

---

## THE ARCHETYPE OF SUSI'S COLLECTIVE UNCONSCIOUS IN THE NOVEL “KEJATUHAN DAN HATI” BY SITI ROEKIAH THE PSYCHOLOGY OF CARL GUSTAV JUNG

Novy Hidayanti  
Universitas Negeri Makassar  
novy.hidayanti31@gmail.com

Irma Satriani\*  
Universitas Negeri Makassar  
[Irma.satriani@unm.ac.id](mailto:Irma.satriani@unm.ac.id)

### ABSTRACT

His study will describe the collective unconsciousness of archetypes in the character of Susi in the novel *Kejatuhan dan Hati* by Siti Roekiah. This study will use a descriptive qualitative method with data sources in the form of narrative and dialogue quotations that show four archetypes in the character of Susi. Data collection will be carried out using the observation and note-taking technique, which involves reading the data sources thoroughly, then recording the narrative and dialogue data in the novel. The collected data will then be entered into a data classification table for analysis through Jung's psychological perspective. The results of this study found that Susi's Persona is her true self when she has to behave according to her mother's wishes. Then, Susi's Shadow began to emerge when she realized that her mother had gone too far by forcing her to marry, followed by her Animus when Susi decided to join a movement that changed her into a personality that was very different from her former self. However, Susi never achieves Self within herself by the end of the novel because she remains bound by her ego.

*Keywords: Archetype, Collective Unconscious, Jung, Novel, Psychology,*

### **Introduction**

Psychology is a science that studies human behaviour and mental processes and plays an important role in understanding the complexity of the self, personality, and inner dynamics of individuals. Through various approaches, ranging from Freud's psychoanalysis and Skinner's behaviourism to Jung's analytical psychology, it seeks to uncover the deepest layers of human consciousness that are often hidden behind everyday actions and experiences. In particular, Jung emphasises the importance of the collective unconscious dimension, which stores archetypes or universal patterns inherited by humankind and manifested in dreams, myths, and literary works. In this context, literary works can be a reflection of the human soul, where these archetypes take symbolic form through the characters and events presented by the author.

Authors express their emotions, feelings, and thoughts in creating their literary works, giving birth to characters with different characteristics as a result of the author's feelings. Criticism of literature is an assessment of the extent to which the author's feelings and emotions in creating the literary work are revealed to the reader. This can also be said to be expressive literary criticism because it is assessed as an exploration of the emotions and messages produced and represented by the author in their work (Ariesta, 2022: 20). The main focus is on the author because the mental state of the characters is conveyed through the author, so that a literary work will be viewed appropriately if the author's personality and emotions are well conveyed in their work, especially if the literary work centres on the expression of emotions (Asriningsari & Umayra, 2016: 67).

As in the case of author Siti Rukiah in the novel *Kejatuhan dan Hati*, which expresses the feelings of three sisters who grew up together but had different characteristics, starting with Dini, who was known as a tomboy, then Lina, who was most loved by her mother because of her very feminine nature, and finally Susi, who was neutral because of her quiet and silent nature -quietly harbouring hopes of making her

mother happy. However, that love changed when she was forced to marry a man she did not love, leading her to join the movement or become a guerrilla fighter during the revolutionary era. This transformed Susi into a tough, cruel woman who knew no love. However, as time passed, Susi finally realised -quietly harbour feelings for someone she has been close to for a long time, until they realise their feelings for each other. Unfortunately, circumstances force them apart and Susi returns to her hometown, where she marries a man chosen by her mother and ends up having children. However, their marriage is not based on love, so Susi still feels empty in her life. Suddenly, circumstances change and she feels love again, albeit ironically.

Literary works are often evaluated periodically, and criticism of literature should not only be done verbally but also interpreted through analysis by researching literary works, such as by presenting them through theory, because without analysis, literary works cannot be understood in depth (Pradopo, 2021: 15). Psychological criticism assumes at least two things: that literary works are inseparable from the personal expression of the author and that literary works are a means of psychological communication. Of course, literary works are expressions of the soul, but to what extent the work is worthy of criticism, psychological criticism then tends to review literature from within because literature is an expression of the whole psyche (Endraswara, 2013: 137). One of the experts in analytical psychology who has views in the field of personality is Carl Gustav Jung. In his analysis, personality lies in the realm of consciousness and unconsciousness. In addition, Jungian psychology is related to the collective unconscious, which states that a person will have memories or symbols that are passed down from generation to generation (Mubarock & Adriyanto, 2021: 3).

The collective unconscious is part of the deeper layers of the human psyche or has existed for a long time, not acquired from personal experience but inherited as a human being, in short, it is a kind of shared memory of humanity. The contents of the collective unconscious are known as archetypes. The term archetype itself refers to the *Imago Dei* (Image of God) within humans, which means that the creator of the world did

not create everything from himself but copied from archetypes outside himself (Jung, 1936: 99). Jung's archetypes are forms of thought or ideas that form the basis of potential and shape human thoughts, feelings, and behaviour, which are represented in natural experiences, but all these influences occur at an unconscious level (Juidah, et al., 2022: 8).

### **Method**

The research will be conducted using a qualitative approach that focuses on descriptive analysis with the aim of revealing the collective unconscious archetype in the character of Susi in the novel *Kejatuhan dan Hati* (Fall and Heart) by Siti Roekiah. In addition, analysis of material objects will be carried out using Carl Gustav Jung's psychological approach. Qualitative research refers to producing descriptive data rather than statistics or calculations. In short, qualitative research tends to lead to findings derived from the collection of data that is then interpreted (Sulistiyo, 2023: 2). The data collection technique used is the observation and note-taking technique, starting with the researcher reading the data sources thoroughly and carefully, then noting important data in the form of narratives and dialogues in the novel. After the data is collected, the researcher will analyse the data through the perspective of Carl Gustav Jung's collective unconscious archetype psychology.

### **Results and Discussions**

#### **Persona**

According to Jung (1980: 36), a mask is a face that we never show to the world because we cover it with a persona or actor's mask, even though behind the mask is our true face that we do not show to others.

I remain silent, while in my heart I feel a mixture of sadness and hatred, which I do not show through complaints or hatred towards Lina. But I do not show this sadness and

hatred through complaints or a face full of resentment like Dini. My hatred, my sadness, my happiness, I keep them all in the softness of my heart (Roekiah, 1950: 10).

Data 1 provides a picture of Susi's persona or self that she hides and is different from the weak and quiet character that Susi always displays in front of her family and other people. According to Jung (1980: 126), identity with persona is an individual's adaptation or the way they deal with the world. The character Susi has long harboured all her hatred and dissatisfaction in her heart since she was a child, unconsciously continuing into adulthood.

Since then, I have often gone out travelling. I approached Giarti, the leader of the Puteri movement, even though my heart was very dry towards the movement that had been created. Then I wanted to become a writer for the Women's Labour Movement, while Ana, the Red Cross administrator whom I originally hated, now became close to me day and night (Roekiah, 1950: 23).

Data 2 describes Susi's persona when she joined the Puteri movement. Susi basically disliked and even hated anything related to the army, soldiers, guerrillas, movements, and even revolutionary killings. However, in order to avoid spending time with her mother, who kept talking about marriage, Susi chose to pursue a career as part of the Women's Labour Movement. According to Jung (1980: 126), every profession has its own characteristics, so that certain types of behaviour are imposed on them by society and people will try to meet those expectations. This means that even if they do not want to do so in their profession, they still have to do it to meet the expectations of their profession.

You've become very harsh and arrogant these days, Sus. Ana said, looking at me with suspicious eyes. I remained silent, looking at that light. Then I said: If humans have failed in gentleness, beauty, and honesty of love, what's wrong with taking another path, the path of harshness, cruelty, arrogance and murder? Then I left Ana. (Roekiah, 1950: 29).

In Data 3, Susi, who was initially described as a gentle, feminine and loving woman, changed when she forced herself to work in the Red Cross led by Ana and Wis. Susi became a different person, not only to adapt to her work so that she would not be

seen as weak, but also to separate herself from the feelings of affection and love that had always been within her. Jung (1980: 158) views the persona or first face as an image that people usually recognise and use every day in order to be accepted and respected, but sometimes a person can change into someone who is not themselves because they feel that their current life is not suitable, so they force themselves to change for the sake of ambition and fabricated desires, with the result that they appear fake, unnatural and lost. Susi appears inconsistent with the persona she usually creates and creates a new persona as if there is another person within her.

I say that all the killings and bloodshed in battle that are often told are all lies. While I was there, I never saw anyone killed, and I never associated with the rebellious men who were killers and were usually feared by the people of the city. None of them dared to love, because they had no time for love. My mother believed my lies (Roekiah, 1950: 89).

In data 4, Susi constructs an image of her former self as quiet, gentle and full of love for her mother, so that her mother will believe and think that Susi is no different from who she was before joining the revolution. According to Jung (1980: 36), there is a face that is never shown to others because it is covered by an actor's mask. Everyone has a persona or mask within themselves and uses it as an image to be accepted by others. In this data, Susi uses a persona that she has adjusted to face her mother so that Susi can be accepted again.

I listened with a dry heart, accompanied by a dry smile, dry thoughts, and dry movements. There was not a shred of warmth left in my heart, to prepare myself to hear Par's story (Roekiah, 1950: 90).

In data 5, Susi tries to accept Par's advances, a young man her mother likes, in order to make her mother happy even though she does not love Par at all and seems to be forcing herself to accept Par's affection towards her. According to Jung (1980: 126), identity related to *persona* is an individual's adaptation system or the way he assumes in dealing with other people, meaning that he will try to adjust himself to the world.

## **Shadow**

*Shadow* means the hidden dark side of a person, which is rarely or never shown, but exists in every person. In addition, this dark side is related to the ego in the conscious realm (Jung, 1980: 126).

I looked at my mother. Her eyes burned like fire. But this fire no longer destroyed my feelings like it used to. I had become hard, perhaps too hard. And I fought my mother's fiery eyes with my vengeful eyes, just like before. (Roekiah, 1950: 24).

Data 6 shows Susi's pent-up resentment and hatred towards her mother. Susi had long tried to be a daughter who met her mother's criteria and held back all her hatred because she loved her mother so much. However, everything changed when Susi was set up with a man she did not want to marry and she bravely refused and opposed her mother's choice. Susi's change in behavior in front of her mother is in line with Jung's view that the encounter with oneself is initially an encounter with one's own painful and often rejected or hidden *shadow*, but this is important because by recognizing the shadow, one can recognize one's true self, and after going through this, one will feel others within oneself or separate from one's usual self (1980: 37).

I separated myself from those I felt I wanted to get close to. I suppressed these feelings with a new arrogance. I no longer kept a diary like I used to when I knew Rustam. I no longer enjoy memorizing romantic words from old novels. Instead, I read more books on history, politics, and lessons that truly reveal life, consume the brain, and eliminate tender feelings (Roekiah, 1950: 27).

Data 7 shows Susi's attempt to eliminate the affection and love she used to feel. Even the things she used to enjoy, such as reading romance novels, poetic words, and writing in her diary, she no longer does since joining the movement. According to Jung (1980: 126), everyone has a hidden and rejected part of themselves, also known as the dark side, which is very different from their original self. On the one hand, they are finally free, but on the other hand, it causes them to act against their own instincts.

A new day, a new year has passed. My child's birthday has also passed. My child is a boy, but I don't dare say who he is. I also named him Lukman, and I call him my little Luk (Roekiah, 1950: 102).

Data 8 shows Susi's dark side or shadow that she hides behind her persona. Susi keeps a big secret in the form of a lie from her husband, but she still puts on a *persona* in front of him. Susi certainly admits that she has forgotten Lukman and even started a new life with her husband Mansur, but her past with her former lover still haunts Susi to the point that she unconsciously continues to remember Lukman and even named her own son with a similar name because she still cannot forget him. According to Jung, the *shadow* can appear as a deceiver because it appears hidden. In addition, this shadow appears not only because it exists and is hidden within oneself, but also because it is active as a reaction to situations in one's life (1980: 246).

### Animus

*Animus* is a masculine trait or male characteristics found in women. Jung believes that if feminine consciousness encounters masculine traits from the subconscious, it means that the *animus* within her has grown. Conversely, if this occurs in men, it is called *anima* (Jung, 1980: 171).

I love nothing, and I stand outside of love. If you say that in the place where I will go, I will see more blood of healthy people, that pleases me more. Indeed, I am tired of seeing the blood of sick people, which sometimes dulls and softens my feelings (Roekiah, 1950: 28).

In data 9, Susi's calm and feminine personality changed when she wanted to move to Dr. Mansur in a certain suburb where people said it was disorderly and there were often fights, insults, and arbitrary killings. However, in order to distance herself from all things feminine, Susi acted outside of her feminine self. Jung (1980: 232) believes that if humans are too controlled by their subconscious, the dark side of feminism within them will emerge strongly, coupled with masculine characteristics.

It is also this redness that makes me feel responsible and stronger than men, even though this feeling, when examined, is only a fabricated arrogance. I am separated from

my feminine feelings, and I am somewhat tense, like a rebellious man (Roekiah, 1950: 33).

Data 10 shows that in the end, Susi left home, leaving her parents behind, and chose to join the guerrilla movement. Basically, Susi's character is described as a gentle woman, but her duties and responsibilities at work have made her a strong woman with masculine traits. Susi's characteristics are in line with the *animus* view, which is the masculine aspect within a woman, so that she will be rigid, rational, or even judgmental because she has experienced a unification of traits (Jung, 1980:171).

Or perhaps because she is old and unmarried, she always yells at men as if she wants to fight? It is common for old maids who are unmarried to be sour and angry. Just look at her face, so thin and sunken, because her desires are not released like those of ordinary people (Roekiah, 1950: 34).

Data 11 describes the situation of the character Susi, who is insulted and not well accepted. Susi's character changes from being gentle and feminine to masculine, giving insults because they do not accept women who join the movement. The harsh traits in Susi include *animus*. Jung realized that in the subconscious of men there is a hidden feminine personality, and vice versa, every woman has a masculine personality within her, because even though a person is male or female, there will still be a part of the opposite sex (Jung, 1980: 264).

Sometimes, when my anger was at its peak and I felt resentment towards my mother and the promises I had made, I often dismissed the idea of returning home. Arrogance could arise, and my heart could become more haughty than a man's (Roekiah, 1950: 73).

In data 12, the changes and personality of the character Susi stem from her resentment towards her mother and how the promises she made to her mother slowly disappeared because of her mother's nature, which made her resentful and refrain from returning home. because of this, the accumulated resentment and anger caused her to become arrogant and haughty. This personality is classified as *animus* because, together with the inevitable difficult experiences, it allowed her to realize that she had reached her

limit and was trapped, so she needed a way to get out of the deadlock (Jung, 1980: 271). meaning that the traits of arrogance and haughtiness that exceed those of men in Susi are a way for her to free herself from the difficult experiences she has gone through.

### **Self**

The self is the totality of all conscious and unconscious aspects of the soul within oneself and is the center of one's true self. However, the self is different from the ego because the self is able to regulate both the conscious and unconscious aspects of the soul (Jung, 1980: 141).

Luk is dead. This is just a desire born of my pride, even though my heart is sometimes too weak to bear the longing to meet him. But this longing suddenly trembles and my heart is afraid, when my eyes meet the silence of Par, who knows nothing (Roekiah, 1950: 109).

In data 11, Susi convinces herself that Lukman is gone and that she should forget him. Susi also starts a new life by marrying Par and even having a child, but the child is not from Par but from her past. Susi even names her son with the same name. The character Susi was trapped within herself to the point that she did not realize that she was the world itself. Jung stated that when in a state of unconsciousness, one becomes too integrated with the world, as if one is no longer a separate individual but part of everything, because one is so carried away by the whole that one forgets who one is or is lost within oneself (Jung, 1980: 37). Susi is still trapped in her past even though she is married and has a son.

I no longer have a heart, I said. Lies and honesty are almost indistinguishable. That is why I told you to leave, and I told you to return to your prison, and there you will die with your beliefs and teachings. After I fell because of your promise, I no longer want to make promises. If I did not want to leave in your defeat, I also do not want to leave in your victory (Roekiah, 1950: 109).

In data 4, Susi becomes a strong person with her stance, but she still has a gentle and feminine side to her. Jung views the self as a symbol of unity between all parts of

oneself, so Susi's character is more courageous in expressing her hatred and resentment, even though she still has feelings that she keeps hidden in order to protect her pride and stance so that she is no longer involved in the past. The self is the totality of all the conscious and unconscious aspects of the soul within oneself and is also the center of who one really is (Jung, 1980: 141). Susi does not fully obtain her self from within herself.

The murder of the heart, the tearing of the heart, and the oppression of this fabricated arrogance ended with departure, expulsion, and a little question: Luk, what is the point of your story and this story, other than hatred for everything that is considered honest, moral, and devotion to the country and the revolution created by humans? I keep this red question locked away (Roekiah, 1950: 110).

On the 13th, Susi realizes her past again and when the *Shadow* within her begins to emerge and change her, Susi then asks Luk if there is still a side of him that remembers the story of how they were forced to separate because of the revolution, but the question can only be kept because they are no longer together. Jung states that if humans have become one with the world, they will forget who they are, meaning that they are trapped within themselves. In fact, the true self is the world itself. Even though Susi has separated from her past, she still cannot forget it. She is still trapped in it, as seen when Susi kisses little Luk. In addition, people who develop often think that they have completely found their *self*, but it turns out that it is only their ego (Jung, 1980: 144).

Susi's struggle for revolution, which required her to sacrifice love and affection, transformed her into a different person. She was disappointed with her mother's views, even though Susi, despite being quiet, loved her mother very much. The mother of three was selfish and only thought about her own interests without considering her daughter's feelings. While fighting in the guerrilla war, Susi, who initially discarded her gentle nature and acted like a man, changed when she met Lukman, Mansur's friend, who brought her back to her feminine nature. Unfortunately, circumstances and an unpleasant separation forced them apart.

### **Discussion**

Based on the data obtained, Susi's Persona is how she behaves in front of her mother, acting according to her mother's wishes. Then, Shadow begins to emerge in Susi when she realizes that her mother has gone too far by forcing her to marry, followed by Animus when Susi decides to join a movement that changes her into a personality that is very different from her former self. However, by the end of the novel, Susi still hasn't found her Self because she's still tied to her ego. Susi thinks she's managed to become herself, but it's all just her ego's lie that has controlled her until the end, and she can't make peace with her past, which she can't forget even though she's separated from it.

### **References**

- Ariesta, R. (2022). A Study of Expressive Literary Criticism in the Novel *Bidāyah Wa Nihāyah* by Najīb Maḥfūz.
- Asriningsari, A., & Umaya, N. (2016). *Window of Literary Criticism*. PGRI University Semarang.
- Endraswara, S. (2013). *Theory of Literary Criticism*. Media Pressindo.
- Juidah, I., Sultoni, A., & Bahri, S. (2022). The personality of Karman in Ahmad Tohari's novel *Kubah: A Carl Gustav Jung psychoanalytical study*. *Bahtera Indonesia: Journal of Indonesian Language and Literature Research*, 7(1), 78-83.
- Jung, C. G. (1936). The concept of the collective unconscious. *Collected works*, 9(1), 42.
- Jung, C. G. (1980). *The archetypes and the collective unconscious*. Routledge.
- Jung, C. G. (2020). *Four Archetypes: Mother, Rebirth, Spirit, Deceiver*. IRCiSoD.
- Mubarock, W. F., Adriyanto, V. (2021). Psychological Analysis of Characters in Anton P. Chekhov's Play *The Proposal*, Adapted by Jim Lim Suyatna Anirun, Using Carl Gustav Jung's Analytical Psychology Approach and Its Implications for Learning. *Triangulation: Journal of Language, Literature, and Learning*, 1(1), 23-28.



---

Pradopo, R. D. (2021). *Critical theory and its application in modern Indonesian literature*. UGM PRESS.

Sulistiyono, U. (2023). *Qualitative research methods*. PT Salim Media Indonesia.

Syakur, A. A., & Purnawarman, P. (2024). Archetypes of Main Characters in Muhidin M Dahlan's Novel *Tuhan Izinkan Aku Menjadi Pelacur* (God, Allow Me to Be a Prostitute): A Jungian Psychological Review. *Jurnalistrendi: Journal of Linguistics, Literature, and Education*, 9(1), 302-309.

Vibhute, Samindar, & B.Suresh Kumar. (2024). Unraveling the Dept of the Psyche: A Review of Carl Jung's Analytical Psychology. *The International Journal of Indian Psychology*, 12(1), 628-642.

Zharylgapov, Z., & Syzdykova, B. (2023). The Concept of Archetype in Literature and Jung's Theories. *ВЕСТНИК ЕВРАЗИЙСКОГО ГУМАНИТАРНОГО ИНСТИТУТА*, (3), 172-184.