CHAPTER II

REVIEW OF RELATED LITERATURE AND THEORETICAL

FRAMEWORK

2.1. Myth Criticism

According to Frye (1957), The goal of myth criticism was to bring back the spiritual component to the excluded divided society dominated by scientism, empiricism, and technology. It did this by drawing on the anthropological and psychological foundations of myths, rituals, and folktales. The construction of myth (with its associations with magic, fantasy, dreams, etc.) was seen by myth criticism as being essential to human thought, and myth was seen as the result of multiple cultural attempts to provide a meaningful context for human life. The "system" of literature is thought to be built on "recurrent patterns" that developed from a mythological substrate. These standards were also reflected in other modern developments such as structuralism and the notion of the "collective unconscious" by Jungian psychologists. According to Frye, literature frequently employs transcendental genres like romance (summer), tragedy (autumn), irony/satire (winter), and comedy (spring). These four categories make up the phrase "Central unifying myth." He further standardized these subgenres and identified their core archetypal structures. The quest component of the romance sets it apart, with the hero delving into dangerous underworld depths before triumphing. This ascent and decline, according to Frye, was the "mythopoeic" counterpart of Jung's archetype.

Human idea is reflected through literature. It can be impacted by the author's surroundings, and it may even contain the author's way of life. Most people believe

that literary works are a reflection of human life. To put it another way, literary works are used by people for expressing how they feel, what they observe, and what they confront in their social lives human activity (Hudson, 1913).

Literature could also be referred to as a work of art. The majority of "literary works" are the result of the authors' imagination. They are ordered in accordance with the writers' style, as the authors have been granted permission to write their works in their preferred style. It gives literary works an artistic point of view and individuality. As a result, literary works are always admired by individuals all over the world who are interested in the artistic side of things. Many meanings can be found in those works, but they are usually only discovered by reading and interpreting them. It is difficult to catch immediately and readily. Even the writers' writing style should be known so that the readers can find the primary theme and vital information.

In literature a character has a big impact in the world of the story. Character is a entity which appear with their own personality, habits, emotions, mindsets. When the characters first appear in the novel, the reader will form an opinion about them based on their emotions, which might be either positive or negative (Haglund, 2012). Usually a character is what the reader analyzes or explores in freading a story. The reader searches for the character's distinctive features, including name, personality, appearance, and so on. Character analysis is to comprehend how a character's ideals, attitudes, and actions have grown.

Some experts, including as Jung, Joseph Campbell, and Maud Bodkin, think of literature as the fundamental record of human life and hold that it is filled with

archetypes that are the product of the brainstorming process of the unconscious mind. In order to keep the human psychology in balance, it is common for the unconscious mind, in especially archetypes, to find a way to manifest and connect with the conscious mind.

2.2 Archetypal Approach

In fact, archetype as a type that occasionally repeats is strongly linked to human mind. Humans invoke symbols that are believed to have originated from primordial thoughts since they are beings with the capacity for symbolism. Due to their simultaneity, these thoughts won't go away as long as there are ideas for things to think about. Because people now and people in the past generally share similar thoughts, archetypes frequently occur in contexts of recurrence (Ahmadi, 2019).

The archetype is viewed as unique since, as a primordial trait, it is present even in varied places. This shows how little thinking has advanced since the dawn of time. Because of this, according to Jung, both ancient and modern people are distinct individuals with a shared psyche and collective unconscious. Because historical traces are tied to archetypes that may be found in many different cultures and countries around the world.

According to Jung (1969), an archetype is a learned behavior. A form from the past that reappears in the present and cannot be distinguished in the human mind is an archetype. Archetypes can also be seen as a type of nature with a fixed meaning that has been accepted for many years. The part of the psyche with the greatest depth is the collective unconscious, which includes archetypes. The collective unconscious, which is sometimes described as a collection of emotional events that

are inherited, contains these experiences. Shadow, Persona, and Anima are the examples of many archetypes that exist.

The reason why the researcher used this type of analysis was because the characters showed an indication that the character have the shadow and persona aspect from their actions. Justice Wargrave as one of the characters have the mask he used in front of the others and a shadow which tell about his true nature that nobody knows. In order to analyze the character of the ten key character in the novel the researcher decide to use Archetypal Patterns approach.

Unintentional and unconscious archetypal patterns are present in everyday life. Every person's psyche contains archetypes, which are ancient patterns. Unintentional and unconscious archetypal patterns are present in everyday life. Every person's psyche contains archetypes, which are ancient patterns. Carl Jung discovered many years ago that human systems spontaneously organize themselves into very complex patterns of behavior that are not planned. This emergent process is normal and can be advantageous, but it can also be harmful (Henning, 2014).

2.2.1 Shadow

The shadow is a moral issue that puts the entire ego-personality to the test because no one can become aware of the shadow without making a significant moral effort. It requires accepting the negative components of one's personality as real and present in order to become mindful of them. As this action is a necessary for all forms of self-knowledge, it typically encounters strong opposition (C. G. Jung, 1959).

Shadow displays the dark side of man. Therefore, due to the fact we realize that shadow is the darkish, it refers back to the darkish or evil face of the person. This prototype leads to unpleasant thoughts, feelings and behaviors that the general public blames on their behavioral consciousness. Shadows are the darkest and most mysterious personality, as they bring many negative and evil things like sex crimes, anger, jealousy, revenge, revenge, and sometimes all immoral behaviors that are not realized by anyone. Shadows are a stereotype that contrasts with the true self and personality. In contrast to the ideal personality, the presence of shadows can be inferred.

According to Schultz & Schultz (2017), shadow is known as the most potent archetype, known by the ominous and mysterious nickname "shadow," comprises the most fundamental, primal animal drives and hence has the deepest foundations of all archetypes. The shadow side of human nature, which includes actions that society deems evil and immoral, must be subdued if people are to coexist peacefully. These instincts must always be suppressed, fought, and defended against. If not, society is likely to blame us. The shadow is not only the origin of evil, but also of the source of life, originality, innovation, and feeling. Hence, the mind will be lifeless and dull if the shadow is completely suppressed. The ego's role is to enough repress our animal tendencies so that we can be seen as civilized while still allowing for just enough manifestation of those instincts to spur innovation and vitality. If the shadow is somehow entirely subdued, the personality not only becomes monotonous but also the person runs the risk of the shadow revolting. Animal urges are not eliminated when they are restricted. They choose to stay

concealed, waiting for a crisis or an egotistical weakness to take over completely. When that happens, the unconscious takes over, which is not what the person wants.

2.2.2 Persona

A mask that an actor uses to convey different roles or identities to the audience is referred to as a persona. Jung used the phrase essentially in the same way. The persona archetype is a mask we use to display a different version of ourselves in public than who we actually are. According to Jung, the persona is essential since we are required to assume so many roles in order to thrive in school, the workplace, and get along with a wide range of individuals (Schultz & Schultz, 2017).

The persona itself can be beneficial, but it can also be dangerous if we start to think that it represents our genuine identities. Then we might become that part rather than just acting it out. As a result, we won't be able to fully express other sides of our personality. This can lead to a condition known as inflation of the persona, where the ego starts to identify more with the persona than with their genuine character. The person is indulging into falsehood whether they are playing a character or coming to embrace one. In the first situation, the person is fooling other people; in the second, he or she is fooling themselves.

Personality is one of the archetypes of Jung's theory of analytical psychology. The person who wants to "hide" what seems private to him often includes an impersonal truth. Persona tries to show a fake figure who pretends to be someone who is not himself. Jung's theory says that every human being has his or her own mask, that people know nothing but themselves.

2.2.3 Anima

For the anima, as is widely known, represents the feminine aspects of a man's psyche as well as the overall perception someone has of feminine nature, or the archetype of the feminine (E. Jung, 1985). Jung agreed with Freud that everyone is bisexual or has a feminine and a masculine side. According to Jung, a man's feminine side emerges as archetypes in the collective unconscious and then persists in consciousness. Archetypes are old or primitive images that come from the collective unconscious. Some men have the ability to recognize their anima. In order to defeat the anima, a man must be able to transcend his cognitive limitations, go deeply into his unconscious, and acknowledge the feminine side of his personality.

2.3 Previous Research

The research had already been done before by Giles (2020) with the objective of looking at the definition of the persona in the core persona studies text following with analyzing the definition of persona in the early volumes of the Persona Studies. The object of the research was analyzing the early volumes of the Persona Studies journal. The research was using descriptive text analysis. The conclusion of the research was it conclude a variety of study directions are offered that build on the Jungian foundations of persona but also draw on other relevant psychological ideas.

Rahmawati & Nurazizah (2021) analyzed about the persona theory, one of the four ideas that form the structure of the collective unconscious in the human psyche, to analyze the literary psychology of the characters in the book translated

by Demian called The Tale of Emil Sinclair's Childhood. The method applied is descriptive qualitative with a literary psychology approach, referencing Carl Jung's persona theory as a guide. The investigation of persona theory in the novel, which covers two sources of persona, persona growth, persona transformation, and persona integration process, is addressed in the literature review.

Fatihah & Mustofa (2022) described about how Estella's character reflected Jung's idea of archetypes. The focus of the research was on archetypal features in the Disney film Cruella. The research revealed that Estella's persona, shadow, and self-realization are the three factors that contribute to her mental development.

The research had already been done before by Gunanda & Puspita (2022) with the aim to analyze the persona and shadow of John Murphy's character with Carl Jung's theory. The object of the research was Kevin Katchadourian a character from the novel written by Lionel Shriver. The method for this research was using descriptive qualitative with library research method. The result of the research was that Kevin fizzled to adjust between his persona and shadow, choosing to join together with his shadow which is mentally unfortunate based on Jung's theory.

The research had been done before by Pangestu & Julianti (2021) with the aim to analyze the archetype to find out the personality and the ego of the main character. The object of the research was Jim White in McFarland movie. The method of this research was using descriptive qualitative research which used script movie as a data. The result of this research was a data consist of ego, persona, shadow, anima, hero, great mother, wise old man, self.
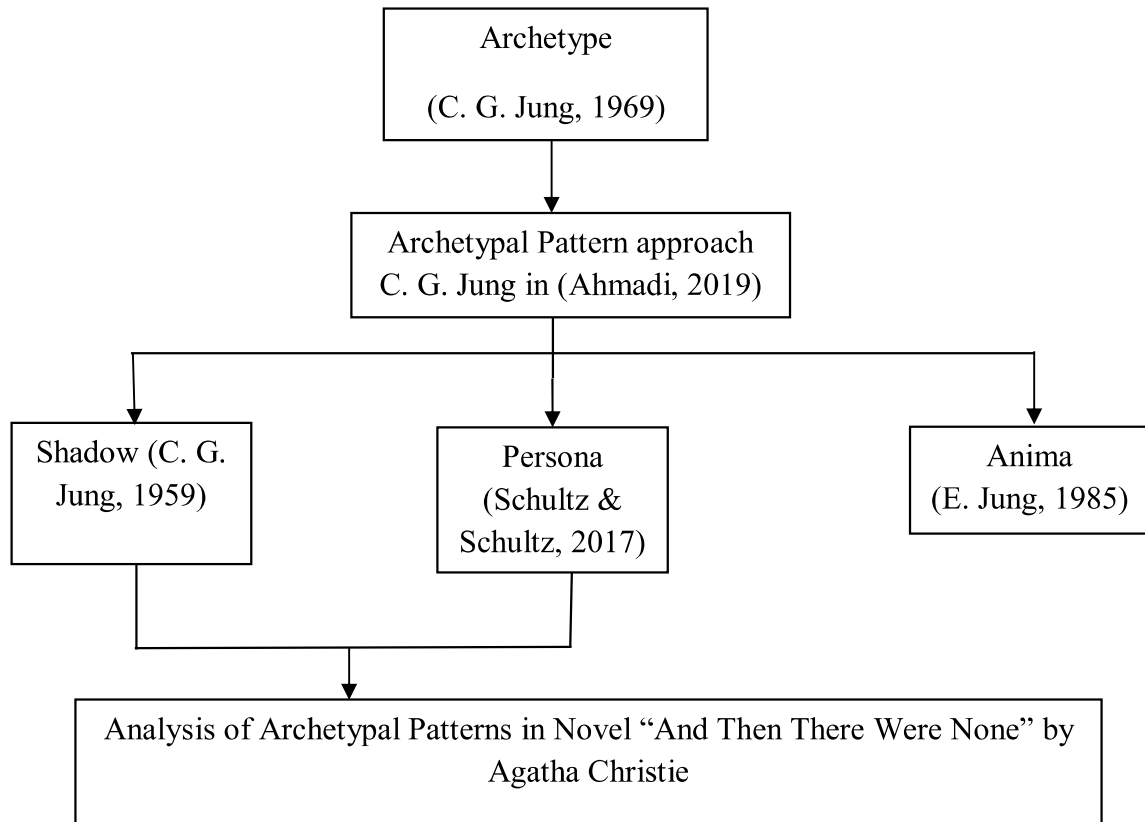
The research had been done before by Nurdayanti et al. (2020) with the aim to decribed the archetype in Patch Personality also to describes the main character personality in Hush, Hush novel. The object of the research was Hush novel by Becca Fitzpatrick. The method of this research was qualitative research used to all the phenomena and issue in Patch personality. The result of the research was in the main character personality six forms of archetype appeared.

Chen (2022) analyzed the development of Miss Julie from childhood through adolescence and adulthood. The object of the research was Miss Julie by Strindberg. This research investigates the impact of archetypes (Ego, Persona, Shadow, and Anima) on Miss Julie's psychological development at various phases and the female perspective of her psychological conflicts.

2.4 Theoretical Framework

The conceptual framework explains the management structure of the topics covered in this study. According to the conceptual framework, the researcher must identify the archetype pattern in Agatha Christie's "And Then There Were None" novel in order to understand its type and application.

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│       Archetype         │
│   (C. G. Jung, 1969)    │
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│ Archetypal Pattern approach │
│  C. G. Jung in (Ahmadi, 2019) │
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| Shadow (C. G. Jung, 1959) | Persona (Schultz & Schultz, 2017) | Anima (E. Jung, 1985) |

Analysis of Archetypal Patterns in Novel "And Then There Were None" by Agatha Christie

Figure 2.1 Theoretical Framework