

**ANIMA AND ANIMUS PERSONALITY OF THE MAIN
CHARACTER IN VERONICA ROTH'S *DIVERGENT***

THESIS

By : Khalid Asadul Qowiy

NIM : 17320103



**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG**

2024

**ANIMA AND ANIMUS PERSONALITY OF THE MAIN
CHARACTER IN VERONICA ROTH'S *DIVERGENT***

THESIS

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

By:

Khalid Asadul Qowiy
NIM 17320103

Advisor:

Asni Furaida, M.A
NIP 19880711201802012182



**DEPARTEMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG
2024**

STATEMENT OF AUTHORSHIP

I state that the thesis entitled “**Anima and Animus Personality of the Main Character in Veronica Roth’s *Divergent***” is my original work. I do not include any materials that have been written or published by others, except those cited as references and written in the bibliography. With this, if there are any objections or claims, I am the only person responsible for it.

Malang, 14 Mei 2023

The Reseacher



Khalid Asadul Qowiy

NIM 17320103

APPROVAL SHEET

This is to certify that Khalid Asadul Qowiy's thesis entitled "**Anima and Animus Personality of the Main Character in Veronica Roth's *Divergent***" has been approved for thesis examination at Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of *Sarjana Sastra* (S.S.).

Malang, 14 Mei 2024

Approved by Advisor,

Head of Department of English Literature



Asni Furaida, M.A.
NIP 198807112023212027




Ribut Wahyudi. M. Ed., Ph.D
NIP 198112052011010007

Acknowledged by

Dean,







M. Faisol, M.Ag.
NIP 197411012003121003

LEGITIMATION SHEET

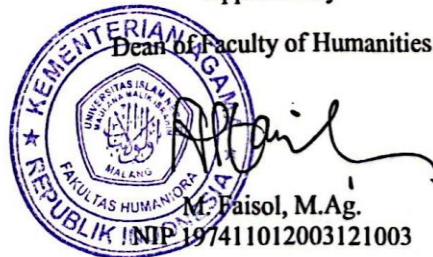
This is to certify that Khalid Asadul Qowiy's thesis entitled **Anima and Animus Personality of the Main Character in Veronica Roth's Divergent** has been approved by the Board of Examiners as the requirement for the degree of *Sarjana Sastra (S.S)* in English Literature Department.

Malang, 14 Mei 2024

The Board of Examiners	Signatures
1. (Chair) Asni Furaida, M.A. NIP. 198807112023212027	
2. (First Examiner) Agung Wiranata Kusuma, M.A. NIP. 198402072015031004	
3. (Second Examiner) Muhammad Edy Thoyib, M.A. NIP. 198410282015031007	

Approved by

Dean of Faculty of Humanities


M. Faisol, M.Ag.
NIP. 197411012003121003

MOTTO

"Many failures occur in life, which they do not realize how close they are to success if they choose to give up."

(Thomas Alva Edison)

DEDICATION

The thesis cannot be finished without any support and love. I thank to lots of people who give affection and make believe that nothing impossible. My praises belong to Allah SWT, the most Merciful, who has provided guidance and blessing to do my thesis. My endless love for some special people who give me fascinating support and lots of pray is my beloved parents, my father Susilo Adi, and my mother, Warsini, Also, my honourable advisor Asni Furaida, M.A.

ABSTRACT

Qowiy, Khalid Asadul. (2023). *Anima and Animus Personality of the Main Character in Veronica Roth's Divergent*. Undergraduate Thesis, Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Asni Furaida, M.A.

Key words : Archetype, Anima, Animus

The study of literary works is one of the processes to gain experience about life and also to increase knowledge about human life and all its problems. Therefore, the literary work that will be discussed in this research is the novel *Divergent* by Veronica Roth. This research uses Carl Gustav Jung's archetypal approach theory which focuses on the description and development of the Anima and Animus personality which influences the main character of the novel *Divergent* named Beatrice Prior. The purpose of this research is to see how Anima and Animus' personalities influence the behavior and speech of the main character in the novel *Divergent* by Veronica Roth. The methods used in this research include literary criticism and the use of a literary psychology approach in conducting and analyzing research data. Researchers use Carl Jung's Archetype approach to describe the stages of Anima and Animus personality development in the main character named Beatrice Prior in Veronica Roth's novel *Divergent*. This research was applied to gain an in-depth understanding of Anima and Animus personalities in the focus of Beatrice Prior's character and novel ideas. From the results of research conducted in the novel *Divergent* by Veronica Roth, it can be said that the main character in the novel *Divergent* is influenced by the Anima and Animus aspects of personality, where the Animus aspect in Tris is manifested in scenes of physical activity and collaboration, symbolizing strength and determination. The integration of the animus in Tris contributes to her psychological completeness, challenging traditional gender roles. On the other hand, Beatrice's Anima also emerges through her empathy, emotional depth and vulnerability, seen in her relationships and introspective moments.

ABSTRAK

Qowiy, Khalid Asadul. (2023). *Kepribadian Anima dan Animus Karakter Utama dalam Novel Divergent Karya Veronica Roth. Skripsi*, Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing :Asni Furaida, M.A.

Kata Kunci : Arketipe, Anima, Animus

Kajian terhadap karya sastra merupakan salah satu cara untuk memperoleh pengalaman tentang kehidupan dan juga untuk menambah pengetahuan tentang kehidupan manusia dan segala permasalahannya. Oleh karena itu, karya sastra yang akan dibahas dalam penelitian ini adalah novel *Divergent* karya Veronica Roth. Penelitian ini menggunakan teori pendekatan arketipe Carl Gustav Jung yang berfokus pada deskripsi dan pengembangan kepribadian Anima dan Animus yang mempengaruhi tokoh utama novel *Divergent* bernama Beatrice Prior. Tujuan dari penelitian ini adalah untuk melihat bagaimana kepribadian Anima dan Animus mempengaruhi perilaku dan ucapan tokoh utama dalam novel *Divergent* karya Veronica Roth. 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 karakter utama yang bernama Beatrice Prior dalam novel karya Veronica Roth *Divergent*. Penelitian ini diterapkan untuk mendapatkan pemahaman mendalam tentang kepribadian Anima dan Animus dalam fokus karakter Beatrice Prior dan ide-ide novel. Dari hasil penelitian yang telah dilakukan dalam novel *Divergent* karya Veronica Roth, dapat dikatakan bahwa tokoh utama dalam novel *Divergent* terpengaruh oleh sisi kepribadian Anima dan Animus, dimana Aspek animus dalam Tris terwujud dalam adegan aktivitas fisik dan kolaborasi, melambangkan kekuatan dan tekad. Integrasi animus dalam Tris berkontribusi pada kelengkapan psikologisnya, menantang peran gender tradisional. Di sisi lain Anima pada diri Beatrice juga muncul melalui empati, kedalaman emosi, dan kerentanannya, terlihat dalam hubungan dan momen introspektifnya.

مستخلص البحث

شخصيات الأنيميا والأنيماوس للشخصيات الرئيسية في رواية المتشعبين للكاتبة (2023). قوي، خالد أسدول رسالة ماجستير، قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية. فيرونيكا روث ماجستير. أسني فريدة، :المستشار. الحكومية مالاتج

النموذج الأصلي، الأنيميا، الأنيماوس :الكلمات المفتاحية

دراسة الأعمال الأدبية هي إحدى الطرق لاكتساب الخبرة في الحياة وأيضا لزيادة المعرفة بالحياة البشرية وجميع مشاكلها. ولذلك، فإن العمل الأدبي الذي سيتم مناقشته في هذا البحث هو رواية متباينة من قبل فيرونيكا روث. يستخدم هذا البحث نظرية النهج النموذجي لكارل جوستاف يونج والتي تركز على وصف وتطوير شخصية الأنيميا والعداء التي تؤثر على الشخصية الرئيسية للرواية متباينة اسمه بيتريس بريور. الغرض من هذا البحث هو معرفة كيف تؤثر شخصيات أنيما وأنيماوس على سلوك وخطاب الشخصية الرئيسية في الرواية متباينة بواسطة فيرونيكا روث. تشمل الأساليب المستخدمة في هذا البحث النقد الأدبي واستخدام نهج علم النفس الأدبي في إجراء وتحليل بيانات البحث. يستخدم الباحثون نهج النموذج الأصلي لكارل يونج لوصف مراحل تطور شخصية الأنيميا والعداء في الشخصية الرئيسية المسماة بيتريس بريور في رواية فيرونيكا روث متباينة. تم تطبيق هذا البحث لاكتساب فهم متعمق لشخصيات الأنيميا والعداء في بؤرة شخصية بيتريس بريور وأفكارها الجديدة. من نتائج البحث الذي أجري في الرواية متباينة بواسطة فيرونيكا روث، يمكن القول أن الشخصية الرئيسية في الرواية متباينة يتأثر بجوانب الأنيميا والعداء للشخصية، حيث يتجلى جانب العداء في تريس في مشاهد النشاط البدني والتعاون، يرمز إلى القوة والتصميم. يساهم دمج العداء في تريس في اكتمالها النفسي، مما يتحدى الأدوار التقليدية للجنسين. من ناحية أخرى، تظهر أنيما بيتريس أيضا من خلال تعاطفها وعمقها العاطفي وضعفها، والتي شوهدت في علاقاتها ولحظات الاستبطان.

ACKNOWLEDGEMENT

Alhamdulillahirobbil 'Alamin, all praise belongs to Allah SWT, the most merciful. Allah SWT who has provided guidance to researchers in completing this thesis so that they fulfill the requirements to obtain a bachelor's degree in the Department of English Literature, Maulana Malik Ibrahim State Islamic University, Malang. May prayers and greetings always be given to the Prophet Muhammad SAW, who has guided researchers from darkness to a bright spot so that researchers can enjoy a more peaceful life until now.

This thesis could not have been completed without encouragement, support and prayers from various parties around the researcher. Therefore, the researcher wants to give as much appreciation as possible to friends and close people whom the researcher cares about. First of all, the researcher would like to express his sincere and deepest thanks to the researcher's beloved parents, Susilo Adi and Warsini. Thank you for your hard work and patience for providing endless support, both material and spiritual, for what you have done. Researchers are very grateful because they have been given parents who are very patient and really love their children.

We also express our deepest gratitude to Mrs. Asni Furaida as supervisor who has provided invaluable guidance, knowledge and advice in completing this thesis. Thank you very much for taking the time to provide valuable guidance which was very helpful in completing this thesis even though he was very busy. I would like to express my sincere thanks to all teachers and lecturers from elementary schools to universities who have provided invaluable knowledge, prayers and assistance during the researcher's research.

Furthermore, we convey our sincere thanks to all our friends; Aswi Mustofa, Arswenda Dini Mulia, Ardy, Mak Oca, Nadhifa who always supported and helped researchers during this research. The researcher is grateful to have all of you in his life.

Finally, the researcher is fully aware that this thesis has several weaknesses and requires constructive criticism and suggestions from readers so that this thesis is perfect. Hopefully this research can be useful for readers, especially students of the English Literature Department.

Malang, 14 Mei 2024

Khalid Asadul Qowiy

TABLE OF CONTENT

THESIS COVER	i
STATEMENT OF AUTHORSHIP	ii
APPROVAL SHEET	iii
LEGITIMATION SHEET	iv
MOTTO	v
DEDICATION	vi
ABSTRACT	vii
ACKNOWLEDGEMENT	x
TABLE OF CONTENT	xii
CHAPTER I INTRODUCTION	1
A. Background of the Study	1
B. Problems of the Study	9
C. Scope and Limitation	9
D. Significance of the Study	9
E. Definition of Key Terms	10
CHAPTER II REVIEW OF RELATED LITERATURE	12
A. Psychology of Literature	12
B. Analytical Psychology of Carl G Jung	14
C. Carl Gustav Jung Archetype.....	19
A. Anima.....	20
B. Animus.....	22
CHAPTER III RESEARCH METHOD	24
A. Research Design.....	24
B. Data Source	25
C. Data Collection.....	25
D. Data Analysis	25

CHAPTER IV FINDING AND DISCUSSION.....	27
A. Anima and Animus personality Potrayed in <i>Beatrice Pior's</i>	27
1. Animus personalities of <i>Beatrice Pior's</i>	27
2. Anima personalities of <i>Beatrice Pior's</i>	33
B. Anima and Animus personailty affect to <i>Beatrice Pior's</i> Character.....	40
1. Anima affected <i>Beatrice Pior's</i> personalities	41
2. Animus affected <i>Beatrice Pior's</i> personalities	43
3. Transformative Journey Anima and Animus affected <i>Beatrice Pior's</i>	44
4. Individuation Process Anima and Animus <i>Beatrice Pior's</i> Personality.....	46
CHAPTER V CONCLUSION.....	48
A. Conclusion	48
B. Suggestion	49
BIBLIOGRAPHY.....	51
CURRICULUM VITAE	55

CHAPTER I

INTRODUCTION

A. Background of the Study

Psychology and literature have a close connection to human life in social contexts. Both are interested in how people think, behave, express themselves, and are motivated. Wortman explains that "*psychology can be used to explore and explain things and phenomena of human life by applying psychological principles in literary works.*" (Wortman, et.al., 1999:4). Psychology may have strengthened the perception of reality and observational skills of some conscious artists. Wellek and Warren describe, that Psychology is merely the means by which the act of creation is prepared; psychological truth in the work itself has artistic value only to the extent that it complicates coherence ; in short; it is art. (Wellek & Warren, 1977:92-93).

In this case, Carl G Jung developed the concept of analytic psychology or psychoanalysis. Jung's approach to psychology had a wide influence in the field because of the construction of his conceptual understanding of the human personality. Jung developing one's personality involves investigating the background of dreams, artwork, mythology, philosophy, and religion. Carl G. Jung made an assumption that the unconscious is unrelated to the human ego and that consciousness is something that the ego experiences. Although it doesn't constitute the center of personality, the inner self is the center of consciousness. The private unconscious and the collective unconscious, respectively, are the two

categories into which Jung separated the unconscious. According to Feist, ancient pictures known as archetypes come from the collective unconscious. They are an assortment of emotionally connected images, which is how they are comparable to complexes. Archetypes, on the other hand, are universal and derived from the contents of the collective unconscious, whereas the complex is the unique element of the human unconscious. (Feist, J. a. 2009).

In terms of archetypes, it was first introduced by the psychoanalytic theorist Carl Gustav Jung. He explains how archetypes are unconscious in humans and shape their distinctive personalities. Archetype are formed unconsciously and have a significant role in personality formation (Jung, 1969). Thus, archetypes have the potential to be defined as fundamental motifs in human conduct or character. Jung believed that there are multiple archetypes as repetitive patterns of thought and action that reappear from time to time, and again among people (Jung, 1953).

The collective unconscious, according to Jung's concept, represents a thing that every individual have to assert and have the capacity of regulating human impulses including sexual behavior, the urge to survive, and pass. Jung (1969) stated that *"Archetypes are essentially unconscious content that is transformed by being conscious and perceived, and taking its color from the consciousness of the individual in which it arises"*. Archetypes may be thought of as archaic imagery that embodies universal themes and general examples that are ingrained within the subconscious and important to what really are as individuals. The term "archetype" refers to an instance or template that is used to create duplicates. The

structure of examples of archetypes is widespread where certain substances are filled independently of individual experience, and cannot be accessed from information (Daniels, 2004). The concept of architectural examples is closely related to unconscious particles, which represent various mental structures that are always and everywhere accessible (Jung, 1969). Freud expanded the conscious mind by emphasizing the addition of the collective unconscious, among other things.

The ego, which primarily filters life events, is located in the conscious mind and may thus regulate personality demands. Human have continuity and identity despite our changes because of our ego. Jung distinguished four primary archetypes in his theory of archetypes: the persona, the shadow, the anima and animus, and the self. Since the anima and animus are mental constructs that are a component of the collective unconscious, the researcher has chosen to concentrate on them in this investigation.

The novel *Divergent* by Veronica Roth also addresses the issue of Anima and Animus archetypes that motivate people to act or talk. This book is the first of Veronica Roth's trilogy, which was published in 2011. From a psychological perspective, the book features a masculine side for women and a feminine aspect for males. This novel denotes that a guy with a feminine side and a woman who rejects her femininity think differently after reading this book. The character in this tale represent the true state of humanity because of the inequity that exists between men and women, where it is believed that males are stronger than women. The capable to comprehend the personality of another individual could

also indicate the capacity to comprehend that of a character. Despite being imaginary, the character in this realm also represent the attitudes and behaviors of actual people. This demonstrates how the personality of characters in fiction can deliver insight into people's behaviors and points of view in the actual world.

In this fantasy-themed trilogy novel by Veronica Roth, it describes a world that are divided into 5 factions. In this faction, humans are free to choose the faction that suits their personality. Not only that, this novel written by Veronica Roth also describes a faction that oppresses other factions and oppresses people who do not belong to any faction or are also called non-factions. In this way, this novel also shows a picture of inequality in social status due to absolute rules. Therefore, in Veronica Roth's *Divergent* novel, two main character are created, namely Beatrice Prior who have the nature of rejecting the existing system.

The youngest of the main the character, Beatrice, is a determined lady who, despite receiving the federal government's statement, behaves in accordance with her own individual desire that she will be hunted down because she has the Divergent gene. Beatrice did not want to remain silent like a weak woman like a woman by nature, Beatrice decided to fight to overthrow the government which she considered made the wrong rules and used other factions to control it. That was all done by Beatrice because she wasn't a woman who just wanted to do household chores and chose to hold a gun and fight.

Based on the previous context, the researcher decided to examine the main character in the *Divergent* book considering that they exhibit traits of female

behavior that, when examined through the lens of Jungian psychology, could potentially be classified as anima and animus personalities.

The Researcher can examine how character behave in literary works through using the archetypal method because literature uses psychology and imagination to explain human conduct, which is connected to human behavior and establishes a relationship between psychology and literature. The researcher then employs the model method, which is the best strategy as it allows the researcher to conduct and examine an analysis of the issue of Anima and Animus character development in female character in the *Divergent* novel by utilizing the Archetype approach and distinguishes it from previous research where the researcher focuses on analyzing the extent to which the anima and animus dominates the main character in *Divergent* novels.

Thus, the researcher wants to make this research different from other studies, because the researcher did not find any other research that analyzed Beatrice Prior's anima and animus personality in the novel *Divergent*. The author only finds in other studies that the *Divergent* novel focuses on female character from a feminist perspective, and the personality animus on female character in the *Divergent* novel which has a different discussion to analyze. In feminism, it focuses on the gender role of female character, and in the discussion of the personality animus, It exclusively concentrates on the *Divergent* novel's female characters. It can be seen from the research by Afina Unzila Tiarasari (2020) which entitled *Beatrice Prior;s Masculinity Appearance and Feminism in Veronica Roth's Divergent*, Meanwhile, this research only focuses on analyzing

the personality of the anima and animus in Beatrice Prior's from Veronica Roth's novel *Divergent* as the main object of this research.

The *Divergent* novel by Veronica Roth using the anima and animus personality theory has never been the object of previous research. However, in this study, the anima and animus personality theories make it possible to present other theories to assist in the analysis. These include feminist theory, literary criticism, feminine masculinity theory, and Sigmund Freud's theory of personality. Therefore, this study requires several previous studies using Carl G Jung's archetypal theory which discusses the personality of the anima and animus, with the aim of providing an overview of the personality of the anima animus and its phases in the character in the novel.

Undoubtedly, some relevant study is required to support further research. It is possible to collect a few supporting information from previous research that are related to the subject under discussion and hypotheses that will be explored in later studies. For the purpose of filling up an area of research, researchers gather data from earlier studies to compare with the topic under research. Additionally, the researcher gathers information from earlier studies to have a general understanding of the ideas and subjects covered in the present study.

The researcher discovered that Carl G. Jung's thesis served as the primary foundation for a number of earlier studies that examined personality. A small number of these studies, namely: Yurisa Yulia Yunara and Galang Kesatria Tama (2022). In their research entitled "Animus A Song of Ice and Fire: A Game Of

Thrones”, Yurisa Yulia Yunara¹, M. Yuseano Kardiansyah² (2017). In his research entitled “Animus Personality in Martin’s A Song of Ice and Fire: A Game of Thrones”, Mei Dian Suryani (2019).

In their research entitled “Tom Hooper’s The King’s Speech : The Analysis of Anima and Animus”, Mairinda Larassati Ayuningrum (2020). Research from Mairinda entitled "Analisis Of Animus As Seen In Rigg’s Miss Peregrine’s Home For Peculiar Children", Nadia Rizka Ayu Ningtyas (2020). In research entitled “Animus Of The Main Character In Victoria Aveyard’s Red Queen”, Desiana Tanchaya (2018). In his research entitled "Animus Personality on the Female Characters as Seen in Roth's Divergent: An Archetypal Study", Shadow Zimmerman (2016). In their research title is “The Anima In Theatre : Animating A Jungian Concept For Devisers, Directors, and Actors”.

The aim of all previous studies had been to identify the type of personality that emerges in literary characters. Apart from examining personality types, the aforementioned research also seek to determine the manifestation of the animus personality in the primary character. Every researcher bases their work mostly on Carl G. Jung's hypothesis. Fitri Cahyani Andup found that the main character has all kinds of archetypes: persona, shadow, anima and animus, and self. Meanwhile, other researchers only found one personality like the animus in the main character proposed by Carl G Jung. Each of the above researchers found a different personality type as the archetype of the collective unconscious that appears in each of the main characters.

The researcher discovered additional research that addressed the subject of inner conflict based on various theories as an alternative to the earlier studies described above that mostly relied on Kurt Lewin's theory. An example is Afina Unzila Tiarasari's thesis (2020) entitled *Beatrice Prior's Masculinity Appearance and Feminism in Veronica Roth's Divergent*. In her research, Afina Unzila uses the feminine masculinity theory by Halberstam, which is to show the appearance of Beatrice Prior's masculinity in this novel. In Afina's research, she found that Beatrice Prior had a more masculine character than feminine in the form of courage and heroism. And the second is not only the appearance of masculinity that Beatrice Prior has, but also the reflection of feminism she expresses in the novel.

Another example is the research conducted by Rini, Amelia Setya (2017) with the title *An Analysis of Charlie's Personality Found in Daniel Keyes Novel "Flowers for Algernon"*. In this study, Rini uses psychoanalytic theory by Sigmund Freud to analyze how Charlie's personality is divided into three personality structures. As a result, Rini found 3 personality structures of the main character, namely ego, superego, and Id. And the last example of research, namely, by Desi Ratnasari (2020). The research entitle is *Personality Analysis Of Main Character Novel Merindu Baginda Nabi By Habiburrahman El Shirazi: Study Of Literature Psychlogy*. In her research, Desi uses the personality theory of Hippocrates Gelanus to describe the choleric, melacholic, phlegmatic, and sanuistic personality of the main character in the novel *Merindu Baginda Nabi* by Habiburrahmah El Shirazy.

From previous studies above, researchers can be helped to find a picture in conducting research. Overall, the research carried out by this researcher is intended to describe how the description of the anima and animus personalities of the main character described in Veronica Roth's Divergent novel using the theory of Carl G Jung.

B. Problems of the Study

Referring to the background of the research that has been explains above, the researcher formulates the problem into two problems formulation which is:

1. What are the anima and animus personality portrayed in Beatrice Prior in the novel Divergent by Veronica Roth based on Carl G Jung's theory?
2. How does the anima and animus personality affect Beatrice Prior in the novel Divergent by Veronica Roth based on Carl G Jung's theory?

C. Scope and Limitation

The anima and animus personalities are the subject of the researcher's analysis of the Divergent novel utilizing Carl Jung's psychoanalytic perspective on archetypal features that have more than what has been described in the background. The main character in Veronica Roth's book Divergent are the subject of this study.

D. Significance of the Study

This research has two benefits, namely theoretical and practical benefits. Theoretically, Carl Jung's psychoanalytic theory, which emphasizes the personalities of the anima and animus and is used to analyze literary works, is

developed further by this research. This research examines the personalities of the anima and animus in Beatrice Prior, the main character in Veronica Roth's *Divergent*. In actuality, the study's findings should support more investigation into the analysis of Veronica Roth's *Divergent* book. Finally, this research is also expected to be useful for readers of Veronica Roth's *Divergent* in understanding the anima and animus personality of Beatrice Prior.

E. Definition of Key Terms

1. Ancient pictures known as archetypes come from the collective unconscious. They are comparable in that they are both collections of pictures with a common emotional theme. Archetypes are universal and drawn from the contents of the general unconscious, whereas complexes are specific elements of the particular unconscious. An archetype is a concept or the idea that is subconscious but is changed by perception and consciousness. The shade that it comes in is determined by the mind of the individual (Jung, 1969).

2. Anima is a male feminine aspect that emerges from the collective unconscious as an archetype and is very resistant to consciousness. Few men are well acquainted with their feminine side since it demands considerable fortitude and is much more difficult than knowing their dark side. Jung assumed that the anima developed from men's initial encounters with mothers, sisters, and lovers—which combined to produce an 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).

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter describes the theories that used in this research. The researcher used the archetypes of Carl G. Jung's (1959) theory of the Anima and the Animus. Considering these theories, the archetypes that result from the main character are examined, namely Beatrice Prior in Veronica Roth's *Divergent* novel.

A. Psychology of Literature

A theory known as "psychology of literature" examines the mental states of fictional characters. The goal of literary psychology is to analyze how the author's sentiments and psychological traits manifest in their characters. Psychology in literature means a way to analyze character and characterization in literary works (Endraswara, 2013:97).

Several factors influence the premise of literary study on psychology, among other aspects. First of all, it is assumed that literary works are the product of the author's thoughts and reflections on an unconscious or sub-conscious situation that follows the filling of awareness with its structure. A conscious and spontaneous shading that occurs whereas an author is in the creative process. A literary work's power should be apparent in the way in which the author has the ability to convey the unconscious psychological articulation of the work. The second is the study of psychological literature, which entails examining a person's personality as well as certain aspects of their thinking and emotions when creating works. (Endraswara, 2003:26).

The term "psychological phenomenon" refers to occurrences that are connected to psychology in literature. Thus, the psychological approach could be used to analyze literary works. Considering there is a functional and secondary connection between psychology and literature, this is acceptable. (Jatman via Aminuddin, 1990:101). Literary psychology research is research that focuses on a literary work that uses a psychological review. Literary psychology can reveal the psychology of the author, the character of the literary work, and the reader of the literary work. Psychological literature research requires precision and accuracy in reading to find elements that affect the soul.

In literature, psychological symptoms refer to those of fictional individuals; rather, in psychology, psychological symptoms are those experienced by real humans. (Endraswara, 2003:97). Since psychology can potentially be used to understand the process of making a literary work, literature and psychology will compliment each other and remain intertwined. The Authors use psychology to provide character to figures that did not intentionally create.

The author, the literary work, and the reader are the three primary symptoms addressed by the psychological approach to literature, despite an appreciation that the focus of the psychological approach is more closely related to the author and the literary work. The primary objective of the study of literature remains to comprehend the psychological aspects that constitute a work of literature; at this point this issue does not imply that literary psychological analysis is completely unaffected by the demands of society. Literary works, given simply being written, provide readers a comprehension of characters. For

instance, readers may comprehend social changes, inconsistencies, and other aberrations, particularly with regard to psychology. (Ratna, 2009, p. 61).

There are multiple prominent definitions for the term "psychology of literature". The first is an analysis of the author's psychological as a result of an individual or in terms of category. The second is investigation of the creative process. Third is the examination of the many psychological kinds and rules that are used to readers in literary works (Wellek, 1995, p. 90). Endraswara (2008) asserts that an additional issue in literary psychology depicts a soul portrait. Humans are the subject of scientific research in the field of psychology since psychological research includes knowledge about the soul. Therefore, psychology is the study of the soul. Although psychology is a branch of several fields that analyzes literature, there is a restricted relationship between psychology and literature. The field of literary psychology generates works. (Ratna, 2009, p. 341).

B. Analytical Psychology of Carl G Jung

The psychological theory of Carl Gustav Jung, that deals with the anima and animus' personalities, is a complicated idea that is hard to comprehend without understanding Jung's analytical psychology. Thus, before discussing the personalities of the Anima and Animus, the researcher will begin by going through the basics of Jung's theory.

Carl Gustav Jung was born on July 26th, 1875 in Kesswil, a town in the Lake Constance region of Canton Thurgau, Switzerland. His father was a Swiss Reformed Church priest. Thoughts and strange images possessed a lasting impact

on Jung as a kid. He imagines that he is two separate persons and believes that he has the ability to acquire deep knowledge about the future. After completing medical school in 1900, Jung focused on psychiatry. Jung studied at the University of Basel in medical science. He started working as an assistant at the Zurich Psychiatric Clinic and the Mental Hospital in Burgholze, Switzerland, after receiving his medical degree.

He gave up his job at the Burgholze Mental Hospital, Zurich. Working as an assistant at the Zurich psychiatric hospital during that same year increased his interest in learning about the lives of the patients, leading to Jung's ultimate meeting with Freud. Jung came connected with Freud shortly after reading Freud's *Dream Interpretation*. Around the year 1907, they eventually settled meet at Freud's Vienna home.

As a deserving successor to Freud, Jung was chosen as the International Psychoanalytic Association's first president in 1910 with Freud's guidance. However, in 1913, conflicting analytic philosophies caused Jung and Freud's relationship to dissolve apart. Jung resigned from his position as president and even quit the association the next year. Jung and Freud hardly ever saw each other after incident. Jung established his school and performed several research the fact that received large student enrollments after not meeting Freud. Jung abandoned Freud's idea of psychosexuality in favor of concentrating on spirituality and esoteric science, hoping that analytical psychology would differentiate it from The process of individuation, or the realization of the

psychic whole or Jung's idea of the personality (union of awareness and subconscious), is what Freud's psychoanalysis is all about.

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 various inherited characteristics from their ancestors, which govern what manifests and responds 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 attempts to preserve a balance of conflicting including while also developing them, or as he terms it, individualization. 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*”.

According to Jung, myths and religions from all over the world frequently express similar concepts and are affected by one another. Archetypes have an extremely deep function in the psyche. According to Jung,

a person's entire personality—all of their ideas, actions, sentiments, and emotions—makes up their psyche. According to Jung, there are three primary realms of the psyche: the conscious, personal, and communal unconscious (Feist & Feist, 2009). These three types of partnerships never exist apart from one another; instead, each complements one another. The domains of the conscious and unconscious minds are among its components. Individualization is a process that leads someone towards the possibility of individual growth and change from the unconscious realm.

1. Consciousness/ Ego

Jung states in Feist and Feist (103), that the unconscious aspect is unrelated to the ego, whereas the conscious image is the aspect that the individual perceives. In comparison with Freud, Jung's notion of ego was more constrictive. Containing the essence of human individuality, as defined by Jung, the ego is the focus of awareness. The more comprehensive individuality, the primary unconscious core that makes up personality, needs to be present in addition to the ego considering that it fails to convey the whole of the personality. When an individual is psychologically as well, the unconscious self assumes precedence over the ego. As a result, the field of analytical psychology focuses a low priority on understanding, and spending too much attention on developing an individual's conscious mind might result in psychiatric disorders. In addition to being aware of their conscious environment, healthy people also give themselves permission to encounter their subconscious selves and ultimately reach individuation. Feist and Feist (104).

During in development, the ego differentiates from its own identity. It carries out executive duties. It considers significance and worth in ways that make life meaningful in addition to helping with survival. Despite distinct from one's own identity, the self is expressed using the ego, therefore the ego is beyond that. Jung (1968) compared consciousness to an eye that is only visible for a certain period of time at a time. Jung compared consciousness to the eye, which has a limited window of time during which it may be viewed. Consciousness is also selective. When it comes to selection, direction is crucial, and other elements are left out since they're considered irrelevant. The conscious orientation will undoubtedly grow biased as a result of this.

2. Personal Unconsciousness

The personal unconscious is the realm that exists beneath the ego. Experiences that were previously conscious but ultimately repressed, suppressed, forgotten, or ignored form the personal unconscious (Schultz & Schultz, 2005). The subconscious of an individual is where memories and impulses from the past, unremembered incidents, and various kinds of experiences are stored. The unconscious is shaped by individual experiences (Feist, J and Feist, G, 2010). The personal unconscious contains things that an individual acquires during his life (Suryabrata, 1998).

A complex is a collection of organized concepts (feelings, emotions, sensations, memories) that occur in personal consciousness. People are considered complicated if their lives are busy or saturated so that it can affect their behavior. Jung argued that childhood experiences trigger complex developments. However,

after being analyzed, childhood experiences can bring out such great power that Jung found the factors that cause complexes to emerge at the deepest level of consciousness, namely the collective unconscious (Alwisol, 2009).

3. Collective Unconsciousness

Memories that have been hidden from ancestors are stored in the collective unconscious. Primordial shadows arise at this level of collective unconsciousness (Sebatu, 1994). This primordial shadow could be considered to be the early stages of the formation of the psyche. These shadows are passed on from their unconscious form to the next generation of humans.

Latent memories from one's ancestors' pasts are kept in the collective unconsciousness. According to Feist & Feist (2009), the past includes not only the history of the human race but also the forebears of animals and pre-humans. It can be possible even likely for humans to replicate their ancestors' experiences onto their immediate surroundings. Jung used a human being with the nature of a wild animal as an example. This propensity to interact with wild creatures was passed down from prehistoric predecessors to early humans. According to Jung, the contents of the human brain, known as archetypes, are projections from former forms (ancestors).

C. Carl Gustav Jung Archetype

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. Although they include an assortment of emotionally connected pictures, they are related to complexes. The collective unconscious's contents serve as the basis for archetypes, which are broader in scope than the complex, which is the unique element of the personal unconscious. Additionally, archetypes and instincts must be differentiated. Jung defined instincts as unconscious physical impulses to action and saw archetypes as physical counterparts to instincts.

Archetypes have a biological basis but stem from the repeated experiences of human ancestors. Every individual possesses a limitless amount of possible archetypes, each of which comes to life when one's experience aligns with the underlying primordial picture. Although the archetype itself cannot be clearly depicted, it can manifest itself in a variety of ways when it is triggered, most notably through illusions, fancies, and dreams. Jung distinguished between independent forces known as archetypes, each with a unique personality and way of existence, and the collective unconscious. While many archetypes exist as enigmatic visuals, only few have developed to the point where they can be understood conceptually. According to Feist & Feist (2009), the most well-known of these are persona, shadow, anima, animus, great mother, wise parent, hero, and self. However the research focused on the Anima and Animus of the Archetype structure.

A. Anima

According to Jung (1969), "Anima is the archetype of life itself." In the opinion of Jung, all people possess both masculine and feminine features and are

mentally bisexual. In the collective unconscious, the feminine aspect of the masculine is created as a prototype and remains in awareness. The man can identify Anima. It was much more difficult than approaching its shadow, and it required enormous courage to transcend its limitations. A man must go beyond the capabilities of his brain, explore his subconscious, and embrace his feminine aspect to dominate the anima (Jung, 1959).

Jung thought that men's experiences with women, mothers, elder sisters, and lovers are the source of anima, which then combines to create the public's perception of women. Over time, like anima archetypes, this overarching idea finds its way into the collective psyche of all people. Since primordial times, every guy has entered this planet with the preconceived notion of becoming a girl. Every man consciously projects the Anima onto his wife or lover and sees them not as they are, but as the personal and collective unconscious of the man who created them. This anima can lead to misunderstanding in male-female interactions and is also a factor in the male psyche of a mystically attractive woman (Jung, 1959).

A male could have fantasize about a lady who does not have a defined shadow or identity. The woman who is not imagined to represent anyone for the male experience but enters the dream from the depths of his collective unconscious. Jung (1959) asserts that anima might manifest in dreams as an emotion or a mood rather than as a specific feminine figure. A man's emotional side is impacted by anima, which also provides an explanation for some strange emotions. A male never recognizes throughout the relationship that this feminine

side is in control of him. It's possible for a man to admit the irrationality of his emotions and attempt to intellectually defend his strong sense of masculinity.

In the book *Man and His Symbols* (1964), Jung also described the Characteristics & Traits of Anima archetypes. Jung thought that the Anima archetype was manifested through its appearance in individual dreams. He believes that Anima manifests itself in dreams as spiritual guides and seducers. He also mentioned Anima as a wellspring of creativity. He thought it had a considerable impact on an individual's attitude toward and interactions with persons of the opposite gender.

B. Animus

The word 'Animus' is of origin in Latin and originally covered ideas such as the reasoning soul, mind and mental power, life, courage, or passion. The Animus affects a woman's thought processes that a woman doesn't actually have. According to Howard & Miriam (2008, pp. 128-133). Meanwhile, Jung may have referred to the Animus as the feminine soul, although he preferred to think of it as the female subconscious mind (Jung, 1959). This is in contrast to his view of the Anima, which he thinks operate forcefully as human souls. The personal unconscious relates to the unconscious that has been received since a person was a child. The collective unconscious is related to the previous generation's unconscious including the feminine and masculine sides. From the description of Jung's level, it can be said that Jung's psychoanalysis is at the level of consciousness and unconsciousness.

In this instance, the female Animus can only be a psychologically valuable aspect when it differentiates between her inner man and herself (Jung, 1959). While a man must find and comprehend a woman's actual sentiments, a woman must continually analyze her views and opinions, assessing them by the way she thinks. If he does, The Animus may become a beneficial inner companion over time, giving effort, bravery, objectivity, and spiritual awareness.

Animus can help women act with objective logic and access the collective unconscious. A woman's conflict can only be beneficial if she can identify the distinction within her and herself. She has to do this by engaging in a constant inner dialogue in which he questions his own opinion; or, as Jung (1959) put it, "must find the courage and breadth of mind to question the sanctity of one's own beliefs." Jung assumed in which the 'Animus' archetypal was more complex than the Anima, and that women had several animus pictures that differ from men's one dominating image.

CHAPTER III

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 found knowledge, theory, to understand, solve, and anticipate problems in human life.

A. Research Design

This research is categorized as literary criticism given that the aim of the analysis is to assess a literary work using literary theory. Tyson (2006) statements, Literary criticism is the implementation of critical theory to a literary work. As a result, literary works serve as the focus of literary criticism research. Additionally, literary criticism implies recognizing, analyzing, and assessing literary works (Wallek & Warren, 1963). The aim of employing literary criticism to examine literary works is to comprehend the background that represents the lives of the current society.

The researcher does psychological research and focuses on the personality portrayals of anima and animus in the main character Beatrice Prior in Veronica Roth's novel *Divergent*. The focus of the analysis is the characteristics approach in Carl Jung's psychoanalysis which is used to analyze a person's characteristics. Through this approach, researchers are encouraged to study the anima and animus personality of the main character. This research aims to gain an in depth

understanding of the Anima and Animus personalities, focusing on the characters of Beatrice Prior.

B. Data Source

The data source for this research is the novel *Divergent* by Veronica Roth. This novel was published in United States of America by Katherine Tegen Books Publisher Ltd on February 28th, 2012. This novel has 576 pages.

C. Data Collection

Data collection in this research conducted by doing some steps to understand well the information about the story in the novel. First, Reading and understanding the text of the novel, in this step, researcher doing comprehensive reading. After having the data, researcher tried to understand the content of the novel. Identifying data supported to the problem of study. After reading and understanding the novel, the researcher chooses and identifies the dialogues, quotations, and sentences that related to social alienation. The last step, selecting appropriate data to the study, when the general data has relation to the topic of study, the researcher tries to select the data and take the evidences that related to the study.

D. Data Analysis

After collecting data for this research, data related to the research topic was analyzed by the researcher. Based on the anima and animus personality, researcher categorize the anima and animus personality of the main character in

the investigation. The researcher then examines the anima and animus that affect the main character in the novel. Finally, the researcher concludes the research from the information found in this research.

CHAPTER IV

FINDING AND DISCUSSION

This chapter present the discussion of *Beatrice Prior's* Anima and Animus Personality based on what the researcher has formulated in the research question.

A. Anima and Animus personality Potrayed in *Beatrice Prior's*

In Veronica Roth's novel "*Divergent*," the character of Beatrice Prior, also known as Tris, undergoes a transformative journey that resonates with Carl Jung's theory of anima and animus. Jung's (1969) psychological concepts of anima and animus, representing the feminine and masculine aspects within an individual, respectively, and it can be applied to the analysis of Tris's character development. As Tris navigates the complex and faction-divided world of "*Divergent*," her journey parallels the individuation process proposed by Jung. Tris's exploration of her inner self, including her fears, desires, and evolving identity, can be seen as an integration of both anima and animus elements as she strives for a harmonious balance.

1. Animus personalities of *Beatrice Prior's*

In the Veronica Roth's "*Divergent*," the character Beatrice Prior, also known as Tris reflecting the dynamics of the animus personality as conceptualized by Carl Jung. The animus, according to Jung (1969), represents the masculine aspects within the female psyche, embodying traits such as strength, assertiveness, and protective instincts. Tris animus is portrayed in a moment of physical exertion and collaboration

The animus of Beatrice Prior also driven when depicted in a high-stakes scenario where she must physically exert herself to achieve a goal. As Tris races alongside Christina, the discrepancy in their strides emphasizes the physical challenges she faces.

I have to run twice as fast to match my short strides to her long ones. As I run, I realize that only one of us will get to touch the flag, and it won't matter that it was my plan and my information that got us to it if I'm not the one who grabs it. Though I can hardly breathe as it is, I run faster, and I'm on Christina's heels. I pull my gun around my body, holding my finger over the trigger. We reach the end of the pier, and I clamp my mouth shut to keep my loud breaths in. Now that I'm on the ground, it's bigger and easier to see. I point, and Christina nods, leading the way toward it. Then I hear a chorus of yells, so loud they make me jump (124)

Tris's decision to run faster despite her difficulty breathing reflects the animus-driven determination and perseverance. Jung described the animus as a dynamic force that pushes individuals to overcome obstacles and challenges. Tris's willingness to push herself physically aligns with Jung's concept of the animus as a catalyst for action. The internal conflict she faces the desire to be the one who grabs the flag showcases the competitive and goal-oriented nature associated with the animus. This internal struggle adds depth to Tris's character, illustrating the ongoing process of integrating anima and animus qualities.

The act of pointing and nodding as Tris and Christina collaborate on reaching their objective further illustrates the harmonious integration of animus within Tris. The animus, when balanced and integrated, allows

individuals to engage in collaborative efforts, combining assertiveness with cooperation. Tris's role in the partnership showcases her ability to navigate both the anima and animus aspects effectively, contributing to a multifaceted approach to problem-solving.

Carl Jung, in his exploration of anima and animus, stated, "*The animus, too, has qualities which are usually projected—that is, qualities that are transferred to external objects. These qualities are: contentment, quietness, patience, wisdom, receptivity, etc.*" (Jung, 1966) This quote elucidates the animus as not only a driving force for action but also a source of wisdom and receptivity. Tris's journey to the end of the pier reflects not only the animus's assertive qualities but also its receptivity to strategic thinking and cooperation.

As the scene concludes with a chorus of yells, the abrupt shift in the atmosphere introduces an external challenge. This unexpected development adds a layer of suspense and danger, forcing Tris to confront not only her internal animus-driven desires but also external obstacles. This dual challenge aligns with Jung's idea that the animus not only influences internal psychological dynamics but also interacts with external reality, shaping one's experiences and responses (Jung, 1969).

The animus of Beatrice Prior also driven when engages in a shooting exercise, offering a glimpse into her evolving relationship with the animus personality,

I squeeze the trigger, hard, and this time I'm ready for the recoil. It makes my hands jump back, but my feet stay planted. A bullet hole appears at the edge of the target, and I raise an eyebrow at Will. "So you see, I'm right. The stats don't lie," he says. I smile a little. It takes me five rounds to hit the middle of the target, and when I do, a rush of energy goes through me. I am awake, my eyes wide open, my hands warm. I lower the gun. There is power in controlling something that can do so much damage—in controlling something, period. Maybe I do belong here (p.66)

Tris's interaction with the gun reflects the animus-driven desire for control and mastery, as she takes on the challenge of hitting the target. The readiness for the recoil, coupled with her planted feet, symbolizes an internal anchoring and determination associated with the animus, highlighting her evolving sense of empowerment.

Will's assertion that *"the stats don't lie"* adds a competitive element to the scene, emphasizing the animus-driven inclination for achievement and success. Tris's initial struggle to hit the target, followed by the eventual success, mirrors the animus's transformative nature, pushing individuals to overcome challenges and achieve mastery. The smile that accompanies Tris's success suggests a sense of pride and accomplishment, resonating with the animus's desire for competence and efficacy.

As Tris hits the middle of the target, a rush of energy courses through her, awakening a sense of aliveness. This moment of empowerment aligns with Jung's description of the animus as a source of vital energy, providing individuals with the drive to take on challenges and assert themselves (Jung, 1969). The recognition of the power inherent in controlling something

potentially destructive mirrors the animus's ability to channel and harness potent forces, suggesting a newfound sense of capability within Tris.

Tris's realization that there is power in controlling something, irrespective of its potential for harm, hints at a broader theme of agency and autonomy. Jung posited that the animus contributes to the development of an individual's identity and agency. Tris's growing acceptance of her ability to control the gun and the surge of energy she experiences further emphasize her evolving understanding of herself and her capacity for influence.

Jung, in his exploration of animus, remarked, "*The animus corresponds to the paternal Logos just as the anima corresponds to the maternal Eros*" (Jung, 1968). This quote illuminates the animus as a rational and logical force, aligning with Tris's engagement in a precise and controlled activity like shooting. Tris's journey to hit the target reflects not only the animus's assertiveness but also its capacity for clear and focused thinking.

The animus personality Beatrice becoming more strong when Tris wanders the Pit, worrying about the propaganda and thinking about the fears she's faced in her simulations. She chose Dauntless because she wanted to show a part of herself she'd always kept hidden. But the simulations are traumatic.

I open my eyes. No, I was wrong; I didn't jump off the roof because I wanted to be like the Dauntless. I jumped off because I already was like them, and I wanted to show myself to them. I wanted to acknowledge a part of myself that Abnegation demanded that I hide. I stretch my hands over my head and hook them in the net again. I reach with

my toes as far as I can, taking up as much of the net as possible. The night sky is empty and silent, and for the first time in four days, so is my mind (p.202)

Tris's reflection on her impulsive act reveals a profound realization — she didn't jump off the roof to become like the Dauntless but to embrace and reveal a concealed part of herself.

Tris's admission that she already possessed qualities akin to the Dauntless reflects the animus-driven desire for authenticity and self-acknowledgment. Jung emphasized that the animus plays a crucial role in the individuation process, allowing individuals to recognize and integrate suppressed aspects of their psyche. Tris's decision to jump off the roof serves as a symbolic gesture of unveiling her true self, acknowledging a part of her identity that the Abnegation faction had compelled her to conceal. This transformative act illustrates the animus's role in breaking through societal expectations and embracing one's inherent nature.

The physical act of stretching her hands over her head and hooking them in the net symbolizes an outward manifestation of Tris's internal journey. By reaching with her toes and taking up as much of the net as possible, Tris is symbolically claiming space for her authentic self. This act aligns with the animus's inclination for autonomy and self-assertion, as Tris actively occupies her own mental and physical space, free from external constraints. The night sky's emptiness and silence, coupled with the stillness of Tris's mind, suggest a moment of internal clarity and self-awareness achieved through the animus's influence.

Jung remarked, "*The animus, like the anima, is an archetype that is found in many manifestations in various cultures*" (Jung, 1969) This quote emphasizes the universality of the animus archetype, suggesting that its influence transcends cultural boundaries. Tris's journey to acknowledge and reveal her true self resonates with this universality, reflecting a fundamental aspect of human psychology that goes beyond the confines of her fictional society.

In conclusion, the exploration of the animus personality in Carl Jung's framework provides a comprehensive understanding of Tris's character in "*Divergent*." From her active engagement and collaboration to the harmonious integration of animus qualities, Tris's multifaceted journey transcends traditional gender roles, portraying a more authentic sense of self. Whether through physical exertion, competitive drive, or transformative acts like jumping off a roof, Tris's interaction with the animus reflects a dynamic force within her psyche. Jung's insights into the animus add depth to the analysis, shedding light on the intricate interplay of internal and external challenges that contribute to Tris's growth and self-discovery in the complex world depicted in the novel.

2. Anima personalities of *Beatrice Prior's*

In the Veronica Roth's "*Divergent*," the character Beatrice Prior, also known as Tris reflecting the dynamics of the anima personality as conceptualized by Carl Jung. Jung's concept of anima encompasses qualities

traditionally associated with the feminine, such as empathy, emotion, and receptivity (Jung, 1968).

*“My father used to say that sometimes, the best way to help someone is just to be near them. I feel good when I do something I know he would be proud of, like it makes up for all the things I’ve done that he wouldn’t be proud of”
(p. 150)*

In this quote, Beatrice Prior reflects on her father's wisdom, expressing the belief that offering support and presence can be a powerful way to help someone. Beatrice's contemplation reveals a deep sense of responsibility and a desire to make amends for past actions that might not align with her father's values. This introspective moment provides a window into Beatrice's psyche, echoing themes of self-reflection and the intricate interplay of her anima personality, as proposed by Carl Jung.

Beatrice's acknowledgment of feeling good when she engages in actions that would make her father proud speaks to the influence of her anima, the feminine aspect within her psyche. In this instance, Beatrice embodies the nurturing and supportive qualities attributed to the anima by expressing a desire to help and be near others, especially in ways that align with her father's values.

The quote also reveals Beatrice's internal struggle and quest for redemption. Her awareness of actions that her father wouldn't be proud of indicates a tension within her anima, as she grapples with conflicting aspects of her identity. Jung's idea of anima as a bridge to the unconscious becomes evident as Beatrice confronts her own shortcomings and seeks a path toward

reconciliation, highlighting the transformative nature of the anima personality in shaping her character.

Beatrice Prior delves into the complex depths of her own psyche, revealing a dichotomy between her conscious self and a more compassionate, forgiving aspect that she feels is concealed within her.

“Somewhere inside me is a merciful, forgiving person. Somewhere there is a girl who tries to understand what people are going through, who accepts that people do evil things and that desperation leads them to darker places than they ever imagined. I swear she exists, and she hurts for the repentant boy I see in front of me. But if I saw her, I wouldn’t recognize her.” (p. 229)

In this quote, the anima representing the feminine aspects within the male psyche, often encompasses qualities of empathy, understanding, and compassion, and Beatrice's reflection unveils a struggle to reconcile these traits with the harsh realities of her environment.

Beatrice's admission of a merciful and forgiving persona within her suggests a desire to understand the motivations behind people's actions, acknowledging the inherent complexities of human nature. This resonates with Jung's concept of anima, which embodies receptivity and empathy. Beatrice's inner conflict, however, stems from an apparent difficulty recognizing this compassionate aspect within herself. Jung (1966) remarked, *“The meeting with oneself is, at first, the meeting with one's own shadow,”* emphasizing the challenge of confronting and integrating the hidden aspects of the psyche.

The mention of a girl inside Beatrice who "*hurts for the repentant boy*" echoes the anima's capacity for empathy and understanding. Beatrice's anima appears to empathize with the struggles and remorse of others, showcasing a nuanced and compassionate layer to her character. Jung theory posits that the anima serves as a guide to the unconscious, and Beatrice's struggle to recognize this merciful aspect within herself alludes to the ongoing journey of self-discovery and integration.

The quote also emphasizes Beatrice's internal conflict and the impact of her environment on her self-perception. Living in a society marked by factional divisions and moral dilemmas, Beatrice grapples with the dissonance between societal expectations and her own moral compass. The anima personality, with its receptivity and compassion, becomes a crucial lens through which Beatrice navigates these challenges, offering a pathway to understanding and forgiveness in a world marked by strife.

Beatrice Prior grapples with a profound sense of displacement and a feeling of not belonging, even within the familiarity of her home. Beatrice's internal conflict becomes a canvas for understanding her anima-driven quest for identity and belonging.

"Maybe my problem isn't that I can't go home. I will miss my mother and father and Caleb and evening firelight and the clack of my mother's knitting needles, but that is not the only reason for this hollow feeling in my stomach. My problem might be that even if I did go home, I wouldn't belong there, among people who give without thinking and care without trying." (p. 65)

Beatrice's contemplation begins by acknowledging the conventional reasons for her distress—missing family, familiar sounds, and the warmth of home. However, her inner turmoil goes beyond the surface, hinting at a more profound yearning for a sense of belonging that transcends the physical surroundings. Jung's (1969) concept of anima as a guide to the unconscious becomes evident here, as Beatrice grapples with the emotional depth and nuances of her psyche.

The core of Beatrice's struggle lies in her perceived lack of alignment with the values and qualities of her family. She contrasts her family's selfless and caring nature with a sense of disconnection, as if she is fundamentally different. Jung's anima, often associated with empathy and nurturing, may be at the heart of Beatrice's unease. The struggle to belong resonates with the anima's role in shaping one's understanding of self and connection to others.

The phrase "*among people who give without thinking and care without trying*" suggests an internal conflict between Beatrice's conscious self and her anima-driven instincts. Jung (1968) stated that, "*The anima wants life, but the ego wants something else,*" highlighting the inherent tension between conscious desires and the deeper, more instinctive yearnings associated with the anima. Beatrice's struggle reflects a quest for authenticity and self-discovery, resonating with Jung's theories on individuation.

The quote also reveals Beatrice's recognition that merely returning home may not resolve her internal disquiet. The anima, with its intricate interplay of

emotions and desires, beckons her to seek a place where she can authentically belong, not just physically but also emotionally and psychologically. Jung's insights into the anima as a guide to the unconscious align with Beatrice's journey, suggesting that the resolution to her inner conflict lies in embracing the deeper aspects of her anima-driven self.

Beatrice Prior finds herself grappling with emotions as she prepares to part ways with her mother. The nuanced dynamics of the scene offer a strength into Beatrice's anima personality,

“See you soon,” he says. Without a trace of doubt. My mother hugs me, and what little resolve I have left almost breaks. I clench my jaw and stare up at the ceiling, where globe lanterns hang and fill the room with blue light. She holds me for what feels like a long time, even after I let my hands fall. Before she pulls away, she turns her head and whispers in my ear, “I love you. No matter what.” (p. 39)

Beatrice's mother, in this moment, becomes a manifestation of her anima, offering comfort and love as Beatrice faces an uncertain future. Beatrice's mother's farewell is marked by a lack of doubt, a trait that resonates with the anima's ability to provide assurance and emotional support. The absence of doubt in her mother's words reflects a steadfast belief in Beatrice's resilience, a quality often associated with the nurturing aspects of the anima. Jung's concept of anima as a guide to the unconscious becomes evident here, as Beatrice draws strength from her mother's unwavering support, tapping into a wellspring of emotional resilience.

As Beatrice's mother embraces her, the vulnerability of the moment unfolds. Beatrice, clenching her jaw and staring at the ceiling adorned with globe lanterns, experiences a surge of conflicting emotions. This internal struggle is a characteristic interplay between conscious awareness and the anima's more intuitive, emotional depth. Jung (1969) stated that, "*The anima is an unconscious factor incarnated anew in every male child,*" and this moment encapsulates Beatrice's encounter with her internal anima, shaping her emotional responses in a crucial juncture of her journey.

The symbolism of the blue light emanating from the globe lanterns contributes to the analysis of Beatrice's anima personality. Blue is often associated with calmness, trust, and stability, mirroring the emotional atmosphere created by her mother's affection. The anima, with its nurturing qualities, is represented here as a source of emotional stability and support in the face of an uncertain future. Beatrice's response to the blue light becomes symbolic of her receptivity to the anima's guidance and comfort.

The concluding whisper from Beatrice's mother, expressing unconditional love "*no matter what,*" encapsulates the essence of the anima personality. Jung theory asserts that the anima is a bridge to the unconscious and represents the connection to the collective feminine wisdom (Jung, 1969). Beatrice's mother, embodying the anima, imparts a message of enduring love that transcends circumstances, echoing the anima's capacity for unconditional support and acceptance.

In conclusion, these quotes collectively unveil various facets of Beatrice Prior's character in "*Divergent*," each offering a unique glimpse into her anima-driven motivations, internal conflicts, and transformative journey. Beatrice's yearning for understanding, redemption, and empathy, as well as her contemplation of home and belonging, reflects the nurturing and supportive qualities associated with the anima. The interplay between her conscious self and the concealed anima within her speaks to the intricate psychological landscape shaping her character. Through the lens of Carl Jung's anima personality, Beatrice emerges as a dynamic and multifaceted individual navigating the complexities of her psyche in the demanding and divided world depicted in "*Divergent*." The anima serves as a guiding force, contributing to the richness and depth of Beatrice's character as she embarks on a profound quest for self-discovery and integration.

B. Anima and Animus personality affect to *Beatrice Prior's* Character

Tris's journey in "*Divergent*" is a profound exploration of the transformative power inherent in the anima and animus personality. As a member of Abnegation, Tris initially embodies qualities associated with the anima archetype, emphasizing selflessness and humility. However, her decision to join Dauntless marks a pivotal moment in her character development, exposing her to a faction defined by traditionally masculine qualities such as courage and strength. This shift underscores the dynamic interplay between anima and animus forces within Tris's psyche, as she undergoes a profound transformation from conforming to societal expectations to embracing a more authentic and balanced self.

In *Dauntless*, Tris's initiation process becomes a crucible for the integration of anima and animus aspects. The courage and strength required in *Dauntless* align with the masculine animus, challenging Tris to confront and embrace traditionally male qualities within herself. Simultaneously, her journey involves maintaining and integrating the qualities of the anima, ensuring a harmonious balance between the selfless and courageous aspects of her identity. This interplay of anima and animus becomes a guiding force, shaping Tris's decisions, relationships, and overall psychological growth as she navigates the multifaceted challenges presented by the faction-based society.

The Tris's journey with affected of the anima and animus personality is evident in her ability to transcend traditional gender roles and societal expectations. Through her experiences in both *Abnegation* and *Dauntless*, Tris exemplifies the fluidity and complexity of these archetypal forces. Her transformative journey becomes a metaphor for the individuation process proposed by Carl Jung (1969), wherein the integration of anima and animus leads to a more complete and authentic sense of self. Tris's narrative resonates with Jung's theory, illustrating how the dynamic interplay of feminine and masculine qualities can be a catalyst for personal growth and self-discovery in the context of a factionalized and demanding society.

1. Anima affected *Beatrice Pior's* personalities

Tris's anima unfolds as a dynamic force profoundly influencing her character in "*Divergent*." This feminine archetype becomes palpable through the emotional nuances that define her. Tris's anima is notably characterized by her

emotional depth, a departure from the restrained expressions encouraged in her native faction of Abnegation. Her experiences, from the initiation process in Dauntless to her complex relationships, serve as a canvas for the manifestation of her anima, unveiling layers of vulnerability and authenticity that go beyond the societal norms she once adhered to.

In her connections with others, Tris's anima shapes her interactions into more profound and meaningful relationships. Unlike the superficial exchanges expected in the faction-based society, Tris fosters emotional connections that delve into the intricacies of human experience. This is especially evident in her interactions with fellow initiates and her romantic involvement with Tobias (Four). Tris's anima-driven empathy allows her to navigate the complexities of human emotions, establishing bonds that transcend the limitations imposed by societal expectations.

The Anima, being an archetypal element, represents universal symbols and patterns inherent in the collective unconscious. Tris's manifestation of anima serves as a unique expression of the universal feminine within her. Her emotional depth, empathy, and vulnerability resonate with broader human experiences, making her character relatable and compelling. Through this archetypal lens, Tris becomes a vessel for the exploration of shared human emotions and the potential for growth that arises from embracing vulnerability.

Jung (1969) proposed that archetypes guide individuals toward self-realization and individuation. Tris's journey, influenced by her anima, becomes a quest for authenticity and self-discovery. As she grapples with complex emotions and builds meaningful connections, Tris embodies the transformative power of anima

in the individuation process. Her character development reflects the universal human endeavor to reconcile and integrate diverse aspects of the psyche, ultimately contributing to the multidimensional richness of her character in "*Divergent*."

2. Animus affected *Beatrice Prior's* personalities

Tris's animus takes center stage in her character evolution throughout the narrative of "*Divergent*." This masculine archetype surfaces prominently as she transitions into the Dauntless faction, marked by assertiveness, physical prowess, and strategic thinking. In embracing her Dauntless identity, Tris undergoes a significant shift from the subdued demeanor encouraged in Abnegation to a more assertive and courageous manifestation of her animus. This transformation unfolds through her courageous acts, vividly expressed during physical training, where she navigates challenges and exhibits qualities traditionally associated with masculinity.

Tris's assertiveness becomes a defining feature of her animus-driven personality, showcasing her ability to confront obstacles head-on. The Dauntless initiation process demands not only physical strength but also mental fortitude, and Tris exemplifies these qualities as she faces various trials. Her willingness to stand up to challenges aligns with Jung's concept of the animus as a source of assertiveness and courage within the female psyche. The Dauntless environment serves as a fertile ground for the flourishing of Tris's animus, allowing her to tap into traditionally masculine attributes that were perhaps dormant or suppressed in her previous faction.

The physical prowess displayed by Tris during her Dauntless training further underscores the pronounced presence of her animus. Traditional gender roles are transcended as Tris engages in physically demanding activities, challenging societal expectations. Jung's archetype theory highlights how the animus serves as a bridge to qualities traditionally associated with the paternal Logos (Jung, 1969). Tris's physical prowess represents not only a departure from gender norms but also an integration of masculine attributes, contributing to the complexity and depth of her character.

In strategic thinking, Tris's animus reveals itself through calculated decision-making, a trait traditionally associated with masculinity. As she navigates the intricate social dynamics and physical challenges within Dauntless, Tris's animus influences her ability to approach situations with logic and rationality. This cognitive prowess further highlights the versatility of the animus archetype in shaping various aspects of Tris's personality, offering a holistic view of her character development within the broader framework of Jungian psychology.

3. Transformative Journey Anima and Animus affected *Beatrice Pior's* personality

Tris's transformative journey in "*Divergent*" is intricately linked to the integration of anima and animus within her psyche. The narrative beautifully illustrates this integration as Tris navigates through the complexities of her character. Her transformative journey is not merely a linear progression but a harmonious synthesis of both archetypal forces, contributing to the richness and multidimensionality of her personality. This integration is most evident in the way

Tris navigates vulnerability and asserts herself physically, revealing the coexistence of traditionally feminine and masculine qualities within her.

The ability to embrace vulnerability becomes a poignant aspect of Tris's integration of anima. In a society divided by factions and expectations, Tris's willingness to show vulnerability defies conventional norms. This anima-driven trait allows her to forge deeper connections with others, breaking through the barriers imposed by societal expectations. Jung's (1967) archetypal theory emphasizes the transformative power of integrating anima, and Tris's journey reflects this, portraying vulnerability not as weakness but as a source of strength and authenticity.

Simultaneously, Tris's animus takes center stage in her physical prowess and assertiveness. Her Dauntless initiation and training become a crucible for the manifestation of these traditionally masculine qualities. Jung's (1967) concept of archetypes suggests that the animus serves as a catalyst for courage and assertiveness within the female psyche, and Tris's journey perfectly encapsulates this transformative process. Through her physical feats and courageous actions, Tris not only defies gender expectations but also embraces the full spectrum of her animus, further contributing to her evolution.

The transformative journey of Tris extends beyond personal growth; it challenges societal norms and traditional gender roles. The integration of anima and animus allows Tris to transcend the limitations imposed by her faction and the broader society. This harmonious synthesis enables her to become a multifaceted character, breaking free from predefined roles. Jung's archetypal theory

underscores the significance of this integration in the individuation process, emphasizing how the embrace of both anima and animus leads to a more authentic and complete sense of self (Jung, 1967).

4. Individuation Process Anima and Animus *Beatrice Pior's* Personality

Jung's (1923) insight into the appearance of anima and animus in dreams as part of the individuation process becomes particularly relevant in the exploration of Tris's character in "*Divergent*." Tris's dreams, woven intricately into the narrative, offer a symbolic landscape that provides glimpses into her unconscious mind. These dream sequences become a canvas for the manifestation of anima and animus aspects, serving as a dynamic representation of Tris's ongoing journey toward psychological integration and self-realization.

The dreams in which anima and animus reveal themselves in Tris's psyche are symbolic expressions of her inner conflicts, desires, and the evolving relationship between feminine and masculine qualities within her. Jung's theory of archetypes suggests that dreams hold the key to understanding the individuation process, where the integration of anima and animus is crucial for personal growth (Jung, 1967). Tris's dreams, therefore, act as a mirror reflecting the transformative nature of her unconscious mind, showcasing the continuous interplay between anima and animus elements as she strives to become a more authentic and integrated individual.

In the individuation process, dreams serve as a bridge between the conscious and unconscious realms, allowing individuals to confront and integrate aspects of

their psyche (Jung, 1923). Tris's dream sequences become a narrative device that not only propels the story forward but also provides the reader with insight into her internal struggles and evolving understanding of self. As Tris grapples with the challenges presented in her dreams, the archetypal forces of anima and animus guide her towards a deeper self-awareness, facilitating the integration of both feminine and masculine aspects within her character.

The dreams, therefore, serve as a metaphorical stage for Tris's individuation process, where the interplay between anima and animus is not merely a psychological phenomenon but a transformative journey toward self-discovery. By decoding the symbolism within these dreams, readers gain access to the profound psychological changes occurring within Tris. Jung's archetypal theory, with its emphasis on the individuation process, becomes a lens through which Tris's dreams and the integration of anima and animus can be understood as integral components of her quest for authenticity and wholeness.

In conclusion, Carl Jung's theories of anima and animus offer a profound lens through which to analyze the affected character development of Beatrice Prior in "*Divergent*." Tris's transformative journey, influenced by the integration of anima and animus forces, showcases the complexity and richness of her identity. As she navigates between societal factions, confronts her fears, and engages in relationships, Tris embodies the archetypal forces that Jung theorized, contributing to a multidimensional and authentic portrayal of the human psyche within the context of a captivating dystopian narrative.

CHAPTER V

CONCLUSION

In this chapter, the researcher draws conclusions and provides recommendations based on the findings and analyses conducted throughout this research study.

A. Conclusion

In conclusion, the study of *Beatrice Pior* Anima and Animus personality in Veronica Roth's *Divergent* has illuminated several critical aspects of Anima and Animus personality based on Carl Jung (1969). Through a comprehensive motherhood theory, the researcher have dissected the Anima and Animus personality that shape *Beatrice Pior* character and. The animus aspect within Tris manifests in scenes of physical exertion and collaboration, symbolizing strength and determination. Whether assisting a friend over a barrier or engaging in a high-stakes pursuit, Tris demonstrates the animus's qualities traditionally associated with masculinity. The integration of animus within Tris contributes to her psychological completeness, challenging traditional gender roles.

On other hand, Tris's anima manifests through her empathy, emotional depth, and vulnerability, seen in her relationships and introspective moments. Her anima-driven qualities go beyond stereotypical gender roles, emphasizing the importance of emotional connections and understanding. Tris's emotional journey, from grappling with complex feelings to acknowledging her merciful and forgiving nature, reflects the anima's influence.

B. Suggestion

Research exploring Carl Jung's Anima and Animus personalities theory, particularly through the lens of Beatrice Prior's character in Veronica Roth's "*Divergent*," holds significant potential for a nuanced examination of psychological development and character evolution within the context of a dystopian narrative. Beatrice's transformative journey presents a compelling case for investigating the dynamic interplay between the anima and animus archetypes in response to external challenges and societal expectations. Scholars and researchers could delve into how Beatrice's initial embodiment of the anima within the Abnegation faction gives way to the emergence of the animus as she transitions to Dauntless, unraveling the complexities of gender identity and psychological growth. Analyzing specific scenes and character interactions can provide rich insights into the application of Jung's theories, shedding light on how the integration of feminine and masculine qualities influences Beatrice's decisions, relationships, and self-discovery.

Furthermore, a research focus on Beatrice Prior's dreams as symbolic expressions of the anima and animus could offer a unique avenue for investigation. Jung's emphasis on dreams as a pathway to the unconscious mind aligns with the narrative structure of "*Divergent*," where dreams play a significant role in revealing the internal conflicts and desires of the protagonist. A systematic analysis of these dream sequences can illuminate the symbolic representation of anima and animus elements, providing a deeper understanding of Beatrice's individuation process. This approach could involve a detailed

examination of the recurring motifs and symbols in Beatrice's dreams, offering valuable insights into the evolving relationship between her feminine and masculine aspects and contributing to the broader discourse on the application of Jungian psychology in literature and character analysis.

BIBLIOGRAPHY

- Ahadini, D. (2021). *Inner Conflict Faced by Marianne in Sally Rooney's Normal People*. Thesis. Universitas Islam Negeri Maulana Malik Ibrahim.
- Alda Fakhrizal Khafidzy, U. N. (2017). *Clary Fray's Femininity and Masculinity the Main Female Character in Cassandra Clare's Novel "The Mortal Instruments: City of Bones"*. *Allusion, Volume 06 No 01*, 52-57.
- Alwisol. (2009). *Psikologi Kepribadian Edisi Revisi*. Malang: UMM Press.
- Amalia, F. (2014). *Archetypal Hero as Reflected in Harry Potter's Character In J.K Rowling's Harry Potter Heptalogy*, 130.
- Aminuddin. (1991). *Pengantar Apresiasi Karya Sastra*. Jakarta: Gramedia.
- Animus, C. G. (1959). *Researches into the Phenomenology of the Self. Collected Works of C.G. Jung volume 9 (part 2)*, 11-22.
- Berger, P., & Kelner, H. (1964). *Marriage and the construction of reality. Diogenes, 46*, 1-24.
- Bertens, K. (1987). *Fenomenologi Eksistensial*. Jakarta: PT Gramedia.
- Bruno, F. J. (2002). *Psychology: A Self-Teaching Guide*. New Jersey: Wiley & Sons Inc.
- Burrell, N. A., & Fitzpatrick, M. A. (1990). *The Psychological Reality of Marital Conflict. Intimates in Conflict: A Communication Perspective* (p. 167). New Jersey: Lawrence Erlbaum Associates.
- Chevie Nurdayanti, M. N. (2020). *The Archetype Analysis of Main Character In Hush, Hush Novel. Jusnal Bahasa, Sastra, Seni, dan Budaya*, 81-92.
- Danarjati, D. P. (2013). *Pengantar Psikologi Umum*. Yogyakarta: Graha Ilmu.
- Daniels. (2004, September 22). *The Analytical Psychology of Carl Jung*. Martix Meditations.
- Daniels, V. (2004). *The Analytical Psychology of Carl Jung*. Retrieved September 22, 2020, from Martix Meditations:
- Diana, A. (2016). *Analisis Konflik Batin Tokoh Utama Dalam Novel Wanita di Lautan Sunyi Karya Nurul Asmayani*. Journal. Retrieved from e-journal STKIP Muhammadiyah Lampung.
- Edinger, E. F., & Wesley, D. A. (1996). *The Aion lectures: exploring the self in C.G. Jung's Aion*. Toronto, Canada: Inner City Books.
- Endraswara, S. (2003). *Metodologi Penelitian Sastra*. Yogyakarta: Pustaka Widyatama.

- Feist, J. a. (2009). *Teori Kepribadian of Personality*. Jakarta: Salemba Humanika.
- Fincham, F. D. (2003). *Marital Conflict: Correlates, Structure, and Context*. *Current Direction in Psychological Science*, 1, 23-27. Retrieved from <https://doi.org/10.1111%2f1467-8721.01215>
- Fudyartanta, K. (2012). *Psikologi Kepribadian*. Yogyakarta: Pustaka Pelajar.
- Heinz, H., Kris, E., & Loewenstein, R. M. (1947). "Notes on Theory of Agression". *The Psychoanalytic Study of the Child*, 3(1), 9-36.
- Hidayah, N. (2018). *Internal Conflict Faced by The Main Character of My Sister's Keeper by Jodi Piccoult*. Thesis. Universitas Islam Negeri Malang.
- Hoover, C. (2018). *All Your Perfects*. New York: Atria Books.
- Jung, C. (1969). *Collected Works of C.G. Jung, Volume 8: Structure & Dynamics of the Psyche*. Princeton: Princeton University Press.
- Jung, C. G. (1964). *Psychological types*. (H. G. Baynes, Trans.). London: Routledge&Kegan Paul Ltd.
- Jung, C. G. (1967). *Two Essay in Analytical Psychology*. *Collected Works Of C.G.Jung*, Volume 7.
- Jung, C. G. (1969). *Archetype of the collective unconscious*. In p. 1. The collected work of C. G. Jung (Vol. 9, In *The archetype and the collective unconscious* (pp. 3-41). NJ Princeton: Princeton University Press.
- Jung, C. G. (1969). *Archetype Of the Collective Unconscious*. The collected work of Carl G Jung, 3-41.
- Jung, C. G. (1969). *Archetype of the collective unconscious the collected work of C. G. Jung (Vol. 9, pt. 1)*. NJ Princeton: Princeton University Press.
- Jung, C. G. (1969). *Structure and Dynamics of the Psyche*. *Collected works of Carl G Jung, volume 8*.
- Jung, C., Adler, G. & Hull, R. (1968). Volume 13 *Collected Works of C. G. Jung*, Volume 13. Princeton: Princeton University Press. <https://doi.org/10.1515/9781400850990>
- Jung, C. G. (1966). *Two essays on analytical psychology*, (R. F. C. Hull, Trans.), CW 7, (2nd ed.). Princeton, NJ: Princeton University Press.
- Jung, C. G. (1967). *The collected works of C. G. Jung: Vol. 5. Symbols of Transformation (2nd ed.)*. (In H. Read, et al., Eds.). (R. F. C. Hull, Trans.). Princeton University Press. (Original work published 1952)
- Jung, C.G. (1923). *Psychological types: or the psychology of individuation*. Harcourt, Brace
- Jung, C. G. (2014). *Four Archetypes*. New York: Routledge.

- Koswara, E. (1991). *Teori-Teori Kepribadian*. Bandung: Eresco.
- Kurniawati, D. (2015). *Jung's Archetypes of Persona and Shadow In Wilde's The Picture Of Dorian Gray And Stevenson's Dr. Jekyll And Mr. Hyde*. *ELL Journal, Volume 3, Number 1*, 38-43.
- Latipun. (2003). *Psikologi Konseling*. Malang: UMM Press.
- Matthews, J. (2013). *Red Sparrow*. New York: Scribner.
- Minderop, A. (2010). *Psikologi Sastra: Karya Sastra, Metode, Teori dan Contoh Kasus*. Jakarta: Yayasan Pustaka Obor Indonesia.
- Mutmainna. (2019). *Kesadaran Dan Ketidaksadaran Tokoh Dalam Novel Tarian Dua Wajah Karya S. Prasetyo Utomo Kajian Psikologi Analitis Carl Gustav Jung*. 1-11.
- Redwine, C. J. (2013). *Defiance*. In C. J. redwine, *Defiance* (p. 12). London: HarperCollins Publishers Ltd.
- Roth, V. (2012). *Divergent*. United States of America: Katherine Tegen Books.
- Siswantoro. (2004). *Metode Penelitian Sastra: Analisis Psikoanalisis*. Journal Penelitian Psikoanalisis.
- Syarifah Rizakiah, (2018). *An Analysis of Main Characters in Warm Bodies Film Using Jung Theory ff Archetypes*. *Jurnal Ilmu Budaya*, 412-425.
- Syarifah Rizakiah, (2018). *An Analysis of Main Characters in Warm Bodies Film Using Jung Theory of Archetypes*. *Jurnal Ilmu Budaya*, 412-425.
- Tiarasari, A. U. (2020). *Beatrice Prior's Masculinity Appearance and Feminism in Veronica Roth's Divergent*. *Journal of Literary and Cultural Studies*, 14.
- Tyson, L. (2006). *Critical theory today: A user-friendly guide* (Fourth edition). Routledge
- Wellek, R., & Warren, A. (1985). *Theory of literature: A seminal study of the nature and function of literature in all its contexts* (3rd ed., repr). Penguin Books
- warren, W. d. (1997). *Teori Kesustraan*. Jakarta: Gramedia.
- Wiyatmi. (2011). *Psikologi Sastra: Teori dan Aplikasinya*. Yogyakarta: Kanwa Publisher.
- Yunara, Y. Y., & Kardiansyah, M. Y. (2017). *Animus Personality in Martin's A Song of Ice and Fire: A Game of Thrones*. *TEKNOSASTIK Vol. 15 (1)*, 7-12.
- Yurisa Yulia Yunara, M. Y. (2017). *Animus Personality in Martin's Song of Ice and Fire: A Game of Thrones*, 12.

Zatalini, N. (2018). *The situational Archetype of Main Character in Roald Dahl " Esio Trot "*. Malang: Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim.

CURRICULUM VITAE



Khalid Asadul Qowiy was born Jombang on November 20th 1997. He graduated from Yadika Senior High School with science major. During the study in senior high school, He was participated Volly Ball. In 2017 he passed the SBMPTN test and continued for the higher education at the English Literature Department as his major in the

faculty of humanity, UIN Maulana Malik Ibrahim Malang.