

**ANIMA AND ANIMUS PERSONALITY OF THE MAIN
CHARACTERS IN C. J. REDWINE'S *DEFIANCE***

THESIS

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FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG**

2021

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THESIS

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

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STATEMENT OF ACADEMIC INTEGRITY

I state that thesis entitled "*Anima and Animus Personality of the Main Characters in C. J. Redwine's Defiance*" 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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MOTTO

"I don't need therapy. I'm not going to see a therapist; comedy is my therapy. I put my problems out there. I talk about them. I talk about everything before anybody has a chance"

-Kevin Hart-

DEDICATION

This thesis is whole heartedly dedicated to my parents Mr. Mochammad Wahyudi and Mrs. Winarti, also for my borther Dony. All your love and encopurgement means a lot to me.

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Finally, the researcher truly realizes that this thesis has some weaknesses and needs constructive criticisms and suggestions from the readers to make it perfect. Hopefully, this research can be useful for the readers, especially for the students of the Department of English Literature.

Julyo Windi Prakoso

ABSTRACT

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Key words: Archetype, Anima, Animus

The study of literary works is a way to increase experience about life and also to gain knowledge about human life with all its problems. Therefore, the literary work that will be discussed in this research is the novel C. J. Redwine's *Defiance*. This research uses the theoretical approach of Carl Gustav Jung's archetype which focuses on the stages of development of the Anima and Animus in the main characters of the novel *Defiance*, Rachel Adams and Logan McEntire. The researcher formulates two problems of study, where the first is what are the stages of the Anima Logan McEntire process starting with *Eve*, *Helen*, *Mary*, and *Sophia*. And the second is what are the stages of Rachel Adams' Animus process starting from *Man of Power*, *Man of Action*, *Man of Word*, and *Man of Meaning*. This research objectives are to see to what extent the stages of Anima and Animus affect the behavior and speech of the two characters in the novel C. J. Redwine's *Defiance*.

The methods used in this research include literary criticism and the use of literary psychology approach in conducting and analyzing research data. The researcher uses Carl Jung's Archetype approach to describe the stages of personality development of Anima and Animus in two novel characters by C. J. Redwine's *Defiance*. This research was applied to gain an in-depth understanding of the Anima and Animus personalities in the focus of Rachel and Logan characters and novel ideas.

From the results of research that has been carried out in the novel C. J. Redwine's *Defiance*, it can be said that the two characters in the novel *Defiance* experience the influence of the development of the four stages of Anima and four stages of Animus, where for the Animus Rachel *The Man of Power* is seen when she compares her knife which she thinks is better with a knife dealer, followed by *The Man of Action* Rachel chooses to spend her time practicing swordsmanship instead of doing activities such as sewing and cooking, Then at the stage of *The Man of Word* Animus Rachel is seen at times of disapproval of women's charming possessions through her words. In the final stages of *The Man of Meaning* Rachel's feminine nature fades and is almost lost due to her anger and vengeance to kill Commander Chase. On the other hand, Anima Logan also experienced developments in himself, where at the *Eve* stage Anima Logan appeared as a form of protection and protected Rachel's figure, followed by the stage *Helen* Anima Logan began to develop and made him have a passion for Rachel when he finished bathing at Logan's house. In the third stage, *Mary* Anima Logan makes her see Rachel not only as lust but as a complete woman who makes Logan virtuous, and in the final stage, *Sophia* Anima in Logan makes her feminine nature a spiritual teacher to find peace with Rachel.

ABSTRAK

Prakoso, Julyo Windi. (2021). *Anima and Animus Personality of the Main Characters C. J. Redwine's Defiance*. Skripsi Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang.
Pembimbing: Muhammad Edy Toyib, M.A.

Kata Kunci: Arketipe, Anima, Animus

Kajian yang cermat terhadap karya sastra merupakan cara untuk menambah pengalaman tentang kehidupan dan juga untuk memperoleh pengetahuan tentang kehidupan manusia dengan segala permasalahannya. Oleh karena itu, karya sastra yang akan dibahas pada penelitian ini adalah novel *Defiance* karya C. J. Redwine. Penelitian ini menggunakan dasar pendekatan teori arketipe Carl Gustav Jung yang berfokus pada tahapan pengembangan Anima dan Animus pada karakter utama novel *Defiance* yang bernama Rachel Adams dan Logan McEntie. Peneliti merumuskan dua masalah yakni yang pertama adalah untuk apa saja proses tahapan Anima Logan McEntie yang dimulai dari *Eve*, *Helen*, *Mary*, dan *Sophia*. Dan yang kedua adalah apa saja proses tahapan Animus Rachel Adams yang dimulai dari *Man of Power*, *Man of Action*, *Man of Word*, dan *Man of Meaning*. Penelitian ini bertujuan untuk melihat sejauh mana tahapan Anima dan Animus mempengaruhi perilaku dan perkataan kedua karakter pada novel *Defiance* karya C. J. Redwine.

Metode yang digunakan dalam penelitian ini termasuk kritik sastra dan penggunaan pendekatan psikologi sastra dalam melakukan dan menganalisis data penelitian. Peneliti menggunakan pendekatan Archetype Carl Jung untuk mendeskripsikan tahapan perkembangan kepribadian Anima dan Animus dalam dua karakter novel karya C. J. Redwine *Defiance*. Penelitian ini diterapkan untuk mendapatkan pemahaman mendalam tentang kepribadian Anima dan Animus dalam fokus karakter Rachel dan Logan dan ide-ide novel.

Dari hasil penelitian yang telah dilakukan dalam novel *Defiance* karya C. J. Redwine, dapat dikatakan bahwa kedua tokoh dalam novel *Defiance* mengalami pengaruh perkembangan empat tahapan Anima dan empat tahapan Animus, dimana untuk Animus Rachel *The Man of Power* terlihat disaat dia membandingkan pisau miliknya yang menurutnya lebih baik dengan pedagang pisau, dilanjutkan dengan *The Man of Action* Rachel memilih menghabiskan waktunya berlatih pedang ketimbang melakukan kegiatan seperti menjahit dan memasak, Lalu pada tahap *The Man of Word* Animus Rachel terlihat pada saat adanya penolakan terhadap barang-barang menawan wanita melalui perkataanya. Di tahap akhir *The Man of Meaning* sifat feminim Rachel memudar dan hampir hilang karena terbawa amarah dan dendam untuk membunuh Komandan Chase. Di sisi lain Anima Logan juga mengalami perkembangan pada dirinya, dimana pada tahap *Eve* Anima Logan muncul sebagai bentuk pelindung dan mengayomi sosok Rachel, dilanjutkan dengan tahap *Helen* Anima Logan mulai berkembang dan membuatnya memiliki nafsu kepada Rachel saat dia selesai mandi dirumah Logan. Pada tahap ketiga *Mary* Anima Logan membuat dia melihat Rachel bukan sebagai nafsu saja namun sebagai wanita seutuhnya yang membuat Logan berbudi luhur, dan pada tahap terakhir *Sophia* Anima pada diri Logan membuat sifat feminimnya menjadi guru spiritual untuk mendapatkan kedamaian bersama Rachel.

تجريدي

.. أنيما وشخصية أنيموسمنا لشخصياتالرئيسية سيجبريدوبناالتحدي .(2021). **براكوسو، بوليووويندي**
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النموذجالأصلي، أنيما، أنيموس : الكلماتالرئيسية

دراسة الأعمال الأدبية هي وسيلة لزيادة الخبرة في الحياة وأيضا لاكتساب المعرفة حول الحياة البشرية مع كل مشاكلها. لذلك ، فإن العمل الأدبي الذي سيتم مناقشته في هذا البحث هو رواية تحدي النبيذ الأحمر. يستخدم هذا البحث النهج النظري للنمط الأصلي لكارل غوستاف جونغ الذي يركز على مراحل تطور الأنبيما وأنيموس في الشخصيات الرئيسية لرواية ديفابنس وراشيل آدمز ولوغان ماكلويل. الباحث يصوغ مشكلتين للدراسة، حيث الأولى هي ما هي مراحل عملية أنيما لوغان ماكلويل بدءا من بدء من رجل السلطة، رجل العمل ، أنيموس' حواء، هيلين، ماري، وصوفيا. والثاني هو ما هي مراحل عملية راشيل آدمز رجل الكلمة، ورجل المعنى. يهدف هذا البحث إلى معرفة إلى أي مدى تؤثر مراحل أنيما والعديمة على سلوك وخطاب الشخصيتين في رواية تحدي ريديون

يستخدم هذا البحث الذي يشمل النقد الأدبي طرق البحث الوصفية النوعية في إجراء وتحليل بيانات البحث. يستخدم سي للكاتب التحدي الباحث أسلوب كارل يونج البدائي لوصف مراحل تطور شخصية الأنبيما وأنيموس في شخصيتين من رواية تم تطبيق هذا البحث لاكتساب فهم متعمق لشخصيات الأنبيما وأنيموس في بؤرة شخصيات راشيل ولوجان والأفكار جيه ريديواين. الجديدة

اختبرتا تأثير التحدي ، يمكن القول أن الشخصيتين في رواية التحدي سي جيه ريديون من نتائج البحث الذي تم إجراؤه في رواية ، حيث أنيموس راشيل شوهد رجل القوة عندما تقارن سكينها الذي تعتقد أنه انيموس الأربعة وأربع مراحل الأنبيما تطور مراحل أفضل مع تاجر سكاكين ، يليها رجل العمل ، تختار راشيل قضاء وقتها في ممارسة فن المبارزة بدلاً من القيام بأنشطة مثل الخياطة والطبخ ، ثم في مرحلة رجل الكلمة أنيموس راشيل شوهدت في أوقات عدم الموافقة على ممتلكات النساء الساحرة من خلال كلماتها. في المراحل الأخيرة من رواية "رجل المعنى" ، تتلاشى طبيعة راشيل الأنثوية وتوشك على الضياع بسبب غضبها وانتقامها لقتل القائد تشيس. من ناحية أخرى ، شهدت أنيما لوجان أيضاً تطورات في نفسه ، حيث ظهرت أنيما لوغان في مرحلة حواء كشكل من أشكال الحماية وحماية شخصية راشيل ، تليها المرحلة التي بدأت هيلين أنيما لوغان في التطور وجعلته لديه شغف لريتشيل عندما انتهى من الاستحمام في منزل لوغان. في المرحلة الثالثة ، جعلتها ماري أنيما لوغان ترى راشيل ليس فقط كشهوة بل كامرأة كاملة تجعل لوغان فاضلة ، وفي المرحلة النهائية ، تجعل صوفيا أنيما في لوغان طبيعتها الأنثوية معلمة روحية ..لتجد السلام مع راشيل

TABLE OF CONTENTS

| | |
|---|------------|
| THESIS COVER | i |
| STATEMENT OF ACADEMIC INTEGRITY | ii |
| APPROVAL SHEET | iii |
| LEGIMATION SHEET..... | iv |
| MOTTO | v |
| DEDICATION | vi |
| ACKNOWLEDMENT..... | vii |
| ABSTRACT | ix |
| TABLE OF CONTENT | xii |
| | |
| CHAPTER I: INTRODUCTION | 1 |
| A. Background of the Study..... | 1 |
| B. Problem of the Study..... | 7 |
| C. Objectives of the Study | 8 |
| D. Scope and Limitation | 8 |
| E. Significance of the Study..... | 8 |
| F. Definition of Key Terms | 9 |
| G. Previous Study | 10 |
| H. Research Method | 13 |
| 1. Research Design | 13 |
| 2. Data Source..... | 14 |
| 3. Data Collection..... | 14 |
| 4. Data Analysis | 14 |
| | |
| CHAPTER II: REVIEW OF RELATED LITERATURE | 16 |
| A. Theory of Character and Characterization | 16 |
| B. Psychological Literary Criticism | 18 |
| C. Anatycal Psychology Carl gustav Jung | 21 |
| 1. Structure of Personality | 24 |
| a. Consciousness..... | 24 |
| b. Unconsciousness..... | 26 |

| | |
|--|--------|
| a). Personal Unconsciousness | 26 |
| b). Collective Unconsciousness | 27 |
| 2. Carl Jung Archetypes | 29 |
| a. Anima | 31 |
| a). <i>Eve</i> | 33 |
| b). <i>Helen</i> | 34 |
| c). <i>Mary</i> | 35 |
| d). <i>Shopia</i> | 35 |
| b. Animus | 37 |
| a). <i>The Man of Power</i> | 39 |
| b). <i>The Man of Action</i> | 39 |
| c). <i>The Man of Word</i> | 40 |
| d). <i>The Man of Meaning</i> | 40 |
| CHAPTER III: FINDING AND DISSCUSION | 43 |
| A. Rachel Adam's Animus Personality | 43 |
| 1. <i>The Man of Power</i> | 45 |
| 2. <i>The Man of Action</i> | 46 |
| 3. <i>The Man of Word</i> | 48 |
| 4. <i>The Man of Meaning</i> | 50 |
| B. Logan McEntire's Anima Personality | 52 |
| 1. <i>Eve</i> | 54 |
| 2. <i>Helen</i> | 56 |
| 3. <i>Mary</i> | 59 |
| 4. <i>Shopia</i> | 60 |
| CHAPTER IV: CONLUSION AND SUGGESTION | 62 |
| A. Conclusion..... | 62 |
| B. Suggestion..... | 63 |

| | |
|----------------------|----|
| BIBLIOGRHAPY..... | 65 |
| CURICULUM VITAE..... | 68 |

CHAPTER I

INTRODUCTION

A. Background of the Study

Archetypes and the collective unconscious are the thoughts of Carl G. Jung (1969), according to which the collective unconscious is something that must be claimed by all humans and are capable of human instinctual such as sexual behavior, an instinct for life, and passing. Jung (1969) states that “*The archetype is essentially an unconscious content that is altered by becoming conscious and by being perceived, and it takes its color from the individual consciousness in which it happens to appear*”. The archetype can mean ancient pictures that reflect essential examples or general topics that are basic to us and present in the unconscious.

The word archetype implies an example or model from which duplicates are made. The archetype example structure is widespread while the particular substance is independently filled in from individual experience, and can't be anticipated from the information (Daniels, 2004). The idea of archetype example has a pivotal connection with aggregate oblivious, which demonstrates distinct structures in mind to be available without fail and all over the place (Jung, 1969). In this case expanding a conscious mind according to Freud by prioritizing the addition of the collective unconscious, among other things in the conscious world lies the ego with the main function of filtering various life experiences, therefore it can be a regulator and

guardian of personality needs. Because of our ego, even though we have changed, we also have continuity and identity. Jung also explained that archetypes have been formed unconsciously and play a role in the formation of personality so that the unconscious makes archetypes appear in humans and determines their personality as individuals (Jung, 1969). Thus, it can be said that archetypes are the basic patterns of human character or human behavior.

An example of archetype phenomena today is Martin Luther King Jr. Where he is indicated to have a type of archetype magician characterized by Charismatic, Leader, Visionary. Martin Luther King Jr. is a visionary in his field. He inspires change and wants to make his dreams come true. He was a real-life example of someone who embodied the characteristics of a Magician. His archetypes are important in understanding his role in society and what inspires him to drive change. When looking at the life of Martin Luther King Jr. through the archetypal lens, it can be seen that meaning will be found in him, believing that he is a magician and that he finds meaning in his life by creating change in the world.

In this case, archetype phenomena also can be found in literary works, as Siswanto (2004) stated "*Psychology of literature is a study of the certain psychological phenomenon experienced by the main character in literature when responding or reacting to themselves and their surroundings, thus psychiatric symptoms can be revealed through the behavior of a character in a literary work.*" It can be mean that the use of Archetypes in literature can make characters and stories became complex and easy to recognize. In this way,

the archetype makes the perusers interact with the story. In Jung's archetypal theory he distinguishes four main archetypes, namely the persona, the shadow, the anima, and the animus, and the self. However, this research only focuses on Anima and Animus archetypes since anima and animus are mental structures, which are part of the collective unconsciousness.

A person's anima is the unconscious feminine side in man, while the animus is the unconscious masculine side in women (Jung, 1953). According to Payne, the anima and animus are the pre-existing configurations of the personality that has previously been independent, but that have tendencies, and they integrate four main phases: *"For anima, the four main phases includes Eve, Helen, Mary and Sophia, and for animus included the man of power, the man of action, the man of word and the man of meaning"* (Payne 1995).

The anima, the first phase is *Eve* where men are indicated to have archetypal images of women as feeders, security, and sincere love or vice versa. Then followed by *Helen*, where men have started to have a collective sexual image, in the sense that he has a fickle heart and desires an ideal woman according to him. The third is *Mary*, men can see women as they are, regardless of their own needs. He can tell the difference between love and lust. He can form strong relationships because he can distinguish between the object of his desire and his inner image of women. The last *Sophia* can be mean where the men anima functions as a guide to the inner life, mediates the contents of the subconscious to consciousness. *Sophia* is behind the need to grapple with a great philosophical problem, the search for meaning.

The first phase of the Animus, namely *Man of Power*, sometimes appears when women start fantasizing and daydreaming. *Man of Power* shows that a woman has begun to be attracted to the power of a man. In the next phase of *Man of Action*, women have started to take real actions like men which sometimes appear in their subconscious to fulfill their desires, for example when women do activities carried out by men, such as climbing trees, fighting, practicing swords, etc. The third is *Man of Word*, women present themselves as equals to men. In the sense that at this phase women have begun to experience rejection of things that smell of femininity in themselves. In the last *Man of Meaning*, women have lost their femininity and tend to have masculine traits. In a sense, women have found their use to be real men.

We can see these phases in the human personality and each phase has different behavioral characteristics. Anima and animus are the female side of the male soul and the male side of the female soul. Every man has a feminine side, as well as a woman who has a masculine side (Jung, 1953). In this case, these understandings do not occur consciously because many factors influence and force us to suppress some of our nature. Factors from the family, parenting culture, or religion, as well as the standards required in a particular society (Jung 1953). Those are certain factors that influence a person to become an anima and an animus.

Problems with the Anima and Animus archetypes that drive an individual to behave or speak appear also in C. J. Redwine's novel entitled *Defiance*. *Defiance* is the first in the 2012 C. J. Redwine's trilogy is a novel

that has a masculine in women and feminine in men in the psychological aspect. This novel tells about the journey of her character who rejects the news she faces. After reading this novel, it can be understood the difference in the mindset of a woman to reject her femininity and about a man who has a feminine side. Due to the imbalance between women and men where there is a view that women are weaker than men, the characters in this novel reflect the real human condition. Understanding a character's personality can also be interpreted to be able to understand a person's personality as well. Although the characters in this world are only fictitious, they also reflect the behavior and attitudes of people in the real world. This proves the opportunity to understand the behavior and attitudes of people in the real world through the personality of the characters in literary works.

This fantasy-themed trilogy novel written by C. J. Redwine describes a world that has been almost destroyed by monsters in the wastelands. Not only that, but this novel also describes the inequality between women and men due to absolute rules. equality is the most absolute to be upheld because with equality people will not be underestimated and have the same freedom for what they do. Therefore, in this novel *Defiance* C. J. Redwine creates two main characters who have the nature of rejection with the existing system. They are Rachel Elizabeth Adams and Logan McEntire. The reason why they are indicated as the main or major characters is that these characters have the greatest effect on the plot or are the most affected by what happens in the *Defiance* novel where this supported by Henkle (1977) explain the main

character criteria. According to Henkle, the main characters are people who '*deserve*' readers' attention. In addition, the main character is also the hope and desire of the reader because they are the ones who are able to present and also convince the issues in the novel.

Rachel is one of the main characters where she is a woman with strong principles and this is what drives her to act according to her will after hearing the commander's statement that her father had died due to work to become a courier and tracker which crossed the wastelands. Rachel does not want to be silent like other women in this city, Rachel decides to go on a journey to find her father in the wastelands because Rachel is not a woman who desires to be alone and only does housework and chooses to take her sword to go.

Logan is one of the main characters where he is a student of Rachel's father who was once loved by Rachel and became a protector. The protector here is a person who has obligations and must obey the orders of the commander and the kingdom. Logan initially blocks Rachel's will to travel to find her father because of fears for Rachel's safety, finally because of his concern for Rachel, Logan decides to go with him, even though it is against the city's rule that women are not allowed to leave the city.

Therefore, based on the background above, the researcher decided to analyze the two characters in the novel *Defiance* because these characters show actions and behaviors like men and women, and can be categorized as anima and animus personalities by using Jung's psychological approach. With the use

of the archetype approach, researchers can analyze the behavior of characters in literary works, because literature describes human behavior through imagination and psychology that is related to human behavior and makes psychology and literature interrelated. Then, the researcher uses the model approach as the correct approach, because by using the Archetype approach, the researcher can conduct and analyze problems of the characterization of the Anima and Animus in the male and female characters in the novel *Defiance a* and distinguish it from previous research is that the researcher focuses on analyzing how far Anima and Animus dominate the male and female characters in the novel *Defiance*.

B. Problems of the Study

In conducting this study, based on the background above, the researcher formulates the research questions:

1. What are Rachel's four Animus personalities described in C. J. Redwine's *Defiance*?
2. What are Logan's four Anima personalities described in C. J. Redwine's *Defiance*?

C. Objectives of the Study

In this study the researcher has two targets according to the research questions:

1. To describe the four Animus personalities of Rachel in the novel C. J. Redwine's *Defiance* is based on Carl Jung's theory.

2. To describe the four Anima personalities of Logan in the novel C. J. Redwine's *Defiance* is based on Carl Jung's theory.

D. Scope and Limitation

In analyzing *Defiance's* novel research using Carl Jung's psychoanalytic approach on archetype aspects that have more than what has been mentioned in the background, the researcher focus on the Anima and Animus personalities. This research focuses on the main characters in the novel *Defiance* C. J. Redwine, Rachel Adams, and Logan McEntire.

E. Significance of the Study

This research has two benefits: theoretical and practical. Theoretically, this research contributes to the development of psychoanalytic theory by Carl Jung which focuses on the animus personality that is put forward in analyzing literary works. This study analyzes the Anima and Animus personalities described in the main character are Rachel Adams and Logan McEntire in C. J. Redwine's *Defiance*. In practice, the results of this study are expected to contribute to further research in analyzing C. J. Redwine's *Defiance* novel. Finally, this research is also expected to be useful for readers of C. J. Redwine's *Defiance* in understanding the Anima and Animus personality in Rachel Adams and Logan McEntire.

F. Definition of Key Terms

1. The Archetype is a type of idea or theme that is unconscious, altered by becoming conscious and by being perceived. It takes its color from the individual's consciousness in which it appears (Jung, 1969).
2. Anima is a side of the male feminine that originates from the collective unconscious as an archetype and leftover highly resistant to consciousness. Few men know their female side well because this task requires great courage and is even more difficult than knowing their dark side. Jung believed that the anima stemmed from early men's experiences with women—mothers, sisters, and lovers—which combined to form a common image of women (Jung: 1953).
3. Animus is the masculine side of the woman. While the anima represents irrational moods and feelings, the animus is a symbol of thought and reasoning. It is able to influence the thinking of women, but it is not really theirs, but belongs to the collective unconscious and comes from the prehistoric encounter between women and men. Jung believed that the animus is responsible for thinking and thinking in women just as the anima produces feelings and moods in men. Hatred is also an explanation for irrational thoughts and illogical opinions that are often associated with women (Jung: 1953).

G. Previous Study

The researcher found several previous studies related to archetype theory as the basis for conducting this thesis such as:

, Surya Sili, Syarifah Rizakiah, and Singgih Daru Kuncara (2018). In their research entitled "*Analysis Of Main Character in Warm Bodies Film using Jung Archetype Theory*". Focuses on analyzing the characters in the novel using archetype theory by C.G. Jung. They found six types of archetypes in their research, namely, persona, shadow, anima, animus, hero, and self-archetypes based on clips in the warm bodies film based on the novel of the same title. They collect clips in the film and collect based on the archetypes that appear. The difference between this research and the one that will be carried out by the researcher lies in the focus of the research where they examine the six archetypes in the characters in the film and this researcher focuses on the Anima and Animus personalities, not only in terms of research objects are also different, they use a film entitled Warm Bodies as the object of study while the researcher used the novel, *Defiance*. The similarity between research and research conducted by researchers is in terms of the approach and theory used.

Ratih Dwi Raharto & Riana Permatasari (2019). In their research entitled "*The protagonist's shadow and persona as the reflection of the anti-hero in The Phantom of the Opera novel retold by Diane Namm*". Their research focuses on the two shadow and persona archetypes in the protagonist in the novel and is coupled with an analysis of the concept of anti-hero reflected in the protagonist. The differences in this study are in the

focus of the research topic, although they are still the same using Carl Jung's theory of approach, they focus on shadow and persona archetypes and researchers focus on Anima and Animus archetypes.

Dyah Kurniawati (2015). In her entitled "*Jung's Archetype Of Persona and Shadow in Wilde's The Picture of Dorian Gray and Stevenson's Dr. Jekyll and Mr. Hyde.*" In research that has similarities in Carl Jung's archetypal theory approach, the differences between her and the researchers' research are in the object of study understudy, where she uses two novels as the object of research, namely *The Picture of Dorian Gray* and *Dr. Jekyll and Mr. Hyde*, while the researcher uses the novel, *Defiance*. Also, the difference between these two studies is the main focus in the topic, she focuses on shadow and persona analysis, while the research focuses on Anima and Animus personalities.

Mutmainna (2019). In her research entitled "*kesadaran dan ketidaksadaran tokoh dalam novel Tarian Dua Wajah karya S. Prasetyo Utomo kajian psikologi analitis Carl Gustav Jung*" where this study aims to describe the Conscious and Unconsciousness of the characters in the novel *Tarian Dua Wajah*, which have similarities to the theoretical basis used in the study of the object of research, namely Jung's theory of the unconscious. What distinguishes this study from previous researchers, is the object studied, where this study used the novel *Defiance* and the previous researcher used the novel *Tarian Dua Wajah*, also in this study more focused

on examining the Anima and Animus personalities of the two characters in the novel *Defiance*.

Chieve, Natsir, beautiful (2020). In their research entitled "*The Archetype Analysis of Main Character in Hush, Hush Novel*" where this research aims to analyze the main character in Hush's novel, Hush named Patch. This research focuses on the archetypes that appear in the main character's personality, namely persona, shadow, anima and the animus, great mother, wise old man and self, and the two main characters' personalities, namely mysterious and ambitious. The similarity in these two studies is the theoretical basis used which is Jung's Archetype. The difference between this research and the research that will be conducted in the research of the objects used and the focus of the research where this research focuses on how far Anima and Animus affect the main characters in *Defiance* Novel.

Nommariati and Ambalegin (2020). in their research entitled "*The Images In " Maleficent " Novel By Elizabeth Rudnick*" examines the Images of the main characters in the novel *Maleficent*. The similarities between this research and the research that will be carried out are based on the theoretical basis used, namely Jung's Archetype psychoanalyst. what is different from this research with the research that will be conducted lies in the study of the object under study where the researcher uses the novel *Defiance*, besides that the main focus of the research is on finding out the nine archetypal images. The images are water (river), sun, colors (red, green, blue, black,

white), serpent, number (three), good mothers, wise old man, garden, and tree. conducted where the researcher focuses on Anima and Animus.

H. Research Method

The research method or also called research design is a scientific way to obtain data with the aim that it can be described, proven, developed, and discovered knowledge, theory, to understand, solve, and anticipate problems in human life (Sugiono: 2009).

1. Research Design

This research is categorized as literary criticism. Literary criticism itself is a research method that focuses on the analysis of literary works. The researcher uses psychological analysis and focuses on describing the Anima and Animus personalities in the character of Rachel and Logan in the novel C. J. Redwine's *Defiance*. The focus is the analysis of the characteristic approach in psychoanalysis by Carl Jung which is used to analyze the characteristics of a person. Through this approach, researchers are encouraged to study the causes and effects of archetypes in the main character. This study uses a qualitative descriptive method in conducting and analyzing research data. The researcher used a qualitative approach to describe the Anima and Animus personalities in the two-character of the novel by C. J. Redwine's *Defiance*. This research is applied to get a deep

understanding of the Anima and Animus personalities in Rachel and Logan's character focus and novel ideas.

2. Data Source

The data source for this research is the novel *Defiance* by C. J. Redwine. This novel was published in London by Harper Collins Publisher Ltd on August 27th, 2013. This novel has 432 pages.

3. Data Collection

In collecting data in this research, the first is by reading the novel as a whole, after reading the novel as a whole, the researcher reads the novel repeatedly along with note-taking to separate which data will be studied. After that, the researcher reduced the data to prevent the leaking of the data that had been recorded in the note-taking. The last thing is to clarify the data, where after reducing the selected data the researcher divides which data has been included in the research study being conducted.

4. Data Analysis

In analyzing the data, there are several ways that the researcher must take.

1. Analyze the background of literary works to carefully and deeply narrate archetypes to reach a deeper understanding of the novel's content, and classify data as the next step.
2. Summing up the group data.

3. Researchers will draw the conclusions according to a psychological approach according to Carl Jung's Archetype, especially on Anima and Animus development personality.

CHAPTER II

REVIEW ON RELATED LITERATURE

This chapter describes the theories used in research. The theories in question are the archetypes of Carl G. Jung's (1959) theory of Anima and Animus. These theories are used to analyze the archetypes that emerge from the two characters of Rachel and Logan in C. J. Redwine's *Defiance*.

A. Theory of Character and Characterization

In this session, the researcher focuses to describe the theory of characterization as one of the theoretical foundations in this research before describing Carl Jung's psychological theory archetypes.

Fiction is often built around characters. Abrams (1999) defines character as someone who has a certain intellectual, emotional and moral quality. According to Forster (1964), in *Aspects of the Novel*, there are two types of characters based on the complexity of their characteristics. They are characters that are either flat or round. Flat characters are only readable because they are only constructed by one characteristic and do not change by circumstances. On the other hand, round characters are more complex and they often surprise the reader in a "*convincing manner*".

Besides flat and round characters, characters are also divided into major and minor. Elizabeth Sky (2004) stated that the main characters are the ones who appear throughout the plot or in the main part. They were also

involved in important actions and conflicts. Apart from minor characters are people who enter the plot with definite reasons but then they may not be heard from anymore or they may enter the whole plot but they are still in the "*shadow of the main character*". Their presence in the plot strengthens the main character's position.

Characters in fiction are not independent entities where a character without characterization and vice versa. Gill (1995) said that characters are people in novels while character development is the process by which a character is created. A character's personality is often a key factor in how the reader will perceive them. Abcarian says that in order to make the characters look more alive and real to the reader, characterizations are necessary. (Abcarian, 1998).

According to Abrams (1999), characterization can be carried out using two different methods. The first method is the method of showing. The method shown is that the writer only presents the characters who speak and act, and then the writer gives the opportunity to the readers to see how the characters are. In this method, the author can use their own thoughts and feelings to write about the character. Otherwise, the author can use the second method; History method. The method of storytelling is that the author portrays the characters as he sees them. Writers tell readers about how the characters are and writers often tell readers the reasons for what characters say and do.

B. Psychological Literary Criticism

Literature is a product idea created by humans, where it can be influenced by the author's environment, which may also contain the author's way of life. Meanwhile, most people assume that literary works are a reflection of human life itself. It can be said that literary works are used by the creators to tell what they feel and see, as well as what they face in social life that involves the activities of others. In literary works known to people in several forms, namely novels, dramas, and poetry(Sangidu, 2004).

In literature, most of them are created from the imagination of an author. Literary works are arranged in a writing style freed by writers to write their works in the author's style. This makes literary works have unique and separate art; besides that, literary works are always appreciated by some people in the world who are looking at the artistic side and looking for issues that are reflected in the literary work. Therefore, in literary works, messages can be understood by literary connoisseurs who sometimes, in understanding literary works, cannot be understood easily and directly. Even style the author's style in writing must be understood so that the reader can find the primary and vital themes of information. It is about the author's background and the setting of place and time that must be known to support a specific understanding of work (Sangidu, 2004).

Psychology and literature are interconnected in many ways to the human experience. Both topics deal with human behaviors, expression, thought, and motivation. Kartono described psychology as the science of human

behavior (Kartono, 1980). *"Psychology, broadly defined, is the scientific study of behavior, both external observable action and internal thought"* (Wortman, 1999). Psychology is also used to explore the principles of academic psychology. According to Wellek & Warren (1977), *"For some conscious artists, psychology may have tightened their sense of reality, sharpened their powers of observation or allowed them to fall into hitherto undiscovered patterns"*. however, in the formation of psychology in work is only a preparation for the act of creation, meaning that psychological truth is an art form if the creator increases the complexity of its coherence or in short, it is an art (Wellek & Warren, 1977).

In literary art, it can be indicated that the feelings influenced by the author can be known by knowing the background of the author's experience in writing. This feeling is initially formed by several events around the author and also from the author's experience. Psychology is closely related to an individual. This individual cannot separate psychology from his life. It is also explained in psychology the basic things that move an individual to motivate. Motivation is the most crucial thing in achieving and continuing the life that individuals expect. Everything that has been and will be achieved by an individual is rooted in motivation (Guerin, 1979).

Even though we are aware of it, human life is very complex but can still be explained. In this case, humans can understand the problems they face and solve problems with psychology theory. By using psychological theory, a complex problem can be made simpler. Psychology can shape an

individual's mind to understand a problem as an obstacle, not a destiny. All the things that individuals face are not as complex as they think. People can solve all problems by seeing the middle in terms of positive and negative. Therefore psychology has a role in taking the middle ground when individuals face problems (Guerin, 1979).

The relationship between literature and psychology is very close. According to Cohen (1971), "*Literature provides insight into the realm of psychology, and psychology explains the problems that arise in literary works.*" Therefore, to study deepening literary works using psychology, a psychological approach. Cohen (1971) also argues that "*the psychological way of understanding and indicating personality is supported by perspectives made by playwrights, novelists, or other creative writers.*" In this case, the purpose of the study of psychology is divided into three factors. Where the first aims to understand behavior by defining several factors, "*development*" and "*expression*" of "*behavior*". The second psychology seeks to provide a correct behavior in the form of procedures. Third, psychology aims to develop skills to enable behavioral control by manipulating these essential factors.

Therefore, the psychological approach in analyzing the meaning of a literary work directly leads to the amplification of the substance, more precisely, is to study the author's imagination. Because literary works are based on the experience of the author and all authors are human, we as experts on the work need to be caught up in the spectrum of problems caused

by the author. Not all in analyzing literary works with a psychological approach is done to understand literary works to a certain extent. The literature contains several phenomena related to the human soul. The author reflects this phenomenon through the characters in the literary work. This makes literary works can be analyzed using psychological theories, which also find the human soul in real life (Cohen, 1971).

C. Analytical Psychology Carl Gustav Jung

Jung's theory of the anima and animus is a complex concept and difficult to understand without an understanding of Jung's analytical psychology. Therefore, the researcher will discuss the basics of Jung's theory before discussing the Anima and Animus.

Carl Gustav Jung was born on July 26, 1875, in Kesswyl (Switzerland) and died on June 6, 1961, in Kusnacht (Switzerland). As a child, Jung was deeply impressed by dreams, supernatural visions, and fantasies. He believes he has secret information about the future and fantasizes that he is two different people. Jung graduated from medical school in 1900, specializing in psychiatry. In the same year, he worked as an assistant at the Zurich psychiatric hospital, which made him interested in knowing more about the lives of patients who eventually brought Jung into contact with Freud. After reading Freud's Interpretation of Dream, Jung began interacting with Freud. They finally met at Freud's house in Vienna 1907.

At that meeting, Freud was impressed by Jung's intellectual abilities and believed that Jung could be a spokesman for psychoanalytic interests because he was not Jewish. Jung was also considered a worthy successor to Freud, and thanks to Freud's support Jung was elected the first president of the *International Psychoanalytic Association* in 1910. However, in 1913, Jung and Freud's relationship became fractured due to differences in psychoanalytic views. The following year, Jung stepped down as president and even left the association. From then on, Jung and Freud never saw each other. After not meeting Freud, Jung founded his school and produced many studies that would attract many students. Leaving Freud's theory of psychosexuality behind, Jung focused himself on spirituality and esoteric science with the aim of analytical psychology to distinguish it from Freud's psychoanalysis is the process of individuation, which means the realization of the psychic whole or Jung's concept of the personality (*union of consciousness and unconsciousness*).

Human behavior is determined by causality (causes, race) and theology (future aspirations) because, according to Jung (1953), "*personality exists as a product and face of ancestral history.*" Today's man is shaped and molded into his form by the cumulative experiences of past generations that stretch far back. These personality bases become archaic, primitive, innate, unconscious, and perhaps universal (Jung, 1953). Humans are born with many tendencies inherited from their ancestors and determine what is manifested and responded to in the world of experience. In this case, Jung

uses the term psyche to describe personality, where the psyche is the totality of all psychic events, both conscious and unconscious (Jung, 1953).

The psyche seeks to maintain a balance between opposing qualities while at the same time seeking to develop them or as he called it, individualization. For Jung, the psyche is composed of parts, like complexes and archetypal contents, that can function autonomously as complete selves, not just drives and processes. Jung's theory is best thought of as a metaphor—not as a concrete reality, not as something which is not subject to change.

Jung (1923:797) says *“Only contents that are capable of consciousness can be recognized as psychic. We can talk about an unconscious only when we demonstrate what's inside it. The contents of the personal unconscious are mainly feelings, as they are called; they constitute the personal and private side of psychic life. The contents of the collective unconscious are known as archetypes”*.

Jung proposed that myths and religions around the world often reflect similar ideas and are influenced by each other. The role of archetypes in the psyche is very close. Jung described the psyche as a person's total personality, including all one's thoughts, behaviors, feelings, and emotions. Jung in Feist (Feist and Feist, 2009) distinguished the psyche into three major realms: conscious, personal unconscious, and collective unconscious. These three kinds of relationships never exist in isolation from each other, but they compensate for each other. One of the aspects of the mind is the conscious and unconscious realms. The unconscious realm has the potential to lead to personal growth and change, which is what the process of individuation is.

1. Structure of Personality

Jung divides into two main focuses in personality structure, namely consciousness and unconsciousness. The unconscious is further divided into two, namely personal unconsciousness and collective unconsciousness.

a. Consciousness

Ego, or what we can be called consciousness, is the nature of human psychology. Conscious works at a conscious level and is complex. According to Jung, *"Ego as a specific content of consciousness is not a simple or elementary factor but a complex factor which, as such, cannot be explained in depth."* (Jung, 1968). The ego organizes our thoughts and intuitions, feelings, and sensations and access memories that are not repressed. The ego is a term that is often used to describe the personality and is the point where the inner and outer worlds meet. People relate to the outside world and the inside world in different ways. Jung in Feist(Feist and Feist, 2009) also noted that people differ in the conscious use they make of four functions which he termed thinking, feeling, sensation, and intuition. On the average, one of the functions is more highly developed than the other functions. This thought explores how each attitude operates concerning the introversion or extraversion of the person and in conjunction with other less dominant functions.

The ego arises from the Self at an early stage of development. He performs an executive function. He perceives meaning and values value in a way that not only contributes to survival, but also makes life worthwhile. The Self is an expression of the Self, although it is not the same as the Self, and the Self is much more than it. According to Jung (1968), consciousness is like the eye in that only a limited number of objects can be seen at one time. According to Jung, consciousness is like the eye in that only a limited number of objects can be seen at one time, and in the same way, consciousness is selective. In the case of selection, direction is an important factor and other factors are eliminated as irrelevant. This is bound to make conscious orientation one-sided.

The contents of the excluded list sink into the unconscious, where they form a counterweight to the conscious orientation. As tension increases, the unconscious will eventually break through in dreams or images. The unconscious complex is a balancing or complementing of the conscious orientation. It can be mean that ego is a significant component of consciousness and cannot be explained in depth. The ego itself is a conscious soul in human psychology which consists of memories, thoughts, perceptions, and feelings (Feist and Feist, 2009).

b. Unconsciousness

In Jung theory of psychology, the unconscious is divided into two parts, namely the personal unconscious and the collective unconscious.

a). Personal Unconsciousness

The personal unconscious is a place that contains all the forgotten and repressed experiences of one particular individual. This part of the brain is where we store memories and impulses from our childhood, forgotten events, and experiences that we weren't consciously aware of. Our personal unconscious is formed by our individual experiences and can be different for each of us.

“Everything of which I know, but of which I am not at the moment thinking; everything of which I was once conscious but has now forgotten; everything perceived by my senses, but not noted by my conscious mind; everything which, involuntarily and without paying attention to it, I feel, think, remember, want, and do; all the future things which are taking shape in me and will sometime come to consciousness; all this is the content of the unconscious” (Jung, 382).

Some images in the individual's subconscious are easy to recall, some are difficult to remember, and some are beyond the reach of the consciousness. It can be seen that this is not only the content of the unconscious being suppressed as envisioned by Freud. For a period of time, it did include suppression. Jung also believed that the personal unconscious has the potential for future development, which is very consistent with his psychological view. (Jung, 1968).

b). Collective Unconsciousness

According to Jung, the collective unconscious is a collection of knowledge and wanderings that each person has from birth and is shared by each individual because of the experiences of their ancestors (Jung, 1968). Even so, humans may not know what thoughts and images are in their collective unconscious; it is thought that there are times of crisis, the soul can enter its collective unconscious. This statement can mean that the collective unconscious is part of the human personality, and the collective unconscious is also different from the personal unconscious but is related to each other. Personality is something that includes within the scope of humans, such as patterns of thinking, feeling, and human behavior.

An individual's personality is composed of three essential aspects, namely the ego or consciousness, the personal unconscious, and the collective unconscious (Feist and Feist, 2009). Ego or consciousness is the level where humans are in a fully conscious mental state. The personal unconscious begins with human experiences that arise consciously, then are repressed or even forgotten. This can mean that the personal unconscious positions its human personality as a conscious and unconscious part of a human being. The collective unconscious is a behavior that has existed from the past and is unconscious. This personality is related to the personal

unconscious, which then forms the collective unconscious (Sebatu, 1994). The personal unconscious and the collective unconscious are related to how a human expresses his unconscious. The unconscious is the main component that causes the personal unconscious and the collective unconscious to be related to each other. In other words, the collective unconscious also originates from human experience, does not come by being "acquired" by humans.

The collective unconscious correlates with the archetypes, or even the archetypes themselves are part of the collective unconscious. According to Jung (1908), *"Whereas the personal unconscious consists for the most of complexes, the content of the collective unconscious is made up essentially of archetypes."* This statement means that almost all the contents of the personal unconscious are a complicated part of consciousness. A complex is a group or organized thought or circulation that includes thoughts, feelings, perceptions, and memories in the personal unconscious. The complex acts like a magnet that attracts or circulates experiences toward the personal unconscious. In contrast to the collective unconscious, where the main components that appear in the collective unconscious are archetypes.

2. Carl Jung Archetypes

The concept of archetypes and their correlations, which are collective of the unconscious, is known from the theories that have been developed by Jung (1968). The concept of archetypes is the concept of human behavior, a person's model, and personality. The correlation between archetypes and the collective unconscious stems from the unconscious; this is due to the fact that archetypes cannot exist without the collective unconscious. Archetypes have been formed unconsciously and play a role in forming personality. That is, this unconscious has made archetypes appear in humans and determine human personality. Jung has suggested that archetypes are born of innate tendencies that play a role in influencing human behavior. This means archetypes have existed since humans were born, and this way affects human behavior.

Archetypes must be distinguished from instincts. Jung defined an unconscious physical impulse (instinct) as an archetype and an unconscious psychic impulse (archetype) as the physical. In short, archetypes and instincts are formed unconsciously, and both play a role in shaping personality. The archetypes themselves cannot exist on their own; they need outside help to emerge in the form of dreams, fantasies, and delusions. In the middle of his life, Jung experienced many archetypal dreams and fantasies. Then he begins to understand that dream images and fantasy forms are archetypes (Feist and Feist, 2009).

Archetypes have a biological basis but were initially being formed through repeated experiences from human ancestors. In a human, there are

innumerable archetypes. This archetype is active during the process of meeting personal experience with latent primordial images (Jung, 2014).

The archetypes themselves cannot emerge on their own, but when active appear in several forms, most of them appear in the form of dreams, fantasies, and delusions. During the middle of his life, Jung experienced many archetypal dreams and fantasies. He often brings out his fantasies by imagining himself in the outer universe (cosmic abyss), which is very deep. At that moment, he could feel his image and dream. Then, as he understands that his dream images and fantasy forms are archetypes, these experiences become very meaningful and entirely new.(Feist and Feist, 2009). Jung said that there are several significant archetypes, including shadow, persona, Self, and Anima and Animus. However, the main focus in this research is Anima and Animus.

a. Anima

"The Anima is the archetype of life itself" (Jung, 1969). Jung believed that all humans were psychologically bisexual and had masculine and feminine traits. The feminine side of the man is formed as a prototype in the collective unconscious and remains in the consciousness. Some men can recognize Anima. This task required great courage and was even more difficult than approaching his shadow. To master the Anima, a man must transcend his intellectual limits, dive into his subconscious and realize the feminine side of his personality (Jung, 1959).

Jung believed that Anima stems from a man's experiences with women, mothers, older sisters, and lovers who combine to form the public image of women. In its development, this general concept becomes part of the collective unconscious of all humans as anima archetypes. Since prehistoric times, every male came into this world with the initial concept of being a female. Each person projects the Anima explicitly onto his wife or lover and sees them not as they really are but as the personal and collective unconscious of the man who made them up. This Anima can be a source of misunderstanding in male-female relationships and is also a contributing factor in the male psyche of a mystically attractive woman (Jung, 1959).

A man can dream of a woman without a definite shadow and a definite identity. The imagined woman represents no one to the male experience but enters the dream from the depths of his collective unconscious. According to Jung (1959), Anima does not always appear in dreams as a female figure but can be a feeling or a mood. Anima affects the emotional side of a man and is an explanation for certain feelings that do not make sense. During this experience, a man never admits that this feminine side controls him. It is possible that a man will ignore the irrationality of his feelings and try to explain rationally that he is very masculine.

In the book *Man and His Symbols* (1964), Jung also explained the Characteristics & Traits of Anima archetypes. Jung thought that

the archetype Anima is manifested through its appearance in an individual's dream. He believed that Anima appears in dreams with the form of spiritual guides and seducers. He also described Anima as the source of one's creativity. He believed that it has a strong influence on individual attitudes towards, and interactions with people of the opposite sex.

Therefore, Jung elaborated his theory that the process involves opening the male subject to more feminine qualities such as emotional expression, spirituality, intuition, imagination, creativity, and psychic sensitivity, which eventually becomes the Anima stage process. Jung distinguished four major stages of the Anima, analogous to the level of the Eros cult described in the late classical period. He personified them as Eve, Helen, Mary, and Sophia (Jung, 1993)

a). Eve

It is named after the Genesis of Adam and Eve. In the first stage, Jung explains that the man's Anima is wholly attached to his mother, not necessarily his personal mother, but the image of the woman as a loyal provider of food, security, and love. The first Eve represents all that is natural, instinctive, and biological. Men with this type of Anima cannot function properly without a vital relationship with a woman and are easy prey for her to

control. He often has impotence or has no sexual desire at all (Jung, 1959).

Another way in which this type of anima possession manifests is through the fear of accidents or illness or in some sort of boring personality. The Greek sirens or the German Lorelei personify the dangerous aspect of this Anima, which can even lead to human death. This illustrates what is true of other psychological content that it has two aspects, good and evil (Jung, 1959). The term "*Anima*" refers to the female soul which is defined in the first stage as the appearance of the desired object. We can think of it as a primitive stage of the relationship between man and woman.

b). Helen

Named Helen of Troy in Greek mythology wherein this second stage, Jung embodied the Anima of the man such as Marilyn Monroe, Madonna, and Angelina Jolie. The man under his spell is often Don Juan, who engages in repeated sexual escapades. This will always be short-lived for two reasons: (1) she has a fickle heart, and (2) no honest woman can live up to the expectations that accompany this unconscious idealized image (Jung, 1959).

According to Jung (1959), in this stage, the Anima can achieve worldly success and become independent, intelligent, and broad-minded, although not completely virtuous. This second stage aims to demonstrate a sharp distinction between external talents (developed and conventional skills) and lacking internal qualities (inability for benevolence, lack of faith, or imagination). The Anima at this stage here are competent with the intention that at this level, all kinds of human relationships can be established between men and women.

c). Mary

The third stage of the Anima is Maria where it is named after the Christian figure of the Virgin Mary, who elevates love to a level of spiritual devotion. According to Jung (1959), this manifests itself in religious feelings and the capacity for genuine friendship with women. Men with this kind of Anima can see women as they are, independent of their own needs. His sexuality is not a dominant force in his life, but is integrated into his life. He can tell the difference between love and lust. He is able to forge lasting relationships because he can distinguish between the object of his desire and his own image of women.

At this stage, men can now have the virtue of understanding women (albeit in a mysterious and dogmatic way) to the extent that certain activities that are consciously considered unwholesome cannot be applied to them. The man here is a noble, pure, and virtuous person who is the embodiment of virtue and can be given a great mission in life.

d). Sophia

In the fourth stage, like Sophia (called Wisdom in the Bible), the human Anima serves as a guide to the inner life, mediating awareness of the contents of the unconscious. Sophia is behind the need to grapple with a significant philosophical problem, the search for meaning in Jung's sense (Jung, 1959). She is Beatrice in Dante's *Inferno*, the creative inspiration in every artist's life. She is a natural match for the wise older adult in the male psyche. Jung also commented that *"in modern human psychic development, this stage is seldom reached"* (Jung, 1964).

The male Anima changes and matures as it ages. In fact, as an archetypal lifestyle, the Anima manifests in whatever form or form is necessary to counterbalance the dominant conscious attitude. Unless Anima is unconscious, everything he is struggling with is projected. Most commonly, because of the initially tight bond between the Anima and the protective mother-imago, these

projections fall on the mate, with predictable results. with predictable results (Jung, 1967)

In terms of psychological development, a man always tends to see the soul in the natural woman. The same is true for the Animus. Though the effects of Anima and Animus can be made conscious, they themselves are factors transcending consciousness and beyond the reach of perception and volition. Consequently, they remain autonomous despite the integration of their content, and for this reason they should be kept in mind at all times. (Jung, 1969)

b. Animus

The word 'Animus' is of Latin origin and in its original usage includes ideas such as the rational soul, mind and mental strength, life, courage, or passion. From 1923 Carl Jung began to use the term Animus to describe the unconscious masculine side of women, which transcends the individual's personal psyche. While Jung sometimes refers to the Animus as the female soul, she more often expresses his belief that the Animus is the female subconscious mind (Jung, 1959). This contrasts with her approach to the Anima, which she believes functions strongly as the human soul.

Jung presented the concept of the Animus as an ancient archetype of the Logos. In Ancient Greek, 'Logos' was the term for the principle of order and knowledge. As a human, Logos is identified

with power, action, and thought. Therefore, Jung believed that the animus archetype was the personification of the masculine tendencies in the psyche of certain women. These include traditional masculine qualities that women possess, such as the strength of assertiveness, physical strength, courage, vitality, and a desire for power, control, and achievement. Therefore, he places great emphasis on the importance of the Animus, one of the most crucial autonomic complexes (Jung, 1959).

Jung believed that the Animus was responsible for women's thoughts and opinions just as the Anima produced men's feelings and moods. In this case, the woman's Animus becomes a beneficial psychological factor only when distinguishing between her inner man and herself (Jung, 1959). While a man must find and understand a woman's true feelings, a woman must constantly question her thoughts and opinions, measuring these by how she thinks. If she does so, in time, the Animus can become a valuable inner companion, bestowing on him the qualities of effort, courage, objectivity, and spiritual wisdom.

A woman who is unaware of her masculine side, but identifies with her Animus, soon loses touch with her feminine nature and behaves as an inferior man. She becomes more interested in power than in connection. Jung believed that a woman who is ruled by her Animus is someone who is stubborn, lays down the law, word

spreads through the harp, and is argumentative and domineering (Jung, 1959). Like male Anima, Animus are most often activated, involving emotionally important men, such as husbands. The Anima and the Animus are very attracted to each other, and the slightest appearance of either is likely to rouse the other in some sort of psychological balancing act.

The Animus can help women function with objective rationality and open up the collective unconscious. A woman's hostility only helps her if she can tell the difference between her and herself. She has to do this by engaging in a perpetual inner dialogue in which she questions his own opinion; or, as Jung (1959) puts it, "*must find the courage and breadth of mind to question the sanctity of his own beliefs.*" Jung considered that the archetype of the '*Animus*' was more complex than the Anima, with Jung theorizing that women have several different animus images from the single dominant image of the male. He identified four stages of animus development in women, as follows:

a). The Man of Power

In the first stage, The man of power appears as the personification of sheer physical strength, such as Tarzan, James Bond, or athletes. He like Adam to the Anima as Eve. At this stage of development, the Animus is male-female, who makes babies,

satisfies them, and protects them. At this stage, the Animus appears in a dream or fantasy where that at this first stage, the female Animus can be seen from her interest in male power (Jung, 1959).

b). The Man of Action

The second stage, Man of action, is part of the woman leads to having specific actions continue her feelings such as Bob the Builder, war hero, hunter, Mr. Fix It, Ernest Hemingway. She is a generic husband-dad, the guy she lives with who fixes leaky faucets and brings home bacon, one-dimensional pieces of cardboard, dates, a man. The corollary of the Anima is Helen of Troy. Jung believed that women at this stage of the Animus would take action and use their powers to achieve their goals (Jung, 1959).

c). The Man of Word

The third stage, which corresponds to the stage of Mary in the Anima, is the man of the Word, personified in dreams as a professor, priest, or preacher, or an old statesman like Lloyd George. The man of words presupposes greater spiritual strength and can now be understood as a spiritual guide and an expression of female intellectual gifts (Jung, 1959). Women begin to think and express words or opinions about femininity. This can take the

form of arguing, giving an opinion, or rejecting the idea of femininity. Enthusiasm at this stage also influences women to talk about their femininity.

d). The Man of Meaning

The final stage, The man of meaning, is described as the embodiment of spiritual meaning and is exemplified by figures such as Gandhi, Martin Luther King, Jr., the Dalai Lama, or Hermes, the messenger of the gods. Jung also considers the Archangel Gabriel, the patron saint of communication, a fourth-tier animus character type. She corresponds to Sophia's image of the Anima, which mediates between a woman's conscious mind and the subconscious. Significant men are described as possessing the Animus to describe situations in which a woman may have been dominated by the masculine aspects of her personality(Jung, 1959). Instead of balancing our gendered personalities, it just gets stuck.

This development process allows the individual concerned to grow the idea of an independent self, which is not conquered by society, by embodying and embodying a more profound word. As a result, women become more internally aware and able to express their feelings and beliefs.

When the Animus is integrated into the female psyche healthily, it allows women to embody various positive and masculine qualities. He tends to show a capacity for rational solid, and logical thought processes and the ability to think in clear, unbiased, or inherent forms (Jung, 1959). These qualities can bring tremendous benefits to both the personal life and the work-life of an individual. The woman is imbued with a focused and robust nature that exudes a confident and powerful aura to others. She can successfully bridge theoretical and practical knowledge, having a more effective capacity to utilize academic and technical skills. She is a more capable problem solver, using his logical thought processes and practical abilities to find solutions to problems that stand in his way. She can show perseverance, stamina, and constant effort in applying herself to any given task.

However, Jung believed that any of the male aspects outlined in the four developmental stages could be projected onto a male, and if this happened, it could lead to bitterness and unrealistic expectations in the relationships of the people involved (Jung, 1959). If a woman should ignore or try to suppress her masculine qualities and traits, then she is likely to be possessed by the archetypal Animus. This can cause his assertive qualities to become aggressive and cruel, while his analytical thinking process can turn argumentative.

CHAPTER III

FINDING AND DISCUSSION

This chapter after what has been described previously is to describe the details of the Anima and Animus personalities of the main characters in the novel *Defiance* by C. J. Redwine using analytical psychology by Carl Gustav Jung. This analysis only provides answers to the issues raised in the research questions. Here, the researcher focuses on the analysis of the two main characters, namely Rachel Adams and Logan McEntire are considered dominant in the novel.

A. Rachel Adams' Four Animus Personality Development

In this section, the researcher will describe the Animus personality of Rachel Adams, where Rachel is one of the main characters in C. J. Redwine's novel *Defiance* by using Carl Jung's psychological approach.

Rachel Adams is the daughter of a courier and tracker named Jared Adams where they live in the city of BaalBoden. When Jared entered the wasteland and did not return. Everyone except Rachel thought he was dead. Oliver is her father's friend and Rachel's surrogate grandfather and will be appointed her protector. Rachel's mother died a long time ago, and she has no one else. The commandant calls her and declares Jared legally dead. His will states that Logan will be her protector until she turns seventeen. Rachel

protests, but Logan intervenes before the Commander can punish her for her insolence and says that he agrees to take Rachel over and move her in with him. Rachel agrees to leave until her father returns, which leads the Commander to suspect that she knows his whereabouts. Logan assures her that she wished, but the commander is not convinced and threatens them both. Rachel decides to get past the wall and find Jared, with or without Logan's help. After Logan catches Rachel from doing something reckless, Logan finally invites Rachel to find Jared's whereabouts by tracking him using an invention Logan developed, but at that time their plan is foiled by Chase's commander. Commander Chase is interested in the package Jared left behind, therefore the Commander finally forces Rachel to go find the package accompanied by Melkin and throw Logan into prison as a hostage with Melkin's wife, Eloise.

Rachel Adams is described as confident and very much unlike all of the other women in Baalboden, who are raised to be competent and listen to the men and, more specifically, their protectors. Rachel is a fighter, in a literal sense, and has been described as a very good one during the many scenes that she is in battle. While other girls obey their male protectors and learn to sew, cook, and clean, Rachel learned to survive in the wilderness and spar any opponent. Rachel is very determined, and she never gives up. She is very protective when it comes to her loved ones and will do anything for them. It is Rachel's masculine nature that gives rise to the Animus archetype where according to Jung (1969) the Animus a woman can become a helpful

psychological factor only when she can distinguish between her inner man and herself. Women must continuously subject their opinions and ideas to the rigors of thought. If she does, in time the animus can become a valuable inner companion giving her the qualities of effort, courage, objectivity, and spiritual wisdom. Therefore, as explained in chapter two, four stages of the Animus personality will be analyzed against Rachel's character, namely, *Man of Power*, *Man of Action*, *Man of Word*, and *Man of Meaning*.

1. *The Man of Power*

Jung believed that the Animus first emerged as the personification of mere physical strength, for example as an athletic champion or muscular man, hero, etc. At this stage, the Animus appears in a dream or fantasy (Jung, 1959). The researcher concludes that at this first stage the women's Animus can be seen from their attraction to a man's power. Rachel's interest in the power of a man is evident as she walks past the training grounds to reminisce with her father before moving into Logan's house. This can be seen in the quote below:

The grief subsides, sinking beneath cold, hard purpose. I walk into the sparring room, strap a leather sheath around my waist, and slide my knife into place (p.22-23)

The researcher concluded that from the quote, Rachel showed an affinity for weapons that were a symbol of manhood and the knight decided to take them with her. Rachel's interest in male power is not only seen in the way she decides to carry her gun but also when Rachel

is sneaking off the wall through the market and spotting a knife and sword seller. can be seen from the quote below:

A man on my left is hawking a collection of hunting knives with leather sheaths. Giving his wares a cursory glance, I slide my hand beneath my cloak and run my fingers along the sheath I wear strapped to my waist. His knives are nice. Mine is better (p.30)

The quote above describes the situation when Rachel passed a hunting knife dealer. Here it can be seen that Rachel looked at several collections of hunting knives and compared them to hers. although hunting knives are not synonymous with fighting, in this novel *Defiance* it is forbidden for every woman to go out alone, especially to hunt without protection, this is in contrast to Rachel who even has her favorite hunting knife. This part of the story supports the analysis that Rachel has an affinity for everything about her powers. This shows that the animus is starting to influence Rachel in choosing the things she is interested in. It shows that Rachel unconsciously has an Animus in her.

2. *The Man of Action*

In this second stage of *The Man of Action*, Jung believes that the female Animus part begins to lead her to perform certain actions that further his feelings. If in the first stage Rachel only has an interest in male things, at this stage it will be further where the Animus begins to show action(Jung, 1959). Women in this Animus stage will take

action and use their powers to achieve what they want. At this stage, Rachel begins to show interest in the action.

Rachel's fascination with masculinity or male power led Rachel to take action that these feelings demonstrated. Although many women in the city of BaalBoden take sewing and cooking lessons to become good women, Rachel prefers to spend her time sharpening her weapons. It can be seen from the quote below:

I spend most of my time sharpening weapons and practicing how to run a man through the heart while I do my best to forget the awful wet sucking sound a sword makes when it pulls free of a body. We have little to do with each other until the evenings when he sets aside his work, I put down the swords, and we sit on his tiny porch eating supper and watching the sun bleed itself out over the ramparts of the Wall (p.68)

It tells of a situation where Rachel is waiting for Logan to complete his discovery to track down Jared's whereabouts in the wastelands. The BaalBoden woman shouldn't be doing activities like sword practice, sword sharpening, and hunting, but Rachel was the opposite as she was more interested in learning to use her sword for practice. From this passage, Rachel's Animus feelings in the second stage lead her to take this kind of action. This is supported by the evidence below that shows Rachel's Man of Action Animus appearing:

The dummy slides, swings, and moves with my momentum, and while it isn't the same as fighting something with intelligence, he keeps me on my toes. I can run him through with my knife, yank the blade free, duck, and spin around to bury my weapon in his back while he slides toward me. The Switch is another story. I slam the weighted end of it into Bob's side, but can't spin the blade side around before my sparring partner swings back and sends me sprawling. (p.83)

From the data above, it can be seen that Rachel is used to doing exercises with a dummy named Bob and not used to practicing using Logan's invention called Switch. This indicates that Rachel after having an interest in men she continued to act. Rachel thinks not to want to be a spoiled girl like the others in the city of BaalBoden who is always protected by her protector because this is what makes Rachel's Animus continue to grow on her.

3. *The Man of Word*

Jung (1959) explained the third stage of the animus symbolized by the Word Man can now be understood as a spiritual guide and a representation of the intellectual gift of women. Researchers assume that in women, male intellectual abilities can emerge. Jung believed that in this stage of the animus, the animus becomes the word. The women began to think and say words about the idea of femininity. Femininity can be in the form of arguing, giving an opinion or rejecting the idea of femininity.

The Animus at this stage plays a role in influencing women to talk and talk about their femininity. Rachel is known as a stubborn woman, she does not want to be underestimated by others. Rachel begins to debate her femininity as illustrated in the evidence below:

"We have nothing more to discuss." "We have plenty to discuss," I say. "I don't want to be stuck inside Oliver's tent all day. I'm an equal part in this whole thing, and I want to help you find supplies." "Well, you can't." I feel my face settle into mutinous lines. Does he think telling me I can't do something is going to stop me? When I remain silent,

Logan glances at me and frowns. "Listen," he says. "The things I need to find aren't at respectable establishments." I lift my chin and stare him down. "You're acting like poor, delicate Rachel must be kept away from even a hint of danger." (p.71)

The situation above depicts when Rachel starts asking Logan for his activities for the day where Logan explains that he wants to go to the seller to collect supplies. Logan refuses to invite Rachel because it could put Rachel in danger, therefore Rachel starts arguing with Logan because she doesn't want to just sit around like the weak girl in Oliver's shop and feel equal to be part of the plan to find Jared. Rachel's words show that the Animus The Man of Word develops in Rachel because of the rejection of her femininity as a form of Rachel's identity.

He treats me to one of his wide, gentle smiles, his dark eyes shining. "Who else am I going to spend my money on? I already know you won't let me buy you any of the pretty, frilly things girls your age like to have, and I'm not about to purchase another weapon to add to your collection." "Because I don't like pretty, frilly things. And there's nothing wrong with having a nice collection of weapons(p.74)

The data above shows that Rachel doesn't like things that smell fancy and frilly when she walks with Oliver and buys steaming hot skewers of beef and onions. This part shows that Rachel expresses her dislike of being an ordinary girl. As explained earlier, Rachel felt less interested in women's feminine activities. In addition, The Man of Word which is in Rachel's Animus also shows where she also begins to consider herself to have more value than a man. This is shown in the quote below:

"I know I can't take his place, and I don't want to. But I know how to use a Switch. And you'll need it in the Wasteland. Will you let me teach

you?" I smile a little. "If you don't mind getting humiliated by a girl, tech-head." "You're going to eat those words." I toss my hair out of my face. "Make me." (p.85)

Based on the quote above, when Logan wants to teach Rachel about the tools used in training to be mastered and used when going to the Wastelands, it is seen that Rachel thinks she has mastered and underestimated Logan. The Animus of The Man of Word in Rachel has developed to the point where she thinks she has more value than Logan or any other man. As Jung stated that Animus is a jealous lover. He is adept at placing, in place of a real man, opinions about him, highly contentious reasons that are never put forward for criticism. The opinions of the animus are always collective, and they override individual and individual judgments in the same way as the anima thrusts its anticipation and emotional projection between man and wife (Jung, 1967).

4. *The Man of meaning*

Jung in Sarah (2013) stated that a woman possessed by the animus is always in danger of losing her femininity. In this stage, Animus corresponds to Sophia's image of the Anima, which mediates between a woman's conscious mind and the unconscious. Significant men are described as possessing the Animus to describe situations in which a woman may have been dominated by the masculine aspects of her personality. In the novel *Defiance* Rachel falls into the fourth stage of the Animus, this is evident in the quote below:

“How can I trust you to carry your weapons if you don't know who deserves a death sentence and who doesn't?” he asks, and slides closer to me, wrapping his arms around me and pulling me against his chest. “Rachel. I should've been with you today. I'm so sorry.” It's not his fault. I should've killed the Commander. I should've entered the wagon and attacked without hesitation. I should've kept my promise to Logan. If I had, Oliver would still be alive (p.121)

Based on the data above, the stage of the Animus Man of Meaning Rachel begins to appear when she watches Oliver, who is considered her grandfather to be killed by Commander Chase. This causes Rachel to go into shock and blame herself. As a result, Rachel's anger wanted to kill Commander Chase. This is followed by further evidence of Rachel's The Man of Meaning Animus stage in the quote below:

My body moves just like it always has. My feet follow one after the other. My nostrils capture the scent of wood smoke and meat, and my ears note the creaking of branches and the crunch of ash-coated debris beneath me. But it's all meaningless. I'm a stranger beneath my skin. I wear armor on the inside, a metal forged of fury and silence, cutting me off from myself. I'm no longer a daughter. No longer a granddaughter. No longer a girl with dreams. With hope. I'm a weapon, now. I embrace my rage (p.222)

The situation above depicts Rachel's anger after seeing her dead father's grave and leaving a package in his grave. Here Rachel's anger towards Commander Chase and wanting to kill him makes the Animus in Rachel look more like a man where Rachel's femininity is drowned in anger and can't control Rachel's spiritual soul. In terms of the Animus, Rachel is proven to feel and act like a masculine rather than feminine. Animus on Rachel makes her lose her femininity. As Jung stated (1959)

"no matter how friendly and submissive a woman's Eros is, no logic on earth could shake her if she's ridden by the animus on women where she doesn't realize that this highly dramatic situation will soon end up being shallow and uninteresting if she is off the field and let the second lady continue the battle. This good idea rarely or never occurred to her, because no one could talk to the animus for five minutes without falling victim to the anima."

B. Logan McEntire's Four Anima Personality Development

In this section, the researcher will describe the Anima personality of Logan McEntire, where Logan is one of the main characters in C. J. Redwine's novel *Defiance* by using Carl Jung's psychological approach.

Logan McEntire was once an outcast in the city of Baalboden until he met Jared Adams a Courier and took Logan under his tutelage as his apprentice. At the same time, Jared Adams had a daughter named Rachel Adams. At that time Rachel fell in love with Logan because of his skills, but once he confessed his feelings, she rejected him. Logan, whom Oliver Reece calls a father figure because he never grew up before Oliver died, is stabbed by commander Chase. When Logan was six years old, Commander Jason Chase beat his mother to death for going out into the streets of Baalboden without a man or protector by her side, looking for food for her and her starving child. Since she became pregnant with Logan after her husband died, she was not allowed to marry a second time, and thus the Commander took on the duty of being her protector, but he would not feed them or go see them for weeks. at one time, causing them to starve to the point where they are. Logan McEntire grew up hating the commander because of his

past and was thus very protective of the loss of his mother. When there is an announcement from Commander Chase about the return of messengers from the Wasteland, one of whom is Rachel's father, Jared is surprised to hear from Commander Chase when he reads that Jared Adams has been declared dead and reads Jared Adams' new will. The protector for his daughter Rachel is not Oliver but Logan himself. After being Rachel's protector for so long, Logan finally follows Rachel's wish to go with him to the Wastelands in search of his father. However, this plan is thwarted by commander Chase which makes Logan imprisoned and separated by Rachel and met with Melkin's wife Elouise.

Logan is a 19 year old who is a genius who has several inventions in Baalboden. Logan is a very reclusive man as he became a state ward at the age of 6 after his mother died. He is also a trained warrior, and his skills as an inventor far surpass anyone in Baalboden and after becoming Rachel's protector, Logan becomes very protective of his past and a few other things. It was the way Logan treated Rachel that made the Anima of Logan begin to emerge from his unconsciousness. Just like Jung said (1925)

“every man carries within him an eternal image of a woman, not an image of this or that woman, but a definite feminine image. this image is basically unconscious; heredity from primordial origins is engraved in the organic system of human life, where this leads to becoming part of a whole man based on the several stages he goes through.”

Hence, there are Anima stages personality development that will be analyzed through the Logan character, they are "Eve", "Helen", "Mary" and "Sophia".

1. *Eve*

In the first stage of the Anima, namely Eve, Jung believes that the Anima at this stage is still fully attached to the mother, but not necessarily the real or personal mother, but in the image of being a mother as a provider of security, food and a form of love. at this stage, the man cannot function properly and needs a vital relationship with a woman. He often suffers from impotence or has no sexual desire at all (Jung, 1959).

The first evidence of Eve's stage comes when Logan tries to save Rachel in order to hastily protest against Commander Chase over a statement from Jared's will stating that Logan is Rachel's new protector. This can be seen in the quotation below:

“You dare argue against your father’s wishes?” The Commander leans forward, placing each palm flat against the table. “No, she doesn’t.” “Yes, I—” “You don’t.” I meet her eyes and try to convey with my expression that she should be quiet and let me handle this. Not that I’ve ever known Jared’s headstrong daughter to be quiet about anything. But the thought of what the Commander could do to her if she angers him makes me sick with fear (p.15)

The researcher conclude that from quotation, that Anima Logan seems to have arisen out of the concern and wants to stop the stubborn Rachel who wants to continue her protests against Commander Chase because Logan knows how cruel Commander Chase can be when angry. It was this debate that prompted Logan to keep his plans a secret and not let Rachel go to the Wastelands to find Rachel's father because he didn't want Rachel to be in danger either.

I make myself meet her eyes. Make myself memorize the way they look when they aren't filled with animosity or anger. Then I shove my regret into a corner and focus on the more important task: Keep Rachel safe until I can stash her with Oliver and go out into the Wasteland to find Jared myself. I don't know what Jared could've done to gain the Commander's merciless animosity, but he's become family to me. I can't stand back and do nothing (p.27)

In addition to the data above, the researcher found another evidence against Anima Logan Eve's, when Logan worries about Rachel's mental state after moving into the house still in shock after Chase's commander reading out Jared's will. here is the quote below.

I clear my throat and try to think of the most conciliatory greeting I can compose. How are you? Did you enjoy sleeping in my tiny loft instead of the comfortable bed you've always known? It's somewhat cold outside. Did you bring your heavy cloak when you packed up all your belongings to move here because I didn't think fast enough on my feet to realize I should let you keep your home? If those sound half as stupid coming out of my mouth as they do in my head, I can't say them. Maybe I should just offer her some breakfast (p.25)

According to the quote above, Anima Logan appears as a form of worry and motherhood when he finds out about Rachel's condition at that time. In this case, the researchers concluded that Logan's motherly nature emerged when he had to take care of Rachel because he was also indebted to Jared who had picked him up first. Researcher also found data showing the emergence of Anima from Logan, when Logan was worried about finding Rachel because she went to the city without her protector because in the city of Baalboden a woman when she went anywhere had to be accompanied by her protector so that she would not be sentenced to severe punishment. As described in the quote below.

Suddenly panic claws at me, threatening to fill my head with useless noise, and I beat it back. Rachel is okay. She has to be. I'm going to

get to her before the Brute Squad notices a girl walking without her Protector. And then I'm going to lock her in my loft for as long as it takes to finish working out my plan to go looking for Jared (p.43)

In this part when Logan is looking for tools in the market to build his tools he comes across an unusual number of guards. This made Logan immediately worried and rushed to find Rachel. here Anima Logan still thinks that Rachel needs help even though she has been trained, however, Anima Logan appears as a sense of concern that Rachel will not be caught by the guards. In the novel *Defiance* by C. J. Redwine every man has a duty to be a protector for women, therefore in this *Defiance* novel, Logan becomes the protector who is required to take care of Rachel. Anima Logan here often appears in the form of caring for and worrying about Rachel consciously and unconsciously.

2. ***Helen***

The second stage of the Anima is about Helen. Jung believes that at this stage the Anima is a collective sexual image. she's like Marlene Dietrich, Marilyn Monroe, Tina Turner, all rolled into one. The man under his spell is often Don Juan who engages in repeated sexual escapades (Jung, 1959). This will always be short-lived, for two reasons: 1) she has a fickle heart - her feelings are strange and often lost in the morning - and 2) no real woman can live up to the expectations that accompany this unconscious, ideal image.

The first evidence of Anima at this stage comes when Logan and Rachel come home from the wall and argue because Logan remains adamant about not asking Rachel to go to the Wastelands looking for Jared, which makes Rachel cry, and when Logan calms Rachel down, he feels too close to Rachel and feels Rachel's warmth.

Sorry I misjudged you. Sorry I got us caught tonight.” She sways closer to me. My gaze wanders to her lips, and I can’t see anything but a thin trail of water gliding over her skin, gathering at the corner of her mouth, and then slowly drifting toward her neck. She raises one shaky hand and presses her fingers against her lips. Her breath catches, a tiny sound that makes me realize how close I’m standing to her. Warmth rushes through me, and I dip my face toward hers (p.63)

From the data above, the fantasy of Logan comes out when he is with Rachel in a close position. Logan found himself responding to the appearance of a woman and not a person. In her raw form, Logan sees Rachel as an lust desire.this is supported by Logan's statement with his almost kissing Rachel.

I almost kissed Rachel. Its realization wasn't as surprising as the fact that despite our differences, our current situation, and the impossibility of it all, I still wanted to press it against the wall and taste it. Those thoughts did things that were harmful to my self-control. I need something else to talk about—something else to think about—quick (p.64)

Another evidence of an Anima at this stage in Logan is seen when the Cursed Ones attack BaalBoden and attack Logan and Rachel. When Rachel saves Logan, Logan's feelings for Rachel begin to emerge as quoted below

She takes my outstretched hand, closing her soft fingers over mine without breaking my gaze. The sun blazes a golden path through her fiery hair, and my eyes slide over her pale skin and come to rest on her lips. Warmth pools in my stomach and spreads lazily through me as I tug her hand and pull her closer. I’m going to kiss her. That would

be ... I don't know what that would be. I can't seem to think straight. All I see is Rachel, filling up my empty spaces and making me into more than I ever could be on my own (p.89)

From the data above, the researcher concludes that Anima Logan is starting to realize that it will show a rising desire for Rachel. Helen's anima in Logan makes Logan a man who begins to have fantasies that he awakens and develops after being with Rachel as a woman but not yet fully. Logan's Anima begins to develop and prompts him to be attracted to any part of Rachel's body, other than her lips. This is shown in the quote below:

I don't want to admit my attraction to her is strong enough to rise above my grief and my sense of responsibility, but they're breasts. And they're nearly spilling out the top of her dress. I look around for a scarf or some other piece of cloth to cover her up, but all I have is a scrap of a kitchen towel, and I already know she'd never agree to it. Which settles it. I'll have to stand in front of her the entire time (p.129)

Based on the data above, where when Logan saw Rachel coming out of the bathroom and saw the clothes Rachel was wearing, Logan began to lose his focus what he was working on in this still gloomy situation after Oliver's death by looking at Rachel's chest showing. Anima Logan developed and began to master his personality, which according to Jung (1959) psychological priority in the first half of life is for a man to free himself from the attraction of the mother anima. In later life, the lack of conscious connection with the anima is followed by the characteristic symptom of "loss of soul."

3. *Mary*

The third stage of the Anima is Maria. Jung described this stage as manifested in religious feelings and the capacity for genuine friendship between the sexes (Jung, 1959). Men with this kind of anima are able to see women as they are, independent of their own needs. His sexuality is integrated into his life, not the autonomous function that drives him. He can distinguish between love and lust. He is able to form lasting relationships because he can distinguish between the object of his desire and his inner image of a woman.

The Anima Mary stage appears before Logan as Rachel asks about Logan's reasons for following Jared as a courier instead of an inventor. Like the quote below

“Why did you apprentice yourself to Dad? It’s clear inventing tech is what you love. Why train to be a courier?” I meet her gaze for a moment, weighing the risks of telling her what I’ve held in secret all these years. We might not like each other half the time, and we might misunderstand each other regularly, but she’s loyal to the core. Knowing I can trust her unlocks the words, and they rush from me as if they’ve been waiting for a chance to be heard. (p.65-66)

According to the data above, the sentence in bold indicates that Logan has begun to open up to tell Rachel his bitter past because Logan trusts Rachel when he is talking about his feelings. This indicates that the Anima in Logan has begun to develop to see women not just as objects or other people. Another evidence showing the development of Anima Logan at this stage appears in the quote below

She looks like she might pick up one of the weapons and throw it at my head. I feel more than a little irritated myself. She speaks around gritted teeth. “And what kind of woman do you think I am, Logan McEntire?” I snap right back at her. “Confident. Strong. Capable.

Stunning. An equal partner in this endeavor in every sense of the word." The pink in her cheeks darkens, but instead of sparks, her eyes look soft and warm(p.95-96)

According to the data above, the praise that Logan gave Rachel when they both prepared to go to the Wastelands looking for Jared was a form of development from Logan's Anima, where Logan's view of Rachel used to be just someone he always worried about, but over time Logan realized and saw Rachel as a complete woman, not just physical, but also from within.

4. Sophia

The last stage of the development of Anima is Sophia where according to Jung (1959) the human anima functions as a guide to the inner life, mediating the contents of the subconscious to consciousness. Sophia is behind the need to grapple with a great philosophical problem, the search for meaning. A man's sexuality at this stage is naturally exhilarating because it includes the spiritual dimension.

In the novel *Defiance*, Anima Sophia Logan appears as a form of his desire to spend time with Rachel after all they have been through when they return to BaalBoden. Like the quote below:

We don't push ourselves on the return trip to Baalboden. I tell Rachel it's to let my rib heal, and I think she believes me. But really, I just want time with her. Time to lie next to her at night, holding her against me while I watch the rotation of the stars. Time to walk beside her during the day and try to draw her into the conversation so we can get what has hurt her out into the open, where it can start to heal. I'm restless. Hungry for something she keeps just out of my reach. It doesn't help that Quinn and Willow are traveling with us. As grateful as I am for their assistance, having others within earshot cuts down significantly on the things I'd like to share with Rachel (p.270)

Rachel here acts as a form of Anima projection from Logan to solve his spiritual problems. Logan is finally able to achieve his inner peace by meeting and spending time with Rachel. as Jung put it (1959) although the effects of the anima and animus can be made conscious, they are themselves factors beyond consciousness and beyond the reach of perception and volition. They remain autonomous even though the contents are integrated, and for this reason, they must always be remembered.

Therefore, the researcher concluded that Anima from Logan had dominated his psychology because it emerged into four stages as above, and also Logan had reached the guide of his inner life assisted by Rachel. Therefore Anima influences Logan's actions and words towards women.

CHAPTER IV

CONCLUSION AND SUGGESTION

A. Conclusion

Based on the background, the researcher conduct two conclusion based on research question. Firstly in Logan's Anima personality development, in the first stage is *Eve*, where the Logan Anima appears as a sense of wanting to protect and worrying about someone, especially Rachel since Logan was appointed as his protector. Then proceed with the second stage, namely *Helen*, Anima Logan begins to be attracted to the opposite sex by imagining fantasies in his head, this is proven when Logan almost-kisses Rachel when he imagines their bodies being soaked. In the third stage, namely *Mary*, Anima Logan was able to see the female figure no longer only as a weak object and only for lust, but Logan was able to see women as an equal and complete figure as evidenced when Logan praised Rachel for her agility and independence as a woman. In the last stage, namely *Sophia*, Anima Logan becomes his spiritual teacher to find peace with the help of Rachel's figure.

On the other hand, the researchers also found from the process of developing the Animus in Rachel's personality, where in the first stage, namely *The Man of Power*, Rachel's interest in things that smelled of masculinity was seen when she decided to take her hunting knife to leave her house to move to Logan. Then continued with *The Man of Action*, while another girl chose to learn to cook and sew to become a good girl, Rachel chose to hone her weapons and hone her fighting skills. In the third stage, namely, *The Man of Word*, Rachel's feelings emerge as a rejection of anything that smells of femininity, this is evidenced that she prefers to collect weapons rather than buying beautiful things such as dresses. In the last stage *The Man of Meaning*, Rachel did not find peace to become feminine with masculine traits because she was consumed by her anger towards commander Chase. Rachel no longer thought of herself as a woman but as a weapon to kill the commander.

B. Suggestion

After analyzing and drawing conclusions from the analysis of this research, the researcher would like to convey suggestions and expectations. Psychological analysis is a very interesting theory to apply. By analyzing psychologically using the personality development of Anima and Animus in the novel *Defiance* by C. J. Redwine, the researcher learned several lessons. First, the Archetypes of an individual is very interesting to study. The second does not deny that each individual has a different pattern of personality stages, Anima and Animus in himself.

The researcher hopes that everyone can know the extent of the development of the Anima and Animus in themselves. Because by knowing this the individual will know his true identity and also by knowing the development of his Anima and Animus, they can use it as a guide in living the life they take.

Besides personality development, in this novel, there are several variations of topics that can be raised for analysis, such as individuation process, gender studies, woman act, Freud psychology, and hero journey analysis. The researcher expects that there will be many other researchers with different topic variations in the novel *Defiance* by C. J. Redwine.

Therefore, *Defiance* is the work of C.J. Redwine is famous because *Defiance* is a trilogy written by her and there are still many works from C. J. Redwine that are interesting to study. Therefore, researchers will wait for the analysis and scientific work in the work of C. J. Redwine, because by examining many works, we can find the message the author wants to convey through their works.

The last, researching novels or other literary works is not easy if it is not balanced with serious diligence, and of course there will be many mistakes that can be found in this research. Therefore, the researcher expects criticism and input from the readers, so that this researcher can present a better and perfect research in the future.

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CURRICULUM VITAE



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