

**SELF INDIVIDUATION PROCESS IN THE MAIN CHARACTER  
OF *BASQUIAT* (1996) MOVIE**

**FINAL PROJECT**

**Presented as Partial Fulfillment of the Requirement**

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## STATEMENT OF WORK'S ORIGINALITY

Hereby, I honestly declare that the undergraduate thesis I wrote does not contain the work or part of the works of other people, except those which were cited in the quotations and the references, as a scientific paper should. If my statement is not valid in the future, I absolutely agree to accept an academic sanction in the form of revocation of my paper and my degree obtained from the paper.



Semarang, June 15<sup>th</sup> 2022

METRAH  
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Sigit Pamungkas

**MOTTO:**

“We cannot change anything unless we accept it”

(Carl G. Jung)

**DEDICATION:**

To Myself



## ABSTRACT

**Sigit Pamungkas. 30801800044.** Self Individuation Process in The Main Character of Basquiat (1996) Movie. Advisor: Idha Nurhamidah, S.S., M.Hum

Literary work is a socio-cultural phenomenon that involves human creativity. In literary works, there are many messages that can be found such as human nature which is depicted through characters in the form of tragedy, romance, joy - sorrow, and so on. All of these things cannot be separated from the psychological aspects. Every human being wants wholeness; i.e. the ideal state in which all latent potentials are actualized and all subconscious elements are harmoniously integrated into the personality structure. The human personality and desire to be psychologically whole has been described and theorized by Carl Jung. Carl Jung's theory named as archetypes and self-individuation.

Basquiat '1996' is a film that contains a lot of psychological aspects in it. This research is entitled "The Process of Self-individuation in the Basquiat film '1996' directed by Julian Schnabel. The purpose of this study is to identify and analyze the depiction of the process of self-individuation in the film Basquiat '1996' based on Carl Gustav Jung's theory. This study used descriptive qualitative method. The data are taken from the movie script such as dialogues, narratives, and monologues. There were steps that used to collect the data such as reading the movie script, identifying the data, classifying the data, and reducing the data.

The results of this study show that there are four kinds of archetypes in order to acknowledge the self-individuation process. They are "persona", "shadow", "anima and animus", and "Self". Yet, of the four archetypes, only persona is successfully actualized into his consciousness. Meanwhile, shadow, anima and 'Self' are still working in his unconscious. It can be stated that the main character of this film has undergone an individuation process, although it has not yet reached the highest level (The Self).

**Keywords: Individuation Process, Archetypes, The Self, Basquiat '1996'**

## INTISARI

**Sigit Pamungkas. 30801800044.** Proses Individuasi Diri dalam Pemeran Utama Film *Basquiat* (1996). Pembimbing: Idha Nurhamidah, S.S., M.Hum.

Karya sastra merupakan fenomena sosial budaya yang melibatkan kreativitas manusia. Dalam karya sastra banyak ditemukan pesan-pesan seperti sifat manusia yang tergambar melalui tokoh-tokohnya berupa tragedi, romansa, suka – duka, dan sebagainya. Semua hal tersebut tidak lepas dari aspek psikologis. Setiap manusia menginginkan keutuhan; yaitu keadaan ideal di mana semua potensi laten diaktualisasikan dan semua elemen bawah sadar terintegrasi secara harmonis ke dalam struktur kepribadian. Kepribadian manusia dan keinginan untuk menjadi utuh secara psikologis telah dijelaskan dan diteorikan oleh Carl Jung. Teori Carl Jung disebut sebagai arketipe dan individuasi diri.

*Basquiat '1996'* merupakan film yang banyak mengandung aspek psikologis di dalamnya. Penelitian ini berjudul ‘Proses Self-individuasi dalam film *Basquiat '1996'* yang disutradarai oleh Julian Schnabel. Tujuan penelitian ini adalah untuk mengidentifikasi dan menganalisis penggambaran proses individuasi diri dalam film *Basquiat '1996'* berdasarkan teori Carl Gustav Jung. Penelitian ini menggunakan metode deskriptif kualitatif. Data diambil dari naskah film seperti dialog, narasi, dan monolog. Ada langkah-langkah yang digunakan untuk mengumpulkan data seperti membaca naskah film, mengidentifikasi data, mengklasifikasikan data, dan mereduksi data.

Hasil penelitian ini menunjukkan bahwa ada empat macam arketipe untuk mengakui proses individuasi diri. Mereka adalah "persona", "bayangan", "anima dan animus", dan "Diri". Namun, dari empat arketipe, hanya persona yang berhasil diaktualisasikan ke dalam kesadarannya. Sementara itu, shadow, anima dan 'Self' masih bekerja di alam bawah sadarnya. Dapat dikatakan bahwa tokoh utama film ini telah mengalami proses individuasi, meskipun belum mencapai level tertinggi (The Self).

**Kata Kunci: Proses Individuasi, Arketipe, Diri, *Basquiat '1996'***

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I do realize this final project is way far from perfection. Thus, any suggestions and criticisms will be very meaningful for this final project.

Lastly, I hope that this final project could still provide enlightenment or benefit to anyone who reads it.

Semarang, June 15<sup>th</sup> 2022



Sigit Pamungkas

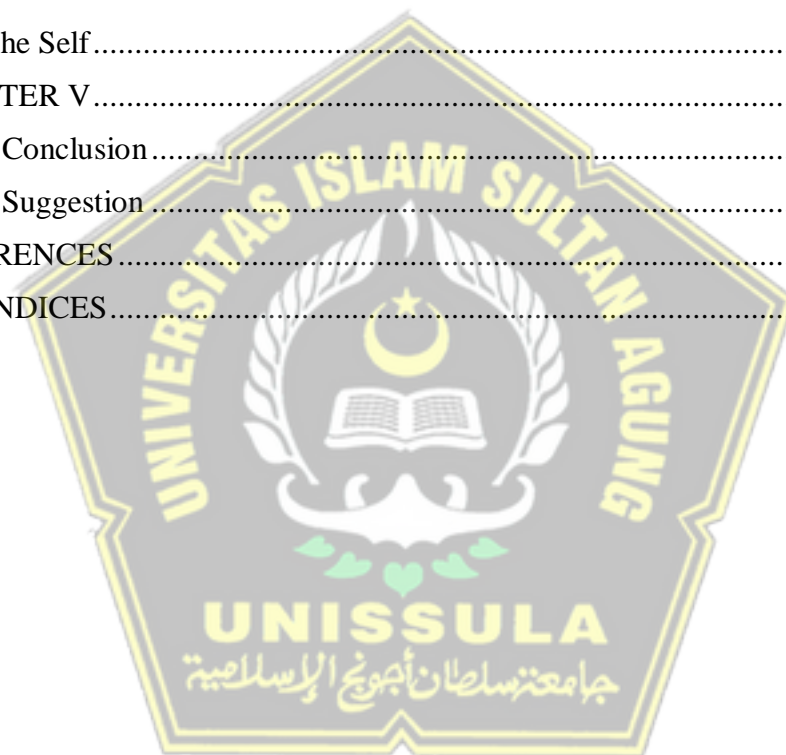


## TABLE OF CONTENT

COVER.....	i
PAGE OF APPROVAL .....	ii
PAGE OF VALIDATION .....	iii
STATEMENT OF WORK'S ORIGINALITY.....	<b>Error! Bookmark not defined.</b>
MOTTO & DEDICATION.....	v
ABSTRACT .....	vi
INTISARI.....	vii
ACKNOWLEDGEMENT .....	viii
TABLE OF CONTENT .....	xi
CHAPTER I .....	1
INTRODUCTION .....	1
A. Background of The Sutdy.....	1
B. P roblem Formulation .....	6
C. Limitation of the study .....	6
D. Objectives of the study .....	6
E. Significances of the study.....	7
F. Organization of the study .....	8
CHAPTER II.....	9
REVIEW LITERATURE .....	9
A. Synopsis of Basquiat .....	9
B. On Analytical Psychology of Carl Jung .....	13
C. Structure of Personality .....	16
C.1. Consciousness.....	16
C.2. Unconsciousness.....	16
C.2.1 Personal Unconsciousness.....	19
C.2.2 Collective Unconsciousness .....	20
C.2.2.1 Persona .....	23

C.2.2.2 Shadow .....	25
C.2.2.3 Anima .....	27
D. The Definition of Individuation Process .....	28
D.1 The Step of Individuation Process.....	30
a) First Step: Individuals have to let go of their persona so they don't get further away with true personality.....	31
b) Second Step: The individual must be aware of the shadow that is within him and accept it. ....	31
c) Step Three: The individual must develop his anima/animus archetype.....	32
E. The Self .....	32
CHAPTER III.....	34
RESEARCH METHOD.....	34
A. Type of Research .....	34
B. Data Collecting .....	34
B.1 Data Collecting Method.....	34
B.1.1 Reading the Movie Script.....	35
B.1.2 Identifying the Data .....	35
B.1.3 Classifying the Data.....	35
B.1.4 Reducing the Data.....	36
B.2 Type of Data.....	36
C. Analyzing the data.....	36
CHAPTER IV.....	37
FINDING AND DISCUSSION .....	37
A. Archetype .....	37
A.1 Persona.....	37
A.2 SHADOW .....	44
A.3 ANIMA.....	46

B. The Step of Individuation Process.....	50
B.1 First Step: Individuals have to let go of their persona so they don't get further away with true personality.....	50
B.2 Second Step: The individual must be aware of the shadow that is within him and accept it. ....	51
B.3 Step Three: The individual must develop his anima/animus archetype.....	53
C. The Self.....	55
CHAPTER V.....	58
A. Conclusion.....	58
B. Suggestion.....	60
REFERENCES.....	61
APPENDICES.....	67



# CHAPTER I

## INTRODUCTION

### A. Background of The Study

Literary work exists because of the author's desire to express his existence as a human being who has certain ideas, notions, and messages inspired by the author's imagination and socio-cultural reality and uses language media. According to Wallek and Warrant, "Literature is a product of the author's imagination" (94). Hence, literary work is a socio-cultural phenomenon that involves human creativity. Literary works are born from the expression of experiences that have been in the soul of the author deeply through the process of imagination. This makes literature has artistic value and uniqueness. That's why Literary works are always appreciated by people around the world in looking at the artistic side and looking for interesting issues.

In literary works, there are many messages that can be found. Because basically, literary works are the study of human nature which is depicted through characters, which are depicted in the form of tragedy - romance, joy - sorrow, and so on. However, all of these things cannot be separated from the psychological aspects as long as humans become characters in literary works. The depiction of humans through character, life, can bring the reader into the psychological dimension of human reality, as well as provide insight

into literature by exploring the mental processes provided by psychology (Aras 250). Furthermore, in his *Psychology and Literature* (1990), Jung stated that psychology can be brought down to literature because psychology is basically the study of the psychic process in which the human soul is the womb of all sciences and arts (217).

From this interdisciplinarity, there is no doubt that psychology and literature are closely related. One of the most important problems in psychology is the psyche. It is a problem from the long journey of humans to understand the role of mental functions in shaping individual and social behavior. In *Man and His Symbols* (1964), Jung stated that the psyche is part of nature, and is an infinite puzzle (23). He divides the psyche into three separate parts: the conscious, the personal unconscious, and the collective unconscious. Each part has its own role in determining human behavior. Perception and memory are part of the Conscious as a link to reality that allows us to adapt to our surroundings. While, in Jung's book *The Archetypes and the Collective Unconscious*, he argued that ego is the center of consciousness, which is basically how a person sees himself, (Jung 277). However, based on Walter the Conscious is not the main problem in psychology. On the contrary, he believes that the unconscious affects human behavior more than the conscious (Walter 16).

In analytic psychology, the unconscious collective is the center of personality that has a big influence on our behavior. According to Jung, and

as Ludy Benjamin describes it in research from Sedivi, it is “a kind of racial ancestral memory in which the cumulative experiences of generations past [are] embedded deep in the psyche (Sedivi 8). The main component of the unconscious collective is archetypes, which are instinctive impulses that encourage humans to form colonies (Jung, 69). Simply, archetypes are human tendencies that are passed down from generation to generation which influence actions and feelings within a certain time. Why we cry when we face death and feel happy when we give birth is one part of unconscious archetype work.

Jung explained that there are many archetypes, but only 4 are the most dominant, namely; the persona, shadow, anima/animus, and the Self. Yet, ‘the Self’ here must be placed in a different structure from the other three, because ‘the Self’ is the core of all Jung concepts which are marked as the highest attainment of human beings (True Self). To achieve this one must go through various kinds of life problems and examine continuously. Finding a shadow, pressing a persona, activating anima/animus is a process that must be followed. This process is called as Individuation.

Individuation according to Tsouluhas (2002), is a process that all humans must undergo, which aims to find balance within oneself (8). whereas according to Carl Jung (1959), individuation is a process that a person goes through to ‘be an individual’; that is, a 'whole' that is infinite and separate from others (275). The purpose of this individuation is none other than to



break away from the false packaging of the persona attached to us, and to suggest the strength of our primordial image (Jung 172).

Based on the background of the problems described above, the author sees that humans need a guide that can inspire them to pay more attention to their unconsciousness in order to achieve a complete personality. Literary work is one of the media that can be used by humans as contemplative material. There are many good literary works, but the author will research one film called 'Basquiat-1966'.

This film is based on the true story of American painter Jean-Michel Basquiat. He was born in Brooklyn, New York on 22 December 1960 - 12 August 1988, into a family Afro-America. His father was an accountant of Hawaiian descent, a masher who enjoyed jazz. His mother is from Puerto Rico. The mother speaks multiple languages and has an interest in art. little Basquiat often was invited by her to visit theaters and museums. Apparently, it was from this habit that little Basquiat's artistic taste was secretly honed. Yet when he was 7 years old, his parents divorced. As a result of the divorce, Basquiat's mother suffered from severe depression and was eventually forced to be treated in a mental hospital.

This black painter is depicted as a man dressed in shabby clothes with dreadlocks tied up in a ponytail. When he was 15 years old, Basquiat ran away from his home and lived in Washington Square Park as a street person and made cardboard his home. In it Basquiat sleeps soundly and dreams of

meeting his mother who gives him a golden crown. Her fantasy is wild; The sky, for Basquiat, is like an ocean with rolling waves with a surfer enjoying the waves. He also really enjoys drugs. To support his life, he sells hand-painted t-shirts and postcards.

Basquiat's work began to be shown in several galleries and sold at a fantastic price as a newcomer artist. Since then, Basquiat's life has changed completely. From street life to celebrity life. Basquiat began to be the center of attention. Various exhibitions await him; from Europe to Asia. During his success, he felt lonely and locked in long despair. The first thing that was very difficult for him was that there was still discrimination against blacks in America. He always said that he was a painter, not a black painter. While the hardest time in his life, was when he lost Andy Warhol, his only closest friend. He experienced severe shocks to become deeply depressed. He roamed around the city wearing strange shoes inscribed with the word 'TITANIC' to describe his state of being immersed in heavy despair.

The film's initial identification shows the unique psychological problem experienced by the main character. The turbulence of the inner continuously to the unique lifestyle showing by the main character makes the writer interested in analyzing how this biographical film depicts the innermost side of man. His existence as an artist is clearly illustrated in his unique paintings with the human body, especially the head, by adding poetic words. This, of course, is an inseparable unity from his life - artwork and artist.

The main consideration for the writer to analyze this film as a final project is to reveal the personality of Basquiat as an artist and the extent to which the quality of his achievement as a human being. In addition, no research that has examined the film "Basquiat". By looking at the problems experienced by the main character in this film, the writer wants to study the film using Carl Gustav Jung's archetype and individual theory.

### **B. Problem Formulation**

Based on the background of the study, the problem formulation are:

1. What kinds of archetypes are found in main character based on Jung's theory?
2. How do those archetypes work in the main character as achieving self individuation based on Jung's theory?

### **C. Limitation of the study**

The focus of this research is to find out the variety of archetypes portrayed and to what extent the achieving self individuation in the main character. In other words, this study is to identify the archetypes of the main character and explain the characteristics of the individuation in the main character according to Carl Gustav Jung's archetype and individuation theory.

### **D. Objectives of the study**

Based on the problem formulations, the objectives of the study are:

1. To identified the archetypes in main character based on Jung's theory.
2. To analyse those archetypes working as achieving self individuation based on Jung's theory in main character

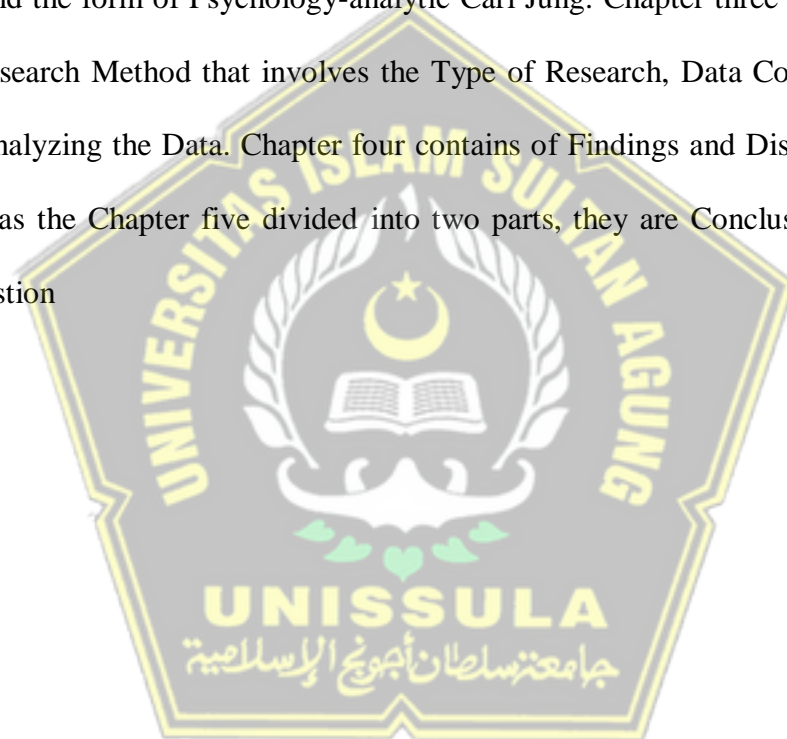
#### **E. Significances of the study**

The result of this study is expected to be useful:

1. Theoretical benefits
  - a) To be a reference source for other researchers who studied Basquiat's film using the psychology analytic approach by Carl Gustav Jung.
  - b) As a contribution to science in the field of literature, especially in the English Literature students of Languages and Communication Science Faculty in Sultan Agung Islamic University.
2. Practical benefits
  - a) For readers, this research can increase reading interest in appreciating literary works.
  - b) This research can enrich literary insights and add to the repertoire of English literature research so that it is beneficial for the development of literature, especially in the English Literature students of Languages and Communication Science Faculty in Sultan Agung Islamic University.

## **F. Organization of the study**

This final project is divided into five chapters. Chapter one provides the Background of The Study, Problem Formulations, Objectives of The Study, the Significances of The Study, and the Outline of The Study. Chapter two explains the Review of Literature that consists of the Synopsis of Basquiat film and the form of Psychology-analytic Carl Jung. Chapter three explains the Research Method that involves the Type of Research, Data Collecting, and Analyzing the Data. Chapter four contains of Findings and Discussion. Whereas the Chapter five divided into two parts, they are Conclusion and Suggestion



## CHAPTER II

### REVIEW LITERATURE

#### A. Synopsis of Basquiat

Basquiat is a 1966 biopic directed and written by Julian Schnabel. The film is based on the life of the American postmodernist or neo-expressionist painter, Jean Michel Basquiat; a nineteen-year-old street graffiti painter and writer who is not known to be one of the most successful, controversial, and glamorous artists in the world. But unfortunately, he did not live long. In 1988, he died at the age of 27. As the first truly successful black artist in the powerful white art world, his early death demonstrated that he was both a victim and a phenomenal success.

In this film, Basquiat is depicted as a man dressed in shabby clothes with dreadlocks tied up in a ponytail. Every day during his homeless life he made the cardboard box in Tompkins Square Park his home. In it Basquiat was fast asleep and dreaming; Little Basquiat and his mother strolled through the gallery until they stood in front of Picasso's 'Guernica', then his mother gave him a golden crown. Upon awakening, he graffitied city buildings by marking SAMO© in each sentence. When looking up at the sky, for Basquiat, it is like an ocean with rolling waves with a surfer enjoying the waves.

His footsteps took him to a restaurant for breakfast. There he met Gina, a restaurant waitress who later became his lover. While waiting for his order, Basquiat painted Gina's face on the table with maple syrup. Of course, it made Gina blush. But it was not liked Leshko as a restaurant owner. Finally, Basquiat was expelled. Gina, who tries to defend the Basquiat, gets ridiculed by Leshko and is immediately asked to leave her restaurant.

After Basquiat met with Gina, He went to the Mental Hospital to visit his mother. Some of the sadder patients stared into space as Basquiat crossed the room. He brought a plate of cookies and a full glass of milk. He approached a sad middle-aged black woman - the same woman from his dream, before. He sat alone stroking the pillow in his lap. That's her mother, Matilde. She didn't see him coming. As he placed the plate in front of him, he watched her. He recognized her and seemed pleased, even in her isolation. Basquiat kissed her on the cheek. They ate in silence, looking at each other, communicating what they could.

The rain that fell so hard that water droplets hit his face made Basquiat, who was sleeping in a cardboard box, look for shelter in Benny's apartment. the door opened to reveal his wet face. Benny let him in. Basquiat, still awake, picked up the phone and called the Suicide Hotline. He who feels lonely and imprisoned for a long time wants to end his life. Chris – the suicide Hotline tries to win over Basquiat and tells him all his troubles. The most difficult thing for Basquiat is that there is

still discrimination against black people in his city. He is not appreciated. Basquiat wants equality for people like him. But no one understands it. Phone breaking lose.

A few days later at the Boone Gallery at the opening of the Albert Milo exhibition, Basquiat lurked across the street, watching through the window. He was impressed, jealous, and alienated - he felt entitled to all of this. He crossed the street to take a closer look. He saw Albert Milo talking to Andy Warhol and Bruno Bischofberger. Andy, of course, was thin, silver-haired, and almost albino. Bruno is a Swiss art dealer in his 40s. He radiates money - a pillar of security. On the other side of the room, Rene Ricard was surrounded by a group of young people, mostly black and Hispanic. Basquiat started walking. About half a block away, he sprayed on the wall: 'THE WHOLE LIVERY LINE BOW LIKE THIS WITH THE BIG MONEY ALL CRUSHED INTO THESE FEET'

After struggling on the streets, Rene, in awe of Basquiat's paintings, offers him to take part in his first group exhibition at New York / New wave 100 Artist. Basquiat did not waste this opportunity. There his paintings sold for thousands of dollars and he met some important people. Besides it, Annina Nosei offered Basquiat for the next exhibition with the title 'Public Address'. Annina gave hundreds of dollars to the Basquiat and the studio to prepare for the exhibition later.

The next exhibition, at the Annina Nosei Gallery, arrived. Basquiat has full respect as a painter. People admired his paintings. His father and



his new wife were also present at the exhibition. But that only made Basquiat sick. Disaster appeared when Black Pink attended the exhibition and saw Gina wearing her scarf. He walked over to Gina and took it. Gina who looked innocent looked at Basquiat with disappointment and finally, their relationship ended. The disaster did not stop there, the painting that was promised to Rene was sold to Bruno in the exhibition. Rene who saw that was angry with Basquiat. Rene feels betrayed and unappreciated for all his efforts in helping the Basquiat career. Rene immediately left the place and their relationship ended.

Four years later, at the very young age of 23, Basquiat is already a superstar. Dozens of exhibitions await him, from Europe to Asia; dozens of articles written about him; move from one gallery to another; one of the young artists entered at the Whitney Biennale with record production. Yet during his success, he still gets the stigma as a black painter.

In recent years, Basquiat has developed a friendship with Andy Warhol; an artist who probably understands the power of celebrity better than anyone else in the culture. They immortalize their friendship in a photo together. The two also collaborated on a series of exhibitions in 1985 featuring cartoon characters and company logos at the Great Jones Loft in New York. Andy became the only person who was always beside Basquiat when everyone made fun of him. During his success, he feels lonely. People started not believing him. They believe that popularity has killed him; when he cleans, they say his art is dead.

Basquiat's sadness peaked when he lost Andy Warhol, his only closest friend. He had severe depression. During his grief, Basquiat tries to bring his mother home from a mental hospital. But it didn't work. He started to walk around the city wearing strange shoes written with the word 'TITANIC' to describe his condition. From the point of view of this deep sense of solitude, Basquiat presupposes himself as a prince confined in a tower. Inside the tower, the desperate prince banged on the iron bars of the window until he let out a series of unique shrill voices to simply vent his feelings of loneliness and disappointment. The residents below heard the noises every evening. The longer you listen to it, the more people consider the sound like beautiful music. They praised the song and then wondered who played such beautiful music. Such is the situation of Basquiat, a person who paints as an escape from despair, but ironically the art public gives a different interpretation of his work.

#### **B. On Analytical Psychology of Carl Jung**

The Individuation process is a central concept of Jung's psychology. As a major developmental concept, during a life, It is a process of becoming an unique and differentiated being through the development of consciousness (Kincel 44). Therefore, The level of complexity and difficulty in understanding his theory requires adequate knowledge of the basics of Jungian theory as contained in his analytic psychology. Based

on this, the author will first discuss the basic principles of the theory, before discussing archetypes and individuation.

Jung began his career in psychology in 1900 as an assistant to Eugen Bleuler - a pioneering psychologist in the study of mental illness - at the University of Zurich (Feist and Feist 99). Sigmund Freud is a person who greatly influenced the further development of Jung's thought. His admiration for Freud made Jung Freud's best student and loyal friend. However, their relationship lasted only seven years and ended in a split. The split occurred, because of a mismatch in terms of personality and intellectual views. One important reason is Jung's disagreement with Freud's views that put too much emphasis on sexuality. After Jung studied Freud's theories, and there were differences, Jung wanted to compile his theory, as another alternative theory from psychoanalysis (Snowden 29)

Jung compiled his psychotherapeutic theory and method which he called Analytical Psychology. The long working relationship between Jung and Freud had an impact on Jung. One of the most important differences between Freud's and Jung's thinking is that Freud always tended to concentrate on a person's past, whereas Jung looked more at the present and the possibilities of the future. Therefore, psychoanalysis is a theory that all aspects of an individual's personality experience holistic development. Simply put, everyone's personality undergoes an evolutionary process (Snowden 14).

Jung's analytic psychology rests on the assumption that occult phenomena can and do affect the lives of everyone. Jung believed that each of us is motivated not only by repressive experiences but also by certain emotional experiences inherited from our ancestors. This inherited image forms what Jung called the collective unconscious (Feist and Feist 98).

In describing the whole human personality, Jung uses the term psyche, which is many different but interacting systems; ego-consciousness and archetypes of the collective unconscious. The energy that regulates the psyche is called libido - psyche energy, but the concept of libido used by Jung was not the same as the concept of libido put forward by Freud. Libido in Jung's view is not only instinctual energy that is sexual but rather a universal life force that includes a much wider motivating psychic energy (biological and cultural-spiritual development). (Snowden 9 & 28).

Given the complexity and diversity of personality or psyche which is infinite but can be observed and studied from many sides; To achieve healthy and positive qualities of individual personality, Jung suggested that individuals must develop all their potential within themselves with rules of thumb (Jung 139). Through his theory in analytical psychology, Jung tries to offer a way to achieve a complete and balanced personality by carrying out individuation that emphasizes the harmonization of various parts of the personality.

The goal of human personality is a psychic totality where there is a cooperation between various parts because excessive dominance in one aspect will cause psychological disorders in personality. Through his theory in analytical psychology, Jung tries to offer a way to achieve a complete and balanced personality by carrying out individuation that emphasizes the harmonization of various parts of the personality.

### **C. Structure of Personality**

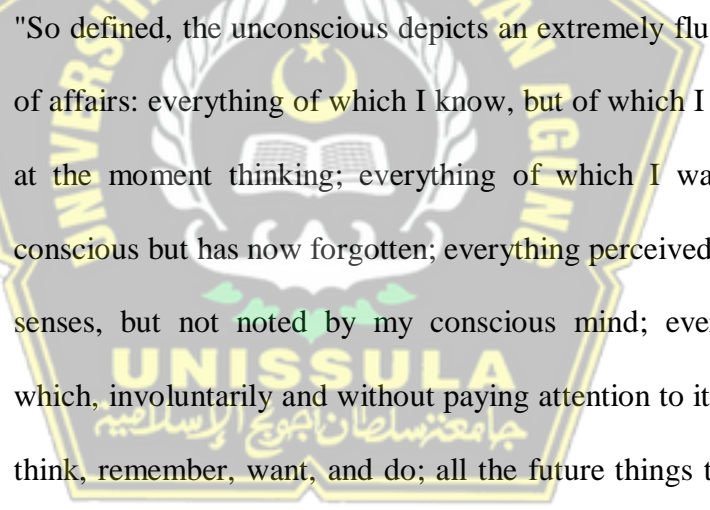
Jung divided the personality structure into two main parts, namely consciousness and unconsciousness. The unconscious is divided into two, namely the personal unconscious and the collective unconscious.

#### **C.1. Consciousness**

Jung argued that consciousness is a part of the psyche which contains perceptions, memories, thoughts, and feelings which are only influenced by the dominant complex of the ego-conscious mind. Consciousness is not always directly related to the ego, that is, related to it in such a way that it takes on a quality of consciousness. To maintain the connection of the psychic content to the ego is the function of consciousness (Jung 421). Yet we can only become aware of the psychic content through the ego. In other words, we will become more conscious if we know more about what is happening in our unconscious. The reason why consciousness exists, and why there is an urge to widen and deepen it, is very simple: without consciousness, things go less well (Jung 361)

#### **C.2. Unconsciousness**

Unconsciousness is at the heart of Jung's concept. It is the totality of all psychic phenomena which has no quality of consciousness. Jung describes that the unconscious is a psychological borderline concept, which covers all psychic contents or processes that are not conscious, i.e., not related to the ego in any perceptible way" (Jung 483). It is vast and endless is characteristic of the unconscious. It is not only ignorance or a storehouse of conscious thoughts and emotions that has been suppressed but includes content that may or will become aware of it. Jung (1960) describes it as follows:



"So defined, the unconscious depicts an extremely fluid state of affairs: everything of which I know, but of which I am not at the moment thinking; everything of which I was once conscious but has now forgotten; everything perceived by my senses, but not noted by my conscious mind; everything which, involuntarily and without paying attention to it, I feel, think, remember, want, and do; all the future things that are taking shape in me and will sometime come to consciousness: all this is the content of the unconscious" (Jung 185)

Yet through behavior, work, and even in dreams, the unconscious will still show its existence (Jung 1980).

In principle, all unconscious natural products are symbolic and can be considered as guiding messages, especially those that arise through dreams so that this is not easily understood by individuals (Jung 39). It

is like the relationship between matter and spirit. To understand how this symbol works, he distinguishes the work of signs and symbols. Jung says that the sign always carries less than the concept it represents. In other words it reflects only what is visible on the outside. Whereas symbols represent something broader than their literal meaning. In dreams, the symbols are formed spontaneously, because the dream itself occurs spontaneously rather than being created. Therefore, dreams are the main source of all our knowledge about symbolism (54).

Apart from dreams and symbols, synchronicity takes an important part in the subconscious mind. It gives recognition of meaning when the unconscious matter is brought to the attention of the conscious mind. Simply put, synchronicity is a non-casual event that is unexpectedly connected and has a relationship with each other in a cosmic circle, such as thoughts, feelings, and dreams. Jung states that many events labeled as "coincidences", are not really by chance. On the contrary, he believes that this incident is directly related to the mind of the observer, and serves to provide insight, direction, and strong guidance (Jung 44). Hence, according to Jung, individuals need to know that the contents of the unconscious which are useful to help be on the path of individuation (Jung 55).

However, in the development of the psyche to perfection, the unconscious is the most important part. Intrinsic knowledge within the psyche contains subjective and collective power, all of which are

accumulated in the unconscious. Fordham (in research from Sari, D) explained that, "the unconscious therefore in jung's view, isn't merely a cellar where man dumps his rubbish, but the source of conscious and of the creative and destructive spirit of mankind (Sari 39). If it is neglected by awareness, it can interfere with the process of achieving individuation and give the ego a great opportunity to lead astray into deviant things.

### **C.2.1 Personal Unconsciousness**

The personal unconscious is the first level of the unconscious. It is a process of accumulating experiences from a person's life that cannot be consciously remembered. Consists of all forgotten experiences, which lose their intensity due to several factors, mainly unpleasant things; both feelings, thoughts, perceptions, and memories. According to Jung, "we must include all more or less intentional repressions of painful thoughts and feelings. I call the sum of all these contents the personal unconscious" (Jung 133).

In the personal unconscious, there are functional units which are called jung as complex. The complex is very important in the idea of jung. Robert states that initially, he called the body of his theory 'complex psychology' (Robert 18). According to Jung, "complex is the image of a certain psychic situation that is strongly accentuated emotionally and is, moreover, incompatible with the habitual attitude of consciousness "(Jung 96). Simply, they are a collection of good emotional, perceptual, sensual experiences that are stored in the



unconscious in certain archetypes and have a profound influence on the ego and thus form patterns of behavior unconsciously. Their control which gives them autonomous qualities which can interfere with consciousness. As Jung describes below:

“complexes interfere with the intentions of the / will and disturb the conscious performance; they produce disturbances of memory and blockages in the flow of associations; they appear and disappear according to their laws; they can temporarily obsess consciousness, or influence speech and action in an unconscious way” (121).

One example of a complex is anima, the feeling of being unconscious in a man's soul in dealing with the opposite sex or animus of the opposite sex from anima. However, the complex negative effects cannot be eliminated. It can only be minimized by understanding the role it plays through emotional behavior and reactions. Jung believes that a complex can be overcome only if it is lived out to the full. In other words, if we are to develop further we have to draw to us and drink down to the very dregs what, because of our complexes, we have held at a distance (Jung 98-99). Consequently, neglecting the role of ‘complex’ would be very dangerous, because it makes people constantly suffer. By understanding, it will give direction to acknowledge the dark side in oneself and lead to a psychologically mature human being.

### **C.2.2 Collective Unconsciousness**

Collective unconsciousness, unlike the personal unconscious which arises from individual experiences, comes from universal primordial ideas or images that have an image to influence human behavior, which never exists in human consciousness. The collective unconscious is a storehouse of memories passed on by ancestors, both ancestors in human form and prehuman/animal ancestors. The memories that are passed down are common experiences, archetypes, which are repeated over generations. In Jung's book 'The Archetypes and the Collective Unconscious' Jung argues:

“there exists a second psychic system of a collective, universal, and impersonal nature that is identical in all individuals. This collective unconscious does not develop individually but is inherited. It consists of pre-existent forms, the archetypes, which can only become conscious secondarily and which give definite form to certain psychic contents” (43).

The contents of the collective unconscious are also inactive basically. As Jung said that they can be viewed as deposits based on the whole experience of our ancestors, but that is not an experience in itself (42).

Archetypes are the most important part of the unconscious. it is a universal symbol that has a special meaning for all people. Because it has innate ideas or inclinations to organize the experience of predetermined innate patterns that are inherited from everyone's consciousness (Charles Rycroft 10). Whereas it seems to Jung that archetypes are typical modes

of apprehension, and wherever we meet with uniform and regularly recurring modes of apprehension we are dealing with an archetype, no matter whether its mythological character is recognized or not (Jung 137-138).

Instinctively, it shows its existence through certain forms, such as birth, love, death, family, and survival in the soul which seems to be ever-present and omnipresent. Myths and fairy tales take an important place in the expression of these archetypes. Jung found that there are similar patterns that appear in myths and fairy tales in almost every culture in the world. For example, Revival has occurred in many cultures; or mother-child relationship. Nobody tells us what a mother is, but we react in certain ways to the mother figure, regardless of where we were born in the world or what our culture, religion, or race is. In *Civilization in transition* (1978), Jung considered that this inheritance from ancestors embedded in the psyche and lives on in the unconscious (26).

Jung felt that we could directly access the collective unconscious through dreams, religion, art, and literature (Stevan 141). We can remember our dreams, look for archetypes, then interpret the wisdom that archetypes offer. For example, if we dream of an old man talking to us, we can decide it is a sign that we are on the right path in life and approaching our inner wisdom (Jung 82).

As a result, archetypes can be interpreted as a form of experience that is deeply embedded in the psyche - the collective unconscious and can

only be accessed through dreams or in human works. There are many archetypes in the psyche, but Jung mentioned several archetypes whose influence is very important for individuals, especially in achieving individuation. The archetypes are as follows:

### **C.2.2.1 Persona**

Persona comes from the Greek word 'mask', which means the mask used by an actor in Greek drama (Casement 142). Following the origin of the word, the persona according to Jung is described as a mask worn by humans or the social face of an individual designed to be noticed by others, on the one hand, to hide the true nature of the individual (Jung 190). In other words, a persona is a public personality, in which the private aspects shown in the world or public opinion about the individual are only as opposed to the private personality.

As the name implies, the persona is only the mask of a collective psyche that is fundamentally unreal. It is simply a compromise between the individual and society about what a person should look like. The compromise required one to take a name, get a title, perform a function, and become this or that. In certain sense, this is real, but concerning the essence of the individual, this is only a form of compromise or secondary reality, in which other people often have a greater share than a man or he - than he. (158)

Jung believed that every human being is involved in a particular role demanded by the social world. For example, a pastor apart from his official function objectively, at any time under any circumstances must play his role perfectly; actors are required to flaunt their lifestyle following the wishes of the public (Feist & Feist 107). Society demands this as a guarantee that each must stand at his post; here is a priest, there is an actor. society does not expect a person to be both and is not nested to be both or more, because that would be 'strange'. The public is convinced that only bakers who are not poets can make bread (Jung 221)

Superiority of persona affirms Self-image through its function, making individuals who lack persona will be seen as non-human 'strangers', because there is no similarity in projection with other people (Hannah 76). Of course this is dangerous, and it is true that we must acknowledge the existence of society, but on the other hand, if we identify ourselves too closely with the persona, then we will be prevented from achieving self-realization. As well as making us not aware of our individuality (Feist & Feist 107).

To achieve self-realization and to be aware of one's individuality Jung states that the persona can only be identified through ego consciousness by animating neglected mental life such as shadows or enmity, activated as a form of compensation. This will have an impact on the symptoms of

neurosis, but can stimulate the individuation process. As Jung states below;

“Although the ego-consciousness is at first identical with the persona — that compromise role in which we parade before the community — yet the unconscious self can never be repressed to the point of extinction. Its influence is chiefly manifest in the special nature of the contrasting and compensating contents of the unconscious. The purely personal attitude of the conscious mind evokes reactions on the part of the unconscious, and these, together with personal repressions, contain the seeds of individual development in the guise of collective fantasies” (Jung 158)

To be psychologically healthy, Jung believed, we must strike a balance between the demands of society and who we are. To forget persona means to underestimate the importance of society, but not to be aware of deep individuality means to be a puppet of society. In consequence, maintaining a balance between the demands of society and who we are is a must (Feist & Feist 107).

#### **C.2.2.2 Shadow**

If the persona has a striking external-world trail, otherwise the shadow wants to remain hidden from the world. Shadow is an archetype of darkness and personality that represses us. The shadow side represents

qualities or things that we don't want to admit, want to cover up, and try to hide from others, even ourselves (Feist & Feist 107).

However, to some extent, shadows can emerge into the conscious personality and be recognized easily. Personality characteristics that do not wish to be recognized are often attributed to other people or projection mechanism. As Jung explained in his book 'Researches Into the Phenomenology of the Self', below:

“with insight and goodwill, the shadow can to some extent be assimilated into the conscious personality; These experience resistances are usually bound up with projections, which are not recognized as such, and their recognition is a moral achievement beyond the ordinary” (Jung 9)

Furthermore, Jung stated that everyone carries a shadow, and the less that image is manifested in the conscious life of the individual, the darker and denser the image (Jung 131). By ignoring the shadow side, someone will fall into the power of darkness and produce tragic lives. If it is suppressed and isolated from consciousness, it is never corrected and tends to explode at the moment of unconsciousness. In all instances, it forms unconscious barriers, thwarting our most well-intentioned intentions (131).

However, the shadow cannot be denied and removed. what you have to do is try to find out and overcome the image within yourself to achieve

shadow realization. Jung stated that this process of coming to terms with the Other in us is well worthwhile because in this way we get to know aspects of our nature which we would not allow anybody else to show us and which we would never have admitted (Jung 496).

### **C.2.2.3 Anima**

Like Freud, Jung also believed that all human beings are psychologically bisexual and have masculine and feminine traits. The feminine side of a man is anima (Feist and Feist 128). In 'The Syzygy: Anima and Animus, C. G. Jung, Aion: Researches into the Phenomenology of the Self' Jung said that anima is a personal complex and an archetypal image of women in the male psyche. All women like mother, sister, lover, goddess of heaven are universally compelled to become the bearer and embodiment of an image, which corresponds to the deepest reality in a man. Anima symbolizes loyalty, disappointment, as well as solace for all the bitterness of life. yet at the same time, she is an illusionist, a seducer - and not only into the rational aspects of life but into a terrifying paradox where good - evil, success - destruction, hope - despair, offset each other. Since the woman is the greatest danger to man, what a woman demands from him the greatest of all, and if he has it in her, she will accept it (Jung 12-13)

Anima is not a soul in a dogmatic sense like gender, rationalist, or philosophical conceptions, but a natural archetype that encapsulates all



statements of the subconscious, primitive thought, history of language and religion (Jung 30). Jung further said that Anima does not always appear in dreams as a female figure, but can be in the form of feelings or moods. Anima affects the feeling side of a man and is an explanation for certain feelings that don't make sense. During this experience, a man never acknowledges that this feminine side is controlling him. The man may ignore the irrationality of his feelings and try to explain in a very masculine rationale (Feist and Feist 128).

Jung suggested that one way for humans to recognize the nature of anima is through the active imagination method - painting. This is done by personifying anima as an autonomous personality; let the invisible anima make itself heard (Jung 201). Yet, once individu understands anima, his chaotic disorder will give him reason to suspect secret orders, feel a plan, meaning, purpose above and above its nature, or even - we might almost be tempted to say it - to 'postulate' such a thing, even if it is not following the truth (Jung 32).

#### **D. The Definition of Individuation Process**

Jung put forward all of his theories with the aim that ultimately humans must achieve wholeness to lead to a mature and healthy personality, which must be achieved through the process of individuation. By definition, Individuation is a process of forming the true self-'the Self'; in particular, it is the development of the individual as

a being as distinguished from general collective psychology. It is the process of becoming a unique and distinct being through the development of consciousness. Jung also stated that Individuation is practically the same as the development of consciousness out of the original state of identity (Kincel 44-45).

During its development, Jung suggested that the individuals experience isolation. Individuals no longer depend on the values of their environment, but rather hold on to their relationship with Self. This isolation does not mean separating individuals from their environment or each other. On the other hand, the relationship with his surroundings is deeper, more tolerant, more responsible, and more understanding. The individual can open himself up more to others as long as he is not worried about his fellowman controlling him or making him lose himself. Hence, individuation does not disconnect a person from the world but collects the world in that person (Jung 226).

The goal of the individuation process, based on Snowden is the ultimate reintegration of the ego, where the individuation process is the final re-integration of the ego, where it ceases to occupy the main stage in our consciousness. This is a long and very painful process (Snowden 2010). While Jacob reminds us that the process of individuation is never complete; on the contrary, it is a never-ending approach to distant ends.

This process ends only with the ultimate collective archetypal experience: death (Jacob 96).

### **D.1 The Step of Individuation Process**

Jung believes that every person's development leads to this process. Self individuation talks about how human bring consciousness and unconsciousness part all together. It can be inferred that it is every one's struggle to bring ego as the center of consciousness to the unconsciousness (Self) (Jung in Nicolaus 235).

The consciousness part is very important since it is related to the outer world. Through this part we can understand what happens around us. Meanwhile, the unconsciousness is the part we cannot understand easily. Unconsciousness part consists of personal unconsciousness which includes many complex in it, and collective unconsciousness involving many archetypes in it. These all archetypes will help the formation of self individuation in one's life. If a person already recognizes all the archetypes in his life, then it can be said that he has experienced the self individuation process well.

There are 3 main steps that a one must go through in the individuation process, namely:

**a) First Step: Individuals have to let go of their persona so they don't get further away with true personality**

According to Schultz in Zuhro, The first step that must be taken is to disband or demote the persona. Individuals who identify as too strong or close to the persona cause to lose all sense of identity and live up to the demands of society; his purpose is only to please others whom he perceives as part of the role he should play. This of course causes the individual to ignore personality traits that conflict with the roles he plays. One must hold tight to the original self which the persona has closed. In other words, one must be who he/she is (Zuhro 30)

**b) Second Step: The individual must be aware of the shadow that is within him and accept it.**

In the second step, as an individual, one must be aware of all the forces of the shadows. It consists of all the parts of the individual that do not really want to be seen or cannot consciously acknowledge - in other words, aspects of the individual that are not liked. Individuals must understand that shadow is a part of themselves that must be developed and not denied. Starting with realizing the dark side that he has projected on other people, especially the same sex, for example, the ugliness is seen in others but is actually a reflection of his own dark side. Jung said that the image itself was enormous and that it was too big a task to be

handled entirely in one lifetime. All he can do is look at it and try to take responsibility for it (Snowden 52)

**c) Step Three: The individual must develop his anima/animus archetype**

The third step is to develop anima archetypes in men or animus in women. Individuals must be aware of the anima or animus both positive and negative. The individual must admit that there is an aspect of the opposite sex in him and begin to reveal the qualities of his anima or animus. This search results in a kind of projection, namely trying to find an ideal lover or soulmate in the form of another ideal person. However, the anima cannot be realized by the projection mechanism but only by the power that is within the self. In normal men, anima is projected as a form of love for the opposite sex, gentle attitude, doing women's work and so on. This is in accordance with Jung's opinion that "Anima is the feminine soul of a male body that is usually projected upon women" (Shirazi & Yahya 229)

**E. The Self**

Jung believed that everyone has an inherited tendency, to move toward change, perfection, and completeness. He calls this innate disposition - The Self (Feist and Feist 111). In other words, It could be called 'God within us' (Jung 238). Hence, Jung said that the Self is not

only the center but also the entire circle which includes both conscious and unconsciousness; it is the center of this totality, just as the ego is the center of consciousness (Jung 41). Yet, Jung distinguishes between the ego and the Self. The self is already there when we are born, and the ego emerges from it in the course of childhood development. The ego seeks a biological purpose but is also attracted to the spiritual and numinous because it has transcendent qualities (Snowden 44)

The attainment of individuation arises when the individual could integrate the positive and negative aspects of the soul and bring it to the inner core of his being - The Self. Jung saw this as a transpersonal, transcendent entity, and our last arrival there marks the end of the process of individuation. The Self can appear in the dream image of a woman as a priest or goddess and men as a teacher or spirit of nature. It is also seen in many other images, such as a mandala or a world tree. It always symbolizes wholeness and completion of the life cycle. Yet, like all psychological aspects, even the Self has negative aspects that can lead to megalomania or possession. The important thing is to always seek and maintain a sense of balance, connected with the inner and outer world (Snowden 53).

## **CHAPTER III**

### **RESEARCH METHOD**

#### **A. Type of Research**

Type of research in this study was qualitative. Qualitative research is a scientific observational method for collecting non-numerical data. Non-numeric data is mainly focused on explanations, views, opinions and impressions. So, qualitative data clearly stated by Sunday:

Qualitative data is transcripts of individual interviews and focus groups or field notes, copies of documents, audio and video recordings from observation of certain activities. The data are related to concepts, opinions, values and behaviors of people in a social context (12).

In other words, researchers must interpret the data using descriptive methods. Data is presented in the form of words, phrases or sentences, prologues, dialogues, or monologues, quotes or paraphrases, not in statistical analysis methods such as numbers.

#### **B. Data Collecting**

##### **B.1 Data Collecting Method**

These were the steps of collecting the data of the study:

### **B.1.1 Reading the Movie Script**

Reading was the first step in collecting data. Reading the movie script entitled Basquiat several times became the easiest way to obtain a deep understanding of the stories. The aim of the first step of collecting data was understanding the plot, the characters, and the setting of the play.

### **B.1.2 Identifying the Data**

After reading the play several times, the identification of the data was necessary. The goal of this step was to find the parts of the play that will be analyzed. The researchers clearly would do the underlining, highlighting, and giving the codes to identify the data.

### **B.1.3 Classifying the Data**

The next step of the data collection method was to organize the data in a class or group. After the data was arranged, the researcher would list the data in a table. The table was based on problem formulations. It contained column numbers, excerpts from novels, pages, and analysis types, data types, comments, and references. These tables were known as appendix.



#### **B.1.4 Reducing the Data**

The final step of the data collection method was to reduce/minimize from the big number into a small one. In reducing data, relevant techniques would be used to answer the problem. This step would be an effective way to reduce unnecessary data.

#### **B.2 Type of Data**

The data of this study divided into two types:

1. The primary data was taken from movie script which consists of 105 pages.
2. The secondary data were taken from journals, books, articles which were related to this study.

#### **C. Analyzing the data**

The final step in this research was to analyze the data. It was a process that contains analyzing and reporting data. In analyzing the data, researchers would use qualitative methods by reading the script. The researcher would apply Jung's psychology analytic to analyze the data. The data were taken from movie scripts such as dialogues, narrations, and monologues. The data analyzed was then reported in Chapter IV: Findings and Discussion

## **CHAPTER IV**

### **FINDING AND DISCUSSION**

#### **A. Archetype**

Archetypes are the most important part of the unconscious. it is a universal symbol that has a special meaning for all people (Charles Rycroft 1995). Simply, archetypes are human tendencies that are passed down from generation to generation which influence actions and feelings within a certain time. There are many archetypes in the psyche, but Jung mentioned several archetypes whose influence is very important for individuals, especially in achieving individuation such as, persona, shadow, anima/animus, and the 'Self'.

#### **A.1 Persona**

Jung believed that every human being is involved in a particular role demanded by the social world - the persona. The persona is described by Jung as a mask worn by humans or the social face of an individual designed to be noticed by others, on the one hand to hide the true nature of the individual (Jung 1953; 158). But it is only a compromise between the individual and society about what a person should look like. That compromise requires one to take a name, get a title, perform a function, and become this or that (158).

It is through the events that Basquiat has experienced in his life and his role as an artist throughout the storyline, making him endure deep pain. His life is a tragedy. However, through this tragedy, he was able to produce extraordinary works. That's the artist's way of life; unique and different from normal human life. This is in line with what Jung said that as a human being, an artist may have personal moods, wills and goals. However, as an artist, he is "human" in a higher sense, is "collective man" - the vehicle and psychic mold of humanity's unconscious psyche. Sometimes, as a burden, he is too heavy, to the point that he is destined to sacrifice happiness and everything that makes his life worthwhile as an ordinary human being (Jung 181)

Even so, he could not escape the superiority of the community-persona. His will and personal goals guide him to use a mask in order to interact with his surroundings, be it the environment he likes or dislikes. In the following, the author will identify the Persona that Basquiat presents in two forms; The persona before becoming a celebrity and the persona after becoming a celebrity.

a) Persona Before becoming a celebrity

Before becoming a celebrity, Basquiat was just a street graffiti artist who lived in a cardboard box at Tompkins Square. His life is spent painting. On his way, he created a fictional character named SAMO to paint on city buildings. The description contains a specific

message; poetic, yet sarcastic statement. This is contained in the following quotes:

*EXT. LOWER EAST SIDE ST. - DAY*

*As he speaks, we see Jean pass the wall of a funeral parlor.*

*He*

*spraypaints: "SAMO AS AN ALTERNATIVE TO GOD"*

*Jean signs his words with his 'logo', a triple-pointed crown  
(Schnabel 4)*

....

*Benny: The Devil, man. Rene Ricard. Art critic - writes for  
Artforum.*

*People read him. Tell him who you are...*

*Basquiat: Who am I?*

*Benny: SAMO.*

*Basquiat: Oh yeah.. (Schnabel 6)*

....

*Narrative:*

*Jean starts to walk.*

*About half a block away, he sprays on a wall:*

*"THE WHOLE LIVERY LINE BOW LIKE THIS WITH THE  
BIG MONEY ALL CRUSHED INTO THESE FEET"*

*(Schnabel 21)*

...

*Annina Nosei: This is Jean Michel Basquiat. (beat) You've  
seen the SAMO graffiti everywhere. That's his. This is the true  
voice of the gutter (Schnabel 52)*

...

*Interviewer (Cont'd): You come from a nice, middle-class,  
respectable home. Your father is an accountant. Why did you*

*at one time live in a cardboard box in Tompkins Square?  
(Schnabel 73)*

Furthermore, in its development, Basquiat began to be tempted to become a celebrity. It started when Basquiat asked Benny how to become famous. Benny also responded to this. He gave Basquiat a way to become a celebrity; about how long it will take and what it will take to become a star. However, Benny did not want his best friend to become a celebrity. He wanted his friend to stay like this - SAMO; criticizing art pass along the city's buildings. Because Benny believes that celebrities are boring work and only stupid people want to become celebrities. On the contrary, he is too smart to be a celebrity. Benny advised Basquiat to follow his heart and not get hung up on people's judgments to be this or that. More than that, it was popularity that was going to kill him and Benny didn't want that. This is illustrated in several pieces of the dialogue below:

*"Basquiat: How long do you think it takes to get really famous?"*

*Benny: For a musician or a painter?"*

*Basquiat: Whatever. Famous.*

*Benny: Four years. Six to get rich... (Cont'd) First, you have to dress right...(Cont'd) Then, you have to hang out all the time - with famous people - the right people, the right chicks, the right parties... (Cont'd) And you gotta do your work all the time when you're not doing that. The same kinda work, the same style - over and over again, so people recognize it and*

*don't get confused. Then, once you're famous, you have to keep doing it the same way, even after it's boring - unless you want people to really get mad at you - which they will anyway. (Schnabel 21-22)*

...

*Benny: Famous people are usually pretty stupid. You're too smart. You'd get bored to death. You don't wanna be like John Henry - fighting the machine. Just do what you do. It's about integrity. Follow your heart (Schnabel 24)*

...

*Benny: Just do your shit like you do it! Your friends like you, you get laid, everyone walks by, sees your stuff everywhere. It's good. What else do you want? (Schnabel 24)*

that is SAMO-Basquiat, a street artist as well as a critic of the anti-establishment or consumer society of his era. He acts in a unique way; draw along city buildings and stay in cardboard boxes in Tompkins Square. There is no community control in his life. The most important of the beginning of this story is that the persona Basquiat (street artist) is not afraid of the judgments of People. Therefore, it can be said that SAMO is the ideal form of persona for basquiat at the beginning of this story. He acts as innately as he is. in other words, "self-acceptance" as both an artist and a critic.

#### b) Personas after becoming celebrities

After Becoming a Celebrity, the mask that Basquiat wore after becoming a celebrity was a little different from before. it is influenced

by the situation and condition like a celebrity; surrounded by great people such as collectors, agents, and of course the famous artists of the era. At the age of 23, Basquiat has become a great artist. Dozens of exhibitions await him: from Europe to Asia. Dozens of critics wrote articles about it. In fact, he became one of the youngest artists to set a record for the most production and his work was included in the Whitney Museum of American Art. But his success made him slowly start to fear other people's judgments of him, and it came from his best friend Benny.

Basquiat, who felt aggrieved by Benny's delay when going to his exhibition at the Annina Nosei Gallery. However, Benny's delay was not without reason. It is a form of criticism against Basquiat who has become a superstar. Benny, who from the start did not want his friend like John Henry, who died in a slump as a result of fighting his track engine, was uncomfortable with Basquiat's achievements. He thought his friend had lost his integrity. But Basquiat responded cynically to this which destroyed their relationship. This is illustrated in the conversation below:

*Basquiat: You're late.*

*Benny: What's the rush, John Henry?*

*Basquiat: I ain't John Henry.*

*Benny: Good.*

*Basquiat: What's your fuckin' problem, anyway?*

*Benny: I don't really have any problems.*

*Basquiat: Good. What do you have?*

*Benny: What's your fuckin' problem? You get a girlfriend and a little attention and then start acting all uppity with me.*

*Basquiat: 'Uppity?' Like as in 'uppity nigger?'*

*Benny: That's not how I meant it. For all you know, you might just be a flash in the pan! You can never tell.*

*Basquiat: Hey fuck you! I deserve this shit. You're just jealous 'cause it ain't happening to you!*

*(The cab stops for a red light. Benny gets out. He doesn't say a word. Jean doesn't look at him. The cab sails off) (Schnabel 46) ”*

Furthermore, when Basquiat got used to his celebrity personality, he became a little conformist in the sense of trying to fit in with everyone's wishes so that he could be accepted and his career continued to rise. This was illustrated when the painting given to Rene was sold to Bruno during his exhibition at the Annina Nosei Gallery. Basquiat was tempted by Bruno's ploy by offering him to hold an exhibition later. Even though it's a bit of a dilemma, it does it. Of course this made Rene angry and feel betrayed. Basquiat has no respect for the person who helped him get to this point. Although Basquiat promised him to make it again, Rene ignored it.

*Bruno: (to Jean) I'd like to do a show with you.*

*(pointing to "Rene 5:11" painting) I'm especially interested in that one. I'd like to buy it for myself.*



*Jean spots the very word on the painting ("Rene 5:11") and freezes for a second.*

*Basquiat: I wasn't gonna sell this one.*

*He looks around the room for Rene but doesn't see him. Bruno remains smiling, waiting for an answer.*

*Bruno: You shouldn't have put it in the show. This is the one I absolutely have to have. I really love it.*

*Basquiat: Sure, ok...*

*Jean wants out. He feels compromised. (Schnabel 62)*

...

*Rene: (hissing) You fucking little whore! You sold my painting! I'm gonna tell you something, brother - when you're climbing up the ladder of success, don't kick out the rungs! Believe that shit.*

*Basquiat: I'll make you another one.*

*Rene: Forget it. (Schnabel 63)*

## **A.2 Shadow**

Everyone carries a shadow, and the less that image is manifested in the conscious life of the individual, the darker and denser the image (Jung 131). As the name implies, shadow is the darkest part in everyone that is repressed inside. The shadow side represents qualities or things that we don't want to admit, want to cover up and try to hide from others. This can be in the form of the most disliked self-weakness, past trauma, negative emotions, and various other negative things (Jung in Feist & Feist 107). In his book (1959), 'Aion: Researches Into the Phenomology of the Self', Jung argued

that usually these unwanted personality characteristics are often attributed to other people or projection mechanisms (Jung 9).

Life as an artist and the lack of public control over him due to his adolescence to adulthood who were mostly spent on the streets full of violence, made him not see Shadow as completely negative. In addition, channeling his shadow through art helps him to understand it better. This is illustrated in the interview. He admits that the protagonist in all of his paintings uses a variety of colors, not just black. The bitter fact of his lifetime that even in the art world the African-Americans were marginalized, did not create a projection mechanism to other people or to white people. Instead of projecting onto other people, he chose to paint. In other words, project the shadow onto the painting. This shows his psychological maturity. This is illustrated below:

*Interviewer: Well, you said that. (beat - looks at notes) You've got a lot of references from Leonardo da Vinci, don't you?*

*Basquiat: Oh, that's a "Leonardo's Greatest Hits" painting. You like it?*

*Interviewer: Yes, but as a black painter -*

*Basquiat: I use a lot of colors - not only black.*

*Interviewer: What?*

*Basquiat: I'm not black.*

*Interviewer: You're not?*

*Basquiat: Not what?*

*Interviewer: Not black.*

*Basquiat: No, I'm Haitian-Puerto Rican (Schnabel 71-72)*

### **A.3 Anima**

'In The Syzygy: Anima and Animus' Jung said that anima is a personal complex and an archetypal image of women in the male psyche. all women (mother, sister, lover, goddess of heaven) are universally compelled to become the bearer and embodiment of an image, which corresponds to the deepest reality in a man. Anima symbolizes loyalty, disappointment, as well as solace for all the bitterness of life. Yet at the same time, she is an illusionist, a seducer - and not only into the rational aspects of life, but into a terrifying paradox where good / evil, success / destruction, hope / despair, offset each other. Since woman is the greatest danger to man, what a woman demands from him the greatest of all, and if he has it in her, she will accept it (Jung 12-13)

Throughout his life Basquiat is a figure who lives lonely and feels trapped in long despair. His success seemed worthless when all the people closest to him went and exploited him. Yet Andy Warhol, an artist who understands his strengths, is getting more attention than basquiat. People tried to hurt their relationship by rumors that Andy was just taking advantage of his popularity. But that's just bullshit and Andy still gets basquiat allegiance.

*BASQUIAT*

*I don't even have any friends anymore besides you. And everyone says "Warhol?"*

*That death-warmed over the person on drugs?*

*He's just using you."*

*ANDY WARHOL*

*Gee. You shouldn't take it so seriously, Jean. That's why you can't stop taking drugs. You always think people don't like you. Everyone likes you.*

*BASQUIAT*

*People are only interested in you because you're famous, not because they know a fuckin' thing about your work. (Schnabel 83)*

However, his despair didn't stop there. His popularity at the same time wreaked havoc for him. the paradox of anima is so scary: when Basquiat was poor many people doubted him to be successful. when he succeeded they said 'he's killing himself.' Also, people sneered at his meaningless paintings, when he lived a healthy life, and praised his work when he lived on drugs. This made him devastated and immediately wanted to leave his achievement for a moment. inviting him only friend to go to Hawaii and enjoy music is his anima way of comforting her grief.

*BASQUIAT*

*When I was poor, everybody doubted I could make it. When I got rich, everyone said, 'Yeah, but he'll never keep it up.' Now everyone says 'he's killing himself.' So I clean up, and then they say 'Look. His art's dead.' I don't take drugs, anyway. I'm healthy now. (Schnabel 84)*

...

#### *BASQUIAT*

*After the show, we should take a nice long vacation. Maybe go to Hawaii. That's what I'm gonna do. I'm going to give up painting and start playing music again. I wanna sing.*

#### *ANDY WARHOL*

*That would be a pity because you're a real painter. (Schnabel 84)*

The climax of his tragedy came, when he lost Andy Warhol, his only closest friend. "You haven't heard? Andy's dead" (Schnabel 99). This caused him to experience severe shocks even though it was not the first time. Basquiat had also quarreled with Benny who was also his close friend to ruin their relationship. But at Warhol's death, Basquiat fell into a deep depression. He started taking drugs again. He was drowning in sadness, emotionally, he was always in turmoil; traveling all over the city wearing strange shoes written with the word "Titanic" to describe the state of himself "drowning" in heavy despair.

#### *EXT. STREET - DAYBREAK*

*Jean, walks around, drifting, stoned. He looks up at the skyline. (Schnabel 101)*

...

*EXT. STREET - MORNING*

*Jean has been passed out on a sidewalk.*

*CLOSE ON: Benny's face.*

*He leans over Jean and helps him up. (Schnabel 101)*

...

*EXT. JEEP - STREETS - DAY*

*Jean and Benny zoom along in a battered old Army Jeep. Now revived, Jean stands up, waving at people miming General Patton.*

*We HEAR the music of "Summer of Siam." (Schnabel 102)*

...

*BASQUIAT*

*Medicine, man! Like health food. I'm taking care of my health! (Schnabel 102)*

...

*EXT - WEST BROADWAY - DAY*

*Jean and Benny walk along. Benny's arms are full with boxes.*

*Jean walks in front, eating yogurt. He's wearing his Titanic clogs. Benny tries to keep up. (Schnabel 103)*

## **B. The Step of Individuation Process**

In addition to the main characteristics of the individuation process, the author also finds some description of the steps of the individuation process, whether specifically contained in the main character by showing quotations that describe the steps of the individuation process.

### **B.1 First Step: Individuals have to let go of their persona so they don't get further away with true personality**

According to Schultz in Zuhro, the first step that must be taken is to disband or demote the persona. Individuals who identify as too strong or close to the persona cause to lose all sense of identity and live up to the demands of society; his purpose is only to please others whom he perceives as part of the role he should play. This of course causes the individual to ignore personality traits that conflict with the roles he plays. One must hold tight to the original self which the persona has closed. In other words, one must be who he/she is (Zuhro 30)

Basquiat is an artist who doesn't really care about his social face or persona. He has the power of his will to do anything regardless of the judgment of others. Throughout his life can be categorized into 2 forms of persona as the author described above; persona before becoming a celebrity and persona after becoming a celebrity.

Persona before becoming a celebrity, Basquiat always appeared to him and did not care about the judgment of others. But everything slowly

began to change when he became a famous artist where he began to follow everyone's wishes to become what he wanted to be. But at some point he began to realize that it would only destroy him. He began to lower the face of his persona and began to not care about the wishes of others. At this point, Basquiat managed to bring down his persona face, and all actions were based on his will, not for others.

BASQUIAT

People are only interested in you because you're famous, not because they know a fuckin' thing about your work. (83)

...

BASQUIAT

When I was poor, everybody doubted I could make it. When I got rich, everyone said, 'yeah, but he'll never keep it up.' Now everyone says 'he's killing himself.' So I clean up, and then they say 'Look. His art's dead.' I don't take drugs, anyway. I'm healthy now. (84)

**B.2 Second Step: The individual must be aware of the shadow that is within him and accept it.**

In the second step, as an individual, one must be aware of all the forces of the shadows. It consists of all the parts of the individual that do not really want to be seen or cannot consciously acknowledge - in other words, aspects of the individual that are not liked. Individuals must understand that shadow is a part of themselves that must be developed and not denied. Starting with realizing the dark side that he has projected on other people,



especially the same sex, for example, the ugliness is seen in others but is actually a reflection of his own dark side. Jung said that the image itself was enormous and that it was too big a task to be handled entirely in one lifetime. All he can do is look at it and try to take responsibility for it (Snowden 52)

Darkness is present in every individual, as well as Basquiat. As a black artist who shone on the white stage, Basquiat received discriminatory and racist treatment from his environment. But instead of projecting his distaste onto others, he transforms his ideas and feelings towards those around him for a more realistic vision - into his paintings.



Basquiat: I use a lot of colors - not only black.

Interviewer: What?

Basquiat: I'm not black.

Interviewer: You're not?

Basquiat: Not what?

Interviewer: Not black.

Basquiat: No, I'm Haitian-Puerto Rican (Schnabel 71-72)

Yet that didn't mean Basquiat was fully aware of his shadow. The author does not find a narrative that definitively shows that Basquiat faces his shadow consciously and accepts it.

### **B.3 Step Three: The individual must develop his anima/animus archetype**

The third step is to develop anima archetypes. in men or animus in women. Individuals must be aware of the anima or animus both positive and negative. The individual must admit that there is an aspect of the opposite sex in him and begin to reveal the qualities of his anima or animus. This search results in a kind of projection, namely trying to find an ideal lover or soulmate in the form of another ideal person. However, the anima cannot be realized by the projection mechanism but only by the power that is within the self. In normal men, anima is projected as a form of love for the opposite sex, gentle attitude, doing women's work and so on. This is in accordance with Jung's opinion that "Anima is the feminine soul of a male body that is usually projected upon women" (Shirazi & Yahya, 229)

The Anima in Basquiat was not fully developed. The anime works outside of his consciousness without any behavior to be aware of it. So what happens is a projection mechanism. His animation requires him to project onto the opposite sex. The anima projection in Basquiat is manifested through his affection for his lover. Basquiat gives great affection to Gina, his lover.

BASQUIAT

"She loves me.

Oh yeah she loves me!

She looooooves me,

Oh yeah she loves me!"

Bring me some chicken, baby! (11)

He expressed his affection for Gina in various ways, for example inviting Gina to come to his concert, although Gina refused to attend, in the end Gina came secretly to his concert. That made Basquiat happy.

BASQUIAT

Wait, I'm in a band....We're at the Mudd Club on Halloween.  
I'll put you on the lists.

GINA

I hate the Mudd Club. (9)

...

BASQUIAT (CONT'D)

I thought you hated this place?

GINA جامعته سلطان أبجونغ الإسلامية

I do.

(beats)

I just said that. I was never here before. I actually like it.

BASQUIAT

Let's get out of here. (15)

Basquiat also surprised Gina several times. he depicts Gina's face with maple syrup on a plate, when he visits Gina's cafe to work. He also made a

small speaker he made himself to give to Gina. This attitude is given by Basquiat as a form of his love for Gina.

GINA

It's me. I've never been done in maple syrup. Here's a rag. (6)

...

BASQUIAT

Here, this is for you. I made this. He hands her the small speaker. She takes it.

GINA

Thanks. (10)

From the explanation above, it can be seen that the development of Anima in Basquiat is not connected with his consciousness. As a result, Basquiat subconsciously performs a kind of projection, namely trying to find an ideal lover or soulmate in the form of another ideal person. He will never be able to manifest the Anima through other people – only through his own efforts. The main realization here is that Basquiat must find this power within himself, rather than deny it in others.

### **C. The Self**

Having recognized all of the above archetypes, the Self is the archetype at the center of the unconscious. The attainment of individuation arises when the individual could integrate the positive and negative aspects of the soul and bring it to the inner core of his being - The Self. Jung saw this as a

transpersonal, transcendent entity, and our last arrival there marks the end of the process of individuation. The Self can appear in the dream image of a woman as a priest or goddess and men as a teacher or spirit of nature. It is also seen in many other images, such as a mandala or a world tree. It always symbolizes wholeness and completion of the life cycle (Snowden 53).

Yet in case, the writer cannot find any Self mechanism in Basquiat as the main character. The dream that was present in his sleep only met his mother who gave him a golden crown while visiting several art galleries. His dream foreshadowed him that one day he would become a famous artist.

*"INT. MUSEUM OF MODERN ART - DAY (DREAM SEQUENCE IN GRAINY BLACK AND WHITE)*

*Fade out music.*

*Silence.*

*A well-dressed black BOY and his MOTHER walk through several galleries. They stand before Picasso's "Guernica," holding hands. The mother is disturbed. Crying. The boy looks up, confused and frightened, concerned to see his mother crying in public. She looks at him tenderly. Her brow furrows. She stops crying. She stares just above his eyes. Something's happening: she looks with wonder at the top of his head... his eyes roll upward, trying to see - it's a crown! He raises his hands. He touches it. A beam of light illuminates the crown, casting its glow on his mother's face. The beam gets whiter, the rest of the screen gets black" (Schnabel 1)*

...

*"INT. CARDBOARD BOX*

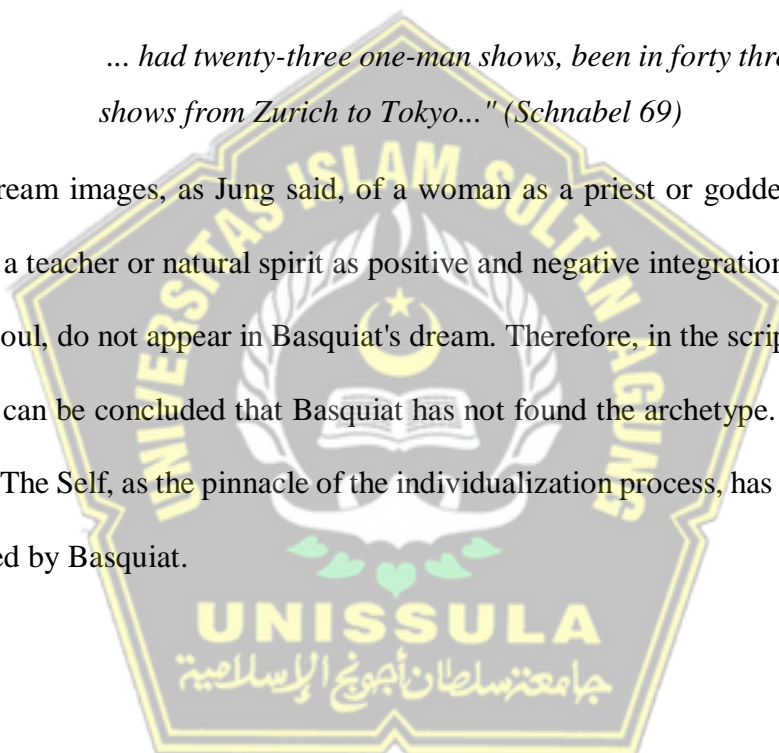
*The beam of light shines through a small hole. It falls upon a sleeping, dreaming, delighted face. It belongs to JEAN MICHEL BASQUIAT" (Schnabel 2)*

...

*"INTERVIEWER (O.S.)*

*... had twenty-three one-man shows, been in forty three group shows from Zurich to Tokyo..." (Schnabel 69)*

Dream images, as Jung said, of a woman as a priest or goddess and a man as a teacher or natural spirit as positive and negative integration aspects of the soul, do not appear in Basquiat's dream. Therefore, in the script of this film, it can be concluded that Basquiat has not found the archetype. In other words, The Self, as the pinnacle of the individualization process, has not been achieved by Basquiat.



## CHAPTER V

### A. Conclusion

Self-individuation is a process that must be faced by each individual to recognize his true self. This lifelong process takes a lot of effort to recognize all the complexes and archetypes in our unconscious. Self-individuation is considered successful if one can recognize the existence of all complexes and archetypes. The main archetypes are the persona, the shadow, the anima and animus, and the Self. These archetypes help people to manage the process of self-individuation.

The Basquiat persona can be categorized in 2 forms; 'Persona before becoming a celebrity' he created a fictional character named SAMO to paint on city buildings. The goal is to criticize the social conditions of the people at that time. The graffiti contains a certain message; poetic, yet sarcastic statement. The second is 'persona after becoming a celebrity'. He becomes a bit conformist in the sense of trying to conform to everyone's wishes so that he can be accepted and his career continues to rise. But at some point he began to realize that it would only destroy him. He began to lower the face of his persona and began to not care about the wishes of others. At this point,

Basquiat managed to bring down his face persona, and all actions were based on his own will, not for anyone else.

Meanwhile, the shadow working beneath his unconscious appeared when he projected his shadow into the painting. a bitter fact in his lifetime that even in the art world African-Americans were marginalized, did not create a mechanism of projection to other people or white people. This shows his psychological maturity. But that didn't mean Basquiat was fully aware of his shadow. The author does not find a narrative that definitively shows that Basquiat faces his shadow consciously and accepts it.

When Basquiat was at the peak of his popularity, his success seemed worthless when everyone close to him went and exploited him. Anima appears in this moment with a projection mechanism. Andy Warhol, an artist who understands his power, gets more attention than the basquiat. People try to hurt their relationship by gossiping that Andy is just taking advantage of his popularity. But that's just bullshit and Andy earns his basquiat allegiance anyway. In addition, his Anima demands that he project onto the opposite sex. The anima projection in Basquiat is manifested through his affection for his lover. Basquiat gives great affection to Gina, his lover. The Anima within Basquiat was not connected to his consciousness. As a result, Basquiat subconsciously performs a kind of projection, namely trying to find an ideal lover or soulmate in the form of another ideal person.

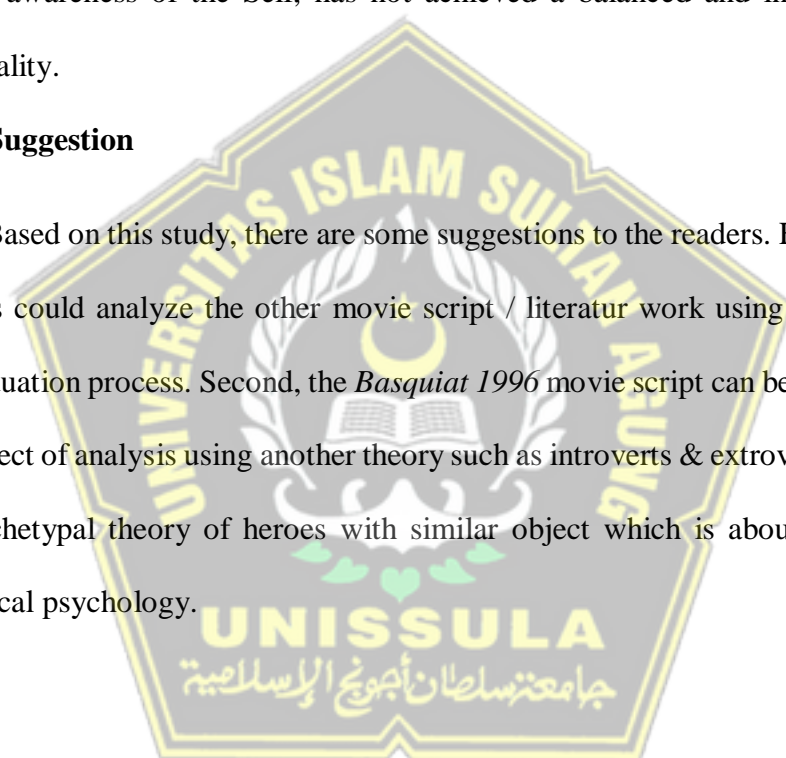
Thus, it can be concluded that the story of the main character Basquiat has undergone an individuation process, although it has not yet reached the



highest level (Aware of The Self). Yet, his dream of meeting his mother who gave him a gold crown while visiting several art galleries, foreshadowed him that one day he would become a famous artist. This is shows that his personality develops towards greater individuation and fulfillment of potential. Although, he couldn't recognize all the archetypes well. The absence of full awareness of the Self, has not achieved a balanced and integrated personality.

#### **B. Suggestion**

Based on this study, there are some suggestions to the readers. First, the readers could analyze the other movie script / literatur work using the self individuation process. Second, the *Basquiat 1996* movie script can be used as the object of analysis using another theory such as introverts & extroverts and the archetypal theory of heroes with similar object which is about Jung's analytical psychology.



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