CHAPTER II

THEORETICAL FRAMEWORK

This segment includes an explanation of the theory employed in the analysis of the novel. This section also clarifies ideas, terminologies, and words relating to the topic that are quoted from numerous reference sources pertaining. The theories below are divided into two categories which are narrative elements and Jung's theory of archetypes.

2.1. Narrative Elements

This section presents theories on the narrative elements analysed in this thesis. The elements are characters, characterization, setting and conflict.

2.1.1. Characters

A character can either be a representation of an individual in either a fictional or dramatic work or any figure who appears in a book, movie and cetera. It is one of the primary components within any narrative work and can be used as a tool by the writer of the story. According to Robert Stanton in his book *An Introduction to Literature* he states that a "character" can mean two things, whether it identifies a certain individual within the narrative or it relates to the assortment of emotions, wants, needs and whims that formulates said individual (1966:17). However, In *Literature: An Introduction to Fiction, Poetry, Drama, and Writing*, written by X.J. Kennedy and Dana Gioia, a "character" is an individual that is conjured from the mind of the writer so that it may populate the narrative world (2016:74).

Dependent on the utility of the character's purpose throughout the narrative of the book, the writer may develop different characters for the story with varying degrees of personality. Within *A Handbook for The Study of Fiction*, Lynn Altenbernd and Leslie L. Lewis mentions that flat characters have a simple description while round characters are more complex. The difference between these aspects is not only in how detailed their description are but also on the depth of their individuality, in other words how unique they are, as well (1966:57). Furthermore, flat characters may have only one distinguishing feature in the narrative whilst round characters are multi-faceted. They may be presented with greater detail or much more depth than the latter (Kennedy & Gioia, 2016:75).

Aside from the depth of personality that a character may have, they can also be categorized by how much development they have experienced throughout the narrative. This development can either be trivial or even significant. In a narrative, static characters are individuals that does not directly engage with the relationships in the story; thus, they do not undergo any changes in the narrative. They usually have a supporting role in the action. Whereas developing characters are in the central of the story, as such they would experience a substantial development in their personality and grow from the actions that occur (Altenbernd & Lewis, 1966:58). Ignasi Ribó states, in his book *Prose Fiction An Introduction to the Semiotics of Narrative*, that dynamic characters are individuals that experience a profound alteration as the narrative progresses, signifying a degree of growth which may lead to a significant transformation, even becoming a different character altogether, by the end of the story. Static characters however usually do not go

through such drastic changes in their appearance in the narrative, as such they do not undergo an evolution in their character (2019:56-57).

2.1.2. Characterization

Characterization is the artistic representation (whether it be fiction or drama) of a character. For an author to be able to write characters into existence in the narrative, they must first choose how to present their characters in the story. Characterization is the act of arranging or organizing the characters in the narrative (Ribó, 2019:47). In the book *The Bedford Introduction to Literature: Reading, Thinking, Writing*, written by Michael Meyer, it states that characterization is the techniques that a writer uses to create the people that exists in the narrative come to life (2016:107).

Depending on the how the author chooses, the method can either be subtle or blunt. Characterization is divided into two methods. Firstly, expository characterization is the method in which the individual is directly described or is discussed by either the writer of the narrative or one of the characters that exist within it. Secondly, dramatic characterization is the method where the individual themselves uses their behaviour, mannerisms and dialogue to show their attitudes, personality and their connections with other characters (Altenbernd & Lewis, 1966:56-57). In another source, characterizations are divided into direct and indirect methods. Direct characterizations is the method in which the writer solely presents the individual's mental, physical and behavioural descriptions, similar to how the writer presents environmental descriptions. Whereas indirect

characterization is the method where in the individual reveals their characteristics through their thoughts, actions, words and their effect on other characters (Ribó, 2019:57-58).

2.1.3. Setting

Setting is the circumstances (can also be time and place) in which something happens or develops. One source state that setting is the context within which the various events of the story happen. The main elements that exist in the setting can be time, space, and social environment that the characters may be involved in (Meyer, 2016:159). Setting could also be described as the immediate environment, or the world within the narrative, in which the events occur. Several part of a setting may include the visible background in which one event persists in, it could also be a time of day, or the year the events are occurring, or even the historical period that the narrative is taking place (Stanton, 1966:18).

2.1.4. Conflict

Another element within a narrative is conflict, which is an opposition, in the form of a force or individuals, that builds up the dramatic aspect of the narrative in a fiction or drama. In one source, conflict is the dominant struggle where two opposing forces collide within the narrative. It occurs when an individual is prevented from reaching their goal (Kennedy & Gioia, 2016:24). Conflict can also be interpreted as the heart of the narrative, in which there would be a contest between opposing characters or between groups of characters (Altenbernd & Lewis, 1966:66).

2.2. Jung's Theory of Archetypes

Carl G. Jung was one of the world's renowned Swiss psychologist and psychiatrist who founded the school of analytical psychology. He was a close friend and colleague to the prolific Austrian neurologist and founder of psychoanalysis, Sigmund Freud. Jung has written many of his works and given various lectures in his time, as such all his works are compiled and composed into a series of books known as *The Collected Works of C. G. Jung*.

One of Jung's popular academic works is his theory of archetypes. The common definition of archetype is the original model in which all variants of the same type represented. In *Man and his symbols*, Jung explains that his interpretation of the archetype is the inclination to create specific representations that form a motif. These representations may be varied in terms of detail though it would not lose its fundamental patterns. Jung also adds that instincts and archetypes share similarities, wherein instincts are physiological impulses that are triggered by the senses, archetype are the same, but they go beyond by manifesting in fantasies and would be revealed through symbolic images (1973:58).

Before the concept of "archetypes" came to be, Jung states in *Psychological Types* that in his research, he found the concept of engram (imprints) which are the psychic structure that has existed in the collective unconscious since time immemorial. These engrams are present in the form of mythological motifs, often appearing in indistinguishable form and remarkably similar from one mythology to another (1976:245-246).

The entries below are the main elements that made the foundation of Carl Jung's Theory of Archetypes. The archetypes below consist of The Persona, The Shadow, The Anima/Animus, The Self and The Trickster.

2.2.1. The Persona

Persona is an individual's social façade. It is a front that reflects the role of said individual are playing in their lives. According to Jung states in his work *The Archetypes and the Collective Unconscious* that a persona is the individual's ability to adapt or the method of assuming to certain roles in the world. In the professional world, people strive to fulfil these expectations by behaving in a certain way that is forced upon them (1980:123). Furthermore, in *Two Essays on Analytical Psychology*, Jung explains that persona is the adjustment between a single individual and society's expectations of how they should appear as. This aspect does not reflect the individuality, or the real primary personality, of the individual but it is a secondary personality in which the individual must conform (1972:158).

2.2.2. The Shadow

Jung then discusses another part of his research which is the Shadow. In another entry in *Man and his Symbols*, it is established that the Shadow carries secretive, repressed, adverse, even possibly nefarious aspects within one's personality. This does not mean that the Shadow is a wholly negative concept. The Shadow does contain good qualities in the form of base instincts as well as creative impulses (1973:110). Jung elaborates in another book *Psychology and Religion* that the shadow is suppressed proclivities that are not entirely negative, only that it is

primitive, inferior even awkward. Moreover, the shadow has such a unique childlike and primitive attributes that Jung thought that its presence adorns and enlivens humanity's existence (1975:78).

2.2.3. The Anima/Animus

Anima is known to be the inner feminine trait of the male personality. In Carl Jung's book, *Man and his Symbols,* he states that Anima is the female element that exists in every male and the same applies to every female who has the male element within them that is known as Animus. Jung explains this feminine trait might be seen as an inferior trait, as such certain individuals would rather keep it hidden from other people and even from themselves (1973:17). In *The Archetypes and The Collective Unconscious*, the anima is, in definite, a factor of the male psyche and not a somewhat philosophical "feminine" soul that men retain. It is a theoretical deducted, or *a priori*, element that effects the mood, reaction and impulse and other aspects in the male psyche (Jung, 1980:27).

2.2.4. The Self

The Self is the most interesting and intricate archetype that was studied by Carl Jung. In *Aion: Researches into The Phenomenology of The Self*, Jung first states that in all people, there exists the Ego, which is the factor where in all matters of the conscious contents are taking place. The Self however encompasses the conscious ego as well as the unconscious. As such, the self is the totality of the human psyche (1959:3-5). In *Two Essays of Analytical Psychology*, Jung expresses that the self is superior to the conscious ego. Not only it is the Ego the personality

that people have, the Self is the dominating personality that people also are. Though the Self is the totality of the psyche, there are some parts of it that people may never realize to recognize due to how obscure it is (1972:177). The Self is the harmonization of both the conscious ego and the unconscious. If the individual does not show sign of negative repercussions, then the person has achieved harmony with their Self.

2.2.5. The Trickster

The Trickster, in common terms, is a devious or deceptive individual that appears in various folklore in different cultures. Written in *The Archetypes and The Collective Unconscious*, Jung highlights one enigmatic figure that represents a combination of trickster motifs. In alchemical belief, Mercurius is a character that is fond for sly jokes, loves to pull malevolent pranks, is able to shape-shift, retains a dual nature of half-divine, half-animal, and is exposed to all manners of torture (1980:255). He continues to expand the nature of the trickster by emphasizing its dominant nature. The trickster is expressed to be a collective shadow figure, the totalization of all the inferior character traits in the individual. Since the shadow of an individual is a component of their personality, the trickster is able to manifest out of said individual. The repressed shadow that is formed might not become a mythological figure but instead becoming a projection that society might put into other groups. (Jung, 1980:270).