

**MASK UPON MASK: ANALYSIS OF JUNG'S ARCHETYPES
IN WILDE'S *THE PICTURE OF DORIAN GRAY***



A Thesis

*Submitted to the Faculty of Cultural Sciences Hasanuddin University in Partial
Fulfilment for The Requirement to Obtain an Undergraduate Degree in English
Literature Study Program*

WRITTEN BY

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HASANUDDIN UNIVERSITY

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LEGITIMATION

THESIS

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BY

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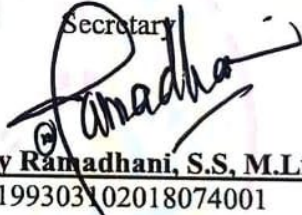
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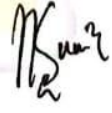
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AGREEMENT

On August 25th 2023, the Board of Thesis Examination has kindly approved a thesis by Chairunnisa Nurul Qalbi (F041191026) entitled *Mask Upon Mask: Analysis of Jung's Archetypes in Wilde's The Picture of Dorian Gray* submitted in fulfilment of one of the requirements to obtain Sarjana Degree in English Literature Study Program, Faculty of Cultural Sciences, Hasanuddin University.

Makassar, February 16th, 2024

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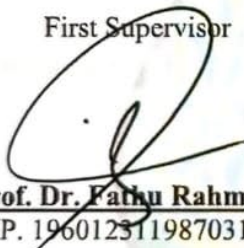
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With reference to the letter of the dean of Faculty of Cultural Sciences Hasanuddin University No.1933/UN.4.9.1/KEP/2022 regarding supervision, we hereby confirm to approve the undergraduate thesis draft by Chairunnisa Nurul Qalbi (F041191026) to be examined at the English Literature Study Program of Faculty of Cultural Sciences.

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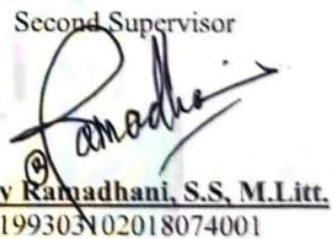
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Hereby, the writer declares that this thesis is written by herself, this thesis does not contain any material which have been published by the other people, and it does not site other's people idea except the quotations and the reference.

Makassar, 30 January 2024
The writer,



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Finally, the writer humbly apologizes for any shortcomings that may exist in this thesis. Despite the best efforts, the writer acknowledges that there is always room for improvement. It is hoped that this thesis proves beneficial and provides valuable insights for the academic community and wider society.

Makassar, 13 February 2024

The Writer,

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ABSTRACT

Chairunnisa Nurul Qalbi, 2024. Mask Upon Mask: Analysis of Jung's Archetypes in Wilde's *The Picture of Dorian Gray*. Supervised by **Fathu Rahman** dan **Rezky Ramadhani**.

This research aims to explore the main character, Dorian Gray, from Oscar Wilde's novel 'The Picture of Dorian Gray' by employing Carl Jung's four major archetypes—The Self, The Shadow, Anima, and Persona. The study delves into how Dorian Gray's character aligns with these archetypes, influencing the storyline and character evolution.

Employing a qualitative descriptive method, the research applies the theory of archetypes to discern their representation in Dorian Gray's characterization. A character and characteristic approach is utilized to analyze Dorian's role within the narrative, providing nuanced insights into the fundamental elements shaping his character arc.

The research findings underscore that Dorian Gray indeed embodies each of the four archetypes, with varying degrees and frequencies throughout the story. These archetypes interconnect, forming a cohesive and self-fulfilling harmony. The novel, by delving into the profound nature of humanity, emphasizes the intricate interplay between nature and nurture in shaping an individual.

Keywords: The Picture of Dorian Gray, Dorian Gray, archetype, persona, the self, anima, shadow, character, Carl Jung.

ABSTRAK

Chairunnisa Nurul Qalbi, 2024. Topeng demi topeng: Analisis Arketipe Jung dalam Karya Wilde, *The Picture of Dorian Gray*. Dibimbing oleh **Fathu Rahman** dan **Rezky Ramadhani**.

Penelitian ini bertujuan untuk mengkaji karakter utama, Dorian Gray, dari novel karya Oscar Wilde ‘*The Picture of Dorian Gray*’ dengan menggunakan empat arketip utama Carl Jung—The Self, The Shadow, Anima, dan Persona. Studi ini menggali bagaimana karakter Dorian Gray sejalan dengan arketipe ini, memengaruhi alur cerita, dan evolusi karakter.

Dengan menerapkan metode deskriptif kualitatif, penelitian ini menggunakan teori arketipe untuk memahami representasi arketipe dalam karakterisasi Dorian Gray. Pendekatan karakter dan karakteristik digunakan untuk menganalisis peran Dorian dalam narasi, memberikan wawasan mendalam tentang elemen-elemen mendasar yang membentuk lengkungan karakternya.

Temuan penelitian menekankan bahwa Dorian Gray memang mencerminkan setiap dari empat arketipe, dengan tingkat dan frekuensi yang bervariasi sepanjang cerita. Arketipe-arketipe ini saling terhubung, membentuk harmoni yang padu dan memenuhi diri. Novel ini, dengan menyelami sifat manusia yang mendalam, menekankan permainan yang rumit antara sifat dan pengasuhan dalam membentuk individu.

Keywords: *The Picture of Dorian Gray*, Dorian Gray, arketipe, persona, diri, anima, bayangan, karakter, Carl Jung.

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CHAPTER I

INTRODUCTION

A. Background of Study

Literature, as it stands, is a tunnel full of profound expression of human creativity and imagination. It encompasses a wide array of written works, including novels, short stories, poems, plays, and essays. At its core, literature is a medium through which authors communicate complex ideas, emotions, and narratives. Through carefully crafted language, literary artists capture the essence of the human experience, inviting readers to engage with diverse perspectives, cultures, and time periods. Whether through intricate character development, vivid descriptions of settings, or thought-provoking themes, literature serves as a vehicle for storytelling and a reflection of the human nature.

Authors employ literature to delve into the complexities of human relationships, societal structures, ethical dilemmas, and the full spectrum of human emotions. They craft narratives that transport readers to different worlds, challenge their assumptions, and evoke empathy. Literary works often resonate deeply with readers, offering them opportunities for introspection and connection with the characters and situations depicted. This connection between the reader and the text creates a unique and intimate space for exploring universal themes and personal reflections.

In literature work, a character is a portrayal of a human being. Characters are portrayed by authors in ways that make it worthwhile to care about them, cheer for them, and even love them through action, speech, description, and commentary. However, there are also characters who you may laugh at, despise, or even hate. (Edgar V. Roberts; Robert Zweig, 2011).

In a narrative that places a significant emphasis on a single character, you can anticipate that every single action and every single line of dialogue, regardless of how insignificant they may seem, is a part of the intricate mix of an individual's inner and outer selves that makes up a human being. In real life, things could "just happen," but in literature, every action, conversation, statement, and observation are deliberate (Edgar V. Roberts; Robert Zweig, 2011).

The process of characterization is an essential aspect of developing a character. The act of characterizing someone is similar to writing their life story down onto paper. The construction of the character based on their physical description, their hobbies and interests, their mannerisms, and the conversation they use. In addition, one of the analytical plots is characterization. We were unable to separate the person's personality from the qualities that make them as empathetic and humane as they can be.

At the core of this connection lies Jung's theory of archetypes, intertwined with the art of characterization. Jung proposed the concept of the collective unconscious, a reservoir of shared human experiences and memories that shape

our understanding of the world. Within this collective unconscious, archetypes emerge as fundamental, universal patterns of thought and behavior. These archetypes serve as the building blocks of characters, guiding the process of characterization by providing a framework through which individual traits and qualities come to life. Jung described archetypes as the blueprints of our psyche, influencing not only our perceptions but also the narratives we create. As we craft characters with distinct physical descriptions, hobbies, and mannerisms, we tap into the wellspring of archetypal symbolism, breathing life into the character and allowing them to resonate with readers on a deeper, more primal level. In this way, the interplay between characterization and archetypes enriches storytelling by grounding the individual within the collective, and the universal within the unique.

Carl Jung's theory of Archetypes delves into the realm of universal symbols and their deep-rooted significance in human experiences. This theory explains why people often share similar ideas or thoughts, even though their life stories are vastly different. This convergence is facilitated by the utilization of shared symbols that serve as a lingua franca for encapsulating otherwise unique experiences. These archetypes possess a remarkable quality – they transcend cultural boundaries, embedding themselves within the collective human psyche while adapting to the cultural nuances of various societies.

Bringing these notions into focus, Jung's archetypes theory could be seen properly through Dorian Gray, the main character of *The Picture of Dorian Gray*

by Oscar Wilde. The story tells about Dorian Gray and the change he experienced throughout the course of the story. What Oscar Wilde presents in this novel is a narrative that discuss the cost between internal struggle, facade, and ego in the face of public scrutiny. Along the journey, we could see the main character struggle to maintain his persona that keeps crumbling by the minute. Each action has its own moral peril with its own pros and cons that rooted in Dorian unconscious mind.

The Picture of Dorian Gray is considered by critics as Wilde's best work. This novel also shown many archetypes of personality that appeared in the main character. Which is the reason why the author chose this novel. The writer assumes that Wilde's demonstrated a lot of different personality archetypes, many of which appeared in the main character. This phenomenon is timeless; it is shared by all, albeit to varying degrees and for various reasons. Wilde's dynamic and nuanced character depicts humanity as it actually is, complete with a wide range of internal conflicts that are interesting to analyze further.

This is the reason behind the selection of the title "MASK UPON MASK: ANALYSIS OF JUNG'S ARCHETYPES IN WILDE'S *THE PICTURE OF DORIAN GRAY*." The author employs a psychoanalytic approach in this study, drawing from Carl Jung's archetype theory supported by structuralism approach, particularly the character and characteristic aspects. The aim was to provide a helpful resource for individuals interested in pursuing a similar study concerning the same topic, theory, or subject as discussed in this research. Moreover, the

research delves into character development through the lens of archetypes, a crucial aspect for the unfolding narrative structure. As a result of this study, readers will gain a deeper comprehension, enhancing their understanding of how characters evolve and contributing to a richer narrative experience.

B. Identification of The Problem

After reading the novel *The Picture of Dorian Gray* the author finds and identifies some problems as follows:

1. Symbolism in Wilde's Picture of Dorian Gray
2. Oscar Wilde's vision about morality and inner conflict
3. Dorian Gray characteristic as the main character in the novel
4. The portrayal of different archetypes on the main character
5. The similarities between the archetypes depicted in Dorian Gray as the main character
6. The differences between the archetypes depicted in Dorian Gray as the main character
7. The effect of internal and external forces towards the main the character
8. The concept of desire within the main character
9. The interpretation of human nature presented on the main character

C. Scope of Problem

This research focuses on analyzing the different archetypes that presented on the main character, Dorian Gray, in the novel *The Picture of Dorian Gray* by

utilizing intrinsic element and psychoanalysis using Jung's archetypes theory that focuses on character and characterization.

D. Statement of Problems

Based on previous problem identification and scope, the writer aims to answer the following questions:

1. How is the characteristic of Dorian Gray, the main character?
2. How are the archetypes depicted on the main character in Oscar Wilde's *The Picture of Dorian Gray*?

E. Objective of Research

Based on the research questions, the writer comes up with two objectives of research that includes:

1. To study the characteristic of the main character, Dorian Gray.
2. To analyze the archetypes portrayed in the main character in Wilde's *The Picture of Dorian Gray*.

F. Benefits of Research

The significance of the research is divided into theoretical significance and practical significance. The explanations of each part are elaborated as follow:

a. Theoretical significance

The writer hopes to contribute by increasing the understanding of some practical and substantial issues such as psychoanalysis and different types of archetypes represented in literary works.

b. Practical significance

The writer hopes that this research can be used for future reference for the subsequent similar research who decided to use the same approach in the analytical process. In any case, this research is expected to give readers further comprehension of different personality archetypes reflected in the narrative.

G. Sequence of Chapter

This research about four major archetypes in *The Picture of Dorian Gray* novel, consist of five chapters. Chapter One is the introduction consist of background, background, identification problem, scope of problem, statement of problem, objectives of research, benefits of research, and sequence of chapter. Chapter Two is a literature review on which the writer bases her analysis of, it consists of some definitions of the structural approach and elements of novel. It also describes the psychoanalysis theory that the writer uses to analyse this novel, which is Jung's theory of archetypes. Chapter Three is the research method, which the writer uses in his analysis, and how the writer managed the research, it consists of the method of collecting data, method of analysis data, and research procedure. Chapter Four is analysis, in this chapter, the writer uses the theory that has been mention in the previous chapter to analyse the novel accordingly. This chapter consists of two parts first, the writer analyses the character and characterization, and second, the writer analyses the archetypes presented on the main character, Dorian Gray. Chapter Five contains the conclusion and suggestion; in this chapter the writer concludes all analysis in chapter four and then close it with a suggestion.

CHAPTER II

LITERATURE REVIEW

A. Previous Study

The writer has found several previous related studies that have a similar object or methodology with this study. They were written by Dyah Kurniawati (2015), Stefan Bolea (2016), Pretty Yuliastika Putri Siregar and Gaguk Rudianto (2022), and Santoso and Iskandar (2022).

In Kurniawati's (2015) study titled *Jung's Archetypes of Persona and Shadow in Wilde's The Picture of Dorian Gray and Stevenson's Dr. Jekyll and Mr. Hyde* a descriptive text analysis and comparative study method were employed. This research focused on two of Jung's archetypes: persona and shadow. Through an examination of Oscar Wilde's *The Picture of Dorian Gray* and Robert Louis Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde*. The study revealed distinct manifestations of persona and shadow in the characters of Dorian Gray and Dr. Henry Jekyll. Additionally, Kurniawati noted both the similarities and differences between these comparative studies. The novels shared a common theme of fulfilling one's desires regarding physical appearance, while differing in the methods employed by the main characters to achieve their goals.

Bolea (2016) conducted a study titled *The Three Shadows from The Picture of Dorian Gray* employing a descriptive text method to analyze Oscar Wilde's *The Picture of Dorian Gray* through the hermeneutical lenses of The Garden of Eden complex. Jung's shadow archetype was utilized to explain the dynamics between the

novel's two main characters, Lord Henry and Dorian Gray. The study revealed a duality within the characters, reflecting the inner conflict of the author himself, torn between a fascination with beauty and a longing for purity. The analysis suggested that the characters' pessimism masked a deep-seated desire for innocence and a fear of their own shadow selves, as explained by Jung's shadow archetype.

Siregar and Rudianto (2022) presented a study titled *The Analysis of Persona in Suzanne Collin's 'The Hunger Games' Movie*. Utilizing descriptive text analysis and a comparative study method, the authors analyzed the main character, Katniss Everdeen, through Jung's analysis of persona. The study uncovered multiple personae within the movie, illustrating the complexity of human personalities. Moreover, the presence of persona in the film contributed to audience engagement, particularly due to the themes of survival and strategic combat. Overall, the analysis emphasized the significance of persona in shaping characters and drew parallels to Carl Jung's archetype theory.

In Santoso and Iskandar (2022) study titled *An Analysis of Figurative Language in Picture of Dorian Gray by Oscar Wilde*, a qualitative research approach was employed, focusing on descriptive methods. The study aimed to highlight the diverse use of metaphorical language within the novel and to investigate the fundamental components of figurative language. The research identified a total of 37 instances of figurative language, categorized into five specific types. Among these, 16 metaphors were the most prominent, followed by 16 similes, 6 instances of personification, and 2 examples each of exaggeration and synecdoche.

B. Character and Characterization

In literature, a character refers to an individual, often depicted with unique traits and qualities, who partakes in the events and developments of the narrative. A character is an individual or entity within a narrative work that exhibits a range of traits, emotions, and actions, giving life and dimension to the story. They can be human, animal, or even metaphorical representations. Characters are the conduits through which authors convey their themes and ideas. In his book *Aspects of the Novel* (1956), author E.M. Forster effectively conveys that characters should be seen as individuals with depth and complexity, rather than simply as puppets. Characters are divided into two categories based on their presence within the story, major and minor character.

- Major Characters

Major characters, also known as main characters or protagonists, are central figures around whom the story revolves. They typically experience significant developments, and the plot often hinges on their actions, decisions, and personal growth. These characters are the ones readers become deeply invested in, as they navigate challenges, conflicts, and transformations.

Major characters are encompassed individuals who hold significance, evoking emotions of affection or dislike, apprehension or optimism regarding their triumphs. They reappear consistently within the narrative. The narrative, to varying extents, revolves around them, and it is anticipated that their eventual outcomes will be revealed. Their aspirations and deeds propel the

narrative's progression, steering it through its various intricacies and developments. (Card, 1999: 59).

- Minor Characters

Minor characters, on the other hand, play supporting roles in the narrative. While they might not hold the spotlight, their presence is far from insignificant. These characters contribute texture, context, and often comic relief to the story. They may interact with major characters, introduce subplots, or offer insights into the world being portrayed.

In his book *Elements of Fiction Writing*, (1999) Oscar Scott Card suggests that minor characters can have an impact on the plot, but we shouldn't become emotionally attached to them, either positively or negatively. These characters typically don't reappear in the story, and their desires and actions might introduce a plot twist but don't significantly influence the story's continuous development. Essentially, a general guideline is that minor characters perform a couple of actions in the story and then exit the narrative.

Character could also be classified by their internal change, whether it was dynamic or static. These classifications define how characters navigate their journeys, either undergoing profound transformations or remaining steadfast throughout the whole narrative.

- Dynamic Character

Dynamic characters are literary personas that undergo significant internal changes as the narrative unfolds. These changes can involve shifts in beliefs,

values, emotions, or perspectives. Such characters embark on journeys of self-discovery, often spurred by experiences, challenges, or revelations encountered during their narrative arcs. *“They are the centers of our attention in most works of fiction. Their roundness and fullness are characterized by both individuality and unpredictability”* (Roberts & Zweig, 2011: 160).

- Static Character

Static characters, in contrast, remain relatively unchanged as the story unfolds. They serve as consistent touchstones amidst the narrative's turbulence, providing stability and a benchmark against which other characters' transformations can be measured. These characters might exhibit unwavering values, beliefs, or personalities, offering a steady backdrop against which the plot unfolds. E.M Forster state that static character *“remain in his mind as unalterable for the reason that they were not changed by circumstances;”* (Forster, 1956: 49)

Characterization, on the other hand, is the literary technique through which authors develop and reveal the personalities and attributes of their characters. This process breathes life into characters, making them relatable and multidimensional. Oh her book, *Writing Fiction: A Guide to Narrative Craft*, Janet Burroway highlight the process of characterization into four steps; speech (through dialogue), thoughts (through inner monologues), appearance (through visual perception), and action (through behavior) (1995). These steps provide readers with a comprehensive

understanding of characters' traits and motivations, adding depth to the narrative tapestry.

In her acclaimed book *Imaginative Writing: The Elements of Craft* Janet Burroway emphasizes the importance of characterization, stating that it "...requires, beyond invention, an imaginative leap into the mind and diction of another person." (Burroway, 2002: 54). By meticulously selecting details and crafting moments that reveal a character's inner thoughts and desires, authors invite readers to empathize with and invest in these literary personas. Characterization can be categorized into two primary methods: direct and indirect.

- Direct characterization

Direct characterization is a technique where the author openly imparts a character's traits, qualities, and attributes to the reader. This method eliminates much room for interpretation, offering immediate insight into the character's identity. As stated by Janet Burroway, direct characterization entails the author "*informing the reader about a character's attributes.*" (Burroway, 1995: 109). Burroway underscores that this approach supplies vital information right from the start, enabling readers to swiftly grasp a character's essence without necessitating inference or deduction.

- Indirect characterization

Indirect characterization, a subtler technique, encourages readers to glean insights into characters through their actions, thoughts, dialogue, and appearance. This method invites readers to become active participants, piecing

together information to construct a more comprehensive understanding of characters.

As explained by American author and literary critic John Gardner in *The Art of Fiction*, indirect characterization prompts readers to make connections and inferences: "*The particular character, actions, and settings are merely instances, variations of detail among the elements of characterization.*" (Gardner, 1991: 43)

C. Psychoanalysis

Psychoanalysis is a comprehensive psychological theory and therapeutic approach that seeks to understand human behavior and mental processes by delving into the unconscious mind. This method was developed by Sigmund Freud in the late 19th century and has since evolved, contributing significantly to the field of psychology. The core premise of psychoanalysis is that a significant portion of human thoughts, emotions, and behaviors are driven by unconscious desires, conflicts, and experiences.

Freud's groundbreaking work *The Interpretation of Dreams* (1899) laid the foundation for psychoanalysis. He argued that our dreams, slips of the tongue, and even forgotten memories could provide valuable insights into the hidden aspects of our psyche. According to Freud, these seemingly trivial occurrences often contain symbolic representations of repressed desires and unresolved conflicts. By analyzing these manifestations, psychoanalysts aim to uncover the underlying causes of psychological distress.

In the words of Freud, "*Dreams are the royal road to the unconscious.*" (Freud, 1909: 84). This statement underscores the idea that dreams offer a direct route to accessing the unconscious mind, where repressed thoughts and feelings reside. Through techniques such as free association, where patients express thoughts without censorship, and transference, where patients project their feelings onto the therapist, psychoanalysis aims to uncover the unconscious dynamics that shape an individual's thoughts and behaviors.

Psychoanalysis itself has undergone a significant evolution over time, giving rise to various schools of thought that have not only impacted the field of psychology but also left a lasting mark on the art of characterization in literature. These different psychoanalytic approaches, such as Jungian psychology, object relations theory, and relational psychoanalysis, have brought forth nuanced perspectives on human behavior and motivation, which in turn have enriched the way characters are developed and portrayed in literary works.

Jungian psychology, developed by Carl Jung, diverged from Freud's emphasis on the purely sexual and aggressive instincts as driving forces behind behavior. Jung introduced the concept of the collective unconscious, describing the collective unconscious as a reservoir of inherited psychic material that is shared among all human beings. According to Jung, the collective unconscious contains universal symbols, motifs, and themes that are common across different cultures and time periods (Jung, 1934). It is an unconscious part of the psyche that influences an individual's thoughts, feelings, and behaviors.

This depth psychology perspective broadened the scope of character analysis in literature. Characters could now be seen as embodiments of timeless patterns, representing fundamental aspects of the human experience. This approach is evident in literature that embraces symbolism and archetypal characters, like the "*damsel in distress*," which can be traced back to ancient myths and continues to influence modern storytelling.

Jung not only introduced the concept of collective unconscious, but also pioneering the archetypes theory, which are universal, symbolic patterns or themes residing in the collective unconscious. These archetypes serve as fundamental building blocks for human experiences and are reflected in literature through recurring character types and plot motifs. Jung's archetype theory delves into the recurring, universal symbols and motifs that emerge from the collective unconscious (Jung, 1959). Archetypes are intrinsic to the human experience, representing fundamental themes and characters that transcend cultural and temporal boundaries. As we transition from the collective unconscious to archetype theory, it becomes imperative to explore how these archetypal elements are the building blocks of the human psyche and cultural expression.

Furthermore, Jung classified archetypes into distinct categories, such as the persona, the Shadow, the Anima/Animus, and the Self, each embodying essential aspects of the human psyche (Jung, 1968). By elucidating these archetypal manifestations, Jung's theory provides a framework for understanding the symbolic

language deeply embedded in cultural narratives and individual psychological development.

D. Theory of Archetypes

In Jung's work *Archetypes and the Collective Unconscious* (1959), he delves into the notion that archetypes are inherited potentials that shape human thoughts, feelings, and behaviors. These archetypes, such as the "shadow," the "anima/animus," and the "self," influence character development in literature. Characters often embody these archetypes, reflecting the universal struggles and aspirations of humanity. For example, a character grappling with their inner demons and hidden desires embodies the "shadow" archetype. This psychological depth adds layers of authenticity and relatability to characters, making them compelling and resonant to readers.

As stated previously, the theory of archetypes is closely related to the Collective Unconscious. However, it is important to note that while the theory of archetypes is connected to the collective unconscious, it is not solely derived from it. The collective unconscious serves as a source for the archetypes, providing a reservoir of universal symbolic material. However, archetypes also draw from cultural and individual experiences.

Jung identified several core archetypes that recur across cultures and epochs, including the anima/animus, the shadow, the persona, and the self (Jung, 1959). These archetypes symbolize fundamental aspects of the human psyche and can manifest in dreams, fantasies, myths, and cultural symbols. Each archetype holds distinct

psychological characteristics and motivates specific patterns of behavior and development (Stevens, 1994).

1. The Self

The Self archetype represents the totality of an individual's psyche, encompassing both conscious and unconscious aspects, and serves as the ultimate goal of psychological development and individuation. According to Jung, the self is the archetype of wholeness and integration, reflecting a state in which an individual's conscious and unconscious elements are harmoniously united. Jung stated, "*The self, I thought, was like the monad which I am, and which is my world. The mandala stands for this center... which is the godhead in me*" (Jung, 1963: 209).

The Self encompasses both the conscious and unconscious elements, striving for wholeness and individuation. Joseph Campbell, in his book *The Hero with a Thousand Faces*, highlights the Self archetype as the driving force behind the hero's journey, where the individual confronts and integrates their true identity (Campbell, 1949). This archetype serves as a guiding principle, promoting personal growth and the integration of all aspects of the self.

Edward Edinger stressed the transformative role of the Self archetype, asserting that it brings together mental energy and awareness in a specific manner, resulting in religious encounters, spiritual quests, and personal growth. Essentially, the self-archetype represents the

continual journey toward becoming one's true self by blending conscious and unconscious aspects to lead a more genuine and comprehensive life.

2. The Shadow

The Shadow archetype symbolizes the hidden and often denied aspects of an individual's psyche—the elements of ourselves that we reject, repress, or project onto others. Jung described the shadow as "*the thing a person has no wish to be*" (Jung, 1938: 251). This archetype encompasses our darker impulses, fears, insecurities, and unresolved traumas that remain in the realm of the unconscious.

On his book, *Aion*, Jung expanded upon the concept of the shadow, emphasizing that it holds not only our personal unacknowledged traits but also the collective aspects of humanity that are marginalized or disowned. He asserted, "*The shadow is a moral problem that challenges the whole ego-personality, for no one can become conscious of the shadow without considerable moral effort*" (Jung, 1951: 14). Integrating the shadow involves confronting these hidden aspects and integrating them into our conscious awareness, fostering personal growth and a more empathetic understanding of others.

3. The Anima/Animus

The Anima archetype represents the feminine aspects of the unconscious in men, while the Animus archetype symbolizes the masculine aspects in women. These archetypes play a significant role in

shaping an individual's relationships, self-perception, and personal growth. Jung (1964) emphasized the importance of integrating the Anima/Animus, as it allows for a balanced expression of both masculine and feminine energies, fostering psychological growth and understanding.

The anima and animus serve as bridges between the conscious and unconscious realms, mediating the connection between an individual and the collective unconscious. They manifest in dreams, fantasies, and interpersonal interactions, often influencing how individuals perceive and relate to the opposite gender. Integrating the anima or animus involves recognizing and embracing these hidden aspects within oneself, allowing for a more balanced and harmonious inner world

4. The Persona

The Persona archetype refers to the social mask or façade that individuals adopt to conform to societal expectations and norms, often used to conceal the true nature of the individual. It represents the aspect of the self that is presented to the outside world. Jung cautioned that an excessive identification with the Persona can lead to a disconnection from one's authentic self and hinder personal growth. *“The persona is that which in reality one is not, but which oneself as well as others think one is”* (Jung, 1980: 123).

The persona serves as a protective barrier, shielding the individual from vulnerability by presenting an acceptable and socially appropriate

mask. It is an essential part of functioning in society, facilitating communication and interaction. The downside of this however, when the persona becomes dominant, it can lead to the suppression of one's authentic self and create inner conflicts.

John Beebe, a Jungian scholar, in 2011 further developed this concept with proposing the existence of various archetypal persona that function with different societal roles and environments such as “Hero”, “Lover”, “Artist”, and more. Beebe's work highlights that embracing a balanced and conscious relationship with these personas can lead to a more integrated and harmonious psyche.