

**THE MAIN CHARACTER'S PERSONALITY IN DONNA
TARTT'S *THE GOLDFINCH***

THESIS

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

2026

***THE MAIN CHARACTER'S PERSONALITY IN DONNA
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THESIS

Presented to

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

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2026

STATEMENT OF AUTHORSHIP

I state that the thesis entitled "*The Main Character's Personality in Donna Tartt's the Goldfinch*" is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

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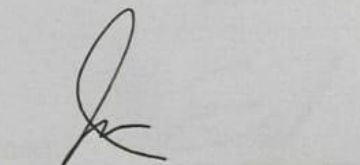
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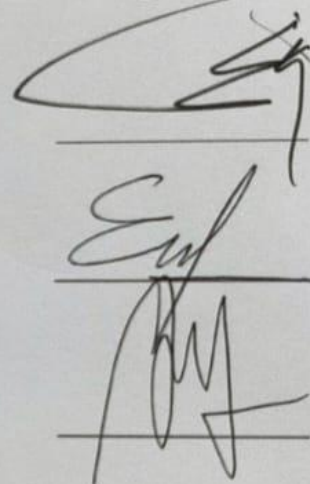
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MOTTO

“Sebelum menjadi mercusuar ditengah samudra jadilah pelita ditengah keluarga”
- KH. Imam Barmawi Burhan-

“Patience is not the ability to wait, but the ability to keep a good attitude while waiting”

DEDICATION

I dedication this thesis to my beloved parents, my father Jaelani and my mother Sriana who have always supported me throughout my academic journey, especially during the process of completing this thesis. Their endless prayers, sacrifices, love, encouragement, and patience have become my greatest strength in facing every challenge. May all of their struggles and kindness be rewarded with abundant blessings and multiplied rewards from Allah SWT.

ACKNOWLEDGEMENT

First and foremost, the author thanks Allah SWT, the Almighty and Most Merciful, for all of His blessings, grace, and guidance that allowed the author to finish this thesis. May the Prophet Muhammad, who led humanity from the Dark Ages to the Age of Knowledge, always be blessed and peaceful. This thesis, "*The Main Character's Personality in Donna Tartt's the Goldfinch*," was written to satisfy a requirement for the *Sarjana Sastra* (S.S.)

The author acknowledges that without the help, encouragement, and prayers of numerous people, the process of putting this thesis together would not have been feasible. Thus, the author would like to take this opportunity to extend his sincere gratitude to:

Thank you to Mr. Prof. M. Faisol, M.Ag., Dean of the Faculty of Humanities, for providing resources and assistance during the course of the study. The head of the English Literature Study Program, Dr. Agwin Degaf, M.A., gave the author direction and advice during her studies. My advisor, Muhammad Edy Thoyib, M.A., patiently gave me advice, direction, and inspiration to finish this thesis.

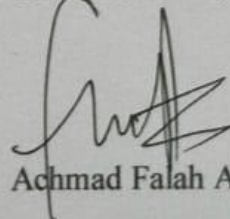
Throughout my studies, every instructor in the English Literature Study Program has given me priceless knowledge, insight, and experience. My dear parents, who have consistently offered prayers, love, material and moral support, and unending inspiration.

Throughout the process of writing this thesis, my fellow students in the English Literature Study Program Izzah, Faizah, Vella, Kodir, Ario, and Sonah Syarif, Akbar and my friends for Other Tia, Handi, Nata, Rifai, Syarif, Andhika, Cahyo have offered support, encouragement, and company. Everyone who helped the author finish this thesis, not specifically named.

The author is aware of how flawed this thesis is. As a result, I truly value suggestions for future advancements as well as constructive criticism. Lastly, the author hopes that readers and those in need will benefit from this thesis.

Malang, 13 May 2026

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ABSTRACT

Akbar, Achmad Falah Aulia (2026). *The Main Character's Personality in Donna Tartt's the Goldfinch* Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Muhammad Edy Thoyib, M.A.

Keywords: archetypes, persona, shadow, anima, self.

Psychological conflict and identity crises are often central issues in literary works. Donna Tartt's novel, *The Goldfinch*, tells the story of Theodore Decker, a boy who experiences severe trauma after a museum bombing that takes the life of his mother. This tragedy fundamentally affects Theo's emotional state, behavior, and self-perception. This study aims to analyze the manifestation of archetypes in the main character and how these subconscious elements shape his personality. This study uses a descriptive qualitative method with a psychological literary criticism approach. Primary data comes from the novel, *The Goldfinch*, supported by secondary literature related to Carl Gustav Jung's analytical psychology theory. This study focuses on four key Jungian archetypes: persona, shadow, anima, and self. The results show that these four archetypes manifest and influence each other in Theo's psychological development. He persistently uses the persona as a protective mask to appear okay and socially accepted, although this leads to emotional instability. Behind this mask, the shadow side develops through repressed guilt, a dark obsession with paintings, and various impulsive and problematic actions. On the other hand, the anima urge brings out his fragile side and a sense of dependency when forming emotional bonds with those around him. This long struggle between social masks, the dark side, and inner vulnerability is essentially a self-archetypal process that works to help Theo achieve spiritual balance. Theo's psychological journey proves that *The Goldfinch* is a concrete representation of human efforts to confront the worst side of oneself in order to form a whole identity, manage trauma, find meaning amidst chaos, and recognize one's true identity.

مستخلص البحث

أكبر، أحمد فلاح أولياء (٢٠٢٦). شخصية البطل المحوري في رواية "الحسون" لدونا تارت. أطروحة لنيل درجة البكالوريوس. قسم اللغة الإنجليزية وآدابها، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية بمالانغ. المشرف: محمد إدي ثيب، الماجستير.

الكلمات المفتاحية: الأنماط البدئية، القناع (البرسونا)، الظل، الأنيميا، الذات

غالباً ما تشكل الصراعات النفسية وأزمات الهوية قضايا محورية في الأعمال الأدبية. تروي رواية دونا تارت، "الحسون"، قصة ثيودور ديكور، وهو صبي يعاني من صدمة نفسية شديدة إثر تفجير متحف أودى بحياة والدته. وقد أثرت هذه الفاجعة بشكل جوهري في الشخصية (Archetypes) على حالته العاطفية، وسلوكه، وتصوره لذاته. تهدف هذه الدراسة إلى تحليل تجليات الأنماط البدئية الرئيسية وكيفية تشكيل هذه العناصر اللاشعورية لشخصيته. تعتمد الدراسة على المنهج الوصفي النوعي باستخدام مقترح النقد الأدبي النفسي. واستمدت البيانات الأولية من رواية "الحسون"، مدعومة بمصادر ثانوية ذات صلة بنظرية علم النفس التحليلي. لكارل غوستاف يونغ. تركز هذه الدراسة على أربعة أنماط بدئية يونغية رئيسية، وهي: القناع (البرسونا)، والظل، والأنيميا، والذات. أظهرت النتائج أن هذه الأنماط الأربعة تتجلى وتتأثر ببعضها البعض في التطور النفسي لثيودور. فهو يستخدم القناع باستمرار كدرع واقٍ ليظهر بمظهر المستقر والمقبول اجتماعياً، على الرغم من أن ذلك يؤدي إلى عدم استقراره العاطفي. وخلف هذا القناع، يتطور جانب "الظل" لديه من خلال مشاعر الذنب المكبوتة، والهوس المظلم باللوحات الفنية، والعديد من الأفعال الاندفاعية والإشكالية. ومن ناحية أخرى، تبرز نزعة "الأنيميا" جانبه الهش وشعوره بالالتكالية عند بناء روابط عاطفية مع من حوله. إن هذا الصراع الطويل بين الأقنعة الاجتماعية، والجانب المظلم، والضعف الداخلي يمثل في جوهره عملية "الذات" البدئية التي تعمل على مساعدة ثيودور في تحقيق التوازن الروحي. وتثبت الرحلة النفسية لثيودور أن رواية "الحسون" تجسيد ملموس للمساعي الإنسانية لمواجهة أسوأ جوانب الذات من أجل تكوين هوية متكاملة، وإدارة الصدمات، وإيجاد المعنى وسط الفوضى، والتعرف على الهوية الحقيقية للمرء.

ABSTRAK

Akbar, Achmad Falah Aulia (2026). *The Main Character's Personality in Donna Tartt's the Goldfinch* Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing Muhammad Edy Thoyib, M.A.

Kata Kunci: archetypes, persona, shadow, anima, self.

Konflik psikologis dan krisis identitas seringkali menjadi isu sentral dalam karya sastra. Novel Donna Tartt, *The Goldfinch*, menceritakan kisah Theodore Decker, seorang anak laki-laki yang mengalami trauma berat setelah pemboman museum yang merenggut nyawa ibunya. Tragedi ini secara fundamental memengaruhi keadaan emosional, perilaku, dan persepsi diri Theo. Studi ini bertujuan untuk menganalisis manifestasi arketipe pada tokoh utama dan bagaimana elemen-elemen bawah sadar ini membentuk kepribadiannya. Studi ini menggunakan metode kualitatif deskriptif dengan pendekatan kritik sastra psikologis. Data primer berasal dari novel *The Goldfinch*, didukung oleh literatur sekunder yang berkaitan dengan teori psikologi analitik Carl Gustav Jung. Studi ini berfokus pada empat arketipe Jungian utama: *persona*, *shadow*, *anima*, dan *self*. Hasil menunjukkan bahwa keempat arketipe ini bermanifestasi dan saling memengaruhi dalam perkembangan psikologis Theo. Ia terus-menerus menggunakan *persona* sebagai topeng pelindung agar tampak baik-baik saja dan diterima secara sosial, meskipun hal ini memicu ketidakstabilan emosional. Di balik topeng tersebut, *shadow* berkembang melalui rasa bersalah yang terpendam, obsesi gelap terhadap lukisan, dan berbagai tindakan impulsif dan bermasalah. Dorongan *anima* memunculkan sisi rapuhnya dan rasa ketergantungan ketika membentuk ikatan emosional dengan orang-orang di sekitarnya. Perjuangan panjang antara topeng sosial, sisi gelap, dan kerentanan batin ini pada dasarnya adalah proses arketipe diri yang bekerja agar Theo dapat mencapai keseimbangan spiritual. Perjalanan psikologis Theo membuktikan bahwa *The Goldfinch* adalah representasi konkret dari upaya manusia untuk menghadapi sisi terburuk dari diri sendiri guna membentuk identitas yang utuh, mengelola trauma, menemukan makna di tengah kekacauan, dan mengenali identitas sejati seseorang.

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CHAPTER I

INTRODUCTION

This chapter covers up the overview of the research background and rationale for choosing the issue of archetypes of the main character of the novel entitled *The Goldfinch* along with discussion about the previous studies. This chapter would also cover the problem of the study and the signification of the study as well as the scope and limitation of the study. It is also followed by the definition of key terms to give comprehension of some terms used in this study.

A. Background of the Study

Literature and psychology have had a symbolic relationship throughout the history of human writing. The novel is an art form constructed by language, so it serves not only as entertainment but also as a place where conflict, complexity, and the human mind are created. A novel rich in intrinsic and extrinsic elements connects the work to a broader psychological reality. The author's experiences as a human being will also determine their observations of life and the psychological phenomena that occur (Afifulloh, 2019).

The success and emotional resonance of a narrative are determined by the characters who come to life within the story. Characters are designed to possess personalities, behaviors, emotional shifts, and internal conflicts inherent in human nature (Didi et al., 2022). Every well-developed protagonist inevitably experiences internal negotiations within their psyche. To dissect these layers, Carl Jung's psychoanalysis, which is a theory that provides a blueprint for the human mind, can be applied.

The concept of analytical psychology was developed by Swiss psychologist Carl Jung. Jung stated that the human psyche consists of various layers that influence behavior, identity, and personal development. While Freudian psychoanalysis focused on the repression of individual desires, Jung introduced the concept of the "collective unconscious." According to Jung, this collective unconscious is a layer of the subconscious mind shared by all humans. This collective unconscious contains genetic inheritance, universal symbols, and certain patterns called archetypes (Nabilla, 2025).

An archetype is the term for a universal mind, a tendency that shapes how humans as individual beings perceive, interpret, and react to their life experiences as social beings. Archetypes serve as blueprints to guide humans in certain life situations and form the foundation for personality development. Within this concept of the collective unconscious, Jung identified four major archetypes that shape a person's personality: the Persona, Shadow, Anima, and Self (Zharylgapov & Syzdykova, 2023).

In this study, Donna Tartt's novel was chosen as the primary object of research, focusing on the personality of the main character, Theo Decker. The reason for this choice is the deep psychological nuances embedded in Theo's journey. Published in 2013, *The Goldfinch* chronicles Theo Decker's life over the course of a decade, tracing his development from a thirteen-year-old boy to a vulnerable and troubled young adult. The narrative is built around a tragedy that shatters Theo's world and permanently damages his psychological stability, providing an ideal canvas for Jungian archetype analysis.

The story begins with young Theo Decker, who shares a bond of affection and artistic passion with his mother. Their peaceful life is upended by a terrorist bombing at the Metropolitan Museum of Art, where they are visiting. Theo survives the explosion, but his mother is killed. In the chaos, a dying old man urges Theo to retrieve a masterpiece from the ruins: a painting by Carel Fabritius, "*The Goldfinch*." Deeply shocked, traumatized, and grief-stricken, Theo Decker leaves the museum with the stolen painting hidden in his backpack. This tragedy ties Theo's fate to a physical object that represents both his deepest connection to his deceased mother and his moral devastation.

After the death of his late mother, Theo's life becomes a series of dramatic events arising from a different sociocultural environment, which also demands different adaptations. Theo is initially taken in by the Barbour family, a wealthy aristocratic family living in a luxury apartment on the Upper East Side. Theo is forced to conform to the expectations of upper-class society while suffering from post-traumatic stress disorder. His emotional stability is further disrupted when his long-absent father suddenly appears with his father's manipulative girlfriend and takes him to the barren and desolate outskirts of Las Vegas. He is stranded and experiences profound isolation, parental neglect, and despair.

In Las Vegas, Theo forms a life-changing friendship with Boris Pavlikovsky. Boris is a chaotic, inexperienced Ukrainian teenager who has been abandoned after experiencing the same loss as Theo: the loss of his mother. To escape their shared pain, Theo and Boris ultimately fall into a cycle

of drug abuse, alcohol abuse, and illegal prescription narcotics. After fleeing Las Vegas, He finds refuge with James “Hobie” Hobart, an antique furniture restorer who provides him with a stable home and trains his skills. As he grows older, He becomes a full-time business partner in Hobie’s shop, and using his wit and charm to navigate Manhattan’s elite art market. However, despite his success in the underworld, he remains gripped by the fear of a stolen painting hidden in a vault.

The urgency of this research, using Carl Jung's archetype theory, lies in the structural depth it offers in analyzing a personality. Until now, Theo's destructive behavior, such as drug addiction, deception, and emotional fixation, has been considered a symptom of Post-Traumatic Stress Disorder (PTSD). However, with Jung's theory, this behavior is a form of failure of the natural psychic structure to align the social mask (Persona) and his inner darkness (Shadow), influenced by the loss of his guiding figure (Anima). Researchers can dissect how Theo's personality is a structured subconscious response in his attempt to achieve psychological integration and wholeness of himself (Self). This research can provide knowledge that the process of healing trauma in modern literary studies is not linear, but rather an archetypal upheaval involving all layers of the human unconscious.

Several previous studies have examined Theodore Decker's personality using Erickson's psychosocial perspective. They found that the character's failure to overcome a phase of "identity versus role confusion" led to an identity crisis, leading to drug addiction and an inability to establish good social

relationships (Retnomurti & Hendrawaty, 2022). Using the same research subject, other studies have identified a different side of Theo Decker: alienation. Combining Mike Bal's concepts of narrative space and focalization with Horton's theory of alienation, they found that the main character feels alienated, symbolizing the impasse resulting from the shift from lower to higher social classes (Putri et al., 2023).

Meanwhile, previous research in Jungian analytical psychology offers a more complex perspective for unraveling archetypes and the unconscious within a literary work. One study attempted to utilize this theory to examine the relationship between character psychology and societal dynamics in a short story entitled "Harta Ghoib." It was found that there were characters who deliberately built a persona that seemed wise to attract the trust of citizens, while at the same time the shadow archetype worked and manifested in less irrational actions and greed caused by the myth of the existence of supernatural treasures (Amalia et al., 2026).

Other studies using Jungian analytical psychology tried to use the object of the character Rei in an anime entitled "The Sweer Sins" by Rangga Wiranto with Jungian archetype mapping, it was explained how Rei used a persona to compromise with her environment, while her shadow side suppressed all past anger that was rejected by the public. Rei's problems were also colored by the projection of an unusual anima archetype on fellow men due to a family rift, before she finally reached self to achieve her soul balance (Rokhmansyah & Asmarani, 2018).

Based on the identified research gaps, the main objective of this study is to analyze and describe how the personality of the main character, Theodore Decker, is depicted through the Jungian archetypes: persona, shadow, anima, and self. Specifically, this study aims to explore how Carl Gustav Jung's archetypes are manifested in Theo's psychological development throughout Donna Tartt's novel *The Goldfinch*.

B. Research Question

Considering the study's background, this thesis aims to systematically assess and critically examine the related problems of the research topic, intending to respond to the following research question: How is the main character's *The Goldfinch* personality described in persona, shadow, anima, and self?

C. Significance of The Study

This research's contribution lies in offering a new perspective on literary criticism through a comprehensive understanding of Jungian analytical psychology and its archetypes. This research reconstructs how these archetypes drive Theodore Decker's personality in Donna Tartt's novel, *The Goldfinch*.

This research outlines how fictional works capture life and influence personality within human life. The results of this study will help understand the complexity of Jungian analytical psychology in literary works. This research also strategically utilizes similar theories. Research by Amalia et al. (2026), for example, uses a Jungian analytical psychology approach to dissect the psychological layers of characters while examining the dynamics of the

collective unconscious in a short story. This qualitative study demonstrates how the characters manipulate their personas to appear wise in order to gain communal trust, while society's shadow archetypes manifest in irrational actions fueled by myths. The application of the same concept is also explored in depth by Rokhmansyah and Asmarani (2018) when analyzing the mental struggles of Rei in the novel, *The Sweet Sins*. Using a Jungian scalpel, this study highlights the function of the persona used by the character as a protective shield within his social environment, the repression of past experiences into the shadow, the projection of complex anima, and ultimately, the character's successful access to the self and psychological equilibrium.

Shifting to the study's material object, the novel "*The Goldfinch*" has been studied using various theoretical approaches besides Jungian psychoanalysis. Retnomurti and Hendrawaty (2022) examined Theodore Decker's characterization from Erik Erikson's psychosocial perspective. The study found that the character experiences a crucial obstacle in the identity versus role confusion phase, which then triggers addictive behavior and a failure to establish commitment.

The above mapping emphasizes the novelty of this study. Although Jung's unconscious framework is often relied upon to dissect the psychology of literary characters (as in the studies of Amalia et al. and Rokhmansyah & Asmarani), and Theo Decker's character in *The Goldfinch* has also been explored academically, no single study has yet brought the two together comprehensively. This study aims to fill this gap, by dedicating its focus to

Theodore Decker's personality through the constellation of persona, shadow, anima, and self archetypes.

D. Scope and Limitation

Given the broad scope of Donna Tartt's novel *The Goldfinch*, this study focuses exclusively on its main character, Theodore Decker. To ensure a more focused discussion, this study focuses on the structure and dynamics of the character's personality, without extending to the analysis of other supporting characters. The approach used is limited to the theoretical framework of Carl Gustav Jung's analytical psychology, specifically focusing on the four basic archetypes that shape personality: persona, shadow, anima, and self. This study deliberately does not involve sociological approaches or psychological theories outside of Jung's concept of archetypes. This limitation is applied to ensure the analysis remains focused, sharp, and comprehensive in unraveling how the four elements of the unconscious interact to construct Theo Decker's complete personality in facing various conflicts and traumas throughout the story.

E. Definition of Key Terms

To avoid misinterpretations and provide clear boundaries, here are operational explanations of the key terms used in this study:

1) Personality

In the context of this study, personality refers to the entire psychological system encompassing the main character, Theodore Decker, in his thinking, feeling, and behaving. Based on Jungian analytical psychology, personality is understood as a dynamic system in which the character's

conscious and unconscious minds interact, clash, and shape their overall character through the experiences and traumas they experience.

2) Archetype

An archetype is an innate pattern, instinct, or universal psychological blueprint stored within the human collective unconscious. In this study, archetypes are positioned as the invisible fundamental elements that influence, direct, and motivate Theo Decker's behavior and emotional responses in dealing with various conflicts throughout the novel.

3) Persona

Literally meaning social mask, persona refers to the self-image, public face, or role a person deliberately portrays when interacting with the outside world. In the case of Theo Decker, the persona is a psychological defense mechanism he adopts to adapt to the demands of his social environment, while also serving as a shield to hide his vulnerabilities and past traumas from the eyes of others.

4) Shadow

The shadow is the dark, hidden side of the personality that is often suppressed or rejected by the conscious mind because it is considered inappropriate, shameful, or violates social norms. In the analysis of Theo Decker's character, the shadow encompasses various hidden desires, impulsive drives, guilt, and the dark side of the self that often emerges and triggers inner conflict.

5) Anima

The anima is the feminine side or quality that naturally resides in a man's unconscious. Because the subject of this research is a male character (Theo Decker), the anima is examined as a dimension of emotional sensitivity, intuition, and inner vulnerability. This element significantly influences how Theo processes feelings and how he forms emotional bonds, especially with the figures around him.

6) Self

The self is the center or core of the entire personality, encompassing both conscious and unconscious elements. In this study, the self represents psychological wholeness and harmony. The exploration of the self focuses on Theo Decker's subconscious efforts to balance his persona, shadow, and anima within himself to achieve a more mature and complete personality structure after overcoming a series of life crises.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter covers the review of related literature, the approach and the theory that applied for the research, as well as the elaboration of related previous studies conducted by previous researchers. Therefore, the approach of this research is the psychological approach. The theory that is used for this study is the theory of Carl Gustav Jung which is analytical psychology focusing on archetypes.

A. Psychological Approach in Literature

In literary studies, a thorough exploration of the human inner world is referred to as literary psychology. Psychology in fiction portrays the emotions and spiritual dimensions of human beings which also reflects the author's psychology in the work (Kobilova, 2021). Furthermore, psychology and literature hold some identical aspects including the fact that both of them began with the same thing which is human psychological state. Psychological approach in literature examines particular psychological phenomena experienced by the main character in a literary work when responding or reacting to themselves and their environment. Thus, psychological symptoms or conditions can be revealed through the character's behavior in a literary text. Literature and psychology are concerned with human beings and their responses, perceptions of the world, suffering, aspirations, desires, fears, conflicts, and reconciliations, as well as individual and social issues albeit through different concepts, methods, and approaches. This is achieved not only by evoking emotions and feelings but also by guiding readers toward a

deeper understanding of life and existence. Ultimately, literature empowers individuals to recognize and question their identities by fostering greater consciousness and self-awareness (Carden et al., 2022). According to a statement by Paris, a professor emeritus of English at the University of Florida and the author of a number of books, psychoanalysis examines individuals who experience internal conflicts as well as tensions in their relationships with others, and literature both depicts and is created and interpreted by such individuals (Azmi, 2023). He also explained what psychology might provide for literary criticism in his other book titled *A Psychological Approach on Fiction*. He argued that psychology and fiction together provide a far more comprehensive understanding of human experience than either discipline can offer independently. Psychology enables us to articulate what the novelist intuitively understands, while fiction allows us to grasp more concretely the concepts explored by psychologists (Paris, 2010).

B. Introduction Jung's Analytical Psychology

The theoretical foundations of analytical psychology, originally established by Carl Gustav Jung, continue to spark significant academic interest and rigorous debate in contemporary scientific disciplines (Roesler, 2019). Historically rooted at institutions such as the University of Basel, where Jung initiated his academic career, analytical psychology fundamentally revolves around three core areas of study: the dynamic relationship between consciousness and the unconscious (including the

theory of complexes), the theory of archetypes, and the empirical validation of analytical psychotherapy (Roesler, 2019). While certain traditional concepts have faced skepticism from mainstream academic psychology for decades, recent advancements in contemporary sciences, particularly the neurosciences, have provided a renewed framework to evaluate and modernize Jung's original formulations (Roesler, 2019).

A major milestone of early analytical psychology is the concept of feeling-toned complexes, which Jung empirically investigated through his pioneering Word Association Experiment studies (Roesler, 2019). Although this seminal contribution is frequently overlooked, modern research using brain imaging techniques has identified distinct neural correlates that directly support the existence of psychological complexes (Roesler, 2019). Today, contemporary theorists redefine a complex as a structure formed when basic human needs are neglected, successfully linking Jung's foundational ideas with modern neuroaffective system theories and schema therapy (Roesler, 2019). This ongoing alignment demonstrates that while the unconscious was once dismissed by academic cognitive psychology, its psychodynamic operations are now widely recognized and validated by modern neuropsychanalysis (Roesler, 2019).

In contrast to the widely accepted theory of complexes, Jung's iconic theory of archetypes remains highly controversial within modern analytical psychology (Roesler, 2019). Originally, Jung firmly believed that archetypes were universal, genetically imprinted psychic structures transmitted across

generations via biological pathways (Roesler, 2019). However, contemporary behavioral biology, genetics, and developmental psychology heavily contradict this assumption, showing that symbolic imagery cannot be encoded within the human genome and that humans do not possess hard-wired instincts in the way Jung assumed (Roesler, 2019). To prevent analytical psychology from becoming clinically irrelevant to the broader scientific community, modern Jungian scholars are shifting away from biological preformationism (Roesler, 2019). Instead, they are reformulating archetypes through the lenses of cultural theory, dynamic systems theory, and emergence theory, viewing archetypal patterns not as fixed innate images, but as products of the interaction between genes, personal development, and cultural environment (Roesler, 2019).

C. Structure of Personality

In psychology the personality structure is the personality system map and or blue print/diagram topography describing how the internal parts or aspects of a human are organized, partitioned and interact with one another (Schultz & Schultz, 2016). Carl Gustav Jung viewed personality which he called psyche (psike) not as a single entity in stasis but rather as an expansive layered dynamic system (Feist & Feist, 2008).

For Jung, charting the personality is like charting an ocean: there are surfaces that show in plain daylight, shallow waters that hold remnants of human activity, and the deepest ocean floor is in the darkest of nights but enriched with the breath of ancient secrets (Jung, 1968). In knowing the

structure of this issue, we begin to realize that even our day-to-day conscious thinking minds are in some strange way being propelled and influenced by these invisible powers that lie buried in the depths of the unconscious (Jung, 1969).

1. The Ego (Conscious)

Ego is the human being's soul-level top structure of consciousness with the potential depth of influence of its energy flow (Qi) in the domain psyche of the person's mind being (conscious mind). The Ego, that makes up the Instinctual field with the Body and the Personal unconscious, is defined by Jung as the center of the consciousness of human being, which includes conscious perception, the conscious memory, thoughts, and feelings of which one can be conscious. This structure is extremely important in day-to-day life because it functions as soul's gatekeeper that screens incoming stimuli from outer world and impulses from inner world so that the individual can possess a sense of identity, self-continuity, and stable orientation in reality. Through Ego, a person is able to look at himself/herself, to distinguish the "I" as subject from objects outside of it and to plan courses of action on rational basis. While it is true that the Ego is necessary for social navigation, and an effective adjustment to environmental norms, conscious awareness is merely a tiny fraction of the overall human psychological construct. So identify too much with the Ego or with their social mask (persona) and they will begin to dissociate psychologically as they are neglecting the

spiritual and instinctual part that lies deep in the unconscious. When the Ego is threatened by unpleasant facets of personality, it may respond by building strong boundaries or walls between the external world and the turmoil within (Dewi & Wulandari, 2024).

2. Personal Unconscious

Located just beneath the consciousness mind, the Personality Unconscious is the second level of the personality structure. This is very unique to the person because it's the experiences that were at one time conscious, but then forgotten, ignored, suppressed due to pain, or they were decided by the Ego they were no longer important. These one-of-a-kind experiences include childhood memories, unresolved emotional issues, instinctual drives disowned by society, and potentials that have not yet been realized in life.

In the personal unconscious, clusters of ideas, emotions and memories, known as complexes, are closely associated with an emotional charge. It has its own psychic energy and may act like an independent, tiny personality within the person. When confronting a trigger, an individual with a particular complex originating from their past experiences will have thoughts, feelings, and acts that they are unconsciously motivated to do their best to avoid internal discord and worry.

Moreover, the Shadow represents a part of personality also in the personal unconscious. The Shadow is the dark aspect of human nature

and contains personal traits that have been disowned because they conflict with the ideal self-image or have been repudiated by societal determinations of morals. However, "though the contents of the personal unconscious are not always positive or constructive, and they can produce severe intrapersonal struggles between those inner forces and those that are societally acceptable; and also, they do represent a lot of creative energy as well as profound insights" (Azzahra & Mustofa, 2026).

3. Collective Unconscious

The Collective Unconscious in Jungian personality psychology, is the deepest and most expansive layer of the personality. Unlike the personal unconscious, which is formed on the basis of individual life experiences, the collective unconscious is not derived from an individual personal experience and it is not an individual acquisition. Instead, it is a universal psychological inheritance, whose form and content are communally shared with all humanity in the species. This stratum propels itself as a racial and biological memory, an innate knowledge, primordial images and possible instinctual reactions."

It is here in the collective unconscious that the source of the so-called Archetypes can be found: Archetypes are theoretical constructs, symbolic, physiological, and genetic patterns that materialize in common motifs such as myths, dreams, folklore. These archetypes include fundamental concepts, such as the mother (Great Mother), the search for

identity (Hero), the feminine nature of men (Anima), the masculine character of women (Animus), and the pursuit of completeness (Self) (Dewi & Wulandari, 2024).

The presence of the collective unconscious has a significant impact on conscious human thoughts, emotions, and actions without a priori knowledge. In today's terms, references to collective unconscious are also commonplace in organizational and group leadership dynamics. A leader who is able to connect with the core beliefs and archetypal images reflected in the collective unconscious of their constituents can create a vision that speaks powerfully to them and stirs them to act and builds cohesion among the group culture.

D. Major Archetypes

1. Persona

Persona is the public personality, which refers to the parts of the personal life that are imposed or constructed by the person as an individual toward the outside world as opposed to the private identity hidden behind the mask of the social identity. In everyday life, this archetype is vital to the survival of the individual. Through personae one achieves a functional control over one's feelings, thoughts and behaviors by modulating and adjusting them to the expectations of the surrounding environment. The fundamental aim of employing such a persona is nothing but to project a particular ideal image to outsiders in the social milieu. In addition to being a tool for adapting to group norms,

this mask is in turn very often utilized as a protective mechanism for hiding the essence of one's true private identity from public view (Habsy et al., 2024).

2. Shadow

Shadow is a universal inherent representation in the unconscious collective that animalistic instincts, in which these instincts are passed down to us humans from the long evolutionary path of previous primitive creatures. These ancient bestial traits do not disappear, rather they persist, even in present day humans, as archetypal shadows. Due to its incredible power, this archetype has a very high potential to create dangers – be it internal or destructive conflict – and such potential is exaggerated if the archetype is repressed or suppressed by consciousness itself. But Jung also respects this aspect with an objective eye for shadow as it is the foundation of life reproductive instincts which are essential for guiding the human being adapt to the objective reality in order to survive (Habsy et al., 2024).

3. Anima dan Animus

Anima and Animus are archetypes rooted in the psychological and biological fact that humans are to some extent bisexually oriented. Bisexuality inclinations in a human personality structure express themselves in two different forms in the person's inner world depending on the gender of the person. An internalized unconscious feminine pattern or traits within the soul of a man is known as anima, while an

internalized pattern or traits of masculinity within the soul of a woman is referred to as animus. The central psychological role of this archetype is to motivate each sex in pursuit of being able to adopt the characteristics that are stereotypically associated with the other sex. Moreover, this blend of energies acts as a collective invocation to lure us into attracting, engaging, and deeply understanding the opposite sex in the material world (Habsy et al., 2024).

4. Self

Self is the highest, most perfect archetype and the final goal to which all struggle in human life is directed, both for wholeness as well as for true psychological integration. This archetype acts as the center of the whole human personality and its position and its relation to the other systems of personality (both conscious and unconscious) are likened to a spherical one where this archetype is at the center of personality surrounding the whole personality from the center to the outwards of each personality system (Habsy et al., 2024).

CHAPTER III

RESEARCH METHOD

The following section contains the major components of the research methodology. Firstly, the research design defines the main research design used as well as the methodology involved. It shows the general outline that defines the nature of conducting research. Secondly, the section of data and data sources specifies the process through which the researcher collects the data, as well as the type and source of data collected. Lastly, the data analysis describes the process through which the data collected is analyzed systematically.

A. Research Design

This study uses a descriptive qualitative design based on a literary psychology approach. The choice of qualitative design is based on the characteristics of the material objects studied, namely a collection of non-numerical textual data, such as story narratives, character descriptions, and inner monologues attached to the main character in the novel *The Goldfinch* by Donna Tartt. Meanwhile, the descriptive format is applied because the estuary of this study is to describe, dissect, and describe in full how Carl Gustav Jung's archetype constellations including persona, shadow, anima, and self dynamically form the personality structure of the character Theodore Decker.

B. Data Source

The primary data source in this study is the text of the novel *The Goldfinch* by Donna Tartt, first published in 2013 by Little Brown and

Company. The primary data mined from the novel is a collection of textual units, such as words, phrases, sentences, paragraphs, inner monologues, and dialogue recordings that specifically represent the dynamics of the persona, shadow, anima, and self archetypes in the character of Theodore Decker. To support the depth of analysis of the primary data, this study also utilizes secondary data sources. This secondary data is collected from various relevant academic literature, including reference books on Carl Gustav Jung's analytical psychology theory, scientific journal articles, and previous studies that have intersections with the object of study to strengthen the basis of the argument.

C. Data Collection

Data collection in this study was conducted through library research techniques combined with close reading methods. This process began with repeated and comprehensive readings of the novel *The Goldfinch* to fully understand the narrative context, characterization, and conflict flow. After a basic understanding was formed, advanced reading was carried out specifically to dissect and identify parts of the text that represent the four target archetypes. During the reading process, note-taking steps were applied to select, classify, and compile relevant quotations, whether in the form of narratives, descriptions, or dialogues that reflect the manifestations of persona, shadow, anima, and self in Theodore Decker's personality structure. The selected data were then systematically categorized into a data inventory table to facilitate the analysis process in the next stage.

D. Data Analysis

The data analysis stage in this study was carried out through a series of systematic and interpretive textual qualitative processes. This process is based on the data that has been inventoried, which is then analyzed and classified into four categories of target archetypes, namely the manifestation of persona, shadow, anima, and self. After the data mapping is complete, the next crucial step is to conduct an analytical reading to interpret how each element of the unconscious operates, clashes with each other, and influences the decision-making of the character Theodore Decker. During this interpretation stage, textual findings from within the novel are continuously dialogued with the theoretical foundations of Carl Gustav Jung's analytical psychology to dissect the anatomy of the character's inner conflict. As the estuary of the entire analysis process, conclusions are drawn comprehensively to formulate a complete picture of how the interweaving of the four archetypes forms the structure and dynamics of Theodore Decker's personality.

CHAPTER IV

FINDING AND DISCUSSION

Based on the previous chapters, the main objective of this study is to analyze the major archetypes of the main characters in the novel *The Goldfinch*. This chapter will explain how persona, shadow, anima, and self are manifested in Theo Decker through the dialogues and monologues performed by Theo Decker.

A. Persona

A persona is the outer face or mask a person presents to the world. According to Carl Jung, a persona is shaped by social expectations, cultural norms, and the roles a person plays in society (Redondo, 2024). A persona creates a condition in which people interact effectively with others while concealing inner thoughts, flaws, and desires that may be socially unacceptable. For example, a naturally shy person might adopt a highly extroverted and assertive persona to adapt and survive in a competitive work environment. Excessive persona can lead to repression and depression.

1) Theo's Persona in Facing Trauma

The persona is the externally exhibited part of one's personality. The persona, therefore, functions as a mediating structure between the individual and society. As stated by Schultz (2017), the persona may be understood as a “mask” that conceals one's authentic self, enabling individuals to conform to socially acceptable patterns of behavior. Thus,

the true identity of a person is not revealed until this artificial face is peeled off.

Theo develops this persona after the museum explosion tragedy. Theo strives to maintain a normal appearance in public despite the serious internal shock. Theo's efforts in *The Goldfinch* are an attempt to create a balanced personality and protect his mental trauma from the world he imagines on his journey home.

Datum 1

I had to get home to my mother as soon as I could. She would be waiting frantically for me at the apartment; she would be tearing her hair out with worry, cursing herself for having taken my phone. Everyone was having problems getting calls through and pedestrians were lined ten and twenty deep at the few pay phones on the street. (p. 69)

From the data above, it can be observed that Theodore Decker initially exhibits a form of denial toward the loss of his mother. He attempts to maintain the belief that she is still alive, imagining that she is safe and waiting for him at their meeting point. This, however, contrasts his subconscious awareness of reality. Theo understands that his mother was there when the bomb exploded and that she most likely did not survive. This conflict shows how Theo is trying to deny the reality but, at the same time, he is aware of his situation. This behavior demonstrates a defense mechanism by means of which a person can temporarily escape from the reality of his trauma. In this case, Theo's actions demonstrate a very early stage of the process of his psychological destruction. His conscious part tries to cling on to his illusions, while his conscious one is already aware of

what has happened, and the man is already building a persona to make himself act in a conflicting way.

Datum 2

I went back to her bedroom, and with trembling hands punched in number of her cellphone so fast that I got it wrong and had to dial again. But she didn't answer; the service picked up. I left a message (Mom, it's me, I'm worried, where are you?) And sat on the side of her bed with my head in my hands. (p. 72-73)

The dialogue represents Theo's desperate attempt to maintain a facade amidst growing fear. Calling his mother and leaving a casual voicemail is an attempt to perform socially expected normalcy, as if the tragedy of the explosion hadn't changed his life. Even as his physical body betrays his anxiety through trembling hands, his behavior is focused on the persona of a child coping with routine discomfort. When reality threatens to destroy his life, Theo tries to deny it.

Datum 3

Maybe she dropped her phone? I thought. Maybe she broke it? Maybe she gave it to someone who need it more. (p. 73)

This evidence also shows the denial process used by Theo within his mind when he creates an explanation for the unavailability of his mother. He believes that his mother's phone could either have been lost, damaged, or given out. Through this kind of thinking, Theo is able to distort his reality so that he can better cope with it. This is one way that shows how the persona is created on a more profound level, as the person does not just

conform to societal norms but also distorts their perception to fit this new reality that they create.

2) Theo's Persona in Adapting to the Barbour Family

Not long after the tragedy, Theo moves into the apartment of his friend's family, the Barbours. During his initial stay with the Barbour family, Theodore Decker is introduced to an upper-class social environment that is unfamiliar to him. He carefully notices how they interact with one another and becomes increasingly aware of the social norms that govern their household. In response to this discomfort, Theo begins to adjust his behavior in order to fit into the expectations of the Barbour family.

Datum 4

From this point on, I began trying especially hard to be a good guest: to make my bed in the mornings; to always say thank you and please, and to do everything I knew my mother would want me to do. (p. 120)

Theodore Decker's conscious attempt to regulate his behavior while living with the Barbour family at *The Goldfinch*. By "trying very hard to be a good guest", Theo deliberately took actions that were in line with social expectations, such as maintaining politeness and discipline. This suggests that his behavior is no longer spontaneous, but is rather carefully engineered to conform to the norms of his new social environment. From the Jungian point of view, this act is based on the idea of developing a persona, in which a person adopts an appropriate social mask in order to

be accepted and not rejected by others. Theo does not only act from his true sense of comfort or feeling of fitting in but consciously chooses to project an appropriate persona in order to make a good impression. Moreover, he mentions to everything he had known “my mother would have wanted me to do” indicates that his persona is also being formed on his internalized image of his mother, making him fit her image of an appropriate boy. Therefore, this passage describes how Theo uses his persona not only socially but psychologically. This helps him adapt to a new environment as well as hide his grief and psychological imbalance from others.

Datum 5

With the green pills, even these dreams faded into airless murk. (It strikes me now, though it didn't then, that Mrs. Barbour was well out of line by me unprescribed medication on top of the yellow capsules and tiny orange footballs Dave the Shrink had prescribed me.) Sleep, when it came, was like tumbling into a pit, and after I had a hard time waking up in the morning. (p. 134)

Theodore Decker's psychology issues that are revealed when he stopped pretending to maintain the social mask of the protagonist of *The Goldfinch*. The problems such as disturbed sleep and frequent nightmares prove that Theodore is still mentally unstable. These manifestations show that, despite all of the external attempts of Theodore to control himself, he still suffers from emotional disturbance because of the loss of his mother.

As opposed to his inner emotional problems, Theo acts perfectly well when dealing with the Barbour family members. It shows how his

psychological issue is linked to the theory of persona introduced by Carl Jung as a socially constructed image used for hiding one's real identity.

Additionally, Theo's adherence to taking the medicine despite him realizing that it was not a prescription medication also shows how he is consistently playing the part of the child. Theo chooses not to question authority figures and obeys them, further strengthening his built personality. In essence, his personality is not just about manners and politeness, but also about submission and self-regulation, even if it comes at a price. This it is evident that in this case, Theo's trauma does not stop existing; It is simply moved from public experience to private experience, as happens in dreams and sleep deprivation. The fact that he has no persona in this regard shows his true mental state while his obedience reinforces the personality he has built.

3) Theo's Persona and the Facade of Normalcy

Theo finally changes back to a routine that is similar to everyone's everyday normal life. He usually interacts with his friends, goes to his school, and also takes tests. These things show that Theo is ready to go back to his normal life as usual and has started to heal from the loss of his mother. His actions show consistency, self-control, and a standard of social actions that matches what society considers to be a "normal" life. But rather than being actually recovered, this is forecasted that the normalcy showed by him is a fake. Theo continues to experience psychological instability despite his usual activity like normal people. His ability to keep up

maintain a socially acceptable mask rather than achieving true emotional recovery

Datum 6

"I'm okay, I guess."

"You guess?"

"No, I'm fine. Things are good." (p.176)

Above is the dialogue between Theo and his therapist in one session of therapy. From the data provided, we can see that he is really trying to make him look like someone who has a stable emotion during the session. When he is asked about his condition, he initially responded with uncertainty and is actually indicated his underlying doubts and pressures. However, he soon changes his statement to a more definitive and socially acceptable response. This changing shows a conscious attempt to suppress his true emotions and replace them with a socially acceptable version of himself. From Jungian's perspective, this behavior exemplifies the function as a psychological mask. In therapeutic settings, where openness is expected, Theo instead chooses to present a controlled and calm emotions. It shows that this persona has become deeply internalized, to the extent that he still maintains it even in spaces meant for honesty. Theo's response also shows a defensive strategy to avoid facing his trauma.

Another situation described in the novel supports the usage of social mask that Theo applies.

Datum 7

Better wasn't even the word for how I felt. There wasn't a word for it. It was more that things too small to mention —laughter in the hall at school, gecko scurrying in a tank in the science lab— made me feel happy one moment and the next like crying. (p.178)

The passage shows Theo's emotional instability despite his claims of being fine" atau "despite claiming to be fine. Explicitly says that there is no word can describe how he truly feels, indicating a level of emotional complexity and confusion that cannot be easily explained by him. His changing emotion and feeling happy but then followed by an urge to cry shows that his psychological state remains deeply unstable. This internal instability contrasts with the composed identity that Theo shows to other people in *The Goldfinch*, especially during therapy when he claims that he is doing well. From Jungian perspective by Carl Jung, this contrast reflects the function of persona as mask that hides someone's real emotional condition. While Theo outwardly acts stable and normal, his inner condition still shows unresolved grief and trauma. In the end, this passage presents as clear evidence that Theo's statements about being fine do not reflect his true emotion and psychological state, but rather a constructed personality that is meant to meet external expectations. His inability to process his emotions proves that there is a difference between his what he looks like from the outside and his internal feeling.

4) Theo's Persona as a Mask of Concealment

The illusion of normality becomes a deeper aspect of Theo's identity. Although initially his personality benefited him socially, it became a way to hide what was considered 'wrong' about him in public. With his secrets

associated with the painting, Theo develops more control and precision in his outer personality to completely divert suspicion from him. Its façade became more than just a way to gain acceptance; it became a way to protect the inner secrets. His personality evolved from a social supplement to a secret in question, revealing Theo's evolution.

Datum 8

For a moment I was so overjoyed that I went completely blank. (p.215)

The statement reflected a brief moment of internal euphoria experienced by Theodore Decker after realizing that his secret was not being noticed (about stealing one of the paintings from the museum). This sense of satisfaction, however, remains contained within and is not expressed openly. Externally, Theo continues to maintain a calm and socially acceptable demeanor in front of others, especially Mrs. Barbour. He did not exhibit any behavior that would attract suspicion or reveal his involvement. According to Carl Jung, this reflects the function of the persona as a mask that allows the individual to regulate his or her outer identity according to social expectations. As such, this moment highlights the contrast between Theo's internal experience and the external presentation. While he internally responds with a hidden sense of victory, he simultaneously maintains the image of a normal and well-behaved child. This shows that his personality serves as a mechanism not only to hide emotional distress but also to hide personal secrets, reinforcing the separation between his inner reality and his outward appearance.

B. Shadow

In a psychology analysis, shadow refers to the subconscious aspect of someone's personality that contains elements that are unacceptable by the conscious self. Carl Jung argued shadows as a place for hiding desires, instincts, weakness, and morally ambiguous tendencies. These aspects are often denied because they conflict with social norms and the ideal self image maintained by the individual. As Jung (1968) argues, the shade does not disappear when it is ignored. Instead, it remains active within the unconscious and many manifest indirectly true behaviour, emotions, or internal conflict. Therefore, the shadow plays a crucial role in shaping human personality, as it represents the hidden dimension of the self that continues to influence actions despite being consciously suppressed.

1) Theo's Initiation of the Shadow

In *The Goldfinch*, Theo's shadow emerges immediately after the museum bombing, particularly in his impulsive decision to take the painting. As it is narrated:

Datum 9

"Don't leave it. no." He was looking past me, trying to point at something. "Take it away from there." Please, lay down—

"No! They mustn't see it." He was frantic gripping my arm now, trying to pull himself up. "They've stolen the rugs; they'll take it to the customs shed—"

He was, i saw, pointing over at a dusty rectangle of board, virtually invisible in the broken beams and rubbish, smaller than my laptop computer at home.

"That?" I said, looking closer. it was slobber with drips crumbling labels. "That's what you want?"

"I beg of you." eyes squeezed tight. He was upset, coughing so hard he could barely speak.

I reached out and picked the board up by the edges. It felt surprisingly heavy for something so small. A long splinter of a broken frame clung to one corner.

Drawing my sleeve across the dusty surface. Tiny yellow bird faint beneath a veil of white dust. (p. 43-44)

This quotation illustrates Theo's moral ambiguity and impulsivity, which reflect of the shadow archetype. According to Carl Gustav Jung, the shadow consists of the repressed, hidden, and morally problematic aspects of personality that are often denied by the conscious self (Jung, 1968). Theo's decision to keep the painting in the middle of the chaos situation caused by the bombing and terrors shows an unconscious impulsive action of his that outweighs rational moral judgment. Although he is confused and traumatised, what he is done shows an inner tendency towards the secrecy, possession, and obsession. This stolen painting later becomes the symbol of Theo's hidden aspects of psyche, especially his guilt and fear that he always feels.

Another thing showing of Theo's shadow growth happens when Welty asks him to take the painting and hide it

Datum 10

"Wrap it in newspaper and pack it in the very bottom of the trunk, my dear. With all the curiosities." (p. 46)

Welty's request encourages Theo to steal the painting and acts ways that contradict his morals. Jung explained that shadows often happen in actions and desires that are contrary to a person's ideality and self-consciousness (Jung, 1968). In the situation where Theo hid the painting, he started to accept secrecy as a part of who he is. But in this situation also, his shadow had not yet fully formed, though his habits of oppression, moral

struggles, and dependence were already shaping his mind and psychological development.

2) Theo's Shadow of Secrecy

Theo's involvement with Welty's message related to his ring, which he later gives to Hobie, shows the early growth of his dark side. The ring is the symbol that makes him connected to secrecy and moral complexity.

Datum 11

*I fumbled in my pocket; I held out the ring to him, on my open pal.
The man's large, pallid face went slack. He looked at the ring, and
then at me. (p. 146)*

Theo Decker's long-term concealment of both the painting *The Goldfinch* and Welty's ring illustrates a central characteristic of his shadow: secrecy. In Jungian terms, the shadow encompasses the aspects of the psyche that are repressed, morally ambiguous, or socially unacceptable (Jung, 1959). Theo keeps physical reminders of his morally complicated actions. He also holds onto a mental space where his guilt, obsession, and fear of being found out remain hidden.

Theo's shadow is further revealed through his growing sense of possession and secrecy regarding the painting, as illustrated in the following data:

Datum 12

But what had caught my eye was the caption under the photo: The Goldfinch, Carel Fabritius's 1654 masterpiece, destroyed. Without thinking, I sat down Mr. Barbour's chair and began scanning the dense text for any further mention of my painting (already I'd begun

to think of it as mine; the thought slid into my head as if I'd owned it all my life). (p. 214)

This quote shows a significant development in Theo's shadow, especially in terms of internalized psychological possession and secrecy. His direct response about the painting, in the point that he thinks the painting belongs to him reflects a moral distortion. He unconsciously justifies the attachment of himself and the painting that is not belong to him. From what he said, it is in line with Jung's concept of the shadow. Jung insisted that shadow is the domain of repressed and unrecognized desire (Jung, 1959).

The shadow is again can be seen from another situation describe in the novel when he knows that the painting is believed by people to have been destroyed.

Datum 13

"For a moment I was so overjoyed that I went completely blank. I was so happy I couldn't think of a single thing to say." (p. 215)

Theo feels an intense happiness from the fact that others think that the painting has been destroyed due to the fire and bombing. According to Carl Gustav Jung, this reaction shows a deeper aspect of the shadow that contains ambiguous emotions and suppressed urges that go counter to social norms. Theo's enjoyment stems from his secret ownership of the painting and his sense of security in keeping it secret not from a sense of what is right or wrong. This implies that his shadow is beginning to affect

his behaviour and feelings, indicating that he is starting to accept deeper moral emotions within himself.

3) Theo's Shadow in A Dysfunctional Environment

Theodore Decker moves to Las Vegas to live with his father and his father's partner, Xandra, after living with the Barbour family for a while. This change signifies a dramatic change from an environment that is socially controlled and structured to one that is unstable and unsupervised.

Datum 14

My father—tugging his rolling carry-on behind him, a bag my nother had bought him for his birthday several years before—stopped again.

“Poor kid,” he said—surprising me by his look of sympathy. “You’re not scared, are you?”

“No,” I said, far too fast. The last thing I wanted to do was attract anybody’s attention or look like I was eves one quearter as wigged-out as I was”

He knit his brows at me, the turned away, “Xandra?” He said to her, lifting his chin. “Why don’t you give him one of those. You know.”

“Got it,” said Xandra smartly, stopping to fish in her purse, producing two large white bullet-shaped pills. One she dropped in my father’s outstretched palm, and the other she gave to me. (p.263)

This data illustrates not only Theo's emotional suppression but also the external conditions that facilitate the development of his shadow. His father's indifferent attitude and Xandra's (his father's lover) casual provision of drugs expose Theo to maladaptive coping mechanisms at a particularly vulnerable stage in his life. Rather than confronting his trauma, Theo is implicitly directed toward avoidance and emotional escape, which contributes to the strengthening of his shadow. This data illustrates not only Theo's emotional suppression but also the external

conditions that facilitate the development of his shadow. His father's indifferent attitude and Xandra's casual provision of drugs expose Theo to maladaptive coping mechanisms at a particularly vulnerable stage in his life. Even the substance that is given contain safe ingredient, the action is reflecting a form of parental neglect because they give medicines to a child without a proper medical supervision.

The shadow also showed in the upcoming data. We can see his growing of awareness of his father's deception and the instable environment that he lives in.

Datum 15

In the weeks in Las Vegas before school started, loitering around downstairs with the earphones of my iPod in but the sound off, I learned a number of interesting facts. For starters: my dad's former job had not involved nearly as much business travel to Chicago and Phoenix as he had led us to believe, Unbeknownst to my mother and me, he had actually been flying out to Vegas for some months, and it was in Vegas—in an Asian-themed bar at the Bellagio. (p.263)

This moment is a moment of disillusionment in which Theo must confront the gap between perceived reality and truth. The emotional pain of having found out that his father was dishonest is not dealt with for the most part and this causes repressed feelings to build up. Such unrecognised feelings are an important aspect of the shadow in the framework of Carl Gustav Jung. He does not tell anyone about his loss of trust as well as his disappointment towards his father, but inside him, he undepins his sense of alienation and emotional detachment. This psychological state provides fertile ground for the growth of his shadow as unresolved negative

experiences start to shape his behaviour and perception. Consequently, this moment does not merely reveal external conflict, but serves as a catalyst that deepens the influence of the shadow within Theo's psyche.

Theo's shadow is further shaped by the emotionally hostile environment created by Xandra, whose rejection of his presence intensifies his sense of alienation. As illustrated in the data below:

Datum 16

She liked reality shows: Survivor, American Idol. She liked to shop at Intermix and Juice Couture. She liked to call her friend Courtney and "vent," and a lot of her venting, unfortunately, was on the subject of me. "Can you believe it?" I heard her saying on the telephone when my dad was out of the house one day. "I didn't sign on for this. A kid? Hello?"

"Yeah, it's a pain in the ass, all right," she continued, inhaling lazily on her Marlboro Light—pausing by the glass doors that led to the pool, staring down at her freshly painted, honeydew-green toenails. (p.279)

Her outward displays of anger and indifference to Theo are a form of emotional rejection that contributes significantly to his mental torment. Rather than help, she makes out Theo to be a burden nobody wants, increasing his feelings of fear and loneliness. In Jungian terms, these unresolved emotional experiences, particularly those that are repressed rather than dealt with intentionally, become part of the shadow. Theo feels great internal conflict because he is rejected and not accepted. These unpleasant feelings are neither acknowledged nor addressed. Thus, this milieu reinforces his emotional detachment and the accumulation of repressed emotions that constitute his inner existence, promoting the growth of his shadow.

Theo's shadow is further reflected in his growing sense of alienation and emotional withdrawal within his living environment. As it is described:

Datum 17

Living with them was like living with roommates I didn't particularly get along with. When they are at home, I stayed in my room with the door shut. And when they were gone—which was most of the time—I prowled through the farther reaches of the house, trying to get used to its openness. Many of the rooms were bare of furniture, or almost bare, and the open space, the uncurtained brightness—all exposed carpet and parallel planes—made me feel slightly unmoored. (p.280)

This data talks about Theo's increasing detachment from people around him, as he pulls himself into isolation rather than adapt to his environment. His thought about his father and Xandra only as roommates shows a lack of deep emotional connection between him and people around him. Within Jung's framework, that situation of withdrawal can be comprehended as a manifestation of shadow, especially when feelings of discomfort, rejection, and instability are unresolved and suppressed and do not get addressed. It is also shown that Theo has an unstable emotional foundation. As a result, it contributes to the shadow growing bigger and deeper.

4) The Expansion of Theo's Shadow

Theo and Boris's relationship affects the expansion of the shadow, becoming more significant. It started with their conversation where both were sharing their experiences of family disfunction.

Datum 18

*“What does your dad do again?”
 “Drink, mainly,” said Boris sourly.
 “He should meet my dad, then,”
 Again, the sudden explosive laughs—almost like he was spitting
 over you. “Yes. Brilliant. And whores?”
 “Wouldn’t be surprised,” I said, after a small, startled pause.
 (p.290)*

This data talks about Theo’s shadow that further develops through his interaction with Boris in *The Goldfinch*, especially when both of them normalize their dysfunctional family backgrounds. From the conversation above, Theo and Boris use dark humour when talking about their fathers’ destructive behaviors. Their laughter does not show sadness or concern, but instead reflects emotional blunting toward painful experiences. Within Jung’s framework, this kind of humour can be understood as coping mechanism to avoid facing trauma and painful reality in their family life. It is also shown that Theo slowly becomes more detached from normal moral values and emotional sensitivity. As the result, this interaction contributes to the shadow growing bigger and deeper inside Theo’s psychological condition.

Theo’s shadow grows bigger because of the increasing of susceptibility to peer influence, spesifically can be seen though his conversation with boris below:

Datum 19

Anyway— “he said, cracking open a beer— “all our water went bad. Typhus. All we had was beer—Pepsi was all gone, Lucozade was all gone, iodine tablets gone, three whole weeks, my dad and me, even the Muslims, nothing to drink but beer! Lunch, breakfast, everything.”

"That doesn't sound so bad."

He made a face. "Had a headache the whole time. Local beer, in New Guinea—very bad tasting. This is the good stuff! There's vodka in the freezer too."

"I started to say yes, to impress him, but then I thought of the heat and the walk home and said, "no, thanks."

He clinked his bottle against mine. (p.293)

This situation gives information about the huge change of Theo's behavior. He starts to think that using illegal drugs, not because urgency, but to be acceptable and fit in with others. His initial thought that he wants to impress his friends shows that he is open to outside pressure, thinking that his choice is made by the need for acceptance than careful judgment. Jung's theory says that this kind of situation encourage shadow to grow, making an individual more likely to act on hidden impulses and lose self-control. The line between her conscious self and her shadow begins to blur, hinting at her future involvement. Eventually, this situation clearly informs that Theo reaches a further stage of the self-destructive habits and behaviors.

Datum 20

By this time—October or so—we were eating together almost every night. Boris, who'd often had three or four beers before dinner, switched over at mealtimes to hot tea. Then, after a post-dinner shot of vodka, a habit I soon picked up from him ("It helps you digest the food," Boris explained), we lolled around reading, doing homework, and sometimes arguing, and often drank ourselves to sleep in front of the television. (p.304)

This quotation shows an important shift from experimentation into dependency in *The Goldfinch* because Theo slowly makes alcohol consumption part of his daily routine. The statement about picking up the

habit from Boris shows that drinking becomes normal in Theo's life. Theo and Boris drink until they fall asleep because they want to escape from emotional pain and psychological pressure. According to Jung's theory, this behavior reflects the growing influence of the shadow. Unresolved trauma and hidden emotions appear through self-destructive actions. Boris also describes alcohol as something useful and harmless, so Theo feels less resistance toward the behavior. This stage becomes important point in the development of Theo's shadow because destructive habits slowly become part of his normal life.

Datum 21

Boris rolled over on his stomach and looked at me shyly. "She takes cocaine, do you know that?"

"What?"

"Cocaine." He mimed sniffing.

"You're kidding," I said, and then, when he smirked at me: "How can you tell?"

"I just know. From the way she talks. Also, she's grinding her teeth. Watch her sometime."

I didn't know what to watch for. But then one afternoon we came in when my dad wasn't home and saw her straightening up from the coffee table with a sniff, holding her hair head back, and her eyes landed on us there was a moment where nobody said anything and she turned away as if we weren't there. (p. 315)

This data shows an important shift from passive observation into conscious awareness in *The Goldfinch*. At first, Theo does not understand Xandra's behavior. After Boris explains it to him, Theo starts recognizing the signs of drug use. This change marks Theo's movement from ignorance into awareness, which contributes to the development of his

shadow. Within Jung's framework, the shadow develops not only through hidden impulses, but also through exposure toward morally ambiguous and destructive behavior. The silence after the discovery, where nobody says anything, also shows that the environment normalizes the behavior instead of challenging it. As the result, Theo slowly becomes more desensitized toward deviant behavior. These experiences become absorbed into his psychological condition and contribute to the continuing development of his shadow.

Datum 22

Boris and I lay on the floor in front of the television at my house, eating potato chips and drinking vodka, watching the Macy's Thanksgiving Day parade. It was snowing in New York. He lit a cigarette, and offered me one.

"Are you sad?"

"A little," I said, leaning in to light it from his match. (p. 322)

This scene illustrates how alcohol and smoking have become integrated into Theo's everyday life, no longer as experimental behaviors but as habitual practices. More importantly, the connection between his emotional state and substance use is made explicit, as his admission of sadness is immediately followed by participation in these activities.

Datum 23

Over the next year, I was so preoccupied in trying to block New York and my old life out of mind that I already noticed the time pass. Days ran changelessly in the seasonless glare: hungover mornings on the school bus and our back raw and pink from falling asleep by the pool, the gasoline reek of vodka and Popper's constant smell of wet dog and chlorine, Boris teaching me to count, ask directions, offer a drink in Russian, just as patient as he'd taught me to swear. (p. 354)

The data is another evidence that drinking alcoholic beverages is a habit for Theo. It shows that the shadow that Theo has become stronger and darker through the influence of his friends and surrounding.

By the time pass, Theo's shadow grows into the worse, and it is reflected through the data below:

Datum 24

"This chick from Civics. That I bought some weed from. I mean she's eighteen, too, can you believe it? God, she's beautiful"
"You have weed?" (p.355)

The data shows a conversation between Theo and his friend, Boris. Talking about a girl Boris falling love with. In the conversation, it is implicitly showed that Boris, Theo's friend, has consumed weed for some period of time. It is also as indirect introduction of weed to Theo which can be the beginning of Theo's new habit—of consuming weed—as well as the development of his shadow.

Datum 25

"No, no, no," I said, stepping back, when I saw what he had in his hand. "No way. Forget it."

"It'll make you feel better!"

"That's what you said about the other stuff." I wasn't up for any more seaweed or singing stars. "Really, I don't want any."
"But this is different. Completely different. It will sober you up. Clear your head-promise."

"Right." A drug that sobered you up and cleared your head didn't sound like Boris's style at all, although he did seem a good bit more with-it than me.

..... I leaned forward and allowed him to press one nostril closed with a sniff."

Almost instantly, I did feel better. It was like a miracle. "Wow," I said, pinching my nose against the sharp, pleasant sting.

"Didn't I tell you?" He was already tapping out some more. "Here, other nose. Don't breathe out. Okay, now."

Everything seemed brighter and clearer, including Boris himself. (p.430-431)

From the data above, it is noticeable that Theo is already familiar with drugs, as he states *"That's what you said about the other stuff."* and *"I wasn't up for any more seaweed or singing stars."* This depicts that the shadow of Theo is becoming stronger than before, developing habit of weed consumption. Moreover, From the data it is also can be seen that Boris, Theo's best friend is the one who motivates Theo to consume drugs and supports him to use it whenever he feels down and depressed. This situation resulted in the expansion of Theo's shadow.

5) Theo's Shadow in Criminal Practices

In his adult life, Theodore Decker becomes more involved in the world of art dealing, where his actions start to show the deeper side of his shadow in *The Goldfinch*. At first, his work looks like normal professional activity, but later it slowly develops into morally questionable actions such as deception and manipulation of expensive objects. Carl Jung explains that the shadow contains hidden and undesirable sides of personality that are often ignored by the individual. If these aspects are not realized properly, they can appear through unethical behavior and unconscious actions in *The Goldfinch*. In Theo's case, his involvement in fraudulent practices does not only come from outside influence, but also from the darker side inside himself that keeps affecting his decisions and behavior.

Theo slowly starts normalizing actions and treats them as part of his daily activity. This stage becomes an important point in his psychological development because the boundary between his conscious control and unconscious desire becomes more unclear and difficult to separate.

Datum 26

But my efforts to put him off had only made him more determined that I should share in the profits; the more I tried to brush off his offer, the more persistent he grew; with typical generosity, he attributed my reticence to "modesty" although my real fear was that a partnership would shed a certain official light on unofficial goings-on in the shop-goings-on that would shock poor Hobie to the soles of his John Lobb shoes, if he knew. Which he didn't. For I'd intentionally sold a fake to a client, and the client had figured it out and was kicking up a fuss. (p.549)

His statement that he “intentionally sold a fake to a client” shows that Theo is consciously involved in morally questionable behavior. According to Carl Jung, the shadow contains hidden and undesirable aspects of personality which can appear through actions that go against moral values. In this situation, Theo’s behavior is not spontaneous anymore or caused by unconscious impulse only, but it is done deliberately. This condition suggests that his shadow already becomes part of himself and slowly controls the way he makes decisions. Theo also begins to treat deception as something normal in his daily activity, even though he realizes that the action is wrong morally.

Furthermore, Theo feels afraid that the formal partnership will expose the “unofficial goings-on in the shop.” This situation shows that Theo still has conflict inside himself between his shadow and moral side.

He thinks Hobie will be very shocked if he knows the truth about what Theo has done in the shop. It means Theo actually still understands that his actions are wrong and not morally good. However, even with that realization, he still continues lying and hiding the truth from other people. The shadow in this case works not only from hidden impulse, but also from Theo's own reason to justify his behavior. He slowly becomes used to dishonest actions and treats them like normal thing in his life. Because of this, Theo's psychological condition becomes more complicated since his moral awareness cannot fully stop his wrongdoing behavior.

Datum 27

In the past, this had worked for me well. I sold heavily altered or outright reconstructed pieces as original; if-out of the dim light of Hobart and Blackwell-the collector got the piece home and noticed something amiss ("always carry a pocket light with you," Hobie had counselled me, early in the game; "there's a reason so many antique shops are dark") then I-grieved at the mix-up, while stalwart in my conviction that the piece was genuine-gallantly offered to buy it back at ten percent more than the collector had paid, under the conditions and terms of an ordinary sale....what the collector didn't realize was that the fake-passing from his possession to mine, at a price indicative of its apparent worth-had overnight acquired a provenance. (p.549)

From this data, it is known that Theodore Decker explicitly and in considerable detail acknowledges the deceptive strategies he employs in his dealings with clients. He describes not only the act of selling altered or reconstructed pieces as authentic, but also the calculated methods he uses to maintain credibility, such as offering to buy back the items in a way that reinforces his image as a trustworthy seller. This admission shows that

Theo fully understands his actions and the moral consequences behind them in *The Goldfinch*. His behavior does not come from sudden impulse only, but becomes deliberate and repeated form of deception. From Jungian perspective by Carl Jung, this repeated behavior indicates that Theo's shadow is no longer hidden or appears occasionally. Instead, the shadow develops into consistent behavior pattern that slowly influences Theo's actions and decisions in his everyday life.

6) Theo's Shadow in Crisis

The peak of Theodore Decker's psychological struggle can be seen in the crisis of the shadow in *The Goldfinch*. After experiencing many stages of secrecy, moral confusion, and deception, Theo finally reaches a turning point where the consequences of his actions start to appear more clearly. Carl Jung explained that a person cannot achieve psychological growth just by imagining goodness, but they also need to face their dark side. In Theo's case, this moment becomes confrontation with reality because the beliefs and assumptions he keeps for long time slowly collapse. As the result, Theo is forced to face the truth about his actions and also the impact caused by them.

The following data happens when Theodore Decker meets Boris Pavlikovsky again in his adult life in *The Goldfinch*. In this meeting, Boris finally tells the truth that he had secretly taken and replaced the original painting many years before without Theo knowing it. This confession comes suddenly and breaks Theo's belief that the painting was always still

in his possession. The situation becomes full of tension and shock because Theo must face a reality that is very different from what he believed for years. This moment not only reveals Boris's past actions, but also disturbs Theo's feeling of control over the secret that he carefully keeps for long time.

Datum 28

"Don't make me say it out loud."

"Boris-

"I tried to tell you. I begged you not to leave. I would have given it back to you if you had waited just one day."

... "No," I said-pushing back in my chair in a cold prickle of sweat, putting my hands over my face. "No."

"What, you thought your dad took it? I was kind of hoping you thought that. Because he was so in the hole. And stealing from you already."

... But I couldn't make you stay. Had to leave! Right that minute! Must go! Now, Boris, now! Wouldn't wait even till morning! Must go, must go, this very second! And I was scared to say to you what I'd done." (p.676)

The data shows an important turning point in the story when Theodore Decker realizes that Boris Pavlikovsky had secretly replaced the painting. Theo's reaction through denial and physical response shows that he experiences sudden psychological shock. This moment reveals that something Theo believed was under his control actually was only illusion. The painting, which Theo kept for many years as secret and emotional meaning, is no longer in his possession and this situation disturbs his sense of certainty and identity. From Jungian perspective by Carl Jung, this moment can be understood as confrontation with the shadow, not only

from inside himself but also reflected through another person. Boris becomes an external reflection of Theo's shadow and shows how much Theo's life is connected with deception and secrecy. This revelation forces Theo to face reality that he avoids for long time in *The Goldfinch*, especially about his attachment toward the painting and his fragile sense of control. This scene becomes not only important turning point for the plot, but also psychological turning point for Theo himself. His feeling of security slowly collapses and brings him into deeper confrontation with his shadow side.

The following scene happens after Theodore Decker realizes that the painting is no longer in his possession in *The Goldfinch*. In this moment, Theo is alone and feels overwhelmed by the reality of his loss because the object he protected for many years suddenly disappears from his control. The situation is filled with confusion, emotional instability, and strong feeling of emptiness. Theo begins to reflect on the absence of the painting and also the meaning of the painting in his life for long time. This scene does not show external conflict with other characters, but it mainly focuses on Theo's internal condition and psychological struggle. Feelings of distance, confusion, and emotional emptiness slowly dominate the way Theo sees himself and the world around him.

Datum 29

.... but ever since the painting had vanished from under me I'd felt drowned and extinguished by vastness-not just the predictable vastness of time, and space, but the impassable distances between people even when they were within arm's reach of each other, and

with a swell of vertigo I thought of all the places I'd been and all the places I hadn't, a world lost and vast and unknowable, dingy maze of cities and alleyways, far-drifting ash and hostile immensities, connections missed, things lost and never found, and my painting swept away on that powerful current and drifting out there somewhere: a tiny fragment of spirit, faint spark bobbing on a dark sea.
(p.741)

The data shows the psychological condition that Theodore Decker experienced after losing the painting in *The Goldfinch*. His statement reflected a strong feeling of emptiness and confusion. The painting, which once gave him emotional support and a sense of purpose, no longer exists, leaving him without stability. From the Jungian perspective, as described by Carl Jung, this condition can be seen as the result of facing shadow, in which one becomes aware of the emptiness caused by inner conflict. Instead of continuing his deceptive actions, Theo now faces the consequences of those actions, which appears through isolation, loss, and broken sense of self.

The following situation happens when Theodore Decker finds out that his fiancée, Kitsey Barbour, was having affair with someone from Theo's past in *The Goldfinch*. This revelation comes when Theo already feels emotionally unstable after losing the painting, so the situation becomes even more hard for him. The relationship that looked stable before suddenly shows many problems and emotional distance between them. Because of this, Theo is forced to face another painful reality in his life. Not only about the loss of the painting, but also about the truth behind his relationship with Kitsey which was not as good as he believed before.

This moment also makes Theo feel more confused, disappointed, and emotionally empty.

Datum 30

It was Kitsey, head down, in her pink Prada overcoat, huddled arm in arm and whispering with a man whom I recognized—I hadn't seen him in years, but I knew him instantly—same set of shoulder and loose-boned slink of a gait—Tom Cable. His crinkly brown hair was still long; he was still dressed in the same clothes that rich stoner kids had worn at our school (Tretorns, huge thick-knit Irish sweater without an overcoat) and he had a bag from the wine shop looped over his arm, the same wine shop where Kitsey and I sometimes ran out her a bottle. But what astonished me: Kitsey, who always held my hand at a slight distance—tugging me along behind her, winsomely swinging my arm like a child playing London Bridge was nestled deep and sorrowfully into his side. As I watched, blank at the unfathomable sight of this—they were waiting for the light, bus whooshing past, far too wrapped up in each other to notice me—Cable, who was talking to her quietly, tousled her hair and then turned and pulled her to him and kissed her, a kiss she returned with more mournful tenderness than any kiss she'd ever given me. (p.725-726)

The data shows another moment that strengthens the crisis experienced by Theodore Decker in *The Goldfinch* when he sees Kitsey Barbour together with Tom Cable. The way Kitsey behaves toward Tom, being more affectionate and emotionally close, looks very different from the way she treats Theo. This difference shows that Theo and Kitsey's relationship is not fully built on genuine feelings, but more on social expectations and appearances. This situation became more difficult because Theo was already emotionally unstable at that time. From a Jungian perspective, as explained by Carl Jung, this moment can be seen as part of the crisis of the shadow, where hidden truths begin to appear and disturb a person's sense of stability. Theo is forced to face not only the betrayal in his relationship, but also the reality that his life is not as stable

as he thought. As a result, his emotional condition becomes more unstable, and his sense of self is further disturbed. Therefore, this scene adds to the overall crisis, where different problems in Theo's life come together and make his situation worse.

Datum 31

But though on some level it was all easy enough pretending everything was the same (because, in some way, hadn't we both been pretending all along?) on another I felt nearly suffocated by the weight of everything unknown, and unsaid, pressing down between us, and later when she lay curled against me asleep I lay awake and stared out the window feeling completely alone. (p.737)

The data shows the emotional struggle experienced by Theodore Decker in his relationship with Kitsey Barbour. At first, Theo and Kitsey tried to act like everything was fine and normal, but Theo slowly realized that their relationship was built on many hidden feelings and things that were never talked about clearly. Theo felt "suffocated" by many unknown and unsaid things, and it made him feel emotionally tired all the time. Even when Kitsey was beside him, Theo still felt completely alone and distant from her. According to Carl Jung, this condition can be understood as part of the shadow crisis, where hidden emotions and unresolved problems slowly begin to appear on the surface in *The Goldfinch*. Furthermore, Theo can no longer fully believe that his relationship with Kitsey is stable because he slowly starts seeing the emptiness behind the relationship. Taking everything into account, this situation shows that Theo's inner conflict becomes more intense since he was trapped between pretending everything was okay and facing the reality of his emotional condition.

After Theodore Decker discovers Kitsey's infidelity, he enters another phase of emotional instability and detachment in *The Goldfinch*. This situation becomes a shift in the story because the focus no longer stays on Theo's personal relationship only, but also moves into more dangerous and morally complicated situation. Because of this transition, Theo eventually goes to Amsterdam where his involvement with Boris Pavlikovsky becomes more intense than before. In this stage, Theo slowly gets involved in illegal activities related to the art world, especially about the stolen painting. Furthermore, Boris starts to take more control and directs many of their actions during this situation. Taking everything into account, this shift becomes the beginning of bigger conflict which later develops into the crisis of the shadow in Theo's psychological condition.

Datum 32

"Oh, come on," he said in exasperation, picking the gun off the bed and sticking it into the holster. "Please do not argue with me, we are going to be late. You would never have seen it at all, if you stayed in the bathroom two minutes longer! Never known I had a weapon on me at all! Because-Potter, listen to me. Will you listen, please? Here is all that will happen. We walk in, five minutes, stand stand stand, we do all the talking, talk only, you get your picture, everyone is happy, we leave and we go get some dinner. Okay?" (p.806)

This quotation shows the moment when Boris starts to direct Theo into illegal activity involving the art world. By picking up the gun and calmly explaining the plan, Boris tries to convince Theo that the situation is simple and controlled. He turns a dangerous and illegal action into something that looks normal and routine, which shows his persuasive and

manipulative personality. From Jungian perspective by Carl Jung, this moment can be seen as the beginning of the shadow activation. Boris shows impulsive and uncontrolled behavior that slowly brings Theo into morally unclear situation. Even though Theo still feels hesitant and unsure, he starts to follow Boris's direction and decisions. Furthermore, Theo slowly accepts the situation instead of avoiding it. Taking everything into consideration, this moment marks the early stage of Theo's involvement in the shadow crisis.

Datum 33

*"Here is plan. Do you want to know the plan?"
"I guess I'm supposed to say yes." "We are dropping the car off. Out of the city a bit. Then Cherry will meet us at location, and drive us to meeting in his car."*

"And this is all going to be peaceful."

"Absolutely. And because why? You have the cash! That's all they want. And even with fake bank draft-good deal for them. Forty thousand dollars for no work? Not much! Afterwards-Cherry will leave us back off at the garage, with the picture-and then—we go out! we celebrate!" (p.808)

From this data, Theodore Decker slowly changes from hesitation into reluctant acceptance toward the plan proposed by Boris Pavlikovsky. At first, Theo shows fear and doubt about the situation, but Boris keeps convincing him by describing the plan as simple, safe, and “peaceful” even though the action itself is illegal. Because of Boris's persuasion, Theo slowly stops resisting and starts to mentally follow the criminal plan. This moment becomes an important turning point because Theo is no longer completely rejecting the action, but begins to involve himself in morally unclear situation. Taking everything into account, this condition shows the

early stage of Theo's deeper involvement in the crisis of the shadow, where he slowly moves from fear and denial into participation in illegal actions.

Datum 34

"Farruco Frantisek? I'm him?" Under the circumstances it felt like a meaningful question—as if I might be somehow disembodied or at least had passed beyond a certain horizon where I was freed of basic facts like identity.

"I did not choose the name. I had to take what I could get." "I'm supposed to introduce myself as this?" There was something wrong with the paper, which was too flimsy, and the fact that the slips said Citizen Bank and not Citizen's Bank made them look all wrong. (p.814)

In this data, Theodore Decker is shown at a point where he is no longer merely hesitant, but has begun to fully engage with the role assigned to him in the criminal plan led by Boris Pavlikovsky. This moment shows that Theo is not only involved in the plan, but is also beginning to mentally adapt to the role he has been given. From a psychological perspective, this scene reflects a deeper stage in the crisis of the shadow.

Datum 35

The man was silent. Boris, tossing the hair out of his eyes with a flick of his head, made a derisive noise' and seemed about to say something sarcastic but just then Victor Cherry came out of the back, alone, pulling what looked like a set of flexcuffs out of his pocket-and my heart skipped to see, under his arm, a package of the correct size and thickness, wrapped in white felt and tied with baker's twine. He dropped a knee in the Indonesian's back and began to fumble with the cuffs at his wrists. (p.820)

The situation depicted in the data above involving Theodore Decker and Boris Pavlikovsky has already moved beyond planning and deception into direct criminal action. The appearance of Victor Cherry and the use

of restraints show that the plan is no longer theoretical, but is being carried out in reality. The presence of the package also confirms that the target object, the painting, is directly involved in this exchange. At this point, Theo is witnessing the operation unfold in real time. the situation involving Theodore Decker and Boris Pavlikovsky has already moved beyond planning and deception into direct criminal action. The appearance of Victor Cherry and the use of restraints show that the plan is no longer theoretical, but is being carried out in reality. The presence of the package also confirms that the target object, the painting, is directly involved in this exchange. At this point, Theo is witnessing the operation unfold in real time.

Datum 36

But I couldn't. It was real; I knew it, even in the dark. Raised yellow streak of paint on the wing and feathers scratched in with the butt of the brush. One chip on the upper left edge that hadn't been there before, tiny mar less than two millimeters, but otherwise: perfect. I' was different, but it wasn't. And as the light flickered over it in bands, I had the queasy sense of my own life, in comparison, as a patternless and transient burst of energy, a fizz of biological static just as random as the street lamps flashing past. (p.826)

"Look at him," said Boris, breaking short from what he was saying and knocking me in the arm... They were all laughing at me, ... I was laughing too and I wasn't even sure what I was laughing at since I was still so shaken I was trembling all over. (p.827)

In this data, it is showed that Theo finally regains the painting *The Goldfinch*, which at first seems like a moment of resolution to his long emotional struggle. However, instead of feeling calm or emotionally healed, Theo experiences strange and unstable form of joy in *The Goldfinch*. The detailed description of the painting as “perfect” strongly

contrasts with Theo's inner condition, which appears through expressions like "queasy sense" and "patternless and transient burst of energy." This contrast shows that even though the painting itself does not change, Theo's perception toward it becomes more fragmented and unstable. Instead of giving psychological closure, the return of the painting actually triggers chaotic emotional reaction inside Theo. The overwhelming laughter around him also creates distorted feeling of reality where Theo feels connected to the world but separated from it at the same time. His reaction does not show complete recovery, but continues his unstable mental condition where excitement and confusion exist together. Taking everything into consideration, this scene shows that Theo's shadow crisis is not fully resolved, but instead changes into unstable euphoria which reveals that his sense of self still remains deeply fractured.

Datum 37

It had happened before it even happened, like a skip in a DVD throwing me forward in time, because I have no memory at all of picking the pistol off the floor ... I'd got Martin in the shoulder, the soft gray cloth was drenched and dark, a spreading dark stain, cordite smell and deafening echo that. when I shot again and hit him above the eye, red burst that made me flinch and then, somewhere behind me, I heard the sound of running feet slapping on concrete-the boy, white coat running to the exit ramp with the painting under his arm, he was running up the ramp to the street, echoes reverberating in the tiled space and I can't remember if I shot at him because somehow it was a completely different moment and I, was facing away from the car... (p.833-834)

In this situation, Theo is caught between violent chaos and the sudden urgency of recovering the painting *The Goldfinch*. While he is involved in a shooting and experiences extreme physical and sensory

overload, his attention is still indirectly tied to the painting as it is being taken away. The narration shows fragmentation of consciousness and suggests that Theo no longer fully controls his own actions. Shock and instinct take over his mind, which can be seen from the way he experiences time differently and cannot clearly understand what he is doing. Theo reacts impulsively and emotionally without thinking carefully about the situation around him. Furthermore, his unstable mental condition makes him see reality in confusing and unclear way. Taking everything into consideration, this moment shows that Theo slowly loses control over himself as his psychological condition becomes more chaotic.

This moment strengthens the idea that Theo's psychological condition is deeply fractured. The violence happening around him does not bring clarity into his mind, but instead it makes his confusion become even more intense, where trauma and obsession overlap together at the same time. Even in the middle of shooting and physical collapse, Theo still keeps his attention toward the painting, which shows that the painting becomes emotional anchor and also source of fixation in his life. Furthermore, the chaotic condition outside slowly reflects the collapse happening inside Theo himself. Rather than resolving the shadow crisis, this scene deepens the crisis even more because reality, memory, and obsession begin to mix together in unclear way until Theo can no longer distinguish them properly.

As the climax reaches the highest point of violence and psychological pressure, Theo's experience becomes more fragmented where perception, memory, and action collapses into one chaotic moment. Even during the shooting and physical breakdown, Theo's consciousness still remains connected to the presence of the painting *The Goldfinch*, which shows how deeply his obsession shapes the way he sees reality. The chaotic violence outside also reflects the destruction happening inside Theo's mind and emotional condition. This scene marks the highest intensity of Theo's shadow crisis because external chaos and internal collapse slowly mix together, leaving no clear space for emotional stability and psychological clarity.

C. Anima

The concept of anima can be used to analyze the psychological condition of Theo Decker as the main character in *The Goldfinch*. According to Carl Jung, anima is the feminine side of the human soul that is associated with emotional sensitivity, vulnerability, and a connection to beauty and meaning. In Theo's case, the anima does not appear as stable part of his personality. Instead, it appears through his emotional sensitivity, inner vulnerability, and strong attachment to beauty, especially art. Furthermore, Theo often reacts emotionally and keeps deep feelings inside himself, which shows that his anima still influences his psychological condition. However, the anima inside Theo remains unstable and fragmented, so it affects his emotional experiences in confusing and complicated way.

1) Theo's Inner Vulnerability

Inner vulnerability becomes one of the important aspects to understand Theo Decker's anima in *The Goldfinch*. According to Carl Jung, anima is related to emotional sensitivity and the ability to feel emotions deeply. Theo's inner vulnerability reflects this aspect because he shows fragile emotional condition caused by trauma, loss, and unstable life experiences. Instead of showing emotional control or strength, Theo often keeps his pain inside himself and becomes more sensitive toward psychological pressure. Furthermore, Theo experiences emotions very deeply but he cannot fully process or balance those feelings properly. This condition shows the presence of anima inside Theo's psyche, especially in unintegrated form. Taking everything into consideration, Theo's inner vulnerability becomes important to understand how the anima influences his emotional responses throughout the story.

Theo Decker's inner vulnerability begins from the traumatic event that changes his life in *The Goldfinch*. At the beginning of the story, Theo visits the museum with his mother. The situation looks calm and ordinary like normal day. However, a violent explosion suddenly disrupts the moment. The explosion creates chaos, destruction, and confusion around him. After the incident, Theo feels disoriented and injured. He also feels alone and surrounded by fear and uncertainty. Furthermore, this moment becomes the beginning of Theo's emotional fragility. The event introduces

deep trauma and sense of loss into his life. These feelings continue affecting Theo's psychological condition throughout the story.

Datum 38

"Mother?" I called again. With rapidly sinking heart, I walked fast through the foyer, and then stood confused in the middle of the living room. (p.70)

This data reflects Theo's initial psychological response to the traumatic event, particularly his sense of confusion and denial. Although he is aware that his mother was present at the museum during the explosion, he continues to call for her as if nothing has happened. His actions indicate an inability to immediately accept the possibility of loss, which indicates a state of emotional shock. The phrase "standing confused in the middle of the living room" further emphasizes his disorientation and unstable mental state. This reaction illustrates Theo's inner vulnerability, as he is psychologically unprepared to process the trauma and instead clings to a sense of normalcy. In this sense, vulnerability is characterized by rejection and emotional disconnection, which signals the early stages of his trauma that have not been processed.

Datum 39

"After I got off the telephone, I sat very still for a long time. According to the clock on the stove, which I could see from where I sat, it was two-forty-five in the morning.....The living room-normally so airy and open, buoyant with my mother's presence-had shrunk to a cold, pale discomfort, like a vacation house in winter...I could feel my heart beating, hear the clicks and ticks and hisses of the large elderly building slumbering around me." (p.82)

This data reveals Theo's deeper level of inner vulnerability after the confirmation of his mother's death. Unlike his previous reaction to denial, Theo is now forced to face the reality of his loss, which results in a sense of isolation and a deep emotional emptiness. His description of the living room as "shrinking into a cold, pale discomfort" reflects not only a change in physical space, but also a shift in his psychological state. Her mother's absence transforms what was once a warm and familiar environment into something strange and unsettling. In addition, his high awareness of small details, such as ticking sounds and fragile furniture, indicates increased emotional sensitivity and anxiety. This moment depicts Theo's vulnerability through his inability to find comfort or stability, as he becomes fully aware of his loneliness and the permanent loss he is experiencing.

Datum 40

And what would i do? Part of me was immobile, stunned with despair, like those rats that lose hope in laboratory experiments and lie down in the maze to starve.

I tried to pull my thoughts together... Objects in the apartment wobbled with my fatigue: halos shimmered around the table lamp; the stripe of the wallpaper seemed to vibrate. (p.83)

This data further emphasizes Theo's inner vulnerability through his helpless feeling and emotional collapse. Theo compares himself to "rats that lose hope in laboratory experiments," and this comparison shows that he completely loses control and motivation in his life. He feels trapped in situation that he cannot escape from. Furthermore, the metaphor reflects deep despair because Theo no longer sees clear possibility for resolution.

Theo also tries to stay strong emotionally, but his effort remains unsuccessful. In addition, the description of objects appearing around him highlights his disoriented mental condition and emotional overwhelm. This moment shows that Theo's vulnerability is not only about sadness, but also about his strong feeling of powerlessness and inability to handle his trauma properly.

Another moment occurs after Theo learns about his mother's death, when he is left alone and begins to process his loss. At this point, he reflects on his memories of his mother while struggling to cope with the overwhelming sense of grief. His attempt to recall meaningful moments reveals the depth of his emotional state following the traumatic event.

Datum 41

How was it possible to miss someone as much as I missed my mother? I missed her so much I wanted to die: a hard, physical longing, like a craving for air underwater. Lying awake, I tried to recall all my best memories of her-to freeze her in my mind so I wouldn't forget her-but instead of birthdays and happy times I kept remembering things like how a few days before she was killed, she'd stopped me halfway out the door to pick a thread off my school jacket. (p.104)

This passage illustrates Theo's deep inner vulnerability after the death of his mother in *The Goldfinch*. Theo experiences overwhelming feeling of loss and emotional pain. His longing toward his mother shows not only emotional sadness, but also psychological and almost physical need for her presence in his life. Furthermore, Theo cannot easily control or contain his grief because the feeling continues dominating his thoughts and emotional condition. When Theo tries to remember positive memories

about his mother, small and ordinary details suddenly interrupt his thoughts. This situation reflects fragmented memories and unstable emotional processing within him. Instead of finding comfort in those memories, Theo becomes more aware of his mother's absence and this condition increases his feelings of emptiness. Taking everything into account, Theo's vulnerability arises not only from his loss, but also from his inability to properly manage and resolve his emotions. His grief slowly became an important part of his inner state and revealed his fragile psychological state.

Analysis of these moments shows that Theo's inner vulnerability develops progressively, starting with denial, followed by emotional isolation, and eventually leading to a state of helplessness and despair. Her inability to process her mother's traumatic loss results in an unstable psychological state, in which she struggles to maintain emotional control and coherence. Instead of facing his grief head-on, Theo experiences confusion, disorientation, and a deep sense of helplessness, all of which reflect his fragile inner state. This development highlights how his vulnerability is not a temporary reaction, but a constant condition that shapes his emotional response throughout the narrative. In this case, Theo's inner vulnerability can be understood as a manifestation of his anima, especially in his disintegrated form, where emotional depth exists without balance or stability.

2) Theo's Love of Beauty

Theo Decker's love of beauty is another important aspect to understanding his anima in *The Goldfinch*. In Carl Jung's theory, anima is closely related to emotional sensitivity to beauty and the search for meaning beyond ordinary reality. In Theo's case, this aspect came about through his deep appreciation for art, especially his strong attachment to *The Goldfinch's* paintings. Theo not only sees beauty as an aesthetic object, but he also treats it as an emotional comfort and symbolic meaning in his life. In addition, Theo creates a deep emotional connection to artistic objects because beauty gives him a sense of peace and a temporary emotional escape. This tendency suggests that Theo has a strong inner connection with beauty, which reflects the presence of anima within his soul. However, similar to his inner vulnerability, this aspect remains emotionally disintegrated as Theo's attachment to beauty often becomes exaggerated and connected to unresolved trauma instead of bringing emotional balance into his life.

This situation takes place when Theo visits the museum with his mother before the explosion occurs. At this point, Theo initially shows little interest in the paintings, as he expects them to be monotonous and unengaging. However, as he moves deeper into the gallery, his perception begins to change, and he becomes increasingly attentive to the visual details of the artworks. The description of the paintings and the atmosphere

of the gallery reflect Theo's growing awareness of beauty, which marks the beginning of his aesthetic sensitivity.

Datum 42

The walls glowed with a warm, dull haze of opulence, a generic mellowness of antiquity; but then it all broke apart into clarity and color and pure Northern light, portraits, interiors, still lifes, some tiny, others majestic: ladies with husbands, ladies with lapdogs, lonely beauties in embroidered gowns and splendid, solitary merchants in jewels and furs. Ruined banquet tables littered with peeled apples and walnut shells; draped tapestries and silver; trompe l'oeils with crawling insects and striped flowers. And the deeper we wandered, the stranger and more beautiful the pictures became. Peeled lemons, with the rind slightly hardened at the knife's edge, the greenish shadow of a patch of mold. Light striking the rim of a half-empty wine glass. (p.26)

This data illustrates Theo's early appreciation toward beauty during his visit to the museum in *The Goldfinch*. Theo becomes deeply immersed in the gallery and starts paying attention to many detailed parts inside the paintings. This condition indicates the emergence of aesthetic sensitivity because Theo notices intricate and vivid elements that other people may see as ordinary things. Furthermore, Theo does not only observe the paintings on surface level, but he emotionally engages with them in deeper perceptual way. This moment reflects the early presence of his anima, especially through his connection with beauty and sensory experience. Theo slowly develops awareness that art contains emotional and visual meaning instead of being ordinary object only.

Similar situation occurs shortly before the explosion, as he observes one of the paintings in the gallery. At this moment, Theo closely observes one of the paintings in the gallery, which stands out due to its small size and simplicity compared to the others. His attention to the painting

indicates a shift from casual observation to a more focused and attentive engagement with the artwork.

Datum 43

Self-consciously, I leaned forward and looked at the painting. It was a small picture, the smallest in the exhibition, and the simplest: a yellow finch, against a plain, pale ground, chained to a perch by its twig of an ankle. I stepped back, to get a better look. It was a direct and matter-of-fact little creature, with nothing sentimental about it; and something about the neat, compact way it tucked down inside itself-its brightness, its alert watchful expression-made me think of pictures I'd seen of my mother when she was small: a dark-capped finch with steady eyes. (p.30-31)

This data illustrates Theo's initial encounter with *The Goldfinch*, revealing an early stage of his emotional connection to beauty. Although the painting is described as “*small*” and “*simple*,” Theo's detailed observation of the bird's “*brightness*” and “*alert watchful expression*” suggests a heightened aesthetic sensitivity. More importantly, his association of the bird with her mother indicates that the painting evokes a personal and emotional response. This connection shows that Theo does not perceive beauty as merely visual, but as something that resonates with his inner feelings and memories. Therefore, his response reflects an early form of attachment to beauty, where aesthetic appreciation becomes intertwined with personal meaning. In this sense, this moment represents the beginning of Theo's deeper relationship with the painting, which later develops into a stronger emotional dependence.

Another piece of evidence occurs soon after the explosion at the museum, when Theo is in a state of confusion and disorientation. Surrounded by chaos and destruction, he remained inside the gallery and

encountered the painting again. Despite the urgency of the situation, Theo reached out and picked up the painting, marking a significant shift from passive observation to direct action.

Datum 44

...I reached out and picked the board up by the edges. It felt surprisingly heavy, for something small. A long splinter of broken frame clung to one corner. (p.44)

This moment reflects Theo's growing emotional attachment to the painting in *The Goldfinch* as he decides to take the painting even in dangerous situations. Theo's actions showed that the painting already carried a personal meaning to him, although at the time he was not fully aware of it clearly. In a situation where survival should be his top priority, Theo instead follows his emotional impulses more than rational thinking. This condition suggests that Theo's relationship with beauty has begun to influence his behavior and is slowly turning a simple appreciation into a deeper attachment. Furthermore, this action became the starting point of Theo's long relationship with the painting as he later decided to preserve and protect it continuously. In this sense, painting no longer serves only as a beautiful object, but also as something that carries emotional meaning and psychological importance in Theo's life.

This situation occurs after Theo takes the painting from the museum and stays at Barbour's house. At this point, he read a newspaper article related to the incident and searched for information about the painting. His reaction to the mention of the artwork reveals a shift in the way he sees it.

Datum 45

Without thinking, I sat down in Mr. Barbour's chair and began scanning the dense text for any further mention of my painting (already I'd begun to think of it as mine; the thought slid into my head as if I'd owned it all my life) (p.214)

This data shows an important development in Theo's attachment to the paintings in *The Goldfinch* as he began to think of the painting as something that belonged to him personally. Theo's reaction shows that he no longer sees the painting as an external object only, but also as an asset that carries emotional value to him. This shift suggests that Theo's relationship with beauty is becoming deeper and slowly evolving into a sense of belonging. In addition, the feeling arises naturally, which suggests that Theo's attachment is not fully conscious but driven by an emotional need within him. In this sense, painting serves as a psychological substitute for the loss that Theo has experienced, since it gives him a feeling of continuity and personal connection. Taking everything into account, this moment marks the transition from a casual attachment to a more possessive and beauty-dependent relationship.

Another moment appears in the final part of the narrative, when Theo reflects on his experiences and begins to contemplate the meaning of art and beauty in human life. At this stage, he is no longer reacting to immediate events, but instead engaging in a broader reflection on the value of beautiful objects and their significance across time.

Datum 46

...And I add my own love to the history of people who have loved beautiful things, and looked out for them, and pulled them from the fire, and sought them when they were lost, and tried to preserve them and save them while passing them along literally from hand to hand... (p.948)

This passage reflects Theo's more mature understanding toward beauty in *The Goldfinch* because he no longer sees beauty only as personal attachment. Theo's statement shows that he now understands himself as part of larger continuity of people who value and preserve beautiful things. Unlike his earlier experiences, where his connection with the painting mainly comes from emotional need and personal loss, this reflection demonstrates more conscious and meaningful appreciation toward beauty. Furthermore, Theo no longer treats beauty only as source of comfort, but also as something worth protecting and passing to other people even through destruction and passage of time. This condition suggests that Theo slowly realizes the lasting power of art, not only as personal refuge but also as shared human legacy. Taking everything into consideration, Theo's love toward beauty reaches more developed stage because he uses beauty as way to give meaning toward suffering and connect personal experience with broader human life.

3) Theo's Emotional Sensitivity

Theo is not only emotionally vulnerable, but also very sensitive, as he experiences external atmosphere and internal emotions in an intense and extraordinary way. The emotional sensitivity in Theo Decker is reflected through his heightened awareness of his surroundings and his

intense internal emotional responses. This can be observed in his experiences of loneliness as well as in his struggles with anxiety and substance use.

This situation occurred while Theo was staying at Barbour's house, during a period when he was often receiving guests. In this situation, Theo observes the interaction between Mrs. Barbour and the guests, paying attention to the way she manages the situation without direct confrontation. The description focuses on subtle changes in behavior and atmosphere in the room.

Datum 47

"...Mrs. Barbour broke up these visits if they dragged on too long, on the grounds that I got tired easily, but also—I suspect—because she couldn't handle people like Cinzia and Kika monopolizing her living room for indefinite periods of time. After forty-five minutes or so she would come and stand quietly in the door..." (p.98)

This data demonstrates Theo's emotional sensitivity through his ability to perceive subtle social cues and unspoken tensions in his environment. Rather than simply describing the situation, he carefully observes Mrs. Barbour's behavior and interprets the underlying intention behind her actions. His awareness of the shift in atmosphere, as well as his understanding of her discomfort, indicates that he is highly attuned to the emotional dynamics of others. This suggests that Theo does not only experience his own emotions deeply, but is also sensitive to the feelings and reactions of people around him. In this sense, his emotional sensitivity extends beyond internal experience to include an acute perception of social and emotional nuances in his surroundings. Theo's sensitivity is not only

internal, but also social he is able to read emotions that are not explicitly expressed.

Another evidence of Theo's emotional sensitivity occurs during Theo's later life when he is engaged to Kitsey and appears to have a stable external situation. However, internally, he experiences a significant emotional decline, marked by persistent sadness and psychological instability. Despite maintaining a functional social appearance, his inner emotional state begins to deteriorate.

Datum 48

"Four months had passed... I felt sick. I hated being around people, couldn't pay attention to what anyone was saying... all human activity seemed pointless, incomprehensible... there was not a squeak of light anywhere I looked." (p.625)

This data shows Theo's emotional sensitivity through his intense and prolonged experience of psychological distress, even during outwardly seemingly stable periods. Although he is involved and surrounded by people he knows, he experiences a deep sense of emotional disconnection from his environment. Their inability to concentrate, communicate effectively, and engage in daily activities reflect an increased emotional response that affects their mental and functional state. In addition, his perception of the world becomes distorted, as he portrays reality as dark, meaningless, and incomprehensible. This shows that his emotional experiences are not only internal but also shape how he perceives and interacts with the outside world. In this sense, Theo's emotional sensitivity

manifests as an overwhelming awareness of sadness and emptiness that interferes with his ability to function normally.

Overall, Theo Decker's emotional sensitivity is demonstrated through his strong and often over-the-top reactions to the outside environment and his inner emotional state. This appears in his ability to notice small social signals and changes in the atmosphere around him, as well as in his very strong mental reactions during times of emotional distress. His sensitivity not only appears as an awareness of the feelings of others, but also as a weak ability to control his own emotions, especially when he encounters loneliness, loss, and a kind of existential emptiness. This situation makes him feel something in a heavy way and he is often unable to keep his feelings balanced. Because of this, Theo tends to process the world in an emotionally intensive way. Simple everyday situations can feel too significant, while major events in life affect his mind in a very profound way. In this way, emotional sensitivity works as an important part of his psychological character, and it shapes how he experiences and reacts to life throughout the narrative.

D. Self

In Jungian psychology, the Self is the main archetype of the human psyche. It represents the conscious and subconscious goal towards the wholeness and integration of all parts of personality, persona, shadow, anima, and animus into one central unity. The self is not a single fixed archetype, but rather an organizing principle that unites these parts into a complete and coherent whole. In the novel,

the development of Theo Decker's Self can be seen as a slow process in which his traumatic experiences, attachment patterns, and emotionally conflicting mental states begin to form a strange kind of order. Its dispersed emotional experiences do not remain separate, but gradually become a more unified structure. In this way, a sense of self becomes more connected, even if it is built through pain, loss, and unstable emotional states.

The onset of Theo's madness occurred after the Museum explosion, an event that led to the breakdown of his life. His mother's death, despite Theo's outside trauma, causes a temporary major explosion in his psychological life as well. In addition to his mother's death, the explosion at the Museum causes irreparable questions about the new life to occur in Theo, leaving his inner life in disarray. This moment strips Theo of everything in Theo of its meaning, leaving behind what can later be considered a partially intact core of the self as a result, but which is lifeless and disjointed. This incident serves as the basis for his later psychological growth, as the initial disturbances in his inner world shape his ongoing struggle towards integration throughout the story.

Datum 49

...Scrambling, skidding harum-scarum to the door, I fumbled with the lock. "Mom?" I called, sliding the top bolt, throwing open the door-and then my heart plunged, a six-story drop. Standing on the doormat were two people I had never seen in my life... (p.83)

This passage shows the first pause in Theo's psychological state, where his normal hopes are suddenly struck by a strange and disturbing reality. Her first reaction was confusion and a refusal to accept it, as she still called her mother even when things already felt "wrong". The rapid change from hope to surprise shows

that he cannot really process what is happening, so his thoughts and emotions become unstable. This moment also indicates the beginning of a damaged sense of self. His inner state no longer matched what was happening outside. Instead of reacting in a clear way, Theo feels lost, confused, and emotionally disconnected. This suggests that her identity begins to fall apart after the traumatic event, and her sense of self becomes unclear and disorganized.

At the beginning of the novel, Theo's psycho-emotional state breaks down and does not quickly return to balance after the traumatic event. When he stays at the Barbour house, the house, the people, and the daily routines give him an outside structure that helps him survive in a temporary emotional way. However, this stability only stays on the surface because his inner condition still feels disordered and not clear. His everyday environment forces him to keep moving and doing basic actions, but he does not really process what he experiences. Instead, he uses emotional distance and simple necessity rather than real inner repair or integration. In this period, the painting also starts to play a role in how he holds himself together, even though it still exists as an object from the outside world, it slowly becomes like a second safe place for him. Still, this does not show true psychological integration, but only a way of controlling his broken inner world so he can continue to cope and function.

As Theo reaches adulthood, the illusion of control he maintains is shattered and deeper internal struggles emerge. While outward appearance indicates that a person is living an active and "normal" existence, with work, socialization and even a level of social participation, inner appearance does not stand up to careful

investigation, and internal psychological circumstances reveal a deadly mismatch between past and present experiences. His presence has no emotional relevance as he is cut off from the here and now due to the many unresolved issues and traumatic experiences from his childhood. Friendships and relationships are built on emotional irrelevance, and this dysfunctional attachment is not based on love, but rather on avoidance. This unhappiness, self-deprecation, avoidance of friendship is associated with long-term conflict in every particular element of himself that prevents it from being whole.

This internal conflict eventually reaches a tipping point, where Theo's psychological condition becomes increasingly unstable. The strategies he once relied on to cope with it were no longer enough, and his emotional state escalated into a sense of confusion and a deeper loss of control. At this stage, the separation between his inner and outer life becomes clearer, as he struggles to maintain stability in his thoughts and actions. His experience reflects the peak of psychological disintegration, in which elements of his unresolved past resurface and interfere with his ability to function coherently. This moment represents the peak of his internal crisis, in which his sense of self is most fragile and fragmented.

However, after this period of crisis, Theo began to engage in a more reflective understanding of his experiences. Instead of being completely overwhelmed by her past, she begins to interpret her life through a broader perspective, especially in relation to art, loss, and human existence. This reflective process allows him to connect previously fragmented experiences into a more coherent narrative, suggesting a gradual movement toward psychological

integration. Although his struggle is not completely resolved, there is a real shift in consciousness, where he begins to accept the complexity of his experience rather than reject it. In this sense, Theo's development reflects an ongoing process towards a more integrated sense of self, in which various aspects of his soul begin to coexist within a unified framework of meaning.

This situation arises in the final stages of Theo's life, when he reflects on his experiences and tries to understand the suffering he has experienced. At this point, he no longer reacts impulsively to trauma or emotional instability, but rather engages in a deeper contemplation of human life, fate, and existence. His reflections marked a shift from emotional struggles to a more thoughtful and meaningful understanding of his experiences.

Datum 50

"Whatever teaches us to talk to ourselves is important: whatever teaches us to sing ourselves out of despair. But the painting has also taught me that we can speak to each other across time. And I feel I have something very serious and urgent to say to you, my non-existent reader, and I feel I should say it as urgently as if I were standing in the room with you. That life—whatever else it is—is short. That fate is cruel but maybe not random. That Nature (meaning Death always wins but that doesn't mean we have to bow and grovel to it)." (p.948)

This moment reflects Theo's movement towards a more integrated sense of self, as he begins to articulate a broader understanding of life shaped by his past experiences. Instead of being overwhelmed by suffering, he acknowledges it as an inevitable part of human existence and tries to derive meaning from it. His reflections on life, fate, and death show a shift from emotional fragmentation to a more coherent and conscious perspective. In addition, his ability to speak to imagined readers shows a greater level of self-awareness, as he positions his

personal experiences in a broader human context. He no longer experiences his emotions passively but actively interprets them, as evidenced by his awareness that grief can be tolerated and even changed. Theo shows the evolving integration of his psychological experience in this way, in which suffering, memory, and meaning begin to coexist within a cohesive conception of existence. This indicates a shift towards the Jungian notion of the Self, where the person aims to solve internal problems in order to create a more complete and significant identity.

Theo Decker's psychological journey often shows a slow shift toward self-integration as he moves from an emotionally fragmented state to a more introspective and significant understanding of his events. He gains a deeper understanding of life's complexities, such as suffering, loss, and confusion, even when he fails to achieve stability or total resolution. He begins to analyze and integrate these events into his sense of self rather than letting them control them. This implies that Theo's sense of self is always shaped by his attempts to understand and resolve his inner conflicts rather than being fully corrected or realized.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter is the conclusion and recommendations of the study based on the analysis in the previous chapter. The conclusion is a summary of the findings regarding the manifestation of Jungian archetypes and Theo's psychological development throughout the novel. The study is based on the application of Carl Gustav Jung's theory of analytical psychology to Theo Decker's personality. The suggestion is targeted towards future researchers interested in conducting studies on psychological criticism and Jungian analysis in literary works.

A. CONCLUSION

Based on the discussion that has been reviewed, the four Jungian archetypes appear to be mutually exclusive in constructing Theo's personality. To blend in and appear "okay" in the eyes of his social circle, Theo constantly wears a persona as a protective mask. Unfortunately, this shield often leads to emotional instability. Behind this mask, Theo's shadow side thrives through repressed guilt, a dark obsession with paintings, and various impulsive, often morally problematic actions. Furthermore, the anima drive also plays a significant role in bringing out Theo's fragile side and sense of dependence as he forms emotional bonds with those around him. The entire long struggle between social masks, the dark side, and inner vulnerability is essentially how the self-archetypes work to enable Theo to find a point of spiritual balance.

Theo Decker's psychological journey is a concrete manifestation of someone's willingness to confront their worst selves in order to form a whole identity. This research proves that *The Goldfinch* is a novel that explains how humans struggle to manage innate trauma, find meaning amidst chaos, and ultimately recognize their true selves.

B. SUGGESTION

This study is aiming to discuss about literary criticism applying Jung's theory about archetypes in psychological analysis. Future studies could find the other focus of jungian psychology such as how symbolism appears in literature. Researchers also could study more characters that are interesting in *The Goldfinch* to explore about character development and human psychology in literature.

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