

CHAPTER TWO

LITERATURE REVIEW

This chapter contains the current researcher's review of several studies that have been carried out by previous researchers. It is aimed at assisting the writer in analyzing and exploring ideas about the Shadow that will be applied in the present research. In this case, previous studies are used as examples and reference material in terms of title making, problem formulating, goals setting, theory implementing, methods usage, and determining the results of research.

2.1. Previous Studies

There are several studies that have been conducted by researchers in previous years that examine the issues contained in the *Mother, Mother* novel, and there are also some of them that study the archetypes of different novels, before the author decides to discuss related studies about the issue of shadow archetypes that appear in the *Mother, Mother* novel. By paying attention and studying previous studies, the writer will have a deeper understanding of the concepts, methods, and theories that will be applied to the present research.

The first study has been done by Dwiyono, Fajar Bagus in 2019 entitled "*The Archetype Analysis of Maleficent in Maleficent Movie by Robert Stromberg*". The goal of this thesis was to reveal Maleficent's character, as she was known to have multiple personalities in fairy tales. She is the witch for some reason, but the fairy godmother for others. Thus, Carl Gustav Jung's theory of Archetype was used to differentiate what is Maleficent in this story, what role is being taken as her

purpose, and what are the definitive changes that Maleficent undergoes throughout the film. The four primary Carl Gustav Jung archetypes had be the first subject of analysis. The four main archetypes are persona, which refers to a person's mask, shadow, which is an evil that lurks beneath the character, anima, or binary consciousness, which refers to a character's consciousness depending on their gender and self, which is the final archetype that combines ID and ego of a character. The individuation of the character throughout the film will be the subject of the second analysis. Maleficent, as a witch, is not a simple witch in the way that fairy tales depict her; rather, she is a complex character who grows over time.

The second study has been done by Kurniawati in 2015 entitled “*Jung’s archetypes of persona and shadow in Wilde’s The Picture of Dorian Gray and Stevenson’s Dr. Jekyll and Mr. Hyde*”. In this study, she had tried to analyze the comparison between the implementation of shadow and persona archetype in two different novels, which are *Wilde’s The Picture of Dorian Gray* and *Stevenson’s Dr. Jekyll and Mr. Hyde*. She conducted a comparative examination of both novels using Carl Gustav Jung's theory of archetypes to determine their differences and similarities with regard to persona and shadow. She used a comparative analysis approach in addition to descriptive text analysis to analyze the data. The researcher discovered that this study demonstrates the various accomplishments of persona and shadow due to the representation of Dorian Gray in *The Picture of Dorian Gray* and Dr. Henry Jekyll in *Dr. Jekyll and Mr. Hyde*. The similarities and differences between the two books are in the methods used to achieve one's desires for physical appearance, while the methods used to achieve the main characters' objectives differ. Dorian Gray, the protagonist of Oscar Wilde's *The Picture of Dorian Gray*,

did not achieve the ideal physical immortality of youth because he mortgaged his soul to obtain it. Dr. Jekyll devised a bizarre experiment to demonstrate the good and bad sides of people in various physical manifestations in Stevenson's *Dr. Jekyll and Mr. Hyde*.

The third study, done by Syarifah Rizakiah, Surya Sili, and Singgih Daru Kuncara in 2018, was entitled “*An Analysis of Main Characters in the Warm Bodies Film using Jung's Theory of Archetypes*”. By approaching psychoanalysis in this research and using the analytical theory of Carl Jung as the main theory, the writers identify the archetypes that relate to both characters. The primary data for this study was collected from Jonathan Levin's "*Warm Bodies* Film." This research presents the data and concludes that there are six archetypes that are found in the film, such as: 1) Persona, 2) Shadow, 3) Anima, 4) Animus, 5) Hero, and 6) Self-Archetypes. So, this research is very beneficial for the researcher because, through the hypothesis in that paper, the researcher may gain a deeper understanding of archetypes.

Another study which also contributes to the present research has been conducted by Raka Adam Pangestu, Defi Julianti in 2021 entitled “*An Analysis Of Archetype Of Main Character Jim White In Mcfarland Usa Movie*”. The goal of this research is to analyze the archetype of the main character Jim White, which can show the personality of the person itself based on archetype perspective, as well as to find ego that appears in the main character. The archetype theory developed by Jung was used by the researcher. This study employs descriptive qualitative research, with the script dialogue of the movie serving as the data

source. The researcher discovered 22 data points related to ego (4 data points) and seven archetypes that appeared, which are persona (5 data points), shadow (2 data points), anima (1 datum), hero (1 datum), great mother (2 data points), wise old man (2 data points), and self (2 data points) (5 data). Thus, it can be said that this research has a significant impact on current research in terms of the application of the archetype theory and a deeper understanding of how to use the theory to evaluate a movie.

Meanwhile, in the process of conducting the present research, the most contribution the study has gained comes from the study done by Sophie Grace and Dwi Nitisari, entitled "*The Archetypes In The Main Character Of Joe Goldberg In The Novel You In 2022*". The goal of this research is to determine the types of archetypes found in the main character, Joe Goldberg, using Carl Jung's theory of collective unconscious. Because the data in this study is made up of words, phrases, and clauses rather than numbers, the qualitative method was used to analyze it. The findings of this study revealed that after the researchers classified forty-three data points taken from the novel, three of eight archetypes were discovered, namely thirty-three data points of Persona, nine data points of Shadow, and one datum of Hero that appear in the main character of Joe Goldberg. This study helps the author when evaluating an archetype in the novel, making the present study more focused and effective. With the help of this research, it is now possible to learn how to examine the shadow base pattern and gain a general understanding of data analysis.

All the research mentioned above has contributed to the present research, whether in the form of giving knowledge and understanding about the whole story,

theory implementation, or even the method used in the research. So, hopefully, by reviewing those studies, the writer will be more comfortable in the process of conducting the present research. However, this study will have a different scope of study, which focuses on analyzing the shadow of Josephine's character in *Mother*, *Mother* novel and the types of shadow that appear in the novel. Thus, later on, this study will have different results with the results that have been presented by the previous researchers.

2.1 Psychology of Literature

Literature is a product of human thought that demonstrates how humans interact with their environment. Accordingly, the author's background in both psychology and the environment influences his or her literary works. In other words, literature is the authors' interpretation of social behavior. Literature, according to Sangidu (2009), is the result of the human mind. It can be influenced by the author's surroundings and may even include the author's way of life. While most people believe that literary works accurately reflect reality, Authors. On the other hand, use literary works to express their feelings, observations, and encounters in their social lives as they relate to human activities. As a result, psychology and literature are linked to each other.

A broad definition of psychology is the scientific study of behavior, which includes both internal and externally visible actions (Wortman 1999). Psychology can be used to explore and explain things and phenomena in human life by applying a psychological approach to literary work. Psychology may have tightened some

conscious artists' sense of reality, sharpened their powers of observation, or allowed them to fall into previously unknown patterns (Wellek & Warren, 1977).

Psychology and literature are both studies of human behavior, with psychology focusing on the causes of human behavior. While literature is the depiction of human behavior, literature and psychology are intrinsically tied because they both deal with people and their reactions, worldviews, miseries, hopes, desires, fears, as well as individual and social issues, using a variety of concepts, methodologies, and approaches. Furthermore, both psychology and literature are interested in how humans are studied and portrayed in fiction. It is due to the fact that fiction is a literary form that draws from reality and explores the workings of the human mind. "It is obvious enough that psychology, being the study of psychic processes, can be brought to bear upon the study of literature, for the human psyche is the womb of all sciences and arts," writes Jung in his essay "Psychology and Literature" (1990).

2.2 Carl Jung's Psychological Approach

A psychological approach is one of many methods being employed to examine literary works. The psychological issues of fictional characters in literary works are examined using a psychological method. One of the psychiatrists who strengthened this approach was Carl Gustav Jung. Jung has added to the theoretical tools that enable psychotherapists and academics in other fields, including film, literature, art, and social policy. This new perspective offers knowledge about who we are and where we are going at the start and developing developmental unconscious psychology, which has both personal and collective aspects.

Furthermore, the unconscious has nothing to do with the ego because the conscious picture is the image that the ego experiences. It comprises memories, wants, and emotions. Our individual personal experiences have a profound impact on how we perceive the world. This covers every experience that a specific person suppresses, forgets, or perceives. The collective unconscious, meanwhile, has roots in all species ancestral past. One of Jung's most popular ideas is represented by this. It is thought that everyone in a culture shares a similar subset of the collective consciousness. Moreover, even when someone comes from a completely different background and culture, we might share the same thoughts and concepts. The mother-child bond is one illustration. No one defines what a mother is, but regardless of where we were born or our culture, religion, or color, we have a specific response when we encounter a mother figure.

Like Freud, Jung also saw the psyche as a collection of interconnected but separate systems. Jung uses the term "psyche" rather than "mind" because the term "mind" is more commonly used to refer to the conscious aspects of mental functioning. He writes: "By psyche I understand the totality of all psychic processes, conscious as well as unconscious." Jung's psyche model is divided into three levels such as: the conscious (ego), the personal unconscious, and the collective unconscious.

Firstly, Jung considered the conscious (ego) to be the center field of consciousness, containing our conscious awareness of existing and a continuing sense of personal identity. It organizes our thoughts and intuitions, feelings and sensations, and has access to repressed memories. The ego represents the conscious mind, which includes the thoughts, memories, and emotions that a person is aware of. The ego is

largely responsible for feelings of identity and continuity. Jung (1921–1933), emphasized the significance of the unconscious in relation to personality. Secondly, according to Jung, the personal unconscious is contains content derived from a person's subjective life experience. This aspect of unconsciousness contrasted with his view of the collective unconscious, which contained archetypes but was unrelated to personal life experience.

Additionally, Jung proposed that the unconscious is divided into two layers. The first layer, known as the personal unconscious, is essentially the same as Freud's version of the unconscious. The personal unconscious contains both temporally forgotten information and repressed memories. The second layer is the idea of the collective unconscious that Jung developed is the key difference between him and Freud. All members of the human species share this level of unconsciousness, which a place for memories of our ancestors and evolutionary past. Jung referred to these ancestors' memories and images as archetypes. Lastly, according to Jung (1959), collective unconsciousness is a component of the psyche that differs from personal unconsciousness. It dealt with a number of fundamental human instincts and beliefs, including spirituality, sexuality, and the need to survive. It is not based on personal experience and thus not a personal acquisition. Jung believes that collective consciousness is made up of a collection of knowledge and imagery that every person is born with and shared by all human beings due to ancestral experiences. For example, when a person is in a stressful situation, he may find himself reaching for ice cream from the freezer as a "comfort food," even though he is not seeking to relieve his discomfort.

According to Jung in Papadopoulos (2006), the collective unconscious is a component of the psyche that differs from personal unconsciousness as it exists as a result of a human experience. The collective unconscious is a component of the psyche that is not derived through personal gain or experience. We can infer that the inherited individual did not create the collective unconsciousness. It is a collection of shapes that are already in existence. Furthermore, Jung defined instincts and archetypes as the aspect of collective unconscious. Instincts as natural, unlearned impulses present at birth that motivate psychologically. He defined instinct as hunger, sex, creativity, activity, and reflection. Jung argued that collective unconscious theory is supported by universal needs and desires. Jung proposed five major archetypes or symbols passed down from generation to generation. Jung believed that archetypes exist as part of the collective experience in all cultures.

2.3 Carl Gustav Jung Archetypes

According to Jung (1959), archetypes are ancient pictures and symbols that can be found in the collective unconscious. Archetypes organize how we experience certain things. In his book "The Structure of the Psyche", Jung claimed that "all the most influential ideas in history have their roots in archetypes." Moreover, This archetype exhibits feelings, memories of the past, and the readiness to act while making decisions and taking actions. Since archetypes are unconscious, one may only learn about them indirectly by observing behavior, visuals, art stories, myths, or dreams as well as their impacts and expressions in images and symbols. According to Jung, claimed to identify a large number of archetypes but Jung paid

special attention to five primary archetypes as the made up of human psyche. These are the Persona, Self, Anima, Animus, and Shadow (Papadopoulus, 2006). Although each archetype had an impact on personality and a particular archetype predominated in the majority of people. According to Jung, a person's unique cultural influences and personal experiences, as well as other variables, determine how an archetype is actually expressed or realized. Although Jung recognized five main archetypes, he also held that the number of possible archetypes was unbounded.

2.5.1. Persona

A persona is the designated side of personality that people show to the world. The term is appropriate because it refers to the masks worn by actors in early theater. Jung, in his words: *"a mask, designed to conceal the true nature of the individual while simultaneously making a strong impression on others."* The Latin word "persona," which referred to the masks worn by the Etruscan mimes, was the source of the term "persona," which was created by the Swiss psychoanalyst Carl Jung. The Persona archetype is thus a result of social adaptation and plays an important part in helping the individual successfully deal with their peers. Over the course of their development children learn that there is a need for them to behave in specific ways to fit with society's expectations. Jung's persona concepts may have evolved from his own personality experiences.

Persona, according to Saul Mcleod, is the outward face we present to the world. It hides our true self, and Jung refers to it as the "conformity" archetype. This is the public face or role that a person presents to others as someone other than who they

truly are (like an actor). Although our persona is an important aspect of our personality, we should not confuse our public face with our true self. We are unable to achieve self-realization if we identify too closely with our persona. We must acknowledge society, but if we over identify with our persona, we lose touch with our inner self and become reliant on society's expectations. This can be seen from the first illustrations below:

Persona: Rebecca, a YouTuber

- Name: Rebecca Stone
- Occupation: YouTuber
- Demographic: 19 years old, lives in Austin, Texas. She lives alone in her apartment.

According to the first illustration above, Rebecca is one of persona analysis example. Rebecca is a traveler who records and shares her experiences wherever she goes. She, on the other hand, insists on turning it into a business. She is a beginner and requires tools to help her understand her statistics. Rebecca is capable of using a camera and editing her own videos. She is familiar with all aspects of video production. Rebecca's persona is more likely to demonstrate a real human being accurate in an engaging, memorable way as young, creative editor and independent person.

Persona in Social Situations

A child attending a new school for the first time, for example, wants others to think he is popular, cool, and unafraid. He wears fashionable clothing, walks in with confidence, and greets everyone.

According to the second illustration above, Persona can also be used in social situations. So, the child is portraying the brave and confidence persona as a person that likable and popular youngster in front of other people.

2.5.2. Anima

The archetypal representation of masculinity known as Anima, which is very resistant to consciousness, has its roots in the collective unconscious. Few men get to know their Anima well, since it takes a lot of bravery and is more challenging than getting to know their shadow. According to Jung, the Anima developed through early men's experiences with women, mothers, sisters, and lovers, which merged to create a generalized view of women. Someone need to recognize and accept one's Anima and animus. With his persona, man tends to overvalue the masculine aspect, playing the strong man, while the feminine aspect remains unconscious. As he is completely unaware of it, this naturally leads to negative Anima projection. Man is preoccupied with ego. He is highly rational, and preoccupied with the outside world to the detriment of the unconscious. His curse is the isolation of the outer world from the inner world. Women, on the other hand, are more in touch with their inner selves.

There is a significant psychological difference between men and women. Men frequently have irrational moods and women have irrational opinions. The Anima represents the maternal Eros, while the animus represents the paternal Logos. These archetypes are also influenced by the experiences each person has had with the opposite sex throughout his or her life. Every man carries the eternal image of woman within him, not the image of this or that specific woman, but a definitive feminine image. Similarly, woman carries the eternal image of the masculine with her. This can be seen from the statement below:

“An over-attachment to one's mother can have a negative impact on one's Anima, just as can having a bad experience with her. He starts acting effeminately”.

In the statement above, there were female elements which existed in the main character. It is the personification of all female psychological tendencies in man, and it is shaped by one's mother. If a man believes that his mother had a negative influence on him, his Anima will often manifest as irritability, depression, insecurity, and touchiness. On the one hand, he worships the feminine figure excessively. A man lives backwards, fleeing the cold cruel world and seeking his childhood under the nurturing and protective circle of the mother. This is referred to as the Peter Pan Syndrome. It is the child-god archetype, whose negative aspect includes the unconscious desire to return to the mother's womb. This is seen today in socially immature adults, the so-called "man-child" who has never "grown up."

2.5.3. Animus

The male side of a woman is called the Animus. The Animus is a representation of thinking and logic, while the Anima stands for irrational feelings and moods. Although it has the power to affect how women think, it actually belongs to the collective unconscious and was formed as a result of prehistoric women's interactions with male ancestors. According to Jung, women's ideas and opinions are produced by the animus, just as men's feelings and moods are generated by the anima. The animus also accounts for the erroneous thinking and viewpoints that are frequently attributed to women. Furthermore, personifying all male psychological tendencies in women, it too demonstrates both positive and negative characteristics. A woman's father has an impact on her animus, just as a man's Anima is shaped by his mother. The father gives his daughter's resentment an unquestionable and incontestable quality. Women are drawn from all human relationships by the negative aspects of the animus, which personify of a wishful thinking, desire, and expectations of how things "should be". This can be seen from the statement below:

“A wife can drive her husband and a mother can push their children into illness, accident, or even death by harboring secretly destructive attitudes. She could also decide to prevent the kids from getting married.”

The statement above demonstrates that mother or wife or woman embodies the animus archetypes. She would take a tough stance whether other person is a man,

family or nobody. She did that because she wants to protect him for some reasons and makes him hide behind her because she thinks she can do safe him. That is a deeply hidden form of evil that rarely reaches the mother's conscious mind. She would rather keep him that way than give him to another woman. The ego becomes so difficult to identified with them because they unable to separate from themselves and they can not recognize them for who they really are. From this, it can be inferred that, in addition to protecting themselves, women also have a masculine side that can give impact to other person.

2.5.4. Self

The self, as defined by Jung, is the natural disposition that each person has to advance toward growth, perfection, and fulfillment. Because it brings together and integrates other archetypes in the process of self-realization, the self, the most complete of all archetypes, is the archetype of all archetypes. The mandala, which is a representation of a circle inside of a square, a square inside of a circle, or any other concentric figure, is the ultimate sign of the self as an archetype. The self is symbolized by people's concepts of perfection, completion, and wholeness. It symbolizes the collective unconscious' attempts to achieve wholeness, balance, and harmony. The goal of the self or the individual is harmony with themselves, feeling cohesive and connected to themselves and the world around them. This can be seen from the statement below:

“This was truly an experience of enlightenment. All cares, all pain fell away from me. I had an incredible sense of freedom such as I had never experience before. Every moment of every day we were free. free to choose, free to create pain or peace, free to go or stay, free to live or die.”

In this statement, Being aware of self is important. It contains what we personally know to be true about life in general. This archetype may serve as a shield against our pain and traumatic experiences as children as we enter this vast repository of who we are. We may fly off into feelings of unconditional love as a means of avoiding taking responsibility for our challenging human condition.

2.5.5. The Shadow

According to Jung's interpretation, one of the main archetypes is the shadow. The shadow, according to Jung in Tollman (2015), indicates a small amount of unidentified or unknown information. The shadow is the lesser aspect of each of us; it aspires to all the things we forbid ourselves from doing and being. It is our dark side, those parts of ourselves that exist but that we do not recognize or identify with. It is our uncivilized urges and feelings. It is our unconscious personality, which is typically repressed and veiled. All of the things we are ashamed of: egotism, laziness, lusts, selfishness, greed, envy, anger, and rage are included. Our shadow is made up of everything we deny about ourselves that we perceive to be bad, subpar, or unsatisfactory.

In Jungian psychology, the shadow is the negative aspect of the psyche. It represents the repressed or rejected aspects of the self. Shadow characters in stories personify these qualities. Anything the hero sees as a negative impulse: rage, greed, particular sexual impulses, cruelty, may be something in their own personality that they repress. The impulses do not have to be so extreme; for example, they may view ambition negatively or suppress healthy anger. Any or all of these repressed qualities may be present in the shadow character.

As a result, the shadow is sometimes thought of as a moral issue that challenges a person's entire psyche. According to Rawls's *Lexicon* (1975), moral philosophy looks at these ideas' intrinsic consistency as well as how they interact with our particular historical, social, and psychological context. Because of this, moral dilemmas that clash with personality are frequently contrasted with shadows. According to Jung, shadows are a moral issue that tests the entirety of the personality-ego, without sufficient moral effort, no one will be conscious of the shadows. Someone must be aware of this and be able to disprove certain future assurances. All forms of self-knowledge require this action. Someone who is self-aware will be able to see their shadow side and their urge for self-actualization. Until, in the end, someone realizes what they actually require in the future to obtain their true identity.

Our dark side is concealed or camouflaged as we develop our genuine identities in a painful effort to preserve pictures that are consistent with the story that we choose to promote. Through social conditioning, we learn how to create a stable identity foundation that allows us to continue to feel safe. A person can only be as

free as their mind will allow them to be, and if that mind separates their reality from the reality of the outside world, and delusion may take hold. Shadows, for instance, may only get darker when you observe people who are compelled to preserve particular conditions while they are ignorant. Because the person cannot control it because he is not even aware of its existence, forced ignorance grants a shadow of the right to take control. This can be seen from the quotations below:

Bruce Banner (Hulk) :

“You let mommy die!!”

“I was not there. But you were. You could stopped it but you did not!”.

From the example above, it shows that Bruce Banner talking with his father and turns into The Hulk when he is angry, embodies the angry inner child of Bruce. That part of him that is all too aware of how Bruce silently watched his mother die. When Banner was eight years old, Additionally, the father of Banner can be seen in this Hulk and also in his actions. This Hulk is a manifestation of Banner's more sinister side. He wished to keep the bottle down. He serves as Banner's ID, essentially. Therefore, he is more intelligent than the Savage Hulk, which also lessens his overall power. He's also not as intelligent as Banner, though. This Hulk has always existed within Banner. Banner even said that it was the only Hulk he had to consciously control. In the end, the Devil Hulk came out as that aspect of Banner who desired love. To be close to a kind father figure.

Furthermore, from the quotations taken above, the researcher concludes that the explanation of Jung's theories is that Jung's archetypes theory is focused on human personality. Each archetype describes how a human personality develops. This archetype theory was used by the researcher for her research because it is appropriate for answering the first question that the researcher wishes to investigate, and by examining all of the aforementioned shadows' facets, the author aims to gain a broader understanding of how Josephine's shadow is depicted in the book as well as what actions, feelings, and desires Josephine's character has suppressed. This, in turn, triggers the appearance of the shadow, which causes moral dilemmas and causes Josephine to feel ashamed.

2.5.5.1. Personal Shadow

According to Jung, Personal shadow is a shadow which came up from someone childhood experience. This shadow refers to the one who need attention. It can appear as the experience with his parents, especially experience with his mother. It also can appear in the form of feeling jealousy within younger brother to his sister. A personal shadow originates from a childhood experience that never happened but was lost, according to Jung in Papadopoulus (2006). This may also be connected to a person's memories of their childhood interactions with their parents. Jealousy toward how parents (for instance, moms) treat their children's siblings is referred to as having a personal shadow. When necessary, one can dig out their own shadow. In traditional Jung's analysis, issues with shadows are seen as the first people who require treatment. This primarily results from a person's own shadows, which may be thought of as a repository for all of their undesirable

or unwanted traits. A person will encounter many different occurrences, such as jealousy, violence, greed, sloth, and so on. In order to determine whether the Josephine character had this kind of shadow cast over her in her life, all behavioral phenomena will therefore be the subject of a second investigation.

2.5.5.2. Collective Shadow

In addition to the individual images, there are also communal images, many examples of which may be found in history. According to Jung in Papadopoulos (2006), a person's or an ancestor's collective shadow is a result of their prior experiences. This experience can keep happening. Collective shadow come from past experiences that a person has experienced. In this case, a person's unconscious mind collects information and experiences that a person has gone through in the past, this occur repeatedly and develop into an imagination that can appear in the future, at a certain time and certain conditions. It is aimed to make the one who has experience began to realize that there is something wrong that he faced, and he needs to aware of it. This collective shadow will also be the subject of a second examination to see whether Josephine, the novel's central character, is aware of this past experience.

2.5.5.3. Archetypal Shadow

According to Jung, Archetypal shadow is a shadow that appears during the ancestor's experience. It is present unconsciously in someone mind, and often reflected on a dream or vision of someone. The dream can be appeared in the form of symbols or images of closest friend, family, enemies, or things that are being

deeply thought about. Archetypal shadows are shadows that emerge from the collective unconscious, where they can be seen in people's visions and dreams. Additionally, there is a close connection between the ego and the shadow. According to Sanford in Johnson (1991), the ego controls a person's desires and leads them to act in inconsistent and harmful ways. Ego was particularly invested in self-defense and the achievement of personal goals. It must be suppressed by everything that disturbs it. Suppressed elements become shadows. This is frequently regarded as a positive characteristic. There are two kinds of "shadows": (1) the ego's dark side, which is carefully concealed from itself and will not be recognized by the ego unless forced by life's challenges, (2) what has been suppressed within us because it does not conflict with our egocentricity and, no matter how evil it appears, is fundamentally related to the Self. Self prefers shadow to ego in a performance because, despite its risks, shadow is more genuine and closer to the stage's core.

It is generally accepted that the shadow itself originates from the suppressed ego, which then manifests as a self-image. If someone recognizes it, some will change to the dark side and some will change for the better. The term "shadow" is used in this instance rather than "ego." Because this will bring one closer to one's true self when considering the dark and wicked shadow. It will therefore be more important than ego. Further examination of this archetypal shadow will be included in the second chapter of analysis to determine whether Josephine had similar experiences to those depicted in the book and whether she was aware of her own aspirations to dominate her family and children. This is what occurs right now when a person's thoughts are filled with repressed desires and images, which

eventually cause their unconscious to conjure up specific visions. Usually, the unconscious mind will change a thought, whether it's positive or negative, into another, more important idea or symbol that has real-world significance.

In this case, the types of shadows mentioned above will become the first focus of this research. The writer wants to identify whether Josephine's character has experienced all the types of shadows mentioned above and how she reflected that shadow archetype in the *Mother, Mother* Novel.