

The Reality of The Father's Archetype in Modern Indonesian Literature: Carl Jung's Analytic Psychological Study

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Abstract

The purpose of this study is to describe the correlation between the results of literary research about the archetype symbol of the father complex with Jung's analytic psychological theory. Known literary works are concrete evidence of the existence of someone who tries to show his presence in the midst of social life which is full of symbols and myths. Based on the concept of the father complex that appears because of the archetypal characters, it has been clearly seen from the ancestors' time that an unconscious activity forms an adaptive psyche working system before the birth of consciousness and hereditary. This study uses a Literary Psychology approach. The research method used is descriptive qualitative with Jung's analytical psychology theory in studying the novels *Koplak* by Oka Rusmini and *Ayah* by Andrea Hirata. The research results can be seen through the four aspects of archetypes according to Jung: a father and a leader who is full of responsibility, a father and a wise man, a romantic and assertive father, and a brave father who is willing to sacrifice for his children. The concept of the father complex in the character of the father in the novel *Koplak* and *Ayah* has a difference in psychological conditions and social realities that are raised through stories. The implications of this research can be realized by realizing the concept of the father archetype which shows the existence of a basic personality in society in general.

Keywords: Jung's analytic psychological; father complex; collective unconscious; symbol; personality

Introduction

The life problems faced by every human are caused by his/her basic personality. The personality interacts with both social and psychological aspects triggering conflicts. The symptoms of the conflicts that he/she undergoes are able to create a concept of a certain identity. Each role possessed by every human being within a social environment is called as identity. Therefore, a certain community group may agree on a certain identity in relation with one's character.

Human characters can be identified through literary works. Novel is one of the literary genres that is able to describe the realization of the author's dreams in detail through the narration conveyed. Therefore, it can be said that novel is a form of representation of a civilization for the reading community since it contains instructive values (Campbell, 1991). The most important part of a novel is the characters inspiring

the readers. It happens because the personalities of the characters in literary works represent human personalities in the real life.

The personal unconscious relates to past experiences that are covered up so that they are not in the realm of consciousness. Even so, this unconsciousness can suddenly be triggered due to a condition. The stage above the personal unconscious is the collective unconscious. Cultural products produced by the thinking of a collective become a benchmark for views on the concept of life.

The representation of human personality is embodied in Indonesian literary works. The manifestation of these human characteristic is presented by the novelists through characters created to show his/her varied traits (Garuba, 2020). Human characters have become parts of the personality activities themselves and it is closely related to psychology.

One character type appearing often in the novel is the character of father. The depiction of the father figure can be studied deeper through Jung's analytical psychology approach. The concept of the father complex arises because of the archetypal symbols having been existing since several years ago. Archetypes are structures of humans characters in general that have been identical since his/her ancestors age (Mcguire, 1959; Stevens, 2004; Tacey, 2012). The father archetypal symbol comes from the unconscious activities making up the psychic working system. Thus, the concept becomes a collective agreement. The concept of father complex in the character of Ayah in the novel of Koplak written by Oka Rusmini and Ayah by Andrea Hirata are different in relation to the both psychological conditions and social realities depicted in the stories. The purpose of this study is to describe the relevance of the concept of the father archetype in Jung's theory of Analytical Psychology with that in two recent Indonesian novels (Ayah by Andrea Hirata and Koplak by Oka Rusmini).

The matters related to research methods include the type of research, research approach, data sources, and data analysis steps. The type of the research is descriptive qualitative. The research approach used is literary psychology (Jung's Analytical Psychology) to critically find and describe the symbol of the father complex archetype in the novel of Koplak by Oka Rusmini and the novel of Ayah by Andrea Hirata before relating it with the archetype of Ayah pioneered by Jung.

The research data sources are both primary and secondary. The primary data sources are the novel of Ayah by Andrea Hirata and Koplak by Oka Rusmini. The secondary data sources are supporting references obtained from scientific journal articles and books. The steps of data analysis include: first, carefully reading two recent Indonesian novels; second, identifying the main archetypes (through the aspects of ego, shadow, syzygy, and self); third, describing in detail the second step; Finally, relating the third step to the concept of the father archetype which has been pioneered by Jung regarding its suitability.

There are four main aspects discussed in Jung's psychological theory, including: the nature of the psyche, religion and culture, archetype, therapy and healing. These four aspects are based on the beginning of his research, namely he started with a specific focus, the treatment of neuroses, and applied his analytical methods to art,

religion, mythology, philosophy, and civilization. His intellectual movements are intuitive, moving outward and centrifugal, from the clinical to the macrocosmic, from the interior of the mind to the workings of the universe. Jung became interested in everything that had 'symbolic' content, from patient dreams and fantasies to religious rituals and myths, visionary poetry and author novels, and the utopian aspirations of the political system (Tacey, 2012: 1).

Jung's fundamental theory concerning this research refers to the term 'archetype'. Archetype itself is a type of literary criticism leading to textual, intertextual, and psychological concepts (Leigh, 2015; Nurdayanti, 2020). This study focuses on the main archetypes ('self' phenomenology) consisting of: the ego as the center of consciousness (part of the self); shadow which is the most easily detectable archetype and able to be assimilated into the conscious personality; syzygy (anima – animus) which is the most difficult to identify and the least manifesting one: the feminine and masculine aspects of personality; and the self (Total Personality) which has no equivalent in psychology, but Jung believes that here it exists and can be experienced.

Based on Jungian psychology that in every person's personality there is a soul at work which can be observed empirically so that according to Jung this can be studied scientifically. The psyche concepts in Jungian psychology are real and identifiable.

In relation to the father's archetype, Jung's concept can be seen in the Stevens description in his book entitled *Archetype Resivited: An Updated Natural History of the Self* (2004). The father's archetype is a pattern passed down from generation to generation. His nature is identical with the man who is in power and the strongest one whose opinion becomes an absolute decision. The symbol of the father is likened to 'heaven and sun', 'light and wind', even 'phallus and weapon'. Therefore, the role of the father in the family is very influential for both the growth and development of children, especially in terms of the formation of basic character or personality. Thus, the problem that will be discussed in this study is how to relate Jung's psychology theory to the two novels analyzed concerning the father archetype.

Method

This research method is descriptive qualitative. The steps of this research include: 1) reading two novels that become the object of research, 2) identifying novel excerpts that show indications of father characters, 3) classifying novel excerpts into father archetype specifications based on Jung's theory, and 4) describing each classification result into one proof of father archetypes.

Result and Discussion

The novel *Koplak* by Oka Rusmini tells the story of a man born on September 31, 1971 named I Putu Koplak or who was often called Koplak. He was the head of Sawut Village. Koplak himself preferred to remain a widower for decades after his wife Ni Luh Wayan Langir had died after giving birth to his only child, Ni Luh Putu Kemitir. Kemitir was

modern child who was forward-thinking, creative, and innovative, but she still adhered to local wisdom. After graduating from her college, Kemitir chose to live in Denpasar and started a modern café business. However, her success did not make her forget her parent caring for her since he was a little child. She always advised her father to eat healthy foods such as: vegetables and fruits. She also forbade him from eating unhealthy food since she was afraid that her father would be unhealthy when he grew older. Although Koplak didn't like to eat healthy food, he tried to keep her daughter's feelings. He always obeyed Kemitir's wishes, although he sometimes ordered other people to buy his favorite food.

Next, the novel of Ayah by Andrea Hirata tells the struggle of a father named Sabari in totally loving his son (Zorro) even though he was not his own biological child. Having divorced from his wife, Sabari never saw his son, Zorro, again. One day, he was so sad since he had not been able to find Zorro. Then he accidentally wrote a message to Zorro at the foot of a turtle that he found on the beach when he felt very exhausted and didn't have any idea where to look for Zorro anymore. Days and even months, Sabari tried to find Zorro until he didn't care of his own condition. He was once found in the market with dirty clothes and had never bathed. Having gone around for a long time on the island of Sumatra, Tamat and Ukun finally were able to find Zorro and Marlina brought him back to Belitong. Sabari was very happy because he had not met his son, Zorro, for almost eight years. At the end of the story, in 2013 Sabari passed away, his grave is often visited by people because in his tomb a poem was written, *biarkan aku mati dalam keharuman cintamu* (let me die in the fragrance of your love). In 2014 before Lena died, she told Amiru that she wanted to be buried beside Sabari's grave and wrote a piece, namely *purnama kedua belas* (the twelfth full moon). This novel depicts not only Sabari as a father figure but also other father figures.

The father complex is centered on the father's archetype or the father's idea, the archetype that has shaped the mindset of society to be inclined towards a father character in general. These characters can be identified from the psychic conditions arising from images and symbols through collective unconsciousness.

The idea of the concept of the father's character is based on the results of social interactions of a community group. This interaction results in a collective agreement regarding the mindset of an identity that is part of the structure of society, especially in the smallest scope.

The results of the identification of the main archetypes in the novel of Koplak by Oka Rusmini and Ayah by Andrea Hirata are:

Table.1: Results of the identification of the main archetypes in the novel of Koplak

No.	Main archetypes	Archetypes identification	Novel of <i>Koplak</i> by Oka Rusmini	Novel of <i>Ayah</i> by Andrea Hirata
1.	Ego (Part of consciousness)	A father and leader who is	<i>During his era as a head of Sawut</i>	<i>Having to support the family,</i>

	will respond to an action)	full of responsibility	<i>village, Koplak never recommended complicated things to his residents. For Koplak, the most important thing was that everything went peacefully, safely and comfortably. Business done! (Rusmini, 2019:17)</i>	<i>Markoni could not and should not give up. He started to run groceries shop and it went out of business, then he ran a food shop but it ran out of capital. He then ran motorbike workshop but its expenses were higher than its income. Next, he started to run street vendors business, but it was forbidden by Public Order Enforcers Police. Then, he opened a green grocer, but it was stuck, (Hirata, 2016: 19)</i>
2.	Shadow (the part of the archetype that is consciously related to the basic personality)	A father and wise man	<i>Koplak had not yet taken his leave because there were many things that must be signed and lots of proposals to read. Everything must be completed before election took place (Rusmini, 2019: 16).</i>	<i>Sabari never made a fuss, moreover everything seemed to be in a good order when he saw the baby growing fast and blushing. His eyes were always sparkling, his mouth was always smiling. Sabari always missed Lena, but Zorro had replaced Lena, with multiplied joys. (Hirata, 2016: 182)</i>
3.	Zsygy (anima – animus) is the masculine	A romantic and firm father	<i>Koplak just took a deep breath. As a single parent, he</i>	<i>“You know, Boi, the sky is a family. Look at those</i>

	and feminine side of a person		<i>didn't want to hurt his only daughter's heart. However, sipping coffee from a cup really felt like overwhelming oppression. The feeling of discomfort, the feeling of not enjoying life really surrounded him (Rusmini, 2019:15).</i>	<i>drifting clouds, they are inseparable from the wind. Come on, how can you separate the clouds from the wind?" Sabari was fascinated by the question. (Hirata, 2016: 62)</i>
4.	Self (basic personality aspect of someone)	A father who is brave and self sacrificing for his children	<i>Koplak loved Kemitir too much, who happened to be a woman, making Koplak feel that only Kemitir was the source of all happiness and danger for the continuation of Koplak's life in the future (Rusmini, 2019: 159).</i>	<i>Markoni was inexperience and traumatic person. He didn't want his bitter past was experienced by his children. (Hirata, 2016: 26).</i>

Source: Authors' data collection

The myths spreading among the people have formed both images and symbols from generation to generation so that archetypes emerged, especially in relation to this research, the father figure found in the novel of Koplak and Ayah. There are various archetypes and types of father figures generally known, which can be analyzed more deeply through the aforementioned identification results. In certain parts, there are similarities and even differences related to it in every region in Indonesia. The cultural and cultural atmosphere that exists in Indonesia is the main factor in the formation of the concept of a collective father.

The first aspect of archetypes is about the Ego. According to Jung's view, the ego is the subject of all acts of personal consciousness. There is a correlation between psychic conditions and ego so as to form a personality based on consciousness. It happens due to the absence of content that can be realized unless it is represented to the subject (Tacey, 2012: 155). The ego in the father archetype shows a personality consciously carried out in order to bring about equilibrium in a certain person. It can be seen in the Koplak figure. Besides he is a father, he has a role as a community leader, the village head, so that his character as a father who has a leadership spirit and is full of responsibility is realized when protecting the community he leads. Likewise for Markoni, a father who has several children and is in the midst of an uncertain family economic condition. He is engaged in all kinds of work professions for supporting his family in order to have a prosperous and peaceful life.

All actions and actions taken by Koplak in relation to him as village head are closely related to his role as well as father in the family sphere. Charisma and full of compassion are characters that are reflected in their activities to serve the community. Likewise his daily life with Kemitir. Koplak as a single parent, loves Kemitir very much. She acts as both mother and father to Kemitir. Koplak's personality changes follow the ego that shaped him, especially since his wife (Kemitir's mother) died.

The second aspect of archetypes is shadow. It connects the archetype with the basic personality, in this case, it is concerning the wise father. The concept is based on the meaning of shadow described by Jung that shadow is a reference for a personality that is moral and not affecting (Tacey, 2012: 158-159). In the novel of Koplak, it is shown from Koplak's attitude as the village head and at certain times he positions himself as a father. He doesn't always think about his work and spend his time with the work mandated to him, but he still thinks about his only child, Kemitir. He has to have a special long time to spend the moment he has longed for with Kemitir. It is different from Sabari in the novel *Ayah*. Even though he is Zorro's step father, his love for Zorro is like a father with his own biological child until he starts to forget the ignorant attitude of his wife (Lena) to both the growth and development of Zorro and himself as her husband.

The existence of a father figure in the novel *Koplak* by Oka Rusmini with the novel *Ayah* by Andrea Hirata shows the wisdom of a father who is able to position himself when he has to face his children who have been cared for and raised since childhood.

The third aspect is syzygy. That is a father archetype showing both masculine and feminine traits adapted to his son's attitude. It can be proven by Jung's concept of the female element presence in the male personality. It is inferior and adaptable to environmental conditions (Jung, 1964: 31). Koplak loves his daughter (Kemitir) very much by keeping her feelings so as not to be easily offended. Such an attitude is the indication of someone's excessive sense of sensitivity. Sensitivity is identical to feminine attitude. His feminine attitude displayed when he is with Kemitir also shows his masculine attitude. The masculine attitude is manifested by a sense of protecting his only daughter. While in the novel of *Ayah*, the feminine attitude of a male can be seen in Sabari's trait when he prefers poetry or words that actually convey ordinary meanings to become extraordinary because they are full of figurative language. This is

because Sabari has a gentle and sensitive nature in addition to a strong attitude as a man who is firm in his principles. A very deep sense of affection has made him a man as well as a romantic father to his children.

The last aspect is self. The archetype basically tends to show his existence as a father. Jung himself revealed that self and ego are two inseparable sides in the basic personality development. The personality accentuation of the ego and the world of consciousness can easily assume proportions in such a way so that the unconscious figures are psychological consequently the self assimilates with the ego (Tacey, 2012: 169). There is an attachment between personality and ego which encourages human nature to be more attractive to social conditions. Social conditions that require the formation of one's identity through life experiences.

The ideal father who is brave and self-sacrificing for his family is seen in Koplak figure when he deeply loves Kemitir, his only daughter, who is his future hope. He will do anything to become a figure of father that Kemitir wants. Another example is Sabari figure in the novel of Ayah becoming a father at first suffering from his own trauma. However, with his traumatizing experience, he is determined that his children will not undergo the same things as he was when he was young who was so deprived of love and materials. Therefore, he has to work hard so that his children are able to live to the fullest prosperity.

By discussing the four aspects of the father archetype conveyed by the two novels, it has been proven that both the images and symbols of the father figure in one archetype describe a form of formula that is generally known by the common people. These formulas are interconnected and contribute to the thoughts developing in today's social life. Thus, the collective unconscious is one of the reasons behind the development of one's personality.

Conclusion

Based on the results of the above analysis, it can be concluded that the reality of the father complex archetypal symbol in the novel of Koplak by Oka Rusmini and Ayah by Andrea Hirata can be seen through four aspects of the archetype described by Jung, including: a father and responsible leader, a father and wise man, a romantic and firm father, and a father who is brave and self-sacrificing for his children. These four items are reflected in the results of a detailed analysis through the concept of Jung's archetypes. Thus, further research needs to be conducted in order to deeper analyze the aspects of the mother complex so that researchers can prove whether the concept of Jungian archetypes is true or not as the results of this study.

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