SHADOW AND PERSONA

IN JEFF LINDSAY'S *DARKLY DREAMING DEXTER*

THESIS

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DEPARTMENT OF ENGLISH LITERATURE

FACULTY OF HUMANITIES

UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG

2022

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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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2022

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APPROVAL SHEET

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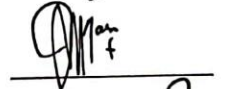
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MOTTO

I'd rather be hated for who I am, than loved for who I am not.

(Kurt Cobain, Nirvana)

DEDICATION

I dedicate this thesis to my parents and brother.

ACKNOWLEDGMENT

Malang, June 28th, 2022

Aswi Mustofa Ludfiansyah

ABSTRAK

Aswi Mustofa Ludfiansyah. (2022). *Shadow and Persona in Jeff Lindsya's Darkly Dreaming Dexter.* Skripsi Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang.
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Penelitian ini bertujuan untuk menjelaskan pengaruh arketipe bayangan dan persona terhadap kemajuan sang karakter untuk mencapai individuasi. Oleh karena itu, karya sastra yang akan dibahas pada penelitian ini adalah buku yang berjudul *Darkly Dreaming Dexter* karya Jeff Lindsay. Dexter selaku karakter utama dianggap sebagai anti-hero terutama karena keyakinanya bahwa orang jahat pantas dibunuh sebagai satu-satunya cara untuk mendapatkan kehidupan yang lebih baik. Anti-hero sering dijuluki sebagai orang yang egois karena sifatnya yang mengutamakan kebenaran subjektif. Penelitian ini bertumpu pada pendekatan teori Arketipe dari Carl Gustav Jung. Teori Arketipe Carl Gustav Jung berfokus pada fenomena bayangan dan persona. Peniliti berfokus untuk menganalisa karakter utama pada buku *Darkly Dreaming Dexter* yang bernama Dexter Morgan dan merumuskan dua rumusan masalah penelitian dengan menggunakan teori Arketipe milik Carl Gustav Jung, yaitu gambaran Arketipe bayangan dan persona serta apa dampak dari arketipe bayangan dan persona mempengaruhi kemajuan dalam mencapai individuasi pada karakter Dexter. Tujuan penelitian ini untuk melihat seberapa jauh dan apa dampak Arketipe bayangan dan persona mempengaruhi karakter Dexter pada buku *Darkly Dreaming Dexter* karya Jeff Lindsay.

Metode yang digunakan dalam penelitian adalah kritik sastra dan menggunakan pendekatan psikologi sastra dalam melakukan serta menganalisis data penelitian. Peneliti menggunakan teori Arketipe Carl Gustav Jung untuk mendeskripsikan dampak dan penyebab adanya bayangan dan persona yang muncul pada karakter utama pada novel *Darkly Dreaming Dexter* karya Jeff Lindsay. Penelitian ini diterapkan untuk mendapatkan pemahaman mendalam tentang pengaruh Arketipe bayangan dan persona yang berfokus pada karakter Dexter.

Dari hasil penelitian yang telah dilakukan dalam novel *Darkly Dreaming Dexter* karya Jeff Lindsay, dapat dikatakan bahwa karakter Dexter benar-benar membutuhkan kasih sayang antara manusia. Dexter tidak merasa menyesal atau sedih setelah melakukan pembunuhan. Akibatnya dia merasa seperti orang asing diantara masyarakat sekitar. Dexter melakukan pembunuhan tersebut karena dipengaruhi oleh suara hati yang dia singgung sebagai penumpang gelap (Bayangan). Penumpang Gelap (Bayangan) adalah karakter aslinya yang bekerja dengan pedoman kegembiraan, karakter ini tidak dapat diterima di masyarakat. Namun, ayahnya memberi arahan untuk membunuh dengan benar, dia hanya membunuh individu yang memiliki hak untuk diberi hukuman. Terlebih lagi, karakter lain (Persona) adalah karakter yang dia buat untuk bertahan dan diakui oleh masyarakat, dia tampak seperti tipikal individu yang memiliki pekerjaan dan memiliki hubungan yang baik dengan masyarakat. Dexter bukan individu yang baik ketika penumpang gelap mengambil alih. Dexter dapat menutupi sisi gelapnya dengan personanya. Dexter adalah pria yang baik dan selalu ingin membuat keluarganya serta orang-orang yang dia cintai senang. Dia harus memberikan yang terbaik meskipun membunuh orang.

ABSTRAK

Aswi Mustofa Ludfiansyah. (2022). *Shadow and Persona in Jeff Lindsya's Darkly Dreaming Dexter*
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Keywords: The Shadow, The Persona, Individuation

This study aims to explain the effect of shadow and persona archetypes on the character's progress to achieve individuation. Therefore, the literary work that will be discussed in this research is a novel entitled *Darkly Dreaming Dexter* by Jeff Lindsay. Dexter as the main character is considered an anti-hero mainly because of his belief that bad people deserve to be killed as the only way to a better life. An anti-hero is often dubbed a selfish person because of his subjective nature. This research is based on the Archetype theory approach from Carl Gustav Jung. Carl Gustav Jung's Archetype Theory focuses on the phenomena of shadow and persona. The researcher focuses on analyzing the main character in *Darkly Dreaming Dexter* novel named Dexter Morgan and formulating two problems using Carl Gustav Jung's Archetype theory, how does the shadow and the persona portrayed and how do the shadow and the persona affect Dexter progress in achieving individuation. The purpose of this study is to see how far and what impact of shadow and persona Archetype have on Dexter's in Jeff Lindsay's *Darkly Dreaming Dexter*.

The methods used in this study include literary criticism and the use of a literary psychology approach in conducting and analyzing research data. The researcher uses Carl Gustav Jung's Archetype approach to describe the impact and causes of shadow and persona that appear on the main characters in Jeff *Lindsay's Darkly Dreaming Dexter*. This research is applied to gain an in-depth understanding of the influence of Archetype shadow and persona focused on Dexter.

From the results of research that has been done in the book Darkly Dreaming Dexter by Jeff Lindsay, it can be said that Dexter's character needs love from humans. Dexter didn't feel remorse or sorrow after committing the murder. He could feel complete when he killed someone, he felt something, Dexter's killing was coordinated by the inner voice he alluded to as a Dark Passenger that kept pushing him to kill. The Dark Passenger (The Shadow) is his genuine character that works by the joy guideline, this character is not acceptable in society. Yet, his father drives him to kill properly, he just kills individuals who have the right to bite the dust. What's more, the other character (The Persona) is the character that he makes to endure and be acknowledged by society, he appears to be a typical individual who has some work and has a decent connection with individuals. It tends to be inferred that Dexter was not a decent individual when the dark passenger took over him. Dexter can cover his clouded side with his persona. Dexter is a decent man and consistently needs to make his family and the people he loves pleased and he needs to give the best notwithstanding with killing people.

مستخلص البحث

أسوي مصطفى لدفينسياه. (2022). أطروحة دكستر الجامعية لجيف ليندسيا ذات الأحلام المظلمة ، والشخصية في والظل الشخصية. قسم الأدب الإنجليزي ، كلية العلوم الإنسانية ، جامعة إسلام نيجري مولانا مالك إبراهيم مالانج.
بيمبينج: د. راهايو موندي ، هوم.

الكلمة الرئيسية: الظل ، الشخصية ، التفرد

تهدف هذه الدراسة إلى شرح تأثير أنماط الظل والشخصية على تقدم الشخصية لتحقيق التفرد. لذلك ، فإن العمل الأدبي لجيف ليندساي. يعتبر دكستر بصفته الشخصية الرئيسية حلم داكن دكستر الذي سيناقش في هذا البحث هو كتاب بعنوان معادًا للبطل بشكل أساسي بسبب اعتقاده بأن الأشخاص السيئين يستحقون القتل باعتباره الطريقة الوحيدة للحصول على لقب شخص أناني بسبب طبيعته التي تعطي الأولوية للحقيقة الذاتية. يعتمد هذا ضد البطل.حياة أفضل. غالبًا ما يطلق على البحث على نهج نظرية النموذج الأصلي من كارل جوستاف يونج. تركز نظرية النموذج الأصلي لكارل جوستاف يونج دكستر المسمى حلم داكن دكستر.على ظواهر الظلال والشخصيات. يركز الباحث على تحليل الشخصية الرئيسية في كتاب وصياغة صيغتين لمشكلتين باستخدام نظرية النموذج الأصلي لكارل غوستاف يونغ ، وهما وصف نماذج الظل مورغان والشخصية وما تأثير الظلال والنماذج البدائية على التقدم في تحقيقها. التفرد على الشخصية. الغرض من هذه الدراسة هو لجيف ليندسي.حلم داكن دكستر.معرفة مدى تأثير أنماط الظل والشخصيات على شخصية دكستر في كتاب

تشمل الأساليب المستخدمة في هذه الدراسة النقد الأدبي واستخدام منهج علم النفس الأدبي في إجراء وتحليل بيانات البحث. يستخدم الباحث نهج كارل غوستاف يونغ البدائي لوصف تأثير وأسباب الظلال والشخصيات التي تظهر على الشخصيات لجيف ليندسي. تم تطبيق هذا البحث لاكتساب فهم متعمق لتأثير النماذج البدائية حلم داكن دكستر الرئيسية في كتاب الغامضة والشخصيات التي تركز على شخصية دكستر.

تحتاج حقًا دكستر ، يمكن القول أن شخصية جيف ليندساي لـ حلم داكن دكستر.من نتائج البحث الذي تم إجراؤه في كتاب إلى الحب بين البشر. لم يشعر دكستر بالندم أو الحزن بعد ارتكاب جريمة القتل. نتيجة لذلك ، يشعر بأنه غريب بين الذي يرتكب جريمة القتل لأنه متأثر بالصوت الداخلي الذي يلمح إليه باعتباره مسافرًا خلسة دكستر.الأشخاص المحيطين بـ هو الشخصية الأصلية التي تعمل بإرشادات الفرح ، هذا الشخصية غير مقبولة في بايانجان. راكب الظلام)بايانجان((المجتمع. ومع ذلك ، أعطى والده توجيهاته للقتل بشكل صحيح ، فهو يقتل فقط الأفراد الذين لديهم الحق في العقاب. والأكثر من ذلك ، أن شخصية أخرى (بيرسونا) هي شخصية صنعها للبقاء على قيد الحياة والاعتراف بها من قبل المجتمع ، يبدو كأنه فرد نموذجي لديه وظيفة ولديه علاقة جيدة مع المجتمع. دكستر ليس فردًا جيدًا عندما يتخفى خلسة. يستطيع ديكستر تغطية جانبه المظلم بشخصيته. دكستر رجل لطيف ويريد دائمًا تكوين عائلته والناس الذين يحبهم سعداء وعليه أن يبذل قصارى جهده رغم قتل الشخص.

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CHAPTER I

INTRODUCTION

A. Background of The Study

Nowadays, some characters in literary works appeared and raised hero-themed stories. A hero is frequently spoken to as a decent figure, while the villain is portrayed as the terrible one, the ideal hero is a hero from zero, a hero who comes from an ordinary people (Mundi Rahayu, 2015). The term of hero was first instituted during the time of pre-memorable Greek ἥρως (hērōs), which is a real sense signifies "defender" or "protector" (Fry, 2018, p. 21). A hero is an idea about somebody, either male and female, which makes progress toward military victory and are regularly appreciated for his/ her fearless demonstration or acceptable characteristics (Campbell, 2008, p. 42). Instances of hero or heroine range from a legendary figure, for example, a reader who has been clarified previously; a genuine individual, for example, Nelson Mandela, who is regularly hailed as the deliverer of the ethnic minorities; or even fictional figures in mainstream society, for example, Superman.

In general, all people may frequently hear the terms hero and villain. In any case, not every one of them comprehended that there are characters who do not have a place with the hero nor villain categories, who called anti-heroes. The anti-hero is generally a rebel with a cause who wants to change the social conditions, in which the driving thought processes, as a rule, comes quite close to mind (Simmons, 2008, p. 22). There may be reasons why somebody chooses to be an anti-hero. One reason is accepted to be established in trauma, regardless of whether physical or mental. In the first place, these anti-hero characters become pitiable casualties of society whom the

readers can empathize with, however not admire. This clarification has something to do with the root story; it is a comic book phrasing that alludes to a related or flashback uncovering how a character acquired their superpowers (Fick, 1995, p. 3).

Related to the concept of anti-hero, an original novel by Jeff Lindsay's *Darkly Dreaming Dexter* has a big characteristic of its serial killer. It tells about Dexter who works for the Miami Metro Police Office as criminological blood scatter design examiner. Regardless of how his parents appreciated him, he did not revere himself or everybody around him, he never feels his heart thump and he has no sentiments. In any case, he wound up satisfied, his heartthrobs when he kills something. He comprehends that he had reliably found enchant "to be scorn, in disdaining and being detested", not love. His longings to kill are composed by an interior voice he insinuates as the "Dark Passenger", who keeps on driving him to execute. however, the harrowing experience, in the end, drives him to prepare himself to accomplish physical and scholarly flawlessness (Comerford, 2016, p. 5-6).

In this situation, Dexter can be viewed as an anti-hero. It is critical to recollect that anti-hero is only a personality. The peculiarity where an individual has second or various characters is known as a persona. Persona is an arrangement of individual variation or the manner in which he expects in managing the world. Each professional vocation, for example, has a unique persona (Jung, 1975). Persona is the term Jung used to demonstrate the external defy shown to the world, which he appropriated from the word for the veil worn by performing specialists in the relic to show the parts they played. Consenting to Jung, it is the prototype center that gives the persona it is capable devout measurement, which raises it from the cliché, the workaday

external vestment of a person through its association profundities of the mind (Casement, A. 2016). For this situation, Dexter seen by others as a normal person, and Dexter appearances are exceptionally normal. He generally wears nice clothes. There is no adequate information about his age, but from several of the information, the writer infers that he is around 30 years old.

The Shadow archetype is the clouded side of the insidious side in us. Shadow related to the degree of obviousness or out of its self, shadow is a general exemplification of the type of wrongdoing mind and shadow is darkness and depression which are always hidden from ourselves or others (Feist, J and Feist, G. 2006, p. 107). The things that shadows do not need are the least as a part of our character, and the piece of us that we would prefer not to show. Furthermore, where to conceal the shadow as the advancement of a persona that somebody uses to shroud the genuine condition. The more grounded the shadow hides the more grounded the persona and that partakes in character advancement (Singer, 1994). That way analyst needs to investigate the principle character in the novel because many shadows that speak to the fundamental character. In this case, the main character in *Darkly Dreaming Dexter* realizes that his desires to murder are coordinated by an internal voice he alludes to as the "Dark Passenger", who continues to goad him to execute. This novel was published in July 2004 by Orion Books Ltd. This novel contains 288 pages and has been adapted into TV series called *Dexter.*

Therefore, the researcher is interested in analyzing the archetype of the main character named Dexter in Jeff Lindsay's *Darkly Dreaming Dexter*. After reading the novel, the researcher has a hypothesis that the shadow and persona of Dexter as the

main character in Jeff Lindsay's *Darkly Dreaming Dexter* matches with the archetype of shadow and persona theory by Carl Jung.

Many thesis or journals have studied the archetype of shadow and persona, the researcher concerns in the previous studies which use the Carl Jung theory. Such as the research from Moch Wahyu Kristya Budi (2020), who analyzes a graphic novel using archetype by Carl Jung. Jung. Imam setyoadji (2015), analyzed the situational archetype of William Peter Blatty's *The Exorcist.* Then, research from Ratih and Riana (2019), analyzes the protagonist's shadow and persona as the reflection of an anti-hero in *The Phantom of the Opera* retold by Diane Namm. Intan Baiduri (2015), analyzes Dexter Morgan the main character in the novel *Darkly Dreaming Dexter.*

In this study, the researcher will analyze Jeff Lindsay's *Darkly Dreaming Dexter*. The researcher uses the archetype of the shadow and persona by Carl Jung Theory. The researcher uses the Carl Jung theory in order to fill the gap after knowing the previous study that there no research using Carl Jung the shadow and persona theory in analyzing Jeff Lindsay's *Darkly Dreaming Dexter.*

B. Problem of Study

There are two points of problems formulation discussed in this final project, there are:

1. How does the shadow and the persona of Dexter as an anti-hero portrayed in Jeff Lindsay's *Darkly Dreaming Dexter*?

2. How does the shadow and the persona of Dexter affect his progress in achieving individuation as the main character in Jeff Lindsay's *Darkly Dreaming Dexter*?

C. Objective of the Study

In this study, the researcher has several targets according to the research questions.

1. To provide a more explicit understanding of the characteristic of Dexter as an anti-hero.

2. To expound the influence of both persona and shadow archetype in helping Dexter to discover his true purpose of living.

D. Significance of the Study

The significance of the study regards the use of articles for future purposes and relied upon to enhance the data of archetypes in literary work. It is additionally proposed to be a reference for additional studies about the archetype of the shadow and persona.

Practically, this study will offer an advantage to the reader, particularly English Literature Department who learn and have keen on breaking down the archetype of the shadow and persona. Consequently, the reader can be all the more effectively comprehend the content and the message that the author needs to pass on. Therefore, this study ideally can likewise add to offering thoughts about an anti-hero, as these issues may turn into other archetypal studies concerning the hero, anti-hero, and villain spectrum. Accordingly, the researcher believes this research can turn into a reference for future studies utilizing a comparable issue or theory.

E. Scope and Limitation

This research focuses on the archetype, especially the shadow and persona that is undergone by Dexter as the main character in Jeff Lindsay's *Darkly Dreaming*

Dexter. The researcher also focuses on how the shadow and persona affecting Dexter on his progress in achieving the individuation.

F. Definition of Key Terms

Individuation: The process by which a person becomes a psychological individual, that is separate and indivisible unity or whole (Jung, 1969)

The Shadow: The psyche's immoral and dark aspects (Jung, 1968)

Persona: The peculiarity where an individual has second or various characters is known as a persona. Persona is an arrangement of individual variation or the manner in which he expects in managing the world. Each professional vocation, for example, has a unique persona (Jung, 1975).

G. Previous Study

Several previous studies have been conducted with the same topic but different objects or different topics but the same object. For example, in my research on the shadow and persona archetypes, there have been several studies on the shadow and persona archetypes.

Many thesis and journals have studied the archetype of the shadow and persona based on Carl Jung such as Moch Wahyu Kristya Budi (2020), who analyzes a graphic novel *Welcome Back, Frank* using Shadow and Persona from Carl Jung. He analyzed the main character of the novel and talk about the shadow and persona affect his progress in achieving individuation using the shadow and persona by Carl Jung. Imam Setyoadji (2015), use The situational archetype by Carl Jung to find how the main character becomes a hero on Demian Karras as the main character in

William Peter Blatty's *The Exorcist.* Ratih and Riana (2019), analyzes the protagonist's shadow and persona as the reflection of anti-hero in *The Phantom of the Opera* retold by Diane Namm. Intan Baiduri (2015), analyzes Dexter Morgan the main character in the novel *Darkly Dreaming Dexter* using Psychological by Sigmund Freud

Subsequent to looking into those previous studies, this research is very not quite the same as the past examinations referenced previously. This study is focused on the archetype of the shadow and persona of the main character of Jeff Lindsay's *Darkly Dreaming Dexter.* It will show an alternate battle of the main character and a new tale about an anti-hero in the cutting edge period.

H. Method

1. Research Design

This study utilizes literary criticism. It is a research method that focuses on the analysis of literary works. The data of the research will be analyzed using psychological approach focused on the shadow and persona in the main character in the novel *Darkly Dreaming Dexter.* The researcher wants to reveal the character of the archetype on Dexter. This novel contains the shadow and persona experienced by the main character that occurs in the story in the novel after he has a special ability. Through this methodology, the analyst is relied upon to adapt seriously to the shadow and persona that happen to the principle character.

This study uses a qualitative method in conducting the data research. The researcher used a literary approach to describe the archetype of shadow and persona in Jeff Lindsay's *Darkly Dreaming Dexter.* This research is applied to get an in-depth

understanding focusing on the archetype of the shadow and persona encountered by Dexter as the Main Character in Jeff Lindsay's *Darkly Dreaming Dexter.*

2. Data Source

The data source for this research is the novel *Darkly Dreaming Dexter* by Jeff Lindsay (2004). This novel was published in the United States on May 5th, 2004 by Jeff Lindsay. This novel has 304 pages and 27 chapters.

3. Data Collection

The data is gathered from words, phrases, and sentences in Jeff Lindsay's *Darkly Dreaming Dexter.* To get the information, the researcher does a few exercises or steps. The initial step is perusing intently and seriously to acquire a profound comprehension of the principle theme that is talked about in certain parts of this novel. The accompanying stage is executed by recognizing and clarifying the whole database related to the research question.

4. Data Analysis

The researcher examines the archetype of the shadow and persona by using a qualitative analysis. In investigating the data, there are a few different ways that must be trailed by the researcher. The initial step is to analyze deeply background the literary work intensely to narrate the archetype of shadow and persona to achieve deeper comprehension about the content of understanding the novel, and classify the data are the next steps. In this progression, the researcher utilizes the psychological approach by Carl Jung archetype.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter presents the theory related to the research in order to support the analysis. It consists of an explanation about the archetype of shadow and persona theory by Carl G. Jung that is applied for this research.

A. Psychology of Literature

Psychology of literature is a theory that analyzes the psychological aspects of characters in literary works. The study of literary psychology is to examine the appearance of psychological characters and aspects of the author through their feelings. Psychology in literature means a way to analyze characters and characterizations in literary works (Endraswara, 2013, p. 97).

The premise of psychology literature research, among others, is affected by a few things. To begin with, there is a supposition that literary works are a result of the author's mind and contemplations that a semi-conscious or sub-conscious circumstance in the wake of being filled with the structure of consciousness. Conscious and unconscious shading during the time spent in the author's creative mind. The strength of a literary work should be visible in how far the creator can communicate the unconscious psychological articulation of the literary work. Second, is the investigation of psychological literature writing and inspecting the personality of the person and parts of reasoning and feeling while making works (Endraswara, 2003, p. 26).

Literature as a "psychological symptom" contains phenomena related to

psychology. Thus, literary works can be approached using a psychological approach. It is acceptable because literature and psychology have an indirect and functional relationship (Jatman via Aminuddin, 1990, p. 101). Literary psychology research is research that focuses on a literary work that uses a review of psychology. Psychology literature can reveal the psychology of both the author, the character of a literary work, and the reader of a literary work. Psychology literature research requires accuracy and precision in reading to find elements that affect the psyche.

The differences in psychological symptoms in literary works are psychological symptoms of imaginary humans, while in psychology they are psychiatric symptoms in real humans (Endraswara, 2003, p. 97). Between psychology and literature will be complementary and interconnected because they can be used to find the process of creating a literary work. Psychology is used to bring the characters to life that were not consciously created by the author.

Psychology literature has four meanings. The first is the psychological understanding of the author as a person or type. Second, an assessment of the creative process of the written word. Third, an analysis of the psychological laws applied in literary works. Fourth, psychology literature is also defined as the study of the impact of literature on the psychological condition of the reader (Wellek and Austin, 1989, p.90). Meanwhile, according to Ratna (p.240-350), psychology literature is an analysis of a literary work using the considerations and relevance of psychology. Based on this research, the method used to connect psychology and literature is to understand the psychological elements of fictional characters in literary works.

B. Psychology by Carl Jung

1. Ego/ Consciousness

Consciousness or ego is the conscious nature of human psychology. Consciousness works at a conscious level and is complex. Jung saw the ego as the centre of consciousness, but not the core of consciousness itself (Feist, J & Feist, G. 2010). According to Jung, "The ego, as a specific content of consciousness, is not a simple or elementary factor but a complex one which, as such, cannot be described exhaustively" (Jung, 1968, p. 3). This statement shows that the ego is a significant component of consciousness and cannot define in detail. The ego itself is a conscious soul in human psychology, consisting of memories, thoughts, perceptions, and feelings.

2. Personal unconscious.

The area under the ego is the personal unconscious. The personal unconscious consists of experiences that were once conscious and then repressed, suppressed, forgotten or ignored (Schultz & Schultz, 2005). The personal unconscious store's memories and impulses of the past, forgotten events, and various experiences that are stored in the subconscious. The unconscious is shaped by individual experiences (Feist, J and Feist, G, 2010). The personal unconscious contains things that are obtained by individuals during their lives (Suryabrata, 1998).

In personal consciousness, a group of ideas (feelings, thoughts, perceptions, memories) organize themselves into one which is called a complex. Individuals are said to have a complex if the individual is at the point of saturation (busy) which can

affect his behavior. Jung argues that childhood experiences trigger complex development. However, after conducting an analysis, childhood experiences can give rise to such great power that Jung finds the contributing factors to the emergence of complexes at the deepest level of consciousness, namely the collective unconscious (Alwisol, 2009).

3. Collective Unconscious

The collective unconscious is a collection of all human psychological unconscious and a part of the soul that is distinct from the personal unconscious. According to Jung, "The collective unconscious is part of the psyche which can be negatively distinguished from a personal unconscious by the fact that it does not, like the latter, owe its existence to personal experience and consequently is not a personal acquisition" (Jung, 1968, p. 42). This statement can state that the collective unconscious is part of the human personality, and the personal unconscious is, however, related to one another. Character includes the human scope, such as patterns of thought, feelings, and human behavior. Personality can help humans adapt in social and physical spheres.

An individual's character is made of three essential viewpoints: the ego or consciousness, the personal unconscious, and the collective unconscious. Ego or consciousness is the level where humans are in an entirely conscious mental state. Personal unconsciousness starts with human encounters that emerge intentionally, at that point, are stifled or even neglected. It implies that the personal unconscious spots its situation in the human character as a conscious and oblivious piece of a human being.

This personality is related to the personal unconscious, which then forms the collective unconscious. The personal unconscious and the collective unconscious relate to each other through how a human being expresses his unconsciousness. The unconscious is the main component that causes the personal unconscious and the collective unconscious to have a relationship. In other words, the collective unconscious also originates from human experience, does not come by being "acquired" by humans.

The collective unconscious correlates with archetypes, or even archetypes themselves are part of the collective unconscious. Jung himself evidences this in his book entitled *The Archetypes and The Collective Unconscious*. According to Jung, "Whereas the personal unconscious consists for the most of complexes, the content of the collective unconscious is made up essentially of archetypes" (Jung, 1968, p. 42). The point of this statement is that almost the entire content of the personal unconscious is a complex part of consciousness. The complex itself is a group of thought organized or circulating, including opinions, feelings, perceptions, and memories in the personal unconscious. The complex has the role of a magnet that attracts or spreads experiences toward the personal unconscious, in contrast to the collective unconscious, where the primary component that appears in the collective unconscious is archetypes.

B. Archetype

The content of the unconscious level is archetypes. Archetypes are considered a universal theme affecting human behavior. Jung reviewed the archetypal concept of the Corpus Hermeticum Neoplato, which existed three centuries BC. Archetypes are

the form of thoughts or ideas on which we base our views, projected on the experiences we are experiencing. However, all these influences occur at an unconscious level (Jung via Sebatu Alfons, 1994, p. 6).

According to Feist J and Feist G (2012, p. 125), archetypes are ancestral or archaic images that come from the collective unconscious. Archetypes are similar to complexes in that they are collections of images that are strongly associated and colored by feelings. The difference between complex and archetype is that complex is an individualized component of the personal unconscious, while archetype is a general concept and arises from the contents of the collective unconscious.

Archetypes are distinguished from instinct. Jung defined an instinct as an unconscious physical impulse to action, whereas an archetype is the psychic counterpart of an instinct. In short, archetypes and instincts are formed unconsciously and both play a role in shaping personality. The archetype itself cannot arise alone, but when active appears in several forms, most appear in the form of dreams, fantasies, and delusions. During 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, J and Feist, G, 2012, p. 125).

Archetypes have a biological basis but were originally formed through the experiences of human ancestors. In a human, there are innumerable archetypes. This archetype is active during the process of meeting personal experience with latent primordial images (Feist, J and Feist, G, 201, p. 125). 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. According to Jung, "During the

middle of his life, he had experienced many archetypal dreams and fantasies and 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" (Jung, 1968, p. 3-41). Then, when he begins to understand that dream images and fantasy forms are archetypes, these experiences become very meaningful and entirely new (Feist, J and Feist, G. 2012, p. 125).

Dreams are the main source of archetypal material. Several dreams were put forward by Jung as evidence of the existence of archetypes. This dream produces an impulse that is unknown to the person who dreamed it through personal experience. These impulses are often related to what is known as ancient people or indigenous people who replaced aboriginal people (Feist, J and Feist, G. 2012, p. 125).

The concept of archetypes is a collective of the unconscious; it has been known from the theories 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 collective unconscious comes from the unconscious; it makes archetypes not appear without collective unconsciousness. Archetypes have been formed unconsciously and play a role in shaping personality. That is, this unconsciousness has made archetypes appear in humans and determines human personality. Jung has suggested that archetypes are born from innate tendencies that play a role in influencing human behavior. It means archetypes have been around since humans were born, and it is this way that affects human behavior.

According to Jung, a healthy human being is related to the personal unconscious and the collective unconscious to not experience various mental

disorders. Jung said there are four most essential archetypes among the various primordial images possessed by humans: The Mask (persona), Anima-animus, Shadows, and Self. In this study, the researcher focuses on the shadow and persona from the main character in *Darkly Dreaming Dexter* by Jeff Lindsay.

D. The Shadow

Shadow archetypes are archetypes that humans do not want to reveal to the world. The term shadow is used by Jung to represent the dark aspect of the subconscious. According to Jung (via Nurohmah 2018, p. 251) when a person tries to see the shadow of himself, he will realize (and often feel ashamed of these qualities), then deny it. In general, humans do prefer to hide their dark side and even they don't want to know or learn the dark form within themselves by showing the good side to the world.

The shadows are archetypes of darkness and repression, representing qualities that we do not acknowledge and seek to hide from ourselves and others. Shadows contain a tendency towards moral objection along with several constructive and creative qualities which we also do not wish to face (Feist, J and Feist, G. 2012, p. 127).

The archetype of the shadow is the dim piece of the character as veritable and present. The shadow structures out of our endeavors to adjust to social standards and assumptions. This Archetype contains everything that is unsuitable not exclusively to society yet additionally to one's very own ethics and values. It could incorporate things like jealousy, insatiability, bias, disdain, and hostility (Kendra Cherry, 2022). Inadequacy is the lower level of a person. These lower levels and uncontrolled feelings make an individual savage who isn't just a lone casualty yet

additionally not ready for moral judgment (Jung, 1970, p. 8-9).

Jung insisted that we must utterly endure continually to know our shadow, and this is the quest of the first test of courage. It is easier to project the dark side of our personalities onto others by seeing ugliness and vices in others that we do not want to see in ourselves. To be able to master the darkness within us is to achieve "shadow realization." Unfortunately, most of us never become aware of our image and only identify the good sides of our personalities. People who are never aware of their shadow, have no power and lead tragic lives, and are constantly in "bad luck" and reaping defeat also do not find support themselves (Feist, J and Feist, G. 2012, p. 127).

The shadow is the prevailing piece of the oblivious, which comprises feelings and wants that are under friendly principles that are the reason causes we are to be embarrassed. Regardless, if the shadow is more persuasive on what we need to stow away, by then the shadow moreover make the certifiable life story of people, and consistently to think what they used to think about themselves. Additionally, the consequence of concealing the shadow implies that we are under the shadow and the shadow is continually trusting that the circumstance will permit itself to uncover and infiltrate the restrictions of value that we make a solid effort to stow away, and when concealing the shadow comes out the persona or cover that somebody uses to conceal the genuine condition, it is taking an interest in character improvement (Singer, 1994).

The shadow also results in the appearance of thoughts, feelings, and actions which are unpleasant and reprehensible to society in consciousness and behavior. Furthermore, all these things can be hidden from public view by the persona or

repressed into the personal unconscious (Hall and Lindzey, 1993, p. 190).

E. The Persona

The peculiarity where an individual has second or various characters is known as a persona. Persona is an arrangement of individual variation or the manner in which he expects in managing the world. Each professional vocation, for example, has a unique persona (Jung, 1975). Persona is the term Jung used to demonstrate the external defy shown to the world, which he appropriated from the word for the veil worn by performing specialists in the relic to show the parts they played.

Consenting to Jung, it is the prototype center that gives the persona it is capable devout measurement, which raises it from the cliché, the workaday external vestment of a person through its association profundities of the mind (Casement, A. 2016).When the ego identifies with the persona, as is often the case, the individual becomes more aware of the part he is playing than his true feelings. He becomes alienated from himself, and his entire personality becomes flat or two-dimensional. He becomes a mere imitation human, just a reflection of society, not an autonomous human. The essence from which the persona develops is an archetype. This archetype, like all archetypes, comes from the experiences of race, in that they consist of social interactions in which social role is a worthwhile goal for humans throughout their history as social animals (Hall and Lindzey, 1993, p. 189).

Although persona is an integral part of our personality, we should not mix the part displayed in public with ourselves. If we are too close to the persona, then we will develop an unconsciousness about individuality and are limited in achieving self-realization. So that we can forget someone's persona is by reducing the

importance of social expectations, but not to realize one's most profound individuality is to become a puppet of society (Feist, J and Feist, G. 2012, p. 127).

F. Individuation

Jung put forward all his theories with the aim that in the end human must achieve wholeness to lead to a mature and healthy personality, which must be achieved through the process of individuation. The individuation process is a unique path taken by each individual to be able to realize or develop his original personality where there is a harmonious blend of all aspects of the personality (Cremers, 1986; Hall & Lindzey, 1993). Jung in his book (1969) defines individuation as: "Individuation is a process by which a person becomes a psychological individual, that is a separate, indivisible unity or whole." In the process of individuation, the psyche develops a new centre, namely the self, replacing the ego which only focuses on consciousness.

G. Characters and Characterization

Character is the basic element of literature in a story. A story cannot be built when there are no characters in it. The characters in the novel are a reflection of humans in real life. It is connected with behavior, nature, character, and place; however, all characteristics are not the same in every individual. According to Albertine Minderop (2005), character means nature, roles, letters. The character can be a person, society, race, mental and moral attitudes, quality of reasoning, famous people, figures in literary works, reputation, and letter marks (Minderop, 2005, p. 2).

The character can be found in many aspects, such as literature, people, even within us. Characters indicate a person's identity whether it is real or fabricated. In

literature, character means a person or character who is involved in the work. Characters in literary works are not fixed on the name and who the character is. In literature, apart from character, there is also characterization. Characterization describes how the character or character traits in a literary work.

According to Minderop (2005), characterization, or in English characterization, means acting, depicting a character. Furthermore, in terms of characteristics, there is no limitation between "bad" and "good", "false" and "wrong". Everyone can be both of those opposing characters. So, a person can exist in dualism characteristic of "bad" and "good" Characterization is the description of a character (Agung Wiranata, 2019). Characterization is the description of a character. In literary works, characterization is an explanation of a character in a literary work based on the character's character as stated by Minderop in his theory.

According to Minderop (2005), the method of characterization in the study of literary works is a method of describing the character of the characters contained in a work of fiction (Minderop, 2005, p. 2). Characterization can be found in literary works in two ways, the telling method and the showing method. According to Minderop (2005), the indirect method (showing) shows the author placing himself outside the story by providing opportunities for the characters to display their dialogue or action (Minderop, 2005, p. 6). This is how the characters in the story show their characterization, through the actions taken and the words were spoken so that this can show the character and characteristics of the character.

CHAPTER III

FINDING AND DISCUSSION

The purpose of this study is to show the portrayal of the shadow and the persona of Dexter Morgan as an anti-hero in Jeff Lindsay's *Darkly Dreaming Dexter* and the progress in achieving individuation. The aftereffects of the two archetypes are stretched out as the material to uncover the attributes of anti-hero utilizing the idea of anti-hero

A. The Shadow and Persona of Dexter

1. The **Shadow**

The shadows are archetypes of darkness and repression, representing qualities that we do not acknowledge and seek to hide from ourselves and others. Shadows contain a tendency towards moral objection along with several constructive and creative qualities which we also do not wish to face (Feist, J and Feist, G. 2012, p. 127).

Dexter was taken on by Harry Morgan at three years old due to the murdered of his mom. He is unique about some other typical individual, can depict himself as vacant within, and does not comprehend human feelings, he continually arriving at an approach to feel something. Even though his non-permanent parents adored him. He did not cherish himself or everyone around him. He feels unlovable. He said he has a pet once, yet it does not work since he cannot coexist with creatures. Something in him is broken or missing. It tends to be seen from the following citation.

> *"I cannot keep pets. Animal abhors me. I purchased a dog once; it yelped and yelled – at me – in relentless no-mind wrath for two days before I needed*

to dispose of it. I attempted a turtle. I contacted it once and it wouldn't become more friendly once more, and following not many days of that is passed on. Maybe then see me or have me contact it once more, it passed on. Nothing else loves me, or ever will. Not even – particularly – me" (p.47)

The haziness of Dexter life started when he was a kid. He and his brother Brian saw their mom killed before them. They sit secured in obscurity among puddles of their mom's blood for more than two days. The story recounts that her mother is a drug dealer, she and her friends are trying a few free chores task with drugs they do not own, and their business partners are not happy and decide to prevent it. It shows by the accompanying citation.

Brian waved a hand around at the inside of the little box. This occurred to, a younger sibling. The trimming tool, the flying body parts, the . . . blood- with that equivalent unfortunate accentuation once more. Over two days of sitting in the stuff. A marvel we made due by any means, right? Practically enough to cause you to trust in God. (p.263)

Fundamentally, he does not recollect that anything about his past. This episode was excessively horrible such that Dexter hindered it from his memory for quite a long time. Dexter didn't realize he had a sibling until Brian brought the recollections back by re-making them. A certain violence is often manifested in the form of a soft violence perpetrated by the subject to the other. As it is often considered as unconscious or 'implicit' action, people do it repeatedly, in many significant aspects of life, and it raises concern, such as in education, and family (Mundi Rahayu, 2021).

Dexter's youth does not prompt genuine impacts in his day to day existence up to the presence of the problem as a part of his character. The problem starts to be distinguished when he was a youngster, at fourteen years old. Unknowingly he inclines to kill. Killing makes him to feel better and makes the voice in his mind quiet, he named his internal voice The Dark Passenger. On the off chance that he

didn't kill for a term of time, his life became unsteady.

> *"You are unique, Dexter" he says. I turn away from the splendour of the stars. Around the little and sandy getting the last gleam free from the fire is making shadows. Some of the stream across Harry's face. He looks bizarre to me, similar to I've never seen him. Not settled, despondent, somewhat shocked. What do you mean, Father?' He will not take a gander at me. The Billups say Pal has vanished,' he says. Uproarious little jerk. He was woofing the entire evening. Mother couldn't rest.' Mother required her rest. Kicking the bucket of disease requires a lot of rest, and she wasn't getting it with that dreadful little canine across the road gabbing at each leaf the blew down the walkway. I tracked down the grave.' Harry says "There were a ton of bones in there, Dexter. Not simply Mate's"* (p.37)

The citation above clarifies regarding when Dexter was a teen he appreciated killing in his available energy and his temporary dad uncovers reality with regards to his psychological state. After Harry discovers who Dexter is, Harry settled to ensure Dexter by showing him a bunch of life-affirming principles. To channel his desire to just kill individuals who have the right to pass on, pick cautiously among the people who merit it, clean up, leave no follows. Harry likewise advised Dexter to be cautious, being cautious implied fabricating a cautious life, emulate life, socialize, mix in with typical society. Dexter called these standards as Codes of Harry. Even after Harry has a distant memory, his examples had lived on.

> *It must be done the correct way, at the perfect opportunity, with the right accomplice – extremely convoluted, yet entirely exceptionally vital. What's more, in every case fairly depleting. So I was worn out, however, the pressure of the last week was gone, the virus voice of The Dull Traveler was peaceful, and I could be me once more. Idiosyncratic, interesting, ecstatic, dead inside Dexter. Presently not Dexter with the blade, Dexter the Justice fighter. Not until sometime later.* (p.13)

The citation above clarifies the circumstance after he kills his casualty. Before killing his objective, he normally plans everything. His casualty should be the perfect individual, he just kills killers that he accepts have gotten away from equity. He does not feel a responsibility after a kill, in the converse, it helps him to have an improved outlook. Then, at that point, he carries on with his ordinary life as blood scatters in Miami Metro Police.

Dexter deals with his twofold life well for quite a long time and has never been gotten. Great during the days, and terrible at evenings. He keeps unfeeling connections in control to conceal his genuine character. It tends to be seen from the accompanying citation.

> *All of which I had done, so cautiously. I was a near-perfect hologram. Beyond reproach, blameless, and underneath disdain. A perfect and amiable beast, the kid nearby. Indeed, even Deborah has half tricked a fraction of the time.* (p.42)

The citation underneath shows that Dexter is acceptable at copying his public activity. He is known as amicable and merry. It happens when he took the boat out after works, he passes the places of his neighbors and welcomes them.

> *I tossed a programmed huge wave and splendid grin to every one of the neighbors out in their yards that became perfectly out to the channel's seawall. I waved to everyone. Some of them even waved back. They knew me, had seen me pass by previously, consistently happy, a major hi for everyone.* (p.33)

He is otherwise called enchanting and alluring. He is acceptable at being enchanting. For the most part, every lady is glad to get the sweet talk from men. As an enchanting individual, Dexter realized how to regard each lady too. He has focused in and rehearsed long, and when he applied it, nobody could see that he was faking it. It tends to be seen from the citation underneath.

> *"Hi Dexter" she said in her too-peaceful manner. As far as she might be concerned, two words were a meaningful discussion. "Good evening, delightful youngster" I said in my best Master Mountbatten voice, "May I see that you are looking wonderful this evening?"* (p.55)

In light of the clarification over researcher has hypothesis that Dexter Morgan is not quite the same as some other ordinary individual, he has seen his mom get killed before his eyes, even though he doesn't recollect the occasion, however since that his life changed. Subsequently, in the following conversation, the essayist might want to talk about Dexter and his mental issue.

2. The Persona

In agreement with the meaning of the persona hypothetically, the persona shapes somebody to sanction a distinct disposition which is not the credible character of that individual yet just apparent by the eyes of the general public. The sole goal of the persona is to secure the necessities of living in the affiliation; they likewise notice that this is a central gear to get by in the public activity (Zhu and Han, 2013). This hypothesis can be related to the condition where Dexter Morgan is playing out a somewhat different demeanor when he manages the individual who is of high repute to him.

Dexter Morgan is distinguished as the protagonist of the fact that the maker portrays Dexter's characters and exercises as a main figure of a story greater than some different characters in *Darkly Dreaming Dexter*. It makes the readers can grasp the chief person. He works for the Miami Metro Police Division as a legal blood scatter design investigator and depicted as a man that was received by Miami cop Harry Morgan and his significant other Doris Morgan at three years of age due to the manslaughter of his mother. It might be seen from the going with quotation.

> *I do not have a family. That is to say, supposedly. In the distance should be individuals who convey comparable hereditary material, I am certain. I feel sorry for them. However, I have never met them. I have not attempted, and they have not attempted to discover me. I was taken on, raised by Harry and Doris Morgan, Deborah's folks. Furthermore, taking into account what I am, they worked effectively in raising me, would not you say?* (p.15)

His adoptive mother died of malignancy when he was young, and his adoptive father died a few years later. Since Harry's death, Dexter's only family has been his stepsister Deborah. Deborah also works for the Miami Metro Police Station as a cop.

At the start of the story, Dexter presents as the central character. He is seen by others as a normal person, and Dexter appearances are exceptionally normal. He generally wears nice clothes. There is no adequate information about his age, but from several of the information, the writer infers that he is around 30 years old.

> *In the mirror, I looked at how I should look. Painstakingly made provisions. Quiet and deriding blue eyes, an ideal impersonation of human existence. Then again, my hair stood up as laurel Stan's, there was no indication of whatever it was that had recently zoomed through my half-dozing mind and shook me out of my sleep.* (p.79)

From the quotation above, it very well may be seen that Dexter actual appearance is practically awesome. He is a gorgeous white man, he has blue eyes, he jumps at the chance to practice so he has an amazingly fit body.

> *Truth be told, perspiring was one of our number one exercises. We had pushed through the Everglades, done 5k runs, and surprisingly siphoned iron together.* (p.54)

Behind his casual persona, Dexter shrouds a very dark secret. He is a serial killer. Despite the fact that everybody knows Dexter Morgan as attractive and has a decent character; in the converse of each one of those things, Dexter has a truly dim life. Typically, adolescence is a second when kids invest their energy with loved ones consistently. They get love solace, and great treatment from individuals encompass them. Tragically, Dexter's expectations don't meet the truth. He gets awful involvement with his youth that becomes horrible memory.

B. The Shadow and Persona affecting individuation

1. Dexter Individuation

Darkly Dreaming Dexter novel depicted that Dexter experiences a post-traumatic condition that transforms him into a killer. Dexter Morgan is distinguished as a

significant person due to his inclusion in every occasion that occurred in the book. At the age of 30's years old, Dexter appears to be that he has an ideal life. He has a sweetheart, he has some work in Miami metro police, he has a sister who additionally works in Miami Metro Police, and he is likewise a gorgeous man and has a very fit body. However, no one knows, even his sister, that Dexter has a difficult issue with his character. His huge difficulty is coming from The Dark Passenger.

2. The Shadow Affects Dexter's Individuation

The archetype of shadow from Carl Jung's hypothesis of archetype is a structure, theme, or character of somebody who has a dull nature that happens unwittingly. It is regularly called the collective unconscious, which was first instituted via Carl Jung in the hypothesis of archetype (Singer, 1994). From the earliest starting point of the story, he said that he doesn't have sentiments about anything and he concentrated on human communications and is acceptable at faking everything. He does not comprehend or encounter a declaration of affection, sexuality, solace, humor, or regret. He is going after human inclination and by killing, he feels something, Dexter homicides are coordinated by an internal voice he alludes to as The Dark Passenger who continues to push him to kill.

> *Whatever made me the manner in which I'm, made me empty, void inside, incapable to feel. It doesn't appear to be any joking matter. I'm very certain a great many people counterfeit a terrible part of ordinary human contact. I simply counterfeit every last bit of it. I counterfeit it well overall, and the sentiments are never there.* (p.16)

The data above prove Dexter's Shadow. His life changed to be adjusted since he fulfills The Dark Passenger; it goes to his life unconsciously. His foster father dads Harry has discovered what his identity is and shows him a bunch of rules, to kill

without getting found out and just kill individuals who have the right to kick the bucket. These standards give Dexter direction on the most proficient method to mix in with society and keep away from consideration.

Under the guidance of his father's wisdom, Dexter never experienced nurturing love in his life. The affection for the mother is accepted to be the most consecrated of enthusiastic securities. Rather he needed to watch the homicide of his mother before his eyes. He sits among puddles of blood for over two days without being given sufficient food and drink. He cannot get the pictures of the homicide of his mom off of his mind. Unwittingly, Dexter loathes all of the types of limits and is anxious to battle them. He needs to save his mother, however at that time he was a youngster, he has no strength to go against or contend with obscure men who killed his mother. He simply feels powerless and frightened without having the option to do anything. Then, at that point, gradually Dexter attempts to change the object of unsatisfactory sentiments towards a person or thing so he jumps at the chance to kill individuals to protect himself from nervousness.

> *Two and a half days of sitting in his mother blood. A wonder we survived at*
> *all, isn 't it? Almost enough to make you believe in God.* (p.263)

The citation above shows that Dexter sits among puddles of blood for over two days and realize that he just started loving blood and it is delightful to him. He never knew about the specific vital things which clarify Dexter's parents. Yet, Dexter realizes that his affection for blood is not socially acceptable. Unconsciously, Dexter has turned sexual pressure into pressure that is following the norms and culture that exists in society. His psyche mind guided him to a vocation where he could sit in the blood. He functions as a blood splatter investigator for the Miami Metro Police.

Another evidence that proves Dexter's shadow. Killing is his work and binds him to life, continually keeping him alive and causing him to feel better. Dexter envisions himself as a superhero, who kills murders who got away from equity. The accompanying citation clarifies concerning when he just killed his casualty and he said that he just eliminated another stack of wreck from the world. He works for great: he utilizes the ability to maintain the social control by attempting to clean the local area that he lives in from lawbreakers.

> *Obviously, orderliness takes a brief period, yet it's great. It merits satisfying The Dark Passenger, keep him calm for some time. It's awesome just to do it right and clean. Eliminate one more heap of disarray from the world. A couple of conveniently wrapped trash containers and a little corner of my reality is tidier and more joyful place.* (p.11)

The Dark Passenger is a piece of his character, which is works by the joy guideline. Dexter's contention is going to control framework as a part of his character. Dexter unknowingly attempts to think by the real world and ethical quality standards to deal with the motivation. For this situation, when he was a young person Dexter's personality did not function admirably, which ought to give contribute as direction on the qualities that ought not to be disregarded, subsequently keeping away from the contention between the individual and the outside the real world.

It tends to be inferred that Dexter was not a decent individual when the dark passenger took over him. He is a self-centered individual who thinks often about his advantages although he realizes it will frustrate everybody. Dexter can cover his clouded side with his persona. As indicated by Supratiknya (1993), shadow models additionally bring about the rise of considerations, sentiments, and activities that are

upsetting and unforgivable by society in mindfulness and conduct. Moreover, this can be stowed away from general visibility by persona.

3. The Persona Affects Dexter's Individuation

Persona is the public personality, the private aspects shown to the world, or the public opinion attached to the individual instead of the private personality behind the social face (Hall and Lindzey, 1993, p. 189). Dexter regularly intellectualizes his own life, letting himself know that he has no feelings. In spite of the fact that is not correct, he feels human pain when confronting his organic sibling, knowing that condition he feels he can cooperate with the dark passenger to minimize his desire to kill.

In the meantime, Dexter's persona is molded when his temporary father Harry discovers reality concerning his psychological state. Dexter gets moral schooling and information about diverting his desire to kill into a positive directions, Harry shows him a bunch of life-affirming principles, to kill without getting found out and just kill individuals who have the right to bite the dust. Besides, the connection between him and his temporary father is nearer. Harry loves Dexter like his natural child and Dexter regards him, for example, his parents since he is never taken care of before.

> *"..also, it will remain there. It will make you need to kill. Also, you can't help that. You can't change that" In any case, he says, and he turns away once more, to perceive what I can't tell. "But you can channel it. Control it" Pick his words come so cautiously now, more cautious than I've at any point heard him talk "pick what . . . or then again who. . . you kill . . ." And he gave me a grin dissimilar to any I had at any point seen, a grin as dreary and dry as the cinders of our drying fire. There are a lot of individuals who merit it, Dexter 'and with those couple of little words he gave a shape to for what seems like forever, my beginning and end, my who and what I'm. The brilliant, all-seeing, all-knowing man. Harry my father. If by some stroke of good luck I were equipped for adoration, how I would have cherished Harry.* (p.41)

Dexter learnt and observed, an excruciating misfortune which his mother killed with a trimming tool directly before him, and sat among puddles of blood for over two days is a disagreeable condition for him. Dexter's inner self unknowingly makes utilization the super way in his life to lessen his concerns by killing the correct way. Dexter's expectation his component can be kept up with to overcome unsavory inclination due to his experience. The citation beneath shows Dexter inclination after he kills his casualty.

> *I felt significantly better and consistently did it. Killings causes me to feel better. It's a sweet delivery, a fundamental relinquishing every one of the little pressure driven valves inside. I partake in my work; sorry if that irritates you. Goodness, exceptionally heartbroken. Yet, there it is. Furthermore, it's extraordinary killing, obviously. It must be done the correct way, at the ideal opportunity, with the right accomplice – exceptionally confounded, yet all at once extremely important.* (p.13)

Behind his casual persona, the dark passenger is the thing that keeps Dexter in balance. It does not allow Dexter to imperil his reality in his general public. Dexter's dark passenger does not have sensations of responsibility, lament or questions. In any case, he does not kill guiltless individuals. The dark passenger resembles a dull character of equity in his general public.

Towards the beginning of the story, Dexter lived his double life well for quite a long time and was never earned. Until one day, his sister got into serious trouble and ever since he got into this situation he started to feel human pain, he usually got ready for everything apart from this one, he didn't know what to do and because Harry had kicked the bucket, he could not discuss his worries with anyone. He shares his mysterious and dark passenger with no one. He generally holds the gloom under his first personality.

I shut my eyes. The room dove around me got hazier, and I was unable to move. Mama was watching me, unblinking. I woke up. My sibling stood so not far behind me I could feel his breath on my neck. My sister gazed toward me with her eyes were pretty much as wide as unblinking as Mother's with the look she gave me held me, as Mama's had held me. I opened my eyes "Mom" I woke up "Deborah" (p.267)

The citation above clarifies the circumstance when Dexter's persona is on the verge of being befuddled, he does not have the foggiest idea what to do, interestingly he realizes that he has a family, an organic sibling. Also, before Dexter can choose, LaGuerta (Captain of Miami Metro-Homicide) comes into the holder. Brian (Dexter's brother) cuts LaGuerta and keeps on demanding Dexter kill Deborah.

"Mother?" somebody said. Dexter, come on,' said Mama, I mean Deborah, however, I was unable to stop the knife. Dexter, for Christ purpose, "stop it! It's me! Debbie!"I shook my head and obviously, it was Deborah, yet I could stop the knife. "I know, Deb. Please accept my apologies" (p.269)

Remembering of his mom making Dexter return to his previous persona and hearing the voice of his temporary dad that advises him to pick who to kill, there are a lot of individuals that have the right to bite the dust. Lastly, he decides to help Deborah and chose to kill LaGuerta. His natural sibling, Brian flees from the crime location. What's more, toward the finish of the story, Dexter chose to keep his life as in the past. He was extremely mindful of each of the three pieces of his brain. He comprehends that his superego is upset and that he has an absence of ethics. He realizes that his id is extremely impressive. His inner self isn't utilized to adjust his id and superego yet to conceal them from the world and to appear to be typical.

The following citation is proved Dexter's persona, which happens when he is going to LaGuerta burial services. Deborah eventually became a sergeant, and Dexter sincerely apologized to her for what he had done.

How can any of us respond? Powerless as we as a whole are, in the grasp of our little voices, what to be sure would we be able to do? I wished I could cry

> *a tear. It was all excellent. As excellent as the following full moon would be*
> *the point at which I could approach Sergeant Doakes. Furthermore, things*
> *would happen as they were, as they had consistently been, underneath that*
> *wonderful brilliant moon.* (p.275)

It tends to be closed from the bits of proof above with regards to the persona of Dexter, which is Dexter is a decent man, and consistently needs to make his family cheerful and pleased. He needs to give the best to his family notwithstanding leaving what he does not like.

CHAPTER IV

CONCLUSION AND SUGGESTION

This section is about the conclusion and suggestion. The conclusion is led dependent on the information in the past part. Moreover, the examination additionally contains an idea for the researchers, particularly the idea for the following scientists who are keen on doing the exploration utilizing a similar hypothesis in this exploration.

A. Conclusion

The appropriate approach used to analyze these characters is psychological analysis with the idea of developing The Shadow and Persona theory by Carl Jung. In the novel, Dexter has a character issue. He feels void, genuinely level needs heart and human sentiments, he doesn't feel regretful or remorse after killing creatures and individuals, he utilizes his appeal and control to fulfils his egotistical requirements. He could feel complete when he killed someone, he felt something, Dexter's killing was coordinated by the inner voice he alluded to as a Dark Passenger that kept pushing him to kill. His life changed to be adjusted since he fulfils The Dark Passenger. He has different sides of the character when he is being Dexter or being The Dark Passenger.

The Dark Passenger (The Shadow) is his genuine character that works by the joy guideline, this character is not acceptable in society. Yet, his father drives him to kill properly, he just kills individuals who have the right to bite the dust. What's more, the other character (The Persona) is the character that he makes to endure and be acknowledged by society, he appears to be a typical individual who has some

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work and has a decent connection with individuals.

It tends to be inferred that Dexter was not a decent individual when the dark passenger took over him. He is a self-centered individual who thinks often about his advantages although he realizes it will frustrate everybody. Dexter can cover his clouded side with his persona. Dexter is a decent man and consistently needs to make his family and the people he loves pleased and he needs to give the best notwithstanding with killing people.

B. Suggestion

Novels are interesting, not only for entertainment but also can teach us about life. The novel that the author chooses is a psychological novel that discusses everyday human life and human problems.

In investigating the novel, the researcher should utilize the right theory or way to deal with comprehending the actual original. In this study, the researcher utilizes Carl Gustav Jung's Psychoanalytic theory to uncover the character of the primary person in the *Darkly Dreaming Dexter* novel. Notwithstanding, it is feasible for different analysis which need to break down this novel by utilizing different methodologies or hypotheses in dissecting it, and they can zero in on certain parts of the clever that the creator has not examined to acquire a more extensive comprehension of the novel. At long last, the researcher trusts that this exploration can add to English Literature students who need to examine the characters in the novel through Carl Gustav Jung's psychoanalytic theory.

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