel were in the form of dialogues, monologues, and narrations of the main character. After the data were gathered, the researcher examined them through multiple steps: read the novel, classify the text related to shadow and persona, determine the effects of the main character's shadow, comprehend the main character's reaction to her shadow, and define the main character's persona. For the theory, the researcher employed Carl Jung's psychoanalysis, specifically the theory of shadow and persona.

The results of this study shows that Legrand's *Some Kind of Happiness* applies the concept of shadow and persona. It is portrayed through Finley Hart as the main character who undergoes the process of shadow and persona. This result is concluded based on the three discussions conducted in this study. Section A of the discussion analyzes the effects of Finley's shadow. It unravels how Finley always experiences certain type of feelings each time she remembers about the divorce. This circumstance occurs because her shadow is related to her parents' divorce. Finley's fear regarding her family's separation triggers the feeling of pain, sadness, and uneasiness. Finley also claims that she feels sickness in her stomach and suffers from a particular condition called "blue days". The next section delivers how Finley reacts to her shadow. When dealing with the shadow, Finley sometimes displays visible responses either physically or emotionally. Her physical reaction is presented through her attempt to vomit. She rushes to the bathroom since she feels the urge to vomit, but eventually cannot vomit anything. Finley's emotional reactions include the way she pules in her psychiatrist's room, speaks aggressively to her parents, and cries in her grandma's arms. All of them are triggered because Finley remembers about her parents' divorce matter. The last section discovers that Finley develops three different persona. The first persona is the writer persona. It is Finley's peculiar writing habit that she unconsciously develops as a response to her parents' marriage issue. She constantly writes a fantasy story about the Everwood to distract herself from her parents' upcoming divorce. The next persona is the orphan girl. It is the main character of Finley's story which she also imagines as herself. She expresses her feeling through the orphan girl and sometimes pretends to be her. Finley uses the orphan girl and her fantasy world to repress the shadow. The last persona is the queen persona. This persona manifests after the orphan girl's coronation. The queen persona, which exists as the replacement of the orphan girl, greatly affects Finley's decisions when dealing with the shadow. It always leads her to commit noble-like acts that mostly turn her mental circumstance worse. Because of her queen persona, Finley represses all of her negative feelings and convinces herself to commit exclusion as a form of noble sacrifice.

ABSTRAK

Rasyid, Hanif Abdul. (2022). *Shadow dan Persona Finley dalam novel "Some Kind of Happiness" karya Claire Legrand*. Skripsi Literatur. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Dosen Pembimbing: Dr. Muzakki Afifuddin, M.Pd.

Kata Kunci: Arketip, Shadow, Persona

Penelitian ini bertujuan untuk memahami shadow dan persona Finley Hart sebagai tokoh utama dalam novel Claire Legrand berjudul *Some Kind of Happiness*. Novel ini mengangkat topik yang berkaitan dengan anak yang mengalami perceraian orang tua. Shadow dan persona sendiri telah digambarkan dalam berbagai jenis karya, termasuk fiksi atau novel. Namun dalam beberapa kasus, masih ada bagian-bagian tertentu yang belum tergalikan termasuk kasus anak yang mengalami perceraian orang tua. Oleh karena itu, penting untuk memahami bagaimana Finley menjalani proses shadow dan persona karena memberikan pembaca wawasan baru tentang shadow dan persona yang digambarkan oleh karakter utama yang mengalami perceraian orang tua.

Penelitian ini dikategorikan sebagai kritik sastra karena tujuan dari penelitian ini adalah untuk menganalisis sebuah karya sastra. Kritik sastra digunakan sebagai metode penelitian ini karena penelitian ini berfokus untuk mengkaji atribut-atribut tokoh utama dalam karya sastra. Data primer penelitian ini diambil dari novel *Some Kind of Happiness* karya Claire Legrand. Data yang dikumpulkan dari novel berupa dialog, monolog, dan narasi tokoh utama. Setelah data dikumpulkan, peneliti memeriksanya melalui beberapa langkah: membaca novel, mengklasifikasikan teks yang terkait dengan shadow dan persona, menentukan efek shadow karakter utama, memahami reaksi karakter utama terhadap shadownya, dan menentukan karakter utama. kepribadian. Untuk teorinya, peneliti menggunakan psikoanalisis Carl Jung, khususnya teori shadow dan persona.

Hasil penelitian ini menunjukkan bahwa *Some Kind of Happiness* karya Legrand menerapkan konsep shadow dan persona. Hal ini digambarkan melalui Finley Hart sebagai karakter utama yang mengalami proses shadow dan persona. Hasil ini disimpulkan berdasarkan tiga diskusi yang dilakukan dalam penelitian ini. Bagian A dari diskusi menganalisis efek shadow Finley. Ini mengungkap bagaimana Finley selalu mengalami jenis perasaan tertentu setiap kali dia ingat tentang perceraian. Keadaan ini terjadi karena shadownya terkait dengan perceraian orang tuanya. Ketakutan Finley tentang perpisahan keluarganya memicu rasa sakit, kesedihan, dan kegelisahan. Finley juga mengklaim bahwa dia merasakan sakit di perutnya dan menderita kondisi tertentu yang disebut "hari biru". Bagian selanjutnya menyampaikan bagaimana Finley bereaksi terhadap shadownya. Saat berhadapan dengan shadow, Finley terkadang menampilkan respons yang terlihat baik secara fisik maupun emosional. Reaksi fisiknya ditunjukkan melalui usahanya untuk muntah. Dia bergegas ke kamar mandi karena dia merasakan keinginan untuk muntah, tetapi akhirnya tidak bisa memuntahkan apa pun. Reaksi emosional Finley termasuk cara dia menarik diri di kamar psikiaternya, berbicara dengan agresif kepada orang tuanya, dan menangis di pelukan neneknya. Semuanya dipicu karena Finley ingat soal perceraian orang tuanya. Bagian terakhir menemukan bahwa Finley mengembangkan tiga persona yang berbeda. Persona pertama adalah persona penulis. Kebiasaan menulis aneh Finley yang secara tidak sadar dia kembangkan sebagai respons terhadap masalah pernikahan orang tuanya. Dia terus-menerus menulis cerita fantasi tentang Everwood untuk mengalihkan perhatiannya dari perceraian orang tuanya yang akan datang. Persona berikutnya adalah gadis yatim piatu. Ini adalah karakter utama dari cerita Finley yang juga dia bayangkan sebagai dirinya sendiri. Dia mengungkapkan perasaannya melalui gadis yatim piatu dan terkadang berpura-pura menjadi dirinya. Finley menggunakan gadis yatim piatu dan dunia fantasinya untuk menekan shadow. Persona terakhir adalah persona ratu. Persona ini bermanifestasi setelah penobatan gadis yatim piatu. Persona ratu, yang hadir sebagai pengganti gadis yatim piatu, sangat mempengaruhi keputusan Finley saat berhadapan dengan shadow. Itu selalu menuntunnya untuk melakukan tindakan seperti bangsawan yang sebagian besar mengubah

keadaan mentalnya menjadi lebih buruk. Karena kepribadian ratunya, Finley menekan semua perasaan negatifnya dan meyakinkan dirinya untuk melakukan pengucilan sebagai bentuk pengorbanan yang mulia.

البحث مستخلص

رشيد ، حنيف عبد. (2022). ظل وشخصية فينلي في فيلم "نوع من السعادة" لكثير ليجراند. أطروحة جامعية. قسم الأدب الإنجليزي ، كلية العلوم الإنسانية ، جامعة الإسلام نيجري مولانا مالك إبراهيم مالانج

M.Pd.المستشار: د.مركي عفيف الدين،

الكلمة الرئيسية: النماذج ، الظل ، شخصية

تهدف هذه الدراسة إلى فهم ظل وشخصية فينلي هارت باعتبارها الشخصية الرئيسية في رواية كثير ليجراند بعنوان نوع من السعادة. تقدم الرواية الموضوع المتعلق بالأطفال الذين يعانون من طلاق الوالدين. تم تصوير الظل والشخصية نفسها في أنواع مختلفة من الأعمال ، بما في ذلك الخيال أو الرواية. ومع ذلك، في بعض الحالات، لا تزال هناك أجزاء معينة تركت غير مستكشفة والتي تشمل حالة الأطفال الذين يعانون من طلاق الوالدين. وبالتالي، من المهم أن نفهم كيف يخضع فينلي لعملية الظل والشخصية لأنه يوفر للقراء رؤية جديدة فيما يتعلق بالظل والشخصية التي تصورهما الشخصية الرئيسية التي تعاني من طلاق الوالدين.

يصنف هذا البحث على أنه نقد أدبي لأن الغرض من هذه الدراسة هو تحليل العمل الأدبي. يتم تطبيق النقد الأدبي كطريقة لهذا البحث لأنه يركز على فحص سمات الشخصية الرئيسية في العمل الأدبي. تم أخذ البيانات الأولية لهذا البحث من رواية نوع من السعادة من قبل كثير ليجراند. كانت البيانات التي تم جمعها من الرواية في شكل حوارات ومونولوجات وروايات للشخصية الرئيسية. بعد جمع البيانات ، قام الباحث بفحصها من خلال خطوات متعددة: قراءة الرواية ، وتصنيف النص المتعلق بالظل والشخصية ، وتحديد آثار ظل الشخصية الرئيسية ، وفهم رد فعل الشخصية الرئيسية على ظلها ، وتحديد شخصية الشخصية الرئيسية. بالنسبة للنظرية ، استخدم الباحث التحليل النفسي لكارل يونغ ، وتحديدًا نظرية الظل والشخصية

تظهر نتائج هذه الدراسة أن نوع من السعادة ليجراند يطبق مفهوم الظل والشخصية. يتم تصويره من خلال فينلي هارت على أنه الشخصية الرئيسية التي تخضع لعملية الظل والشخصية. تم الانتهاء من هذه النتيجة بناء على المناقشات الثلاث التي أجريت في هذه الدراسة. يحلل القسم أ من المناقشة تأثيرات ظل فينلي. يكشف كيف تواجه فينلي دائما نوعا معينا من المشاعر في كل مرة تذكر فيها الطلاق. يحدث هذا الظرف لأن ظلها مرتبط بطلاق والديها. يثير خوف فينلي من انفصال عائلتها الشعور بالألم والحزن وعدم الارتياح. تدعي فينلي أيضا أنها تشعر بالمرض في بطنها وتعاني من حالة معينة تسمى "الأيام الزرقاء". يقدم القسم التالي كيف تتفاعل فينلي مع ظلها. عند التعامل مع الظل ، يعرض فينلي أحيانا استجابات مرئية إما جسديا أو عاطفيا. يتم تقديم رد فعلها الجسدي من خلال محاولتها التقيؤ. تندفع إلى الحمام لأنها تشعر بالحاجة إلى التقيؤ ، لكنها في النهاية لا تستطيع أن تتقيأ أي شيء. تشمل ردود فعل فينلي العاطفية الطريقة التي تتجول بها في غرفة طبيبتها النفسي ، وتحدث بغضب إلى والديها ، وتبكي بين ذراعي جدتها. يتم تشغيلها جميعا لأن فينلي تتذكر مسألة طلاق والديها. يكتشف القسم الأخير أن فينلي تطور ثلاثة شخصيات مختلفة. الشخصية الأولى هي شخصية الكاتب. إنها عادة كتابة فينلي الغريبة التي تتطور دون وعي كرد فعل على قضية زواج والديها. تكتب باستمرار قصة خيالية عن إيفرود لإلهاء نفسها عن طلاق والديها القادم. الشخصية التالية هي الفتاة اليتيمة. إنها الشخصية الرئيسية في قصة فينلي التي تتخيلها أيضا على أنها نفسها. تعبر عن شعورها من خلال الفتاة اليتيمة وتظهر أحيانا بأنها هي. تستخدم فينلي الفتاة اليتيمة وعالمها الخيالي لقمع الظل. الشخصية الأخيرة هي شخصية الملكة. تظهر هذه الشخصية بعد تنويع الفتاة اليتيمة. تؤثر شخصية الملكة ، التي توجد كبديل للفتاة اليتيمة ، بشكل كبير على قرارات فينلي عند التعامل مع الظل. إنه يفوقها دائما إلى ارتكاب أعمال شبيهة بالنيل تحول ظرفها العقلي في الغالب إلى أسوأ. بسبب شخصية الملكة ، تقوم فينلي بقمع كل مشاعرها السلبية وتقمع نفسها بارتكاب الاستبعاد كشكل من أشكال التضحية النبيلة

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CHAPTER I

INTRODUCTION

This chapter provides seven introductory parts. First, there is the study's background which consists of explanations related to the fundamental issue, main object, and relevant theory. The next part presents some research questions related to the topic. Afterwards, the significance of the study is provided which explains the necessity of this research. In the fourth part, there is scope and limitation which functions to present the area of discussion as well as its limitation. The last is the definition of key terms, defining the meaning of specific terms in this research.

A. Background of The Study

Parental divorce could possess the risk of generating mental issues in children. According to D'Onofrio and Emery (2019, p. 100), studies have recorded that there is a connection between parental divorce and the possible growth of adaptation issues occurring in children and adolescents, such as academic problems, problematic behaviors, and depressed feelings. Despite most children with divorced parents displaying no distinct mental problems, it is necessary to note that there are often reports regarding painful feelings or worries about some events connected with divorce. Furthermore, Zarrabi (2021) classifies the effects of divorce into three different age groups; young children, grade school children, and teenagers. Young children mostly confuse why their parents live

separately and fear that they won't receive any love. Grade school children would possess the feeling that their parents' divorce is the result of their mistakes. This circumstance leads them to feel a certain level of anxiety or even depression. On the other case, a parental divorce would trigger the feeling of anger within teenagers which leads them to blame or resent their parents. This case of parental divorce holds similarity to the circumstance of an 11-year-old girl named Finley Hart in one of Claire Legrand's works.

Claire Legrand is an author and librarian who is well-known as New York Times bestselling writer for her children and young adult books. Her first book is a novel entitled *The Cavendish Home for Boys and Girls* which received the New York Public Library's 100 Titles for Reading and Sharing (2012) and Vermont Golden Dome Book Award nominee (2014). Some of Legrand's achievements' are a 2014 Bank Street Best Book of the Year (*The Cabinet of Curiosities*), a 2016 Junior Library Guild selection (*Foxheart*), a 2017 Edgar Award nominee (*Some Kind of Happiness*), a 2018 Bram Stoker Award nominee (*Sawkill Girls*), and 2019 Lambda Literary Award nominee (*Sawkill Girls*). The book discussed in this study is her 2016 novel entitled *Some Kind of Happiness*.

Some Kind of Happiness is a children novel published by Simon & Schuster Books for Young Readers on May 17th, 2016. It receives several achievements, including a Publishers Weekly Best Book of the Year, a 2017 Edgar Award nominee for best juvenile, and a New York Public Library Best Book for Children. The story focuses on an 11-year-old girl named Finley Hart whose parents have marriage issues. Her parents hide their divorce plan from

Finley and ask her to spend the summer in her grandparents' house, the Hart House. Finley is secretly aware of her parents' issue and decides to bear her feelings. This circumstance drives Finley to develop a particular behavior where she constantly writes a fantasy story entitled *the Everwood*. During her stay, she considers herself inferior since everyone in Hart House seems perfect and normal. Having discovered the dense woods behind Hart House, she believes that *the Everwood* is real. Finley eventually befriends her cousins and three boys from Bailey family who perceive her *Everwood* as only a 'game'. Through their supports, Finley decides to uncover *Everwood's* secrets while hiding her greatest fear. At the end, Finley reveals what she feels towards her families and the secrets they attempt to hide (Legrand, 2017). Based on the story, Finley's hidden fear might be related to her unconscious realm. Moreover, the circumstance of Finley's parents drives her to write a fantasy story which could potentially indicate an unconscious development of personalities. Therefore, there is a possibility that Jung's psychoanalysis could be employed to comprehend the state of Finley's mind.

In Jung's psychoanalysis, Finley's circumstance is viewed through her unconscious realm. Based on the novel, Finley has hidden fear and develops writing habit due to her parents' marriage issue. These two elements are assumed to be the shadow and persona. Shadow is our undesirable element that we repress and persona is our public mask that we wear to adjust in society. A repressed fear is categorized as shadow which means that Finley's hidden fear could be her shadow. Furthermore, Finley's writing habit is expected to be the persona since it

potentially occurs as her unconscious response to deal with the shadow. The circumstance between Finley's shadow and persona motivates the researcher to conduct this study.

Multiple literary studies related to the archetype of shadow and persona have been conducted previously by different researchers. These studies emphasize their topics on either one of the two archetypes or both. The researches that focus on the shadow aspect can be found in four different studies written by Yandi, Saddam, Winda, and London. Yandi's study revolves around the discussion related to the shadow's role and the result of its repression to the moral changes of some characters (Yandi, 2020). In Saddam's study, the discussion is focused on the destructions that a character creates as a result of the shadow's total influence (Saddam, 2020). Winda's study emphasizes its focus on the different manifestations and influences of a character's shadow (Winda, 2018). As for London's study, the topic revolves around shadow acceptance. It discusses the distinctive processes of three characters on accepting or rejecting the shadow as well as the factors that lead to their success or failure (London, 2019). For study that emphasizes on persona, there is a research by Rahmawati and Nurazizah which attempts to comprehend the persona of every character through observing its development, transformation, and integration (Rahmawati & Nurazizah, 2021). In addition, there is also Ghariri's research that analyzes how the persona misleads a character from his true self. This circumstance is followed by the process that decides whether the character could regain his real self (Ghariri, 2020). A study that focuses on both shadow and persona can be found in

Ekaputri's research. It compares the shadow and persona of main characters from two novels in order to comprehend their differences and similarities (Ekaputri, 2019). Moreover, there is Budi's research which attempts to comprehend a character's shadow and persona that define his values as an anti-hero and affect the result of his individuation (Budi, 2020). Furthermore, there is Raharto's and Permatasari's research that focuses to reveal the main character's shadow and persona which reflect his anti-hero attributes (Raharto & Permatasari, 2019). In addition, Gunanda's and Puspita's research emphasizes its discussion on the effects of a character's persona and shadow to his personality (Gunanda & Puspita, 2022).

Another previous study that is relevant with this paper is Moser's study. Her research discusses Legrand's *Some Kind of Happiness*, but doesn't employ Jung's theory. She focuses on analyzing the direct and symbolic representation of depression in the novel, specifically in the case of Finley Hart. By comparing the portrayal of depression between Finley and another main character from different novel, her study attempts to determine the accuracy of both novels in depicting a child's depression. The result of her research presents that both novels successfully illustrates most depression symptoms recorded in DSM-5 and manages to avoid overgeneralization as well as stereotyping (Moser, 2020). In addition, there is a review by Quealy-Gainer which also revolves around *Some Kind of Happiness*. It shows how the topic of depression is delivered properly through the main character's narration and metaphor (Quealy-Gainer, 2016).

Compared to these previous studies, this paper discusses the concept of shadow and persona depicted in a child who experiences parental divorce. Finley's case presents that parental divorce could possibly generate a child's shadow portrayed through Finley's particular fear. It is followed by the development of persona which could be noticed from her sudden writing habit. Thus, Jung's shadow and persona theory is considered necessary to be employed since the theory is relevant to Finley's circumstance as a child experiencing parental divorce.

B. Problems of The Study

The research attempts to solve three problems:

1. What are the effects of Finley's shadow in Legrand's *Some Kind of Happiness*?
2. How does Finley react to her shadow in Legrand's *Some Kind of Happiness*?
3. What kind of persona does Finley develop to hide her shadow in Legrand's *Some Kind of Happiness*?

D. Significance of The Study

The researcher expects this study to provide theoretical and practical uses. Theoretically, the study serves as a form of contribution to the field of literary criticism, specifically the use of Carl Jung's shadow and persona theory. Moreover, the study explains shadow and persona illustrated on Claire Legrand's *Some Kind of Happiness*.

Practically, the study could provide as a reference for future researches related to Legrand's *Some Kind of Happiness*. In addition, the researcher expects

this study's findings to be a proper reference for the analysis of shadow and persona of the main character in this novel.

E. Scope and Limitation

This study discusses the main character of Legrand's *Some Kind of Happiness*, a little girl named Finley Hart. Being a child experiencing parental divorce, Finley's state of mind is discussed through the theory of shadow and persona. The researcher attempts to analyze the concept of shadow and persona depicted through Finley's response to her parents' divorce.

As this study focuses on shadow and persona, any discussion related to Jung's other theories or concepts is not included. The theory of anima/ animus and the self aren't included to avoid any irrelevant explanation. The discussion of this study is primarily focused on the shadow and persona of Finley Hart as the main character. The data for this study are collected from Finley's dialogues, monologues, and narrations. The researcher is aware that the study might lack of certain data and cannot completely disclose every element of the novel. Therefore, future research is required to provide further discussion regarding the novel.

F. Definition of Key Terms

1. Archetypes, as Jung (1949) defined, is a mode that is inherited from our ancestors which guides our behaviors in the form of patterns (Stevens, 2006, p. 77).

2. Shadow is a problematic element that morally challenges oneself. It consists of an individual's dark attributes of which existence is resisted (Jung, 1969, p. 8).

3. Persona, as Jung (1949) described, is a type of mask that helps individuals to conceal their real self, so they can be accepted by society (Li, 2021, p. 38).

CHAPTER II

REVIEW OF THE RELATED LITERATURE

This chapter consists of four parts that present essential explanations related to the theory employed in the study. The first part provides brief explanations about literary criticism. The second part presents general explanations regarding the establishment of Jung's psychoanalysis and its basic components. The next part focuses on the explanations of archetypes and its major classifications. Following the previous part, the last two parts deliver further explanations related to shadow and persona.

A. Literary Criticism

According to Bressler (2011, p. 6), literary criticism is a form of discipline that defines, examines, and interprets a literary work in order to criticize or evaluate its contents. It is an activity that can help individuals to comprehend the value of humanity, criticize own culture, or evaluate own deed through exploring and questioning the components of literary works. A person who attempts to analyze a literary work is called a literary critic or *kritikos*. It is a Greek term that means a "judge of literature".

Literary criticism begins with Plato from the ancient Greek. As someone who loved poetry, Plato eventually concluded that poetry is dangerous. It occurred to him after he analyzed poetry from different views. Plato explained how poets filled their works with materials rather than Ideas. Their depictions about the Gods were full of lies since they presented God as the source of evil. Moreover,

Plato criticized the poets for depicting men as weak and unworthy. Poetry failed to teach citizens with good values which led Plato to exile the poets. He believed that poetry should only allowed to be written by honorable and good people. Plato's criticism becomes the general idea and the beginning of literary criticism (Hall, 1963, p. 1-5). From this point, various kinds of literary criticisms keep being developed to fulfill different purposes of analysis. One of them is called psychoanalysis.

B. Jung's Psychoanalysis

Psychoanalytic criticism or psychoanalysis is a type of literary criticism that employs several psychoanalysis techniques in order to interpret literary works (Barry, 2009, p. 96). It begins with Sigmund Freud's idea where he defines a work of literature as the artist's reflection since authors and their texts is connected like dreamers and their fantasies (Selden, Widdowson, Brooker, 2016, p. 100). In addition, Freud develops a theory regarding the structure of human's personality which divides personality into three parts, Id, Ego, and Superego (Hultzman, 2021). This idea is challenged by Carl Gustav Jung's theory which depicts literary work as the connection between individuals' personal and collective unconscious (Selden, Widdowson, Brooker, 2016, p. 100). Jung himself is Freud's former follower and the founder of Jungian psychoanalysis.

In Jungian psychoanalysis, humans' mind is classified into two major realms, the conscious and the unconscious. The conscious is a part of individuals' mind that ones are consciously aware. According to Jung (1971, p. 700), the conscious is an individual's function that manages the connection between one's

psychic components and ego. For instance, a person decides to look for alternative routes upon encountering traffic jam. In contrast to the conscious, the unconscious is a deeper part in our mind that we are unaware. The realm of unconscious is divided into personal and collective unconscious.

The layer of unconscious that is responsible to construct our personal selves is personal unconscious. Jung (1969, p. 7) defines personal unconscious as ones' extra-conscious mind of which components are personal. It is the forgotten elements that an individual once perceived and remembered. These elements can emerge again under certain circumstances (Jung, 1970, p.185). The example of personal unconscious is the sudden manifestation of a person we hate in our dream. If the nature of personal unconscious is specific to each individual, the collective unconscious is more universal. Collective unconscious, as Jung (1969) described, is an independent system which consists of universal patterns that are recognized by every individual. Its vastness is unknown and surpasses the size of one's consciousness. Merging with collective unconscious is described by Jung as an exciting experience where an individual can feel connected and become one with the world. To achieve this state of wholeness, individuals must understand who they truly are (Bassil-Morozow, 2018, p. 1-2).

C. Archetypes

The archetypes, as Jung (1969) described, is basically an unconscious component that emerges because of alteration which leads its existence to be recognized. It acquires its nature from the conscious of an individual and eventually manifests (Bassil-Morozow, 2018, p. 15). The term archetypes is

defined by Jung (1949) as a mode that is inherited from our ancestors which guides our behaviors in the form of patterns (Stevens, 2006, p. 77). These patterns lead individuals to act in certain manners when dealing with their surroundings. For instance, children consider a woman who takes care of them as their mother or a motherly figure because the patterns recognize what type of person can be considered as a mother (Roesler, 2022, p. 7).

There are multiple ways for the archetypes to reveal themselves in the life of humanity. First, archetypes can emerge in the form of archaic knowledge which is possessed by all individuals the moment they are born. The example can be examined from the behavior of a newborn who immediately seeks for the breast of a mother. Second, the manifestation of archetypes can be noticed from the existence of abstract shapes and images, such as the mandala and cross symbol. Moreover, the archetypes are also manifested through the symbolism of certain objects or living beings. The example is a tree which is considered as the symbol of human evolution or a bird as a symbol of spirit. Furthermore, the archetypes are reflected through certain patterns in society including rituals and social orders, such as the ritual of marriage (Roesler, 2022, p. 14-16). In addition, Jung believes that cultural narratives or stories are the embodiment of archetypes as well. It is considered that way since there are common patterns presented in multiple fairy tales and mythical stories (Handoko, Hariyono & Pujimahanani, 2020, p. 200). This means that despite their variety, these stories have similar elements to one another. One of the elements that Jung identified is the image of hero in fantasy narratives. A hero is illustrated as someone who embarks on a great adventure

with the purpose to free or save people from a dangerous existence such as a monster. Other than that, the manifestation of archetypes can be recognized from the universal views, beliefs, or ideas. It means that the archetypes also have a connection with human's philosophies, religions, and certain ideologies. For instance, the religious concept of death and rebirth in old Egypt's God Osiris is similar with ancient Persian's Phoenix (Roesler, 2022, p. 17). This similarity occurs because human's basic experiences of religion might be derived from the materialization of archetypes to the consciousness, as Jung claimed. From this claim, it might be inferred that the archetypes are profoundly involved with human's questions related to ethics and religions which results in the similarities of certain concept or image (Casement, 2021, p. 44-45). Lastly, the archetypes can be noticed from the process of human's mental development. The major example is the process of human's individuation where the archetypes involvement affects an individual's final resolution (Roesler, 2022, p. 18).

Jung's theory presents four main categories of archetypes, anima/ animus, persona, shadow, and the self. Anima/ animus can be briefly comprehended as the opposed sex archetypes. As Jung (1972) described, anima is a man's feminine qualities which generate their moods, while animus is a woman's masculine qualities which generate their opinions (Kast, 2006, p. 113). Persona is an individual's social mask. As Jung (1949) described, persona is a type of mask that helps individuals to conceal their real self, so they can be accepted by society (Li, 2021, p. 38). Shadow is a problematic element that morally challenges oneself. It consists of an individual's dark attributes of which existence is resisted (Jung,

1969, p. 8). Dealing with the shadow is a fundamental key in Jung's theory since denying the shadow would eventually lead to one's destruction (Casement, 2021, p. 54). Lastly, there is the self which Jung (1963) depicted as the psychological goal for every human where the wholeness of an individual can be achieved (Colman, 2006, p. 155). Achieving the self means being able to embrace our opposed self and leading it to connect with the realm of conscious in order to reach the truth or totality (Grobbelaar, 2020, p. 14).

D. Shadow

Shadow, as Jung (1970) defined, is the darker side of our mind which is generally labelled as the common evil that exists in every individual. It is often portrayed in culture and religion in the form of demons, devils, witches, etc. (Roesler, 2022, p. 25-26). The shadow is an individual's dark attributes of which nature is derived from the components of personal unconscious. Its dark characteristics are composed of an individual's inferiorities which can affect that person emotionally (Jung, 1969, p. 8-9).

Shadow is commonly born from individuals' experiences or knowledges in their childhood or early life. It begins when norms and social values are introduced in their lives through family or society. Individuals will learn to comprehend whether certain values are acceptable based on their experiences of receiving different criticisms and rejections. As a result, the unacceptable values tend to be repressed at the end which turn them into the shadow archetype (Roesler, 2022, p. 24).

Upon dealing with the shadow, humans present different responses to overcome it. Some individuals cannot accept the shadow and completely reject it which results in the incompleteness or even the destruction of oneself. As Jung (1970) postulated, a complete rejection of shadow is dangerous since severely repressed shadow would trigger dangerous behaviors. When individuals lose control of their conscious side, the repressed shadow can emerge to the consciousness and turn them aggressive. The moment it occurs, even seemingly calm and composed people can commit specific acts that are very unlikely for them. The extreme example for this is a mass shooter who used to be a well-behaved individual (Roesler, 2022, p. 25). Moreover, there are those who perform projection to deal with the shadow. Projection is a form of individuals' resistance when encountering the shadow. When individuals cannot assimilate the shadow into their conscious part, they tend to project it into another person who possesses similar shadow characteristics (Jung, 1969, p. 9). The projection of shadow can lead to extreme destruction when applied collectively. For instance, the concept of scapegoat and the case of xenophobia (Roesler, 2022, p. 24). Furthermore, there are individuals who can accept and balance the shadow with other archetypes. It is the healthiest manner to overcome the shadow since it leads ones to realize the hidden potential of their repressed values. By accepting the shadow, an individual will achieve the truth and experience the sense of completeness as a result of attaining the self. As Jung (1963) described, the self is a psychological goal for every human where the wholeness of an individual can be achieved (Colman, 2006, p. 155).

E. Persona

Persona, as Jung (1949) described, is a type of mask that helps individuals to conceal their real self, so they can be accepted by society (Li, 2021, p. 38). According to Stein (1998, p. 116-117), Jung (1971) postulated that individuals' are commonly sensitive to the expectations of others. He mentions that particular types of environments expect an individual to retain specific demeanor, e.g. workplaces or families. A demeanor or attitude operates invariably to adjust an individual to different circumstances and environments, in spite of its unconscious and dormant nature. The attitude of a person in his workplace can be completely distinct compared to his demeanor at home. It occurs because each environment demands different kinds of attitudes to perform.

An employer who is aware about the management of persona understands that his workplace is the proper environment to manifest his superior and powerful side. To present his employer persona, he might wear high class outfits, talk with high dignity, give order to his employee, and behave as a reliable individual. But the moment he returns to his family, he will change the employer persona into another persona or even his true self to express his love and kindness. On the contrary, an employer who cannot manage his persona will bring his superior side at home as well. This might lead to him presenting his dignity all the time, ordering his family, or even viewing his family's opinions as lower than him. It could result in constant dispute and chaos within his family which would bring negative atmosphere in his house. In other case, there might be an attempt to present another persona at home, but eventually failed due to the inability to

manage different persona. This circumstance could lead to inelegant and pretentious performances which portray falsity and uncertainty.

Stein (1998, p. 121) mentions two potential risks in the development of persona. The first is overemphasize or over-identification. It occurs when individuals become immensely assimilated with external factors. They only focus to please their social environment and eventually consider that personality as a whole is the images constructed by society. This circumstance can lead individuals to replace their true self which disconnects their ego from the essence of personality. It is often experienced by individuals under the state of, as Jung called it, losing one's meaning. It is indicated by certain symptoms, such as depressive feeling or even the occurrence of individuals' unconscious deed as a response to escape from their confined social roles. The existence of midlife crisis is significant for them since it can trigger their self-awareness to recognize their true essence (Roesler, 2022, p. 23). The other negative development of persona involves the possession of anima/ animus. This circumstance occurs when individuals are completely assimilated with their inner realm. They tend to disregard other people and pay more attention to this world where their fantasies and preferences exist. It leads them to close their eyes from society and identify themselves greatly with the inner realm (Stein, 1998, p. 121-122). As Jung postulated (1972), individuals who possess no persona are confined by the world's reality. They have no interest to the world which in results preventing them from assimilating with society (Li, 2021, p. 39).

CHAPTER III

RESEARCH METHOD

This section is classified into four parts. Firstly, there is research design that functions to define the employed method and methodology. The next is data source which presents data from the source material. Afterwards, there is data collection that depicts how the data is gathered. Lastly, data analysis provides explanations related to the steps of analysis.

A. Research Design

The selected object for this study is Claire Legrand's *Some Kind of Happiness*. The methodology applied as an approach is qualitative approach. It is the kind of approach that focuses on collecting qualitative data, not numerical data. The data analysis would be conducted through literary criticism. Literary criticism is substantially an idea that is supported by data to determine certain aspects in literary work. It functions to analyze, compare, or evaluate works of literature. The type of literary criticism implemented in this research is psychoanalytic criticism or psychoanalysis. It is a literary criticism of which concept is originally influenced by the idea of Sigmund Freud.

The study employs Carl Jung's psychoanalysis, specifically the theory of shadow and persona. The discussion for this research is categorized into three sections. The first part focuses on the effects of a character's shadow. The next section presents how a character reacts to her shadow. Lastly, the analysis of a

character's persona is conducted in order to comprehend the kind of persona developed to hide the shadow.

B. Data Source

The primary object for this study is Claire Legrand's novel entitled *Some Kind of Happiness*. It is a children novel that combines reality and fantasy to deliver a story about family, depression, and imagination. The novel is published in 2016 by Simon & Schuster Books for Young Readers and receives several achievements, such as a 2017 Edgar Award nominee for best juvenile.

C. Data Collection

The data for this research is collected through multiple steps. The first is reading the novel completely in order to attain basic understandings. Afterwards, the researcher underlines several texts that conceivably connect with Finley's psychological state. The gathered data are in the form of dialogues, monologues, and narrations that are connected with the main character. There are three different sections that provide these data. The first focuses on presenting the data related to the effects of Finley's shadow. The next section provides data related to Finley's reaction to her shadow. The last part delivers the type of persona that Finley develops to hide the shadow.

D. Data Analysis

The collected data is analyzed through multiple steps. First, the researcher read the novel comprehensively. Subsequently, the data related to shadow and persona are classified by employing Jung's psychoanalysis. Furthermore, the researcher determines the effects of Finley's shadow through her internal

monologues. In addition, the analysis regarding Finley's reaction to her shadow is conducted in order to comprehend her external responses to the shadow's effects. Ultimately, the researcher defines the kind of persona that Finley develops to hide her shadow.

CHAPTER IV

FINDINGS AND DISCUSSIONS

This chapter focuses on the analysis of shadow and persona to answer the research questions. The first part discusses the effects of Finley's shadow in the story. Afterwards, there is an analysis regarding Finley's reaction to her shadow. At last, a discussion about persona is conducted in order to comprehend the kind of persona that Finley develops to hide her shadow.

A. The Effects of Finley's Shadow in *Some Kind of Happiness*

The discussion of this chapter focuses on identifying the effects of Finley's shadow. The shadow is a problematic element that morally challenges oneself. It consists of an individual's dark attributes of which existence is resisted (Jung, 1969, p. 8). An individual rejects these attributes because they consider them unpleasant or undesirable. This act of rejection is similar with Finley's case which is expected to be the result of her parents upcoming divorce. She might be afraid of the separation that occurs in her family. In Finley's internal monologues, she displays particular symptoms that could be considered as the effects of her shadow.

On chapter 4, Finley suddenly wakes up in the middle of the night while drenched in sweat. This circumstance leads her to recall the past when she experienced the same occurrence.

Datum 1

*I WAKE UP SWEATING AND pinned to my bed with terror.
Once, at home, I woke up like this and ran crying to my parents.*

I told them I felt like I was going to throw up, that I heard terrible thoughts screaming in my head and couldn't make them stop.

They brought me a glass of water and sat with me until I fell asleep.

Nothing was wrong with me, they said. I had had a nightmare. Sometimes bad dreams linger.

I didn't believe them; I'd had nightmares before. This wasn't the same thing.

I knew something must be wrong, for me to feel like that. Something deep down where no one could see.

Since then I have never told my parents when I wake up sweating, feeling hot and sick and small. Instead I write about the Everwood until nothing else matters.

I never want to scare my parents again.

I don't want them to look at me like I am broken in a way they don't know how to fix.

(We are already broken enough; it's the reason I'm here.) (p. 16).

Datum 1 depicts how Finley wakes up in a terrible state where she is filled with fear and negative thought. It is explained that this circumstance doesn't occur for the first time. In the past, she cried as a result of experiencing similar symptoms. Finley told her parents about her particular condition, but they convinced her that nothing was wrong. However, Finley refused to believe them. She thought that her parents were scared of her confusing behaviors, so they viewed her as broken. As a result, Finley keeps hiding what she feels and unconsciously develops the habit of writing a fantasy story. This habit helps Finley to ignore everything and allows her to repress negative feelings. At the end, Finley hints about the circumstance of her family where she mentions that they are already broken. It means that her particular symptoms could be connected with her parents' upcoming divorce. This could also indicate that there is a connection between the separation in Finley's family with her shadow. Finley possibly rejects the reality that her family will be separated which leads her to develop certain level of uneasiness. The shadow is a problematic element that morally challenges oneself. It consists of an individual's inferiorities which is the

reason why shadow can affect someone's emotions (Jung, 1969, p. 8-9). Therefore, it can be comprehended that Finley's symptoms are the effects of her shadow.

Chapter 7 of the novel delivers Finley's perspective about her parents which is described through her internal monologue.

Datum 2

*I try to imagine him and Mom sitting around at home by themselves, talking and laughing without me, and I can't do it.
All I can picture is Mom working at the table and Dad working at his desk, and my empty spot on the couch, and silence.
All I can think is that, without me there, they don't have to pretend everything is okay.
They don't have to pretend smile, and say pretend have a good day and pretend I love you.
I feel sick to my stomach all of a sudden. (p. 32-33).*

Based on datum 2, Finley attempts to imagine her parents being close to each other which eventually turns into an image where both of them work separately and silently. It leads her to think that her parents always pretend as if everything is fine. She feels that the lovely words and expressions her parents display are fake which can be identified from the third line of datum 2. Because of these thoughts, Finley experiences sudden sickness in her stomach. The occurrence of this sickness means that her constant thoughts trigger something deep beneath her consciousness. It is potentially the emergence of Finley's specific fear, a shadow related to her parents' divorce. Shadow is an individual's dark attributes of which nature is derived from the components of personal unconscious. Its dark characteristics are composed of an individual's inferiorities which can affect that person emotionally (Jung, 1969, p. 8-9). Datum 2 displays how Finley is filled with inferiorities when she thinks about her parents' divorce.

Their upcoming separation affects her emotionally to the point where she feels sudden sickness in her stomach. Therefore, Finley's sudden feeling of sickness can be considered as the effect of her shadow.

In the latest part of chapter 7, it is displayed that Finley feels a particular fear that affects her activities.

Datum 3

How I didn't get up to brush my teeth or wash my face, not because I am lazy but because I couldn't. It was physically impossible. My body was too heavy to move.

How I am sinking into cold, blue water, a blue nothing like the warm music filling the house downstairs.

How I am finding it difficult to breathe. How my skin is crawling with something like fear. (p. 36).

Based on datum 3, Finley explains why she doesn't do certain activities through her internal monologue. She claims that the reason why she avoids brushing her teeth or washing her face isn't because of laziness. Finley believes that these activities are physically impossible to do since her body feels too heavy. She feels as if her body sinks into cold blue water followed by the claim that breathing properly is difficult. Lastly, it is mentioned that there is a particular fear that affects her which is possibly her shadow. The shadow is an individual's dark attributes of which nature is derived from the components of personal unconscious. Its dark characteristics are composed of an individual's inferiorities which can affect that person emotionally (Jung, 1969, p. 8-9). Datum 3 presents how Finley experiences certain negative symptoms as a result of her shadow's influence, her fear. Thus, it can be comprehended that Finley's particular state is the effect of her shadow.

Chapter 20 delivers the contents of Finley's thought when she is asked about her fear. Instead of answering the question, Finley mentions everything she fears in her internal monologue.

Datum 4

WHAT I AM AFRAID OF

- *What Mom and Dad are talking about while I am gone.*
- *That I will never be a real Hart.*
- *My blue days, when I feel like I am stuck underwater, where everything is slow and cold.*
- *When I lose myself, and my brain speeds up, and my heartbeat speeds up, and everything inside me comes crashing down until I can hardly remember what it feels like to breathe without a hundred stones stacked on my chest.*
- *That I will feel this way for the rest of my life. (p. 99).*

Datum 4 presents several points that Finley fears in her life. The first point mentioned is the discussion between her Mom and Dad. This discussion revolves around their divorce plan which they attempt to hide from Finley. Their act of secrecy burdens Finley as depicted in datum 2. This circumstance leads Finley to develop the shadow unconsciously since she constantly represses the fact that her family will be separated. The second point is related to different matter occurring in her grandparents' house. Afterwards, there are the third and fourth points that are most likely related to the first part. The reason for this comes from the connection between her parents' divorce and the shadow. Based on the discussion from datum 1 to 3, they are the effects of Finley's shadow. Each time she remembers her parents' upcoming divorce, the shadow inside her always manifests. As a result, Finley will suffer from the symptoms mentioned in point three and four. Thus, the symptoms in point three and four can be considered as the effects of Finley's shadow.

On chapter 23, Finley attempts to call her Dad in order to calm her uneasiness. This intention, however, is cancelled due to her fear of being involved with her parents' problems.

Datum 5

*But what would I say?
Dad, I am freaking out for no reason.
Dad, I am pretending I am sick today so I don't have to talk to anyone.
Dad, I hurt, and I don't know why. But then what? Then he would come
and get me, and I would have to be at home, with him and Mom and their
problems.
(Am I one of their problems?)
(I cannot be one of their problems. I will not allow it.)
I slide the phone underneath the pillows and wrap myself back in my
blankets.
It will go away on its own, whatever this is. It has to.
I will make it go away. (p. 113-114).*

Based on datum 5, there are several things delivered in Finley's internal monologue which could be caused by her shadow. She claims that she freaks out for no reason and feels an unusual pain. Later, Finley cancels her intention to call her Dad since she fears the possibility of being involved with her parents' divorce matter. It is also displayed that Finley worries whether she is also one of her parents' problems since they never speak about their divorce matter. Datum 5 presents that Finley feels certain type of fear and pain which can be considered as the effects of her shadow. This argument is emphasized by her way of avoiding any involvement with her parents' divorce. She avoids this matter because her shadow is related to her parents' divorce. Finley's shadow can manifest whenever she is reminded about the divorce which triggers her particular fear, pain, and sadness based on the discussion from datum 1 to 4. It means that Finley already feels these emotions because of her uneasiness about the divorce which

leads her to cancel the call since it will make her condition worse. Hence, Finley's fear and pain are the effects of her shadow.

The event on chapter 28 presents Finley's thought about orphans and her parents. It occurs when Finley is walking together with Jack near the train tracks.

Datum 6

I am aware of the children across the world—even in my own city—who are poor, or sick, or hurt, or orphans. Pretending to be a poor orphan girl is one thing; I would not actually want to be one.

I have nice parents. Yes, that is true. But I am full of sadness, and I wish I weren't, and I feel bad that I am.

*And my parents are getting a—
They might be getting a— (p. 140).*

According to datum 6, there are two points that could be identified. First is Finley's thought about orphans. She classifies orphans in the same category with poor and sick children which means that she views their lives as unfortunate. This thought process leads Finley to claim that her act of being an orphan is simply a pretending. She attempts to convince herself that her nice parents are still with her since she doesn't want to be alone like an orphan. By comparing herself with orphans, Finley unconsciously performs projection of her shadow. Projection is a form of individuals' resistance when dealing with the shadow. When individuals cannot assimilate the shadow into their conscious part, they tend to project it into another person who possesses similar shadow characteristics (Jung, 1969, p. 9). This projection can be recognized from the way Finley compares herself with real orphans. Afterwards, Finley claims that she is full of sadness. Her sadness is followed by the realization that her parents will have a divorce. Finley fears this separation which can be noticed from her inability to spell the word divorce.

Based on this case, it can be comprehended that Finley's sadness is the effect of her shadow.

B. Finley's Reaction to Her Shadow in *Some Kind of Happiness*

This section focuses on analyzing how Finley reacts to her shadow in Legrand's *Some Kind of Happiness*. The discussion involves some of Finley's external responses when the shadow emerges and greatly affects her. These reactions are displayed each time she is reminded with her parents' divorce. It indicates that Finley is afraid of the separation that occurs in her family. Finley presents different types of reactions when she deals with the shadow.

On chapter 22, the novel presents Finley's reaction to her shadow when she suddenly wakes up in the middle of the night. Finley's shadow returns to her consciousness as she thinks about her parents' circumstance.

Datum 7

*Your parents are getting a—
They are getting a—
A train horn howls in the distance ... I imagine that I can hear the train's wheels turning, churning, chugging, and then the train's wheels are my heartbeat, and then . . .
I hurry toward the bathroom at the end of the hallway, the one I share with Avery.
I throw open the toilet-seat lid and kneel in front of it. Maybe I need to throw up.
But that's not it.
I do not know what it is. (p. 110).*

According to datum 7, there is a specific response that Finley expresses the moment her shadow emerges. The signs of her shadow's emergence could be identified from Finley's inability to continue the words in her mind. She is hardly capable to spell the word divorce since her greatest fear is to experience separation from her parents. Finley presents specific reactions after she thinks

about her parents' divorce. It begins with the increase of heartbeat to a sudden reaction where Finley rushes to the bathroom. She immediately opens the toilet-seat with the thought of vomiting. However, Finley doesn't vomit anything and she claims to possess no knowledge regarding her condition. It means that Finley's feeling to vomit is triggered unconsciously without any intention. Her sudden realization to the shadow leads Finley to display specific reactions where she rushes to the bathroom and attempts to throw up. The shadow morally challenges oneself and inflicts particular type of emotions. It is repressed by individuals because of their inferiority to deal with these emotions. This lack of emotional control more or less leads them to behave primitively (Jung, 1969, p. 8-9). Finley cannot accept the fact that her parents will have a divorce. It is displayed through her inability to spell the word divorce inside her mind. This circumstance leads her to feel uneasy which is portrayed from her sudden increase of heartbeat. Because of her inferiority to control this uneasiness, Finley presents the urge to vomit and rushes to the bathroom. Therefore, Finley's attempt to vomit could be considered as her reaction to the shadow.

In the event of chapter 26, Finley presents specific reaction when Dr. Bristow begins to talk about love. This topic reminds Finley about her parents' divorce which triggers her shadow.

Datum 8

"But that's what happens when you fall in love, ... spending too much on wedding cake and moving out to the middle of nowhere."

(Please don't talk about love.)

(My parents . . .)

I stare at my shoes. They are freckled with Everwood mud. Then I cannot see the mud anymore and realize my tears are blurring everything out.
(p. 131-132).

According to datum 8, Finley present a type of reaction after her talk with Dr. Bristow. The moment Dr. Bristow mentions about her husband and their marriage, Finley suddenly remembers about her parents' divorce. It begins with her rejection to the topic of love followed by the thought about her parents. The novel portrays how she is incapable to continue her specific thought which indicates Finley's denial about her parents' divorce. It leads her to pule unconsciously which can be recognized from how tears blurring her sight. It can be considered as Finley's reaction to her shadow since separation is the greatest fear that she represses. The shadow morally challenges oneself and inflicts particular type of emotions. It is repressed by individuals because of their inferiority to deal with these emotions (Jung, 1969, p. 8-9). Finley feels pain and sadness when she remembers about her parents' divorce. She is incapable to accept her parents' separation and eventually pules. Therefore, the event where Finley pules can be categorized as her reaction to the shadow.

On chapter 36, Finley cannot control her mixed emotions during the talk with her parents. She turns a bit aggressive since her consciousness is challenged to acknowledge their separation.

Datum 9

(I know exactly what, but I cannot admit it yet, not even to myself, not in these last few seconds before everything changes.) Then they tell me.

Mom starts to cry, but I really couldn't care less. I am alone in my static-filled world where sounds cannot hurt me and words cannot hurt me and my parents cannot hurt me.

"Fin, we need to start tackling this as a family," Dad says, "and it'll be easier if you're home with us."

"Home? What home? What family? We're not a family anymore. That's what you just said, isn't it?" I point down the hall toward the rest of the house. I don't even know what I am saying. My voice pinches and cracks, and I hate it. "This is my family. This is my home. You brought me here, you made me come

here, and I'm going to stay. Isn't that what you wanted? I'm staying. You can leave. You can leave." (p. 180).

Datum 9 presents four separate parts that connects with Finley's reaction to her shadow. The first part depicts Finley's denial regarding the news delivered by her parents. She realizes that her parents attempts to discuss about their divorce together, but she refuses to admit it. The next part in datum 9 describes how Finley's mind keeps resisting even after her parents told her about the divorce. It can be recognized from Finley's internal monologue where she explains that nothing can hurt her as long as she stays in her inner filled-static world. This means that she ignores almost every sound around her, including her parents' words about divorce. Finley's emotional reaction is presented after her Dad begins to talk about home. As a result of her total denial and loss of control, Finley displays an offensive reaction to her parents which changes the tone of her voice. She begins to speak aggressively and eventually locks herself in the bedroom. Her internal monologue implies that the words during her outburst is unconsciously spoken. These words are uttered as the form of her rejection. The shadow morally challenges oneself and inflicts particular type of emotions. It is repressed by individuals because of their inferiority to deal with these emotions. This lack of emotional control more or less leads them to behave primitively (Jung, 1969, p. 8-9). Finley cannot accept the separation that occurs in her family. She loses control of her emotions and begins to speak aggressively. Therefore, Finley's outburst can be comprehended as her reaction to the shadow.

Chapter 37 delivers Finley's emotional break down after her notebook is confiscated. She forthrightly expresses her fear and sadness while Grandma attempts to calm her.

Datum 10

*I am crying so hard, I lose hold of my notebook. I can't find it.
Grandma gathers me into a tight hug.
I shut my eyes and twist and push. "Give it back. Please. Please."
"My parents," I whisper. "They're getting a . . ."
(D-I-V-O-R-C-E.)
"I know, darling," she says to me. "It's all right. You can cry. I'm here
now. Breathe, sweet girl."
I shake my head. Breathing is too hard. I grab on to Grandma's shirt."
(p. 183-184).*

According to datum 10, Finley begins to cry loudly after she loses the possession of her notebook. The cause of this emotional reaction might merely seem to be her book, but it is actually something deeper. Based on the novel, Finley's notebook is her media to transfer the state of her mind into a fantasy story named the Everwood. Finley writes this story to hide her shadow which will be discussed further in the following section. It functions as a media to distract herself from her parents' divorce matter. The moment Finley loses her book, her shadow emerges. She begins to think about the separation in her family which fills her with fear and sadness. It can be identified when she whispers about her parents' divorce. Finley's whisper reveals that she cannot spell the word divorce. Her inability occurs because she cannot accept the circumstance where she will no longer live with both of her parents. In this occasion, the notebook doesn't help her to hide the shadow. Instead, it trigger her shadow to manifest which leads Finley to lose control of her emotions. The shadow morally challenges oneself and inflicts particular type of emotions. It is repressed by individuals because of

their inferiority to deal with these emotions. This lack of emotional control more or less leads them to behave primitively (Jung, 1969, p. 8-9). Therefore, Finley's cry can be considered as her reaction to the shadow.

C. The Kind of Persona Finley Develops to Hide Her Shadow in *Some Kind of Happiness*

This part focuses on the analysis of Finley's persona. Persona itself, as Jung (1971) defined, is the variety of personalities that manifest under certain circumstance (Stein, 1998, p. 107). In the case of Finley, it is expected that she unconsciously develops the persona to hide her shadow. It could be identified from her sudden development of particular behaviors and thoughts as her shadow develops. During this analysis, the researcher discovers three personas within Finley. The personas discussed in this section are the writer, the orphan girl, and the queen.

1. The Writer Persona

The first persona manifested based on the story is the writer persona. It is a persona that creates her habit to write a fantasy story entitled the Everwood. The novel presents this imaginary story in exclusive pages among the main story. According to the novel, the writer persona has been existing for several years. It is presented in the event of chapter 4 when Finley recalls her past and chapter 5 when she explains the Everwood to her cousin. These event introduce the moment when her writer persona begins to exist.

Datum 11

Since then I have never told my parents when I wake up sweating, feeling hot and sick and small. Instead I write about the Everwood until nothing else matters.

I never want to scare my parents again.
I don't want them to look at me like I am broken in a way they don't know
how to fix. (p. 16).
I've been writing about it forever. Since I was seven. (p. 20).

According to the later part of datum 11, it is mentioned that Finley begins to write the Everwood since she was seven. Her age in the current story is 11 which means that her writer persona begins to develop and remain exist since four years ago. Moreover, this datum depicts the factor that most likely leads Finley to develop her persona. Finley's internal monologue presents her determination to hide something from both her parents and herself. She writes a fantasy story to ignore the undesirable truth about her parents' circumstance. If this circumstance is connected to the provided data in the previous sections, it is mostly possible that Finley's persona unconsciously manifests as a result of the fear regarding her parents' marriage issue. For instance, datum 2 depicts how Finley's parents rarely interact with each other. It is indicated that she feels particular type of fear about her parents' state which could be identified from her sudden sickness in stomach. Based on this argument, it could be comprehended that Finley's persona exists as a response to her shadow. The writer persona emerges to create the Everwood which exists to protect Finley from her fear. It represses the shadow and helps her behaving normally. Persona, as Jung (1949) described, is a type of mask that helps individuals to conceal their real self, so they can be accepted by society (Li, 2021, p. 38). Finley wants to appear normal because she believes that her parents were scared and considered her as broken. She dislikes their response and decides to hide the effects of her shadow by writing the Everwood. Finley doesn't want to be viewed as broken for a specific reason which is explained in datum 1. Datum 11

presents that Finley's writer persona exists to hide the shadow from her parents and herself.

The next appearance of Finley's writer persona is delivered on chapter 2. This event occurs when Finley's parents are ready to leave her in the Hart House. Finley unconsciously sheds tears and suddenly cries which attracts her parents' attention. Once she stops crying, Finley begins to write the Everwood as soon as her parents left.

Datum 12

*Mom and Dad will be gone soon. They are going to leave me.
My brain has yet to stop screaming. It bashes against the walls of my head
in protest. (p. 10).
(But I do feel something spreading inside me. Something heavy and dark.)
I can't let them see it.
I wipe my face with tissues I find on my nightstand, unroll my notebook,
and begin to write.
The Everwood won't leave me.
The Everwood is always right here, in my notebook, on these straight lines.
The Everwood is one thing I can always understand. (p. 11).*

Based on datum 12, Finley is presented to hide something that she defines as heavy and dark. It is potentially the result of her shadow's emergence since the story in this chapter delivers Finley's fear of being separated from her parents. She is afraid that her parents won't return the moment they are about to leave. This occurs because she secretly learns about her parents' divorce plan which burdens her mind. To deal with her shadow, Finley ends up manifesting her writer persona. She begins to write the Everwood and convinces herself that she can rely on it because the Everwood will never leave her. She attempts to repress her unpleasant feelings by creating a distraction. Finley always writes each time her shadow inflicting certain level of psychological pain. By focusing her attention on

the world of Everwood, she can continue hiding her shadow and ignore her painful feeling.

On chapter 9, Finley's internal monologue indicates how she feels when her writer persona manifests. This event occurs when Finley and her cousins visit the woods behind her grandparents' house.

Datum 13

*That when I write about the Everwood, I don't have to think about anything else. Not Mom. Not Dad.
Not me, spending the summer away from them. (p. 43).*

Datum 13 delivers three elements that Finley desires to ignore by manifesting the writer persona, her Mom, her Dad, and herself. These three elements are heavily connected to her shadow since they could trigger her realization regarding the separation. Finley desires to ignore her Mom and Dad in terms of their marriage circumstance. Their bleak relationship and possible divorce frightens her with the future where they will no longer together. Moreover, Finley also includes herself as the element that she desires to ignore. Her being the element in this case is her circumstance of being left in the Hart House. Finley desires to ignore the reason of her stay in the Hart House because it is connected to her parents' discussion related to their divorce. This divorce matter triggers Finley's shadow which could affect her in certain ways as discussed in section A (datum 1 to 6). Therefore, Finley prefers to ignore her shadow by writing the Everwood. It becomes the media for Finley to manifest her writer persona in order to hide the shadow.

2. The Orphan Girl Persona

The second persona of Finley is the orphan girl persona. The orphan girl is a persona of which existence is inspired from her fascination to orphan characters in fictional stories. It is also the main character of Finley's Everwood story who hides terrible darkness. This part only focuses on providing the discussions related to the persona's manifestation in real life.

Chapter 4 presents the first manifestation of Finley's orphan girl persona in real life. It is hinted from her internal monologue in the early part of datum 13 which is filled with her imagination about the Everwood.

Datum 14

*This is the Everwood—this towering green place full of sunlight.
And I belong here.*

Beneath these trees I feel the same way I have always felt when opening my notebook to a clean page: As long as I am here, I am safe. (p. 17).

One day a great forest came into view. The orphan girl's heart stirred to see it.

But a tiny fear was easy enough to push aside. The orphan girl was used to ignoring feelings that pained her.

So she thanked the chuckling witch, clenched her fists, and pushed through the brambles into darkness. (p. 18).

Based on datum 14, it could be noticed that Finley's internal monologue and the Everwood's narration correlates with one another. Finley thinks that the wood before her is the Everwood and feels that she belongs there. She also convinces herself that her safety will be ensured in the Everwood. Finley's thought about safety is most likely connected to her fear regarding parental divorce. She assumes that as long as she stays there, she won't need to learn the truth about her parents which could trigger her shadow to manifest. Finley hides the shadow's existence by imagining herself as the orphan girl who enters the Everwood. She fills her thought with the idea that Everwood exists in order to

ignore the shadow. Her interest with the Everwood and her ignorance resembles the orphan girl character. It could be recognized from the orphan girl's feeling as well as her ignorance presented in the later part of datum 14. Finley depicts herself as the orphan girl in Everwood and occasionally pretends to be that character. Therefore, the orphan girl is Finley's persona which exists as a result of her impersonation to a particular character.

In the event of chapter 5, Finley acknowledges herself as the orphan in her Everwood story. This acknowledgment is delivered when Finley answers her cousin's question.

Datum 15

Gretchen jumps to her feet. "Okay, so if I'm a knight, what does that make you?"

"I'm . . ." I pause, flushing. "I'm an orphan."

That is who I have always been, in all my stories. Dad used to read to me before bed every night, and we read about a lot of orphans. They were often strange in some way—they had unusual powers or ugly scars, or carried terrible secrets inside them. But they always turned out to be heroes in the end.

I like that idea, of the strange, lonely character being the most powerful.
(p. 22).

Datum 15 presents the evidence that Finley views herself as the orphan girl in her Everwood story. She imagines herself as an orphan since she is fascinated with the concept of orphans in fictional stories. According to her internal monologue, these characters are often portrayed in unique manners as people who possess particular power or bear horrible secrets, but always appear to be heroes at the end. The characteristics of these orphans are identical to Finley's orphan girl character who hides terrible darkness. It is possible that Finley depicts herself as a fictional orphan girl to hide her fear of being an actual orphan. She attempts to convince herself that being an orphan is special which contradicts with her true

feeling. This contradiction could be recognized by comparing datum 6 and datum 15. Finley views orphans as unfortunate and undesirable in datum 6, but depicts them differently as unique and powerful in datum 15. Based on the contradiction, it could be indicated that the orphan girl persona hides Finley's shadow by replacing her true view about orphans with the imaginary one. Imaginary orphans are more interesting and unique since they have special abilities and always become the hero in their story. As a result, Finley unconsciously creates a particular persona called orphan girl with the basic elements from the orphan characters in fictions.

On chapter 10, the orphan girl persona manifests to prevent Finley's shadow from completely reaching Finley's consciousness. This event occurs when Finley, her cousins, and their little siblings return from the wood at night. As they move silently to avoid waking up the adults, the shadow slowly emerges to her consciousness.

Datum 16

*(Breathe in and out, Finley. In and out.)
(Just hold on.)
(Don't let them see.) (p. 46).
The fear is not far from me; even breathing the wrong way could send it
flying back. Then I have an idea.
"The Everwood. It's speaking to us."
Ruth frowns. "Really?"
Dex scoots closer to me. "What's it saying?"
"It's saying . . ." I close my eyes.
(Think of the Everwood. Think of the oak trees, the ash trees, the goldand-
green light.) (p. 47).*

According to datum 16, there are two points that could be learned. First, Finley mentions about "the fear" of which she attempts to hide from everyone. This fear could be indicated as the shadow since the previous discussions present

that Finley always attempts to hide her shadow. She is determined to hide it from the others and herself, so she won't lose control of herself and scare everyone. As Jung (1972) described, persona is a type of mask that possesses two functions. It helps individuals to present themselves under certain light to impress others and hides their true self to avoid any rejection (Li, 2021, p. 38). Finley manifests her orphan persona by impersonating the orphan girl character before her cousin's little siblings. This idea occurs suddenly as her shadow is close to manifest. She feels the need to conceal her shadow to avoid any rejection from the others. In Finley's Everwood story, the orphan girl is depicted as a special person who can understand the Everwood. This ability is delivered on the Everwood exclusive page as shown in the datum below.

Datum 17

The orphan girl noticed the change one day not long after her first encounter with the Rotters. She sensed a great pain lying hidden at the heart of the Everwood, a secret connected to the boot, the bridle, the blade. (p. 29).

By connecting the information in datum 16 with datum 17, Finley's behavior could be comprehended as the manifestation of her orphan girl persona since it resembles the characteristic of Everwood's orphan girl. The emergence of this persona functions to hide the existence of Finley's shadow by occupying her mind with the images of Everwood. This process is presented in datum 16 where she struggles to imagine the elements of Everwood in her mind. She attempts to impersonate the orphan girl who can understand the Everwood. Thus, it can be comprehended that Finley manifests the orphan girl persona through her imaginative mind in order to hide the shadow.

3. The Queen Persona

Queen persona is a persona that Finley unconsciously develops as the result of her coronation. She is crowned by her cousins and friends as the queen of Everwood which is the part of their play. The existence of queen persona is stronger than the orphan girl since this persona manifests more often in real life. Queen persona often hides Finley's shadow by generating certain noble reasons or attributes, such as being strong. These attributes influence Finley to keep hiding her shadow. The discussion in this part is mostly focused on the manifestation of queen's persona in real life.

The queen persona is introduced on the exclusive page after chapter 21. It is depicted in the Everwood story as the result of orphan girl's transformation after being crowned by her companions.

Datum 18

*But she was an orphan girl no longer. She was a queen.
The dagger in her pocket shifted, sharpened. The queen felt the prick of its blade.
But she ignored it and what it might mean. (p. 107)
She even began to think her great sadness would now, at long last, disappear. (p. 108).
My coronation.
My cousins surrounding me, dancing in my honor, and Jack, placing the crown on my head. (p. 109).*

According to datum 18, queen persona is born replacing the orphan girl persona as a result of Finley's coronation. It leads Finley to believe that her great sadness is eventually perished. As a result, she ignores the possibility that her shadow would return since this great sadness is the impact of her shadow. It is depicted through the queen's dagger that keeps pricking her. The dagger's blade brings the sign of warning regarding her shadow of which the queen ignores.

Moreover, the removal of orphan girl's persona could indicate Finley's believe that she has become stronger and the shadow cannot affect her. Therefore, it can be comprehended that the influence of queen persona convinces Finley to keep hiding her shadow.

On chapter 23, the queen persona is depicted to manifest shortly. This event occurs after Finley encounters her shadow on chapter 22. The effect of her shadow's manifestation weakens Finley's state which could be noticed in datum below.

Datum 19

*I have a responsibility to my forest, to my people.
But the rest of me sinks lower into the mattress at the thought of having to
get out from under these covers.
Until I have recovered from last night is all. Just until then. (p. 113).*

Based on datum 19, the queen persona leads Finley to believe that she has a responsibility to her forest and its people. This persona manifests after Finley's cousin tells her about their secret base in the wood behind Hart House. As a response, she reminds herself about the duty of a queen. This time, however, the queen persona cannot truly help her since the impact of her shadow is greater. Therefore, Finley only convinces herself that she will return to the wood and fulfill her role as the queen of Everwood. It could be recognized from her thought about having a rest until she recovers from last night event.

The events on chapter 26 and 31 present the emergence of Finley's queen persona that generates one identical attribute. This attribute is considered by Finley as the characteristic of a queen.

Datum 20

But what do queens do when everything has been taken from them, when their world is changing?

Queens hold their heads high. (p. 127).

... but I will not complain, because that is something stains do. Spots and messes and non-Harts.

The queen held her head high. (p. 147).

In datum 20, the queen persona manifests and hides everything that Finley feels as it convinces her to act strong like a mighty queen. Finley views a proper queen to be someone who stays strong in all circumstances and displays no weakness. It could be identified from her thought process presented in both the early and later part of datum 20. The first part delivers the circumstance where Finley is separated from her cousins for weeks as a result of breaking the Hart House's rule. Additionally, Finley's grandparents drive her regularly to psychologist since they are worried with her unusual writing habit. Finley portrays her circumstance as unfortunate by describing how the queen has lost everything. Later, she decides to hold her head high like true queens in her imagination. In the later part of datum 20, Finley performs similar impersonation of her ideal queen where she believes that queens hold their head high when encountered with unpleasant experiences. Persona, as Jung (1949) described, is a type of mask that helps individuals to conceal their real self, so they can be accepted by society (Li, 2021, p. 38). Finley believes that expressing her true feeling will make everyone view her as stains, so she is determined to hide it which leads her queen persona to manifest.

Chapter 27 displays another attribute of the queen persona that influences Finley's decision. It manifests when Finley's cousin asks her to play together in the wood.

Datum 21

*I try to care about what Gretchen is saying, but I am so tired.
But with the Everwood so changed, with the unending howls coming at night, the queen knew that whatever came next, it could not involve her friends. They were safer without her.
"Queens," she told herself, "are not afraid of sacrifice." (p. 135).
But she will see soon enough that it is safer for me to stay away from her, from all of them. (p. 136).*

Datum 21 presents Finley's state that has become worse. It is indicated from her words where she mentions about the change occurring in Everwood and the unending howls at night which she claims delivering the sign of danger. It is most likely connected with the effect of her shadow since the unending howls is mentioned. The constant howls at night refer to the circumstance where Finley often awakes at night and filled with fear. The example of this event could be seen in datum 2. Because of this, Finley's persona is manifested and influences her not to involve her cousins and friends. Another noble attribute of the queen persona is presented in this occasion which could be recognized from Finley's words related to sacrifice. Finley convinces herself that every queen is not afraid of sacrifice and thinks that the others will be safer without her. The persona's attribute of self-sacrifice leads her to believe that it is necessary to exclude herself from the others and bear everything alone. This circumstance delivers Finley's attempt to hide her shadow and its effects by encouraging herself that a queen should commit a noble sacrifice.

The event in Everwood's exclusive narration depicts the sacrifice of queen as a character to save her friends. It reflects Finley's sacrifice and her discouragement to resist the effect of her shadow.

Datum 22

"If you release my friends," said the queen, "I'll allow you to have me instead.

"Run," she told the snake, the fox, the crow. "There is nothing left for you here. Run!"

The snake fled first, then the fox, and last, with a soft, sad cry, the crow.

The queen was alone.

On her back the Dark Ones crooned, "You will never be alone again." (p. 163-164).

According to datum 22, the queen's fate in the Everwood story is most likely identical to Finley's circumstance. It is presented that the queen eventually finds the entity that connects with the destruction of her world, the Dark Ones. The Dark Ones, an imaginary entity born from Finley's fear, captures the queen's friends. The queen who is desperate to save them commits self-sacrifice. She offers herself to the Dark Ones and asks her friends to leave her. The result of this decision is the queen's lonely state with only the Dark Ones as her companion. It reflects Finley's decision to exclude herself from her cousins and her friends. She believes that it is safer for them to stay away from her. She views her sacrifice as noble and necessary for everyone's happiness, even if it leads to her own unhappiness. The current exclusion, however, brings more negative impact than the one from datum 21 since Finley begins to see and hear the Dark Ones in real life.

Chapter 39 delivers the real life interaction between Finley as a queen and the Dark Ones. The major event in this chapter is her missing from the

psychologist room. Finley sneaks off through the window, so she could return to her Everwood.

Datum 23

The Dark Ones jeered. "Finley girl, Finley girl, what do you see? I see a queen who will never be free!"

And the queen knew they were right.

The Everwood was the only place left to her that she understood.

She would be alone, but that was for the best. She had always been alone, and when you are alone, you cannot love, and the secrets of others cannot hurt you. (p. 190).

Based on datum 23, it could be recognized that Finley's worsen state affects her mind to the point where she can hear the voice of Dark Ones. She begins to constantly acting as a queen and unconsciously creates an imaginary entity that can communicate with her. As depicted in datum 23, the Dark Ones love to discourage and insult Finley for her weaknesses. They convince Finley to accept her fate where she can never achieve freedom from her shadow and its negative impacts. As a response, Finley who wears the queen persona agrees with them and decides to completely excluding herself in the wood. This could be considered as another manifestation of queen persona's self-sacrifice attribute. She tells herself that her decision is the best outcome for both the others and herself. This noble sacrifice is Finley's excuse to hide her shadow by escaping from reality. She intends to stay alone in the wood, so she can completely ignore her parents' divorce.

The queen persona manifests for the last time on chapter 41. It serves as a mask that provides Finley with strength and encouragement.

Datum 24

I am a queen. Queens do not fall.

Between the two of us we get Dex out of the water and back to solid ground. He is a pile of wet clothes and cold skin. (p. 195).

No one can hear me—but I know where I can go for help.

Past the Post Office, up the hill, pulling myself up by the roots— (I am a queen.) Across the yard, through the maze of old lawn chairs and half-filled trash cans— (I am not afraid.) (p. 196-197).

According to datum 24, the queen persona manifests when one of the little siblings, Dex, is almost drowned. It could be recognized from the early part of above datum where Finley encourages herself to rescue Dex. She keeps thinking that she is a queen and tells herself that all queens do not fall. As a result of this self-motivation, Finley's determination becomes stronger which leads her to risks herself in order to rescue the cousin's little sibling. As Jung (1949) described, persona is a social mask that correlates with an individual's conscious goals or intentions (Li, 2021, p. 38). This circumstance is displayed through Finley's strong intention to save Dex which changes the way queen persona worked. Instead of influencing Finley with negative thoughts, it presents the attribute of valor which functions to enhance Finley's courage and determination. As a result, Finley and Jack successfully get Dex out of water. In the later part of datum 24, the attribute of valor is delivered again where Finley convinces herself that she is not afraid. She attempts to fill herself with courage and determination while running through the wood. She ignores all of her fear in order to save the life of her cousin's little sibling. Datum 24 presents how Finley's tendency is purely motivated by her ambition to save Dex. She constantly convinces herself that she is a queen in order to attain the strength and courage of a queen.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter delivers the conclusion as the result of the study's findings. Additionally, there is suggestion provided for other researchers who share similar interest regarding the topic.

A. Conclusion

This study is conducted by employing psychoanalytic literary criticism to disclose the main character's shadow and persona in Claire Legrand's *Some Kind of Happiness*. The author of this research specifically applies the theory of shadow and persona invented by Carl G. Jung. There are three results discovered from the discussion of this study.

The first result of this research unravels the effects of Finley Hart's shadow. She presents these effects through her internal monologues. Finley's shadow always emerges each time she thinks about her parents' divorce. Her fear regarding the separation in her family triggers certain emotional and psychological effects. Finley claims that she feels certain level of sadness and pain which sometimes bring sickness to her stomach. Moreover, Finley claims that she often suffers from her blue days which gives her the feeling as if she sinks into cold blue water. Additionally, the novel displays that Finley almost lose control of her emotion each time her shadow manifests.

The next result discovers how Finley reacts to her shadow. She presents certain visible responses when dealing with the shadow. These responses occur suddenly each time she encounters particular factors that remind her heavily with

the separation of her parents. It leads Finley to display both physical and emotional reactions.

The last result of this study discovers the kind of persona that Finley develops to hide her shadow. There are three persona depicted in the novel, the writer persona, the orphan girl persona, and the queen persona. The writer persona is a mask that leads Finley to develop particular writing habit. She constantly writes the story of Everwood which helps her to ignore every factor connected with the shadow. The second persona is orphan girl. This persona is Finley's depiction of herself as an orphan in the Everwood. The orphan girl persona leads Finley to pretend that she is the part of Everwood. This persona emerges occasionally in real life when her book is not present in order to hide the shadow. The orphan girl persona fills Finley's mind with the images of Everwood, so she can ignore her shadow. The last persona of Finley is the queen persona. This persona is the transformation of orphan girl persona and manifests frequently in real life. The queen persona projects several qualities of a queen based on her personal view. Finley performs certain acts that she considers noble by pretending to be a queen. This persona mostly leads Finley to repress all of her negative feelings and convince herself to commit exclusion.

Based on these results, it can be comprehended that the concept of shadow and persona is applied in Claire Legrand's *Some Kind of Happiness*. This concept is portrayed through Finley Hart as the main character who undergoes the process of shadow and persona. She unconsciously develops her shadow and persona as a response to her parents' divorce matter.

B. Suggestion

The author of this study hopes that the paper would be useful and provide the readers with knowledge related to the shadow and persona of a child character. This paper only focuses on the topic of shadow and persona presented in a child who experiences parental divorce. Aside of this topic, there are multiple different topics that can be examined to bring more comprehension regarding the novel's various aspects. For instance, the topic of feminism is possible to be explored in this novel since there are significant female characters delivered in the story. The researcher assumes that feminism theory can be employed for future research. Ultimately, the writer of this study would be contented if the paper is deemed helpful for further inquiries.

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