



Forms of Sasana's Personality Archetypes in Okky Madasari's Novel Pasung Jiwa: A Study of Carl Gustav Jung's Psychology

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Article Info	Abstract
Received: 2026-10-02 Revised: 2026-10-13 Accepted: 2026-10-14 Keywords: personality archetypes, literary psychology, Pasung Jiwa, Carl Gustav Jung DOI: 10.24256/ideas.v14i2.12781 Corresponding Author: Sri Muliani Dama mulianidama41@gmail.com Indonesian Language and Literature Education Study Program, Faculty of Letters and Culture, Universitas Negeri Gorontalo	<i>This study aims to describe the forms of the personality archetypes of the character Sasana in Okky Madasari's novel Pasung Jiwa using Carl Gustav Jung's analytical psychology. The archetypes examined include persona, shadow, anima/animus, and self. The approach used is literary psychology with a descriptive qualitative research design. The primary data source is the novel Pasung Jiwa (Gramedia Pustaka Utama, 2015), while the research data consist of quotations from Sasana's dialogue, narration, and monologues. Data were collected through careful reading, note-taking, and literature review. Data analysis included identification, classification, description, analysis, and drawing conclusions. The findings show that Sasana's persona archetype is manifested as a perfect and talented child, an obedient and compliant child, and an entertainer. The shadow archetype is reflected through regret and rejection of life, hatred of male identity, trauma from physical and sexual violence, feelings of fear, threat, and confinement, as well as social stigma and humiliation. The anima archetype is actualized through the desire to immerse himself in the world of women, self-expression through dangdut and dance, and transformation into a singer with the use of feminine attributes. The self archetype is attained through awareness of life's confinement, complete self-acceptance, and harmonious integration between Sasana and Sasa. This study concludes that the novel Pasung Jiwa represents Sasana's struggle to integrate all aspects of his personality in order to achieve psychic wholeness amid the pressure of constraining social norms.</i>

1. Introduction

The realities of social life often become fundamental topics comprehensively represented in literary works. Literary works are essentially reflections of social phenomena and human empirical experiences expressed in textual form (Saina, in Kadir et al., 2025: 2). One of the most complex and essential dimensions of human beings to be

explored in literature is the psychological aspect. The perspective of literary psychology arises from the shared focus of literature and psychology, as both examine the nature of human beings, emotions, and psychological dynamics, both as individuals and as social beings (Ristiana & Adeani, 2017: 50).

The dynamics of an individual's personality are not formed in a vacuum but are influenced and tested by internal psychic structures in responding to stimuli, trauma, and stigmatization from the external environment. According to Maulidina et al. (2023: 503-508), the phenomenon of gender identity incongruence can trigger an acute identity crisis when an individual experiences a profound discrepancy between the ideal ego and biological reality. Such inner turmoil occurs when an individual's internal impulses come into direct conflict with ethical structures, dogma, and binary norms recognized by society.

Okky Madasari's novel *Pasung Jiwa* compellingly portrays the long psychological journey of the main character, Sasana, in his search for freedom of the soul. The work voices social criticism of 'existential shackling,' namely the repression of freedom of thought, expression, and identity determination amid the constraints of hegemonic social norms. Biologically, Sasana was born male, but psychologically he has strong feminine characteristics and impulses. The accumulation of past trauma, such as bullying, rejection by authority figures, and violence, constructs profound intrapsychic conflict and an identity crisis.

To examine Sasana's psychological turmoil in depth, the theory of Analytical Psychology proposed by Carl Gustav Jung provides a highly relevant analytical framework. Jung asserts that personality (*psyche*) encompasses all mental aspects, including consciousness and the *collective unconscious* (Alwisol, 2004: 48). Within the *collective unconscious* are universal psychic blueprints known as archetypes (*archetype*) (Roesler, 2021). Archetypes are innate basic patterns or universal forms of thought charged with strong emotions that direct how individuals perceive and respond to their life experiences (Supratiknya, in Ismail, 2016: 3).

As stated by Habsyi et al. (2024: 9), an individual's personality is essentially an integrated whole, and throughout development the individual must strive to maintain harmony among all psychological elements. When rigid domination or suppression from the external world occurs, archetypal structures such as the Persona (social mask), Shadow (dark/repressed side), Anima (a man's unconscious feminine side), and Self (true self) become unsettled and trigger fragmentation of the *psyche*.

Based on this theoretical foundation, the researchers view Sasana's inner turmoil not merely as a clinical response or an ordinary product of sociological conflict, but as a manifestation of the struggle among archetypal energies in his unconscious. Therefore, this study aims to describe in depth the forms of Sasana's personality archetypes (Persona, Shadow, Anima, and Self) in Okky Madasari's novel *Pasung Jiwa* using the perspective of Carl Gustav Jung's Analytical Psychology.

2. Method

This study uses a literary psychology approach with a descriptive qualitative research design. This approach was selected because it focuses on the analysis of literary texts as material objects, particularly to explore the dynamics of a character's psychological structure through language, actions, and dialogue in the novel.

The primary data source is Okky Madasari's novel *Pasung Jiwa*, published by Gramedia Pustaka Utama in 2015, consisting of 328 pages. The research data consist of quotations from Sasana's dialogue, narration, and monologues that are relevant to the focus of the study. Data collection was carried out through: (1) careful and thorough reading of the novel; (2) coding data related to forms of personality archetypes; (3) recording and marking relevant quotations; and (4) presenting the findings.

Data analysis was carried out through the following stages: (1) data identification; (2) data classification based on problem categories; (3) detailed data description; (4) data analysis to examine the relationships among variables; and (5) drawing conclusions. The analytical approach used was Carl Gustav Jung's analytical psychology, particularly the concept of archetypes.

3. Results

Based on Carl Gustav Jung's analytical psychology analysis of Okky Madasari's novel *Pasung Jiwa*, four main archetypes were identified in the personality of Sasana: *persona*, *shadow*, *anima*, and *self*. A summary of the research findings is presented in the following table:

Table 1. Research Findings on Okky Madasari's Novel *Pasung Jiwa*

No	Psychological Archetype	Forms of Manifestation in the Character Sasana
1	<i>Persona</i>	1. A perfect and talented child. 2. An obedient and compliant child. 3. A stage entertainer (Sasa).
2	<i>Shadow</i>	1. Regret and existential rejection of life. 2. Hatred of his identity as a man. 3. Trauma from physical violence and sexual abuse. 4. Feelings of fear, threat, and psychological isolation. 5. Internalization of social stigma and humiliation.
3	<i>Anima</i>	1. A deep desire to enter the world of women. 2. Expression of emotional freedom through dangdut music and dance. 3. Physical transformation into a singer using feminine attributes.
4	<i>Self</i>	1. Full awareness of confinement and the "traps" of life. 2. Complete <i>self-acceptance</i> without dependence on labels. 3. Harmonious integration between the identities of Sasana and Sasa.

4. Discussion

Forms of the Persona Archetype in the Character Sasana

Persona is a social mask formed by an individual to adapt to the demands of the social environment. In the character Sasana, the *persona archetype* is manifested in three main forms.

First, the *persona* is manifested in the image of a perfect and talented child. Even while Sasana was still in the womb, his parents had conditioned him to become an ideal child. His mother had introduced the piano to Sasana even before he was born. This condition is recorded in the following quotation:

"If the sound of the piano was the first sound I recognized while I was in my mother's womb, the piano was also the first object my father and mother introduced to me after I was born. They loved sitting me in front of the piano, guiding my hands to press each key. I did not like it." (Madasari, 2015: 14)

Here, the piano functions as a symbol of the *persona* imposed by his parents in order to shape the image of a talented child. Sasana is indeed able to perform various compositions of world classical music proficiently. However, he plays the music solely with his intellect, not with his feelings (Madasari, 2015: 15). This condition indicates the alienation of Sasana's ego from his true feelings in order to maintain a *persona* of perfection in the eyes of his parents.

Second, the *persona* appears in the form of an obedient and compliant child. Sasana feels powerless, so he can only submit to his parents' directions. This condition is evident when Sasana states that he is a powerless little boy who can only do whatever his parents show him to do (Madasari, 2015: 14). Sasana also suppresses his inner impulses in order to please his mother:

"But for Mother's sake, I was determined to control myself. I imprisoned my soul and mind. I built high walls; I bound my own hands and feet." (Madasari, 2015: 30)

This mask of obedience suppresses Sasana's genuine desires and gives rise to a rigid, artificial personality.

Third, the *persona* shifts into the form of an entertainer. After transforming into Sasa, Sasana redefines his identity in society. He emphasizes that he is an entertainer who finds meaning in himself when he is able to satisfy his audience (Madasari, 2015: 231). This shift moves Sasana's *persona* from academic perfection toward artistic perfection. Nevertheless, this new *persona* still depends on external validation, particularly acceptance from his mother:

"In front of my mother, I want to appear perfect. Before my most special audience." (Madasari, 2015: 287).

Forms of the Shadow Archetype in the Character Sasana

Shadow is the part of the unconscious that contains aspects of personality that are rejected, suppressed, or ignored because they conflict with an individual's conscious values. The *shadow archetype* in the character Sasana is divided into five categories.

The first category is regret and existential rejection of life. Sasana regrets having been born into the world because he feels that he does not fit into his social environment. This rejection is expressed by Sasana in the following quotation:

"At that time, I already regretted why I had to be born. The world was not for me. The world did not need me. I liked none of it. I felt as if I were in the wrong place. And always wrong." (Madasari, 2015: 14)

This profound disappointment is reinforced when Sasana states that his life is his greatest fear (Madasari, 2015: 144). This depicts a situation in which Sasana's ego is pressured by existential despair.

The second category is hatred of his male identity. The trauma of violence he experienced drives Sasana to hate himself as a man:

"I came to hate men too. I hated myself for being one of them. If I were not a man, I would not have entered this school. If I had not entered this school, I would not have suffered like this." (Madasari, 2015: 35)

He feels that his soul is confined within his masculine body. Sasana envies Melati and openly expresses hatred toward his own physical body (Madasari, 2015: 282).

The third category includes trauma from physical and sexual violence. Sasana experiences beatings by a group, extortion, and sexual abuse in a detention facility. This profound trauma is evident in his dark memories:

"Then I remembered what I experienced while I was detained. The beatings, the torture, and what hurt the most was that they used my body to satisfy their lust. I can still feel the moment they put a penis into my mouth. I can also still vividly feel being forced to bend over, then that hard object entered me from behind." (Madasari, 2015: 103)

This traumatic experience settles in Sasana's personal unconscious and continues to haunt his life.

The fourth category is feelings of fear, threat, and isolation. Sasana is constantly haunted by fear of the hateful gazes of the surrounding community. This fear triggers anxiety that people will surround him, shout at him, and parade him naked (Madasari, 2015: 109). This extreme fear causes Sasana to choose to remain trapped and confined within his own world because he actually becomes afraid when confronted with freedom (Madasari, 2015: 287).

The fifth category is social stigma and humiliation. Sasana receives discriminatory treatment from the time he is still in school:

"I was considered strange and abnormal merely because I drew an unclothed woman during art class." (Madasari, 2015: 28)

The humiliation continues when Sasana performs as a singer on stage (Madasari, 2015: 235). The community's repeated ridicule is ultimately internalized by Sasana as chronic feelings of inferiority.

Forms of the Anima Archetype in the Character Sasana

Anima is the manifestation of the feminine side found in a man's unconscious. In the character Sasana, the *anima archetype* appears predominantly through three patterns of expression.

The first pattern is a strong desire to immerse himself in the world of women. Sasana rejects the male world, which he associates with physical violence. He expresses his desire in the following quotation:

"I hate fighting; I do not want any blood. I hate the world of men. I want to immerse myself in Melati's world." (Madasari, 2015: 39)

Sasana admires Melati and often observes the details of his sibling's face and hair as a form of longing for the feminine side that he does not physically possess (Madasari, 2015: 26).

The second pattern is seen through *self-expression* in dangdut music and dance. Stage performance becomes an outlet for Sasana's feminine tendencies that have long been suppressed. Sasana experiences a sense of freedom while pursuing his profession from one community celebration stage to another (Madasari, 2015: 47). Sasana emphasizes that he sings, dances, and dresses up purely to entertain his own heart (Madasari, 2015: 54).

The third pattern is a complete transformation into a singer through the adoption of feminine attributes. Sasana consciously changes his appearance and assumes a new identity as Sasa. He wears a pink lace bra as a symbol of his courage to express his *anima* side (Madasari, 2015: 54). The re-emergence of Sasa is marked by the moment when he takes off his male clothing and dances joyfully on the bed (Madasari, 2015: 113).

Forms of the Self Archetype in the Character Sasana

Self is the central *archetype* of personality that directs an individual toward psychic wholeness and *self-integration*. In the character Sasana, the process of attaining the *self* occurs through three continuous stages.

The first stage is marked by the emergence of awareness of life's confinement. Sasana realizes that his physical form, his parents' upbringing, and social norms constitute a web of traps that restrict him:

"My body was my first trap. Then my parents, then everyone I knew... They all confined me, imprisoned me, high walls that became traps throughout the thirty years of my life." (Madasari, 2015: 9)

This awareness leads Sasana to the fundamental understanding that true freedom can only be achieved when the fear within himself has completely disappeared (Madasari, 2015: 144).

The second stage takes the form of complete *self-acceptance*. Sasana begins to accept his existence without being concerned with society's judgments or labels:

"It does not matter what people call me. Because I am still me. No matter what form I take, I am still me." (Madasari, 2015: 56)

Sasana also understands that the soul within him is not damaged; rather, it is the demands of the external environment that create the turmoil (Madasari, 2015: 146).

The third stage is marked by the integration of the identities of Sasana and Sasa. Sasana succeeds in reaching the peak of psychological awareness by embracing both sides of his personality on equal terms:

"I am Sasa. Sasana's twin. We are twins, but we are different. We are one body, but we are two souls. We do not negate each other. We are a pair of souls that long for one another." (Madasari, 2015: 232)

This psychic wholeness is celebrated by Sasana through stage dancing. The movement of his body depicts the harmonious merging of Sasana and Sasa, who have been freed from the constraints of his former masks (Madasari, 2015: 233).

Implications of the Research Findings for Indonesian Language and Literature Learning

The findings concerning the forms of Sasana's personality archetypes in Okky Madasari's novel *Pasung Jiwa* have clear pedagogical implications for Indonesian Language and Literature learning. Literature instruction at the senior high school and university levels often focuses only on a superficial introduction to intrinsic elements. The findings of this study broaden the scope of such learning by presenting an interdisciplinary approach combining literature and psychology.

First, the results of the analysis of the *persona*, *shadow*, *anima*, and *self* archetypes can be transformed into enrichment materials for analyzing characterization and inner conflict. Educators can develop research-based teaching materials that guide learners to explore the psychological motives behind the actions of fictional characters.

Second, examining Sasana's identity crisis develops learners' High Order Thinking Skills. Learners are encouraged to connect the events experienced by the character in the novel with social phenomena in the real world, so that their critical thinking and contextual analytical abilities can develop optimally.

Third, examining aspects of trauma and the attainment of psychic wholeness in this novel supports the strengthening of character education. Literary works function as a medium for contemplation that fosters empathy, emotional intelligence, and an understanding of the importance of maintaining mental health and respecting differences in society.

5. Conclusion

Based on the research findings and discussion, it can be concluded that the forms of the personality archetypes of Sasana in Okky Madasari's novel *Pasung Jiwa* are divided into four main aspects.

The *persona archetype* is manifested as a perfect and talented child, an obedient and compliant child, and an entertainer. This *persona* is shaped by the demands of parents and the environment, but it instead imprisons Sasana's soul.

The *shadow archetype* is reflected through regret and rejection of life, hatred of male identity, trauma from physical and sexual violence, feelings of fear, threat, and confinement, as well as social stigma and humiliation. This *shadow* emerges as a result of repression and traumatic experiences that have not been integrated.

The *anima archetype* predominates through the desire to immerse himself in the world of women, *self-expression* through dangdut and dance, as well as transformation into a singer and the use of feminine attributes. Anima becomes an unconscious force that drives Sasana to express his feminine side.

The *self archetype* is attained through awareness of the confinement of life, complete *self-acceptance*, and harmonious integration between Sasana and Sasa. Self becomes the culmination of Sasana's individuation journey toward psychic wholeness.

The novel *Pasung Jiwa* represents the human struggle to integrate all aspects of personality in order to achieve psychic wholeness amid the pressure of constraining social norms. This study is expected to enrich the field of literary psychology and provide a deeper understanding of the complexity of the human *psyche*.

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