

Exploring Literary Psychology: Unveiling the Archetypes of Secondary Characters in Tere Liye's Novel 'Hujan'

Arju Susanto¹, Mohammad Darwis², Lana Nadia¹, Kurnia Rachmawati¹, Nisrina Rona Nabilah¹

¹ Universitas Nasional Jakarta, Indonesia

² Hasanuddin University, Indonesia

*Correspondence: arju.susanto@civitas.unas.ac.id

ABSTRACT

In literature, characters often reflect real-life individuals, sometimes resembling people known to the author. Likewise, literary settings may mirror real-world environments, creating a sense of familiarity and authenticity within the narrative. The inclusion of authentic elements, particularly genuine human characters, in literary compositions renders them subjects for psychological examination. Such works serve as psychological reflections of the author while also exerting psychological influence on the reader. For instance, the novel "Hujan" recounts the life journey of a young girl named Lail. In accordance with the title of the novel, every important moment that occurs in Lail always has an atmosphere or connection to rain. Lail as the main character in this novel has a fairly ordinary character with a personality type like that of young girls in general. This research aims to describe the structure of the novel "Hujan" by Tere Liye and describe the archetype of the character Lail based on Jung's analytical psychology theory using qualitative descriptive research methods. The data collection techniques used in this research are reading, listening and note-taking techniques. This research produces the structure of the novel "Hujan" by Tere Liye in the form of intrinsic elements of the novel in the form of; 1) theme; 2) plot; 3) characterization; 4) background; and 5) point of view. Apart from that, this research also produces elements of the archetype of the character Lail in the novel "Hujan" by Tere Liye in the form of persona, shadow, animus, and self.

ARTICLE HISTORY

Published March 27th 2024



KEYWORDS

Archetypes, Hujan Novels, Literary Psychology.

ARTICLE LICENCE

© 2024 Universitas Hasanuddin
Under the license CC BY-SA
4.0



1. Introduction

A literary work is crafted by an author with a focus on the beauty of language to express the author's ideas or concepts, as Raissa (2020) suggests that literary works are products of the author's imagination characterized by beauty and capable of evoking a beautiful impression on the reader. Nurgiyantoro in his book titled "Teori Pengkajian Fiksi" (1998) states that as an imaginative work, fiction (in this case, novels) offers various human and humanitarian issues, life and existence, which the author deeply experiences and then expresses through fiction according to his perspective. In short, a literary work, especially fiction, is a reflection of an author's perspective (Mustantifa & Nurmaily, 2022; Rahman, 2018).

The novel "Hujan" itself narrates the life story of a young girl named Lail. True to the title of the novel, every significant moment in Lail's life is always accompanied by the atmosphere or connection to rain. Lail, as the main character in this novel, has a character that is considered ordinary with a personality type typical of young girls. Despite the unfortunate major events that occur in her life, such as the death of both parents due to a natural disaster, Lail manages to endure and manage her emotions well. However, this does not mean her emotions are always stable, as Lail is depicted exactly like a typical young girl. When faced with situations that make her sad, she cries silently, tending to keep her feelings to herself. At the climax of the story, Lail makes a rash decision when deeply shaken by the facts about the earth and her loved ones presented before her. This then becomes intriguing, as we observe how Lail ponders deeply on these facts and how her decisions ultimately take shape.

Wellek and Warren in their book "Teori Kesusastraan" argue that novelists can teach more about human nature than psychologists (2016, p. 27). Through the characters they create, authors incorporate human traits to make their stories feel real while also serving as a form of critique that cannot be directly expressed.

The presence of tangible elements in literature, especially the authentic human characters in its protagonists, is what makes a literary work a subject for psychological study as well. Researchers choose to utilize Carl Gustav Jung's analytical psychology theory, as there have been numerous studies in literary psychology employing Freudian theory. Additionally, researchers are intrigued by Jung's theory because Jung himself often referred to as a pioneer and explorer of the uncharted mysteries called the human soul (Stein, 2021, p. 2). This implicitly signifies that in Jung's theory, the human soul is a map. Literary works encompass a broad range of written compositions that express ideas, emotions, or stories through the medium of language (Rahman & Weda, 2018; Nahdhiyah et al., 2022; Suma et al., 2023). They can be fictional or non-fictional, prose or poetry, and are often characterized by artistic or aesthetic qualities (Dahunsi & Olaleye, 2022; Junaid et al., 2023).

Based on the aforementioned explanation, researchers are interested in conducting a study of Literary Psychology on the character Lail in the novel "Hujan" by Tere Liye, which incorporates elements of fantasy, romance, and psychology, using Carl Gustav Jung's personality theory. This study aims to describe the structure of Tere Liye's novel "Hujan" and to delineate the archetype of the character Lail based on Carl Gustav Jung's analytical psychology theory.

2. Methodology

The research method employed in this research is qualitative descriptive. Descriptive research means that the data obtained will be presented through analysis results not in numbers or diagrams, which aligns with Semi's statement (1993, p. 24 in Parlina, 2018) suggesting that descriptive research entails data presented in words or images, not in numerical form. The data collection technique utilized by the researcher involves reading, observing, and noting with the following steps: 1) Reading the entire novel "Hujan," 2) Rereading the novel "Hujan" carefully while marking pages that have potential data with page markers, 3) Recording excerpts such as dialogue or narration from the marked pages, and 4) Analyzing the acquired data.

3. Result and Discussion

3.1. The Structure of the Novel "Rain" by Tere Liye

a. Theme

Based on the data found, the theme raised by the author consists of three keywords, namely;

1) Natural disasters

Data 1

"Apa yang terjadi?" Penumpang lain ikut bertanya-tanya.

Penumpang di dalam sistem kereta bawah tanah memang tidak mendengar dentuman keras gunung itu. Mereka ada di kedalaman 40 meter. Hanya penduduk di permukaan yang mendengarnya. Pukul 08.15, gunung purba di belahan benua lain meletus. Suara letusannya terdengar hingga 10.000 kilometer- saking kerasnya, praktis penduduk radius 200 kilometer dari gunung itu langsung tuli seketika sebelum tahu apa yang terjadi. (Hujan/2021/21)

The data above depicts the situation inside the subway capsule where Lail and her mother were located, panic spreading everywhere as they still didn't know the cause of the disrupted journey was the eruption disaster of Mount Merapi. The next day, they would lose their four elder brothers in that subway capsule, while Lail lost her parents. However, it was that disaster that brought them together, in deep mourning and mutual need.

The data described pertains to the scenario unfolding within the subway capsule where Lail and her mother find themselves. Panic ensues as they remain unaware of the cause behind the disrupted journey, which is later revealed to be the eruption of Mount Merapi. This catastrophic event leads to the loss of Lail's parents and her four elder brothers. Despite the tragedy, it is this very calamity that brings Lail and her mother together, both sharing profound grief and relying on each other for support.

b. Romance

The story of Lail and Tomorrow begins with the natural disaster that hit the world and continues as long as the impact it causes continues to hit every corner of the earth. The relationship between Esok and Lail in this novel can be said to seem ambiguous at first. She thought her relationship with Esok was nothing more than friends or brothers because their meeting was motivated by the disaster of the eruption of Mount Merapi. She feels that she never had plans to admire Esok further until it becomes love, but every time Esok calls her, she feels that the world is still pleasant despite the severe impact of the natural disaster in 2042.

The narrative of Lail and Tomorrow commences amidst a global natural disaster, the repercussions of which reverberate across the earth. Initially, the connection between Esok and Lail appears ambiguous. Lail perceives their relationship as merely friendly or fraternal, as their initial encounter is precipitated by the eruption of Mount Merapi. She hadn't envisaged developing deeper feelings for Esok until love gradually blossoms. Despite the harsh aftermath of the 2042 natural disaster, whenever Esok reaches out to her, Lail finds solace, amidst the turmoil, suggesting the enduring power of human connection amidst adversity.

Data 2

Lail mengetuk malas-malasan layar tablet. Dia lalu terdiam. Mematung.

"Halo, Lail."

Itu Esok. Wajahnya yang tersenyum terlihat di layar tablet. Lail menelan ludah, bergegas memperbaiki posisi duduknya.

"Halo, Esok". (Hujan/2021/210)

The quote above illustrates how Lail was able to change her flat facial expression into a big smile quickly just because she saw Esok's face displayed on the tablet screen. This explanation highlights the strength of the emotional connection between Lail and Esok, where Esok's virtual presence is able to provide joy and comfort to Lail even though they are separated by a devastating natural disaster. This shows that even in stressful and chaotic situations, human relationships can provide extraordinary strength and hope.

c. Technology in the Future

In the novel "Hujan" by Tere Liye, the use of future fantasy is one of the prominent elements, often used to highlight the progress of human civilization in 2042-2050. The depiction of everyday human activities supported by technology is the main theme in this novel. For example, the quote below depicts watches used by people in the future, showing how dependent humans are on technological devices in their daily lives. This explanation highlights the author's view of possible futures and illustrates how technology has become an integral part of human life in the fictional world he created.

Data 3

Di jalanan kota sebagian besar orang telah mengenakan chip berbentuk layar kecil di lengan- seperti prototipe yang dulu dimiliki ibu Lail. Layar kecil itu multifungsi, mulai dari alat pembayaran, pengganti tiket bus, trem, belanja di toko, hingga sistem presensi kantor. Cukup melewati sensor, semua data tercatat. Peranti itu juga sekaligus sebagai alat komunikasi, melakukan sambungan telepon konvensional, konferensi video, dan keperluan lain, termasuk fitur generasi terbarunya, mengirim pesan hanya lewat memikirkan kalimatnya, layar di lengan akan menuliskannya. (Hujan/2021/95)

In this context, Tere Liye uses a future setting as a forum for exploring ideas about technological developments and their impact on human life. Through this depiction of a sophisticated watch, readers are invited to consider how technology has changed the way humans interact with their environment, even at the most basic level such as keeping track of time. Thus, the use of these fantastic elements not only enriches the story plot, but also invites readers to reflect on the social and philosophical implications of technological progress in human life.

3.2. Plot

The plot consists of three essential elements, in line with Nurgiyantoro's statement (1998, p. 116), events, conflicts, and climaxes are three highly essential elements in the development of a plot. In analyzing and discussing the

plot, researchers must critically read the entire contents of the novel "Hujan" by Tere Liye, it can also be said that the entire contents of the novel have the potential to fall into the category of a plot. However, with the presence of these three core parts, researchers organize and explain the data that falls into events, conflicts, and climaxes.

a. Incident

In the book Theory of Fiction Studies, events are differentiated based on their relationship to plot development into three types, namely functional events, related events and reference events (Luxemburg et al., 1992 in Nurgiyantoro, 1998, p. 118). Nurgiyantoro further explained that functional events are events that determine and/or influence the development of the plot, related events are important events in the sequence of presentation, and reference events are events that indirectly influence and/or are related to the development of the plot (Nurgiyantoro, 1998, p. 118-119).

Based on the data that has been found, both related to structure and archetypes, the events presented in the novel "Hujan" by Tere Liye are functional events. Example on the following data:

Data 4

Tinggal setengah meter lagi, dia sudah dekat sekali dengan permukaan. Tapi gerakan tanah runtuh tiba lebih cepat. Anak tangga yang dipegang dan diinjak ibunya luruh, juga yang diinjak kaki Lail. Tubuh Lail menggantung dengan dua tangan berpegangan erat di anak tangga terakhir.

"Ibu!" Lail berteriak, menatap ngeri ke bawah.

"Jangan berhenti, Lail!" Ibunya yang telah kehilangan pegangan anak tangga brteriak untuk terakhir kalinya, balas mendongan menatap Lail. Tubuh ibunya telah jatuh bersama guguran tanah, terseret ke dalam lorong kereta yang ambruk empat puluh meter ke bawah sana. Gelap.

"Ibuuu!" Lail justru melepaskan salah satu tangannya dari anak tangga. Dia kalap meraih ibunya, kehilangan keseimbangan, membuat pegangan satunya ikut terlepas.

Sebelum Lail benar-benar ikut jatuh, satu tangan meraih tas punggungnya dari atas terlebih dulu. Anak laki-laki usia lima belas tahun yang tiba duluan berhasil menyambarnya. (Hujan/2021/28-29)

This quote is the first time that Lail meets Soke Bahtera, the boy who at the end of the story is the reason she loses her mind and makes a rash decision, namely going to a neurological therapy center to modify her memory. Their first meeting was motivated by natural disasters such as volcanic eruptions, earthquakes and tsunamis. Furthermore, throughout the story they have to separate and meet based on events related to the impact of the natural disaster. Every piece of the story of the two of them is never separated from major natural and technological events which are always sought to be a solution, because Esok, whose real name is Soke Bahtera, is one of the genius young scientists who is involved in many technological development projects, one of which is the ship building project. The secret that can transport ten thousand people to save humanity from extinction which is basically caused by the greedy behavior of humanity itself.

b. Conflict

Conflict in a story comprises events that are negative in nature, not far different from the real world, but conflicts in stories are usually exaggerated or made as dramatic as possible. In Tere Liye's novel "Hujan," conflicts mostly revolve around natural disasters and the impacts they cause over the years. It is these conflicts that also drive the characters in the novel to contribute to the progression of the story.

Data 5

Lail dan Maryam disibukkan dengan kegiatan organisasi relawan yang membantu penduduk di beberapa bagian kota yang kurang beruntung karena terkena dampak paling besar atas bencana alam yang terjadi pada tahun 2042.

Kemudian Soke Bahtera bergelut dalam bidang teknologi yang berperan penting dalam seluruh aspek kehidupan di dalam novel "Hujan" ketika perlahan-lahan kota mulai membaik.

Lail menyeka pipi, berusaha mengendalikan emosi. Tanpa salju turun, Sektor 1 sudah

mengenaskan, apalagi dengan salju setahun terakhir. Penduduk kota tinggal enam ribu orang, turun drastis dari titik tertingginya satu juta penduduk sebelum bencana gunung meletus.

Butuh waktu seminggu hingga akhirnya Lail terbiasa. Maryam membantunya, menghiburnya setiap kembali ke tenda. Meyakinkan bahwa mereka telah berusaha sebaik mungkin, tapi tidak bisa menyelamatkan semua orang. (Hujan/2021/209)

Based on the above quote, it is evident that the characters in the novel are deeply affected by the consequences of natural disasters, which occupy much of their time and attention. This explanation underscores the profound impact of external events, such as natural disasters, on shaping the characters' experiences and relationships. Additionally, it emphasizes how these conflicts contribute to the complexity of the plot, as they create barriers to the characters' ability to connect and interact with each other, including Lail and Esok, whose potential meetings are hindered by the ongoing turmoil caused by the disasters.

c. Climax

Climax according to Stanton (1965, p. 16 in Nurgiyantoro, 1998, p. 127) is when the conflict has reached the highest level of intensity, and at that time it is something that cannot be avoided. In the novel "Hujan" by Tere Liye, there are two climaxes to the conflict that the author continues to foster, namely;

First, at Soke Bahtera's graduation moment and Lail felt like he was the only one whose presence Soke didn't expect. Lail feels jealous of Claudia, Soke's half-sister, who according to Maryam and herself is also more beautiful, elegant, and perhaps more suitable for Tomorrow. At that time, Lail said she was sick and chose to immediately return to the hotel with Maryam, leaving the lunch to celebrate Soke's graduation day.

Data 6

"Astaga, Lail! Bagaimana mungkin kamu cemburu melihat Claudia dekat dengan kakak angkatnya sendiri?"

"Aku tidak cemburu," kali ini Lail menjawab.

"Kamu bukan pembohong yang baik, Lail. Mulutmu membantah, tapi wajahmu bilang sebaliknya. Matamu menunjukkan segalanya. Kamu cemburu."

Lail menatap Maryam tajam. "Ya, aku memang cemburu, lantas kenapa? Aku hanya dianggap patung di meja makan."

Maryam menggeleng. "Kamu sakah paham, Lail. Sepanjang makan siang, sepanjang bertemu setelah wisuda, jelas sekali Esok senang dengan kehadiranmu. Kamulah yang paling penting."

"Tapi dia bahkan tidak menyapaku!" Lail berseru ketus. "Dia bahkan tidak sekali pun mengajakku bicara." (Hujan/2021/247)

Secondly, when Lail had not received any communication from Soke Bahtera regarding his decision about the two tickets for the departing spaceship until just a few hours before departure. This lack of information caused uncertainty and anxiety within her. The explanation highlights the importance of communication and clarity in character relationships within the novel. Additionally, when the mayor thanked Lail for her influence on Soke's decision, it demonstrated the significant impact of her actions on the storyline and character relationships.

Data 7

"Lail, aku tidak bisa memaksamu membatalkan terapi ini, aku mengerti kenapa kamu melakukannya. Tapi izinkan aku menjelaskan dampaknya untuk terakhir kali. Sekali mesin modifikasi ingatan dijalankan, maka seluruh benang berwarna merah di saraf otakmu akan dihapus. Kamu akan menghapus semuanya, nak. Kamu bahkan tidak akan ingat lagi siapa Esok. Dihapus begitu saja. Setiap kali kamu melihat fotonya di televisi, wajahnya di buku-buku, kamu tidak akan mengenalnya lagi. Tidak akan ada kenangan yang tersisa. Apakah kamu paham dampak tersebut dan siap menerimanya?"

Lail mengangguk pelan. (Hujan/2021/307-308)

Lail's decision to avoid Soke and attempt to erase her memories reflects a level of despair and her desire to escape from the complex and painful situation she finds herself in.

d. Characterization

According to Abrams (1981, p. 20 in Nurgiyantoro, 1998, p. 165), a story character is a person featured in a narrative work, or drama, who is interpreted by the reader as having certain moral qualities and tendencies as expressed in speech and what is done in action. In line with this opinion, the researcher only carried out an analysis of the main characters who were described by the author as having moral qualities that were even very suitable for readers from teenagers to adults to emulate and apply in life.

First, the main female character is named Lail. Lail's character is described by the author as a woman who is closed, thoughtful and loyal. Compared to other characters, she is a character who is always serious in most situations, but he doesn't have much difficulty expressing himself, she just prefers to cover up, having no intention at all of opening up to many people. The only one who can read Lail's thoughts is her best friend, Maryam. With this character, Lail can gain intelligence in academic and non-academic fields as proven by her nursing license and her achievements with Maryam in volunteer organizations.

Data 8

"Kamu besok mau ke mana?" Maryam bertanya sambil membaca buku. Besok hari bebas mereka.

Lail menggeleng tidak semangat. Sudah empat kali hari bebas dia selalu tinggal di panti.

"Mau ikut kami ke Century Mall? Menonton?" Maryam menawarkan.

Itu tawaran menarik. Film pertama hasil produksi setelah bencana gunung meletus akhirnya dirilis di bioskop-setelah hanya memutar film-film lama. Trailer-nya ditayangkan berkali-kali di televisi ruang bersama panti. Terlihat keren.

"Terima kasih. Aku di panti saja."

"Oke." Maryam meneruskan membaca. (Hujan/2021/85)

Second, Soke Bahtera. The most genius and famous character in the novel "Hujan" by Tere Liye has a very different personality from Lail, he is a young man who is easy to get along with. Not only does he have above average intelligence, he is also very good at joking. With his family background no longer intact, Soke grows into an independent man. Moreover, after losing his four older brothers during a volcanic eruption, Soke strengthened his back even more for his mother, who was already quite old.

Data 9

Empat belas hari mengenal Esok, Lail mulai tahu betapa pandainya Esok. Anak laki-laki itu genius. Seperti keberhasilan menyedot air bersih dari dalam tanah, itu atas ide brilian Esok. Petugas sudah menyerah, juga marinir, mereka tidak punya mesin pompa besar yang cukup untuk menarik air sedalam itu. Esok mengusulkan agar mereka menyusun belasan pompa kecil secara paralel. Tidak ada yang mengerti penjelasan Esok, hingga dia menyusunnya dengan cermat, menghubungkan lima belas pompa air sedemikian rupa dan air berhasil disedot. (Hujan/2021/67)

Thirdly, Maryam. The character of Maryam bears a striking resemblance to Soke Bahtera, possessing a cheerful, sociable, brave, and intelligent personality. Maryam is a friend Lail encounters when she moves to the social shelter, and the curly-haired woman becomes her roommate from that moment until the end of the story. Although she enjoys joking around, Maryam can be very serious when reading books. Additionally, Maryam is determined to pursue her desires, such as when she wants to become a volunteer because she is tired of the cake decorating activities she participates in with Lail.

Data 10

"Bakat apa?" Lail tidak mengerti arah percakapan.

"Apa lagi? Bakat selalu membawa kebahagiaan bagi siapa pun yang melihatku." Maryam

menjawab asal, menyandarkan punggungnya ke kursi.

Lail tertawa lagi. Cukup 24 jam bersama Maryam untuk tahu bahwa Maryam anak yang suka bergurau. (Hujan/2021/83)

e. Setting

1) Place Setting

Based on the data found from analyzing Tere Liye's novel "Hujan," the places used as settings for events in this novel are not limited to just one. This aligns with Nurgiyantoro's view (1998, p. 229), stating that the settings in a novel typically encompass various locations, shifting from one place to another in line with the development of the plot and characters.

a) In Tere Liye's novel "Hujan," the places serving as settings are as follows:

Underground Train-Emergency Stairs The location of the emergency stairs becomes the most significant place for Esok and Lail because it is where they last see their beloved family members. It's where Lail sees her mother for the last time and where Esok sees his four elder brothers for the last time as well. The emergency stairs will forever be an important place for both of them, as evidenced by Lail and Esok always visiting the location whenever they have the opportunity to meet. Moreover, Esok has promised to do so.

Data 11

Esok mengayuh sepedanya menuju lubang tangga darurat kereta bawah tanah. Dulu, saat membujuk Lail agar bergegas naik sepeda sebelum hujan asam turun, Esok pernah bilang, ia akan menemani Lail ke sana. Siang itu, tujuan pertama mereka adalah lubang tangga darurat itu. Tempar mengenang Ibu Lail, juga mengingat kakak laki-laki Esok. Tempat itu masih seperti dulu. Lubangnya ditutup dengan papan kayu, diberi tanda "Berbahaya" agar tidak ada yang melintas di atasnya. (Hujan/2021/89)

b) Evacuation Site - Soccer Stadium

The magnificent soccer stadium in the city where Lail and Esok live is utilized as one of the evacuation sites during the natural disaster of volcanic eruptions followed by earthquakes and tsunamis in several countries. Lail, who at that time is still very young and an orphan, simply follows Esok's instructions, her savior, to go to the soccer stadium for refuge as their home is now leveled to the ground. For a whole year, Lail spends her time with Esok and her mother in the evacuation tents at the soccer stadium. Although initially challenging for Lail to adapt to the place shrouded in mourning, she eventually becomes accustomed to it thanks to Esok, who is always by her side.

Data 12

Lail memutuskan untuk meneladani apa yang dilakukan Esok di tempat pengungsian. Lail menawarkan diri membantu, mulai terbiasa dengan sekitar. Salah satu petugas dapur umum menerimanya bekerja, menyuruhnya mencuci piring, alat masak, panci, atau apa pun yang bisa dia cuci. Diberikan sarung tangan dan sepatu bot, Lail bekerja di antara relawan lainnya. (Hujan/2021/61)

c) Central Park-Fountain Pool

The location of Central Park is one of the places that Lail and Esok always visit when they meet, they spend time there talking like they did when they were still in refugee camps - sitting in the stadium stands. Both of them felt calm with the view presented in Central Park, namely the amazing view of the fountain pool.

The Central Park location holds significant importance in the interactions between Lail and Esok, serving as a consistent meeting spot for them. It's where they often spend time conversing, reminiscent of their days in the refugee camps, particularly sitting in the stadium stands. The explanation highlights the sentimental value attached to this place, where both characters find solace and tranquility amidst the captivating view of the fountain pool in Central Park.

Data 13

Hari itu, sepulang menjemput Lail dari sekolahnya dengan sepeda, mereka duduk menatap kolam air mancur yang sedang dibangun. Mereka menonton truk molen yang menumpahkan

adonan semen, alat-alat konstruksi bekerja, juga para tukang yang hilir-mudik. (Hujan/2021/73)

d) Social Shelter

After spending a year living in the refugee camp at the soccer stadium, Lail moves to the social shelter. Her days at the shelter are quite packed with activities; even after school, she is required to participate in afternoon activities there. Initially, Lail enjoys herself, but eventually, she becomes bored. The activities at the shelter leave a monotonous impression on her, much like school.

Data 14

Letak panti sosial ini tidak jauh dari kolam air mancur. Kota mereka menyusut tinggal tiga puluh persen dari luas sebelumnya. Bangunan baru dibangun di sekitar Central Park. Lail sudah sering melintasinya saat panti sosial masih dibangun. Ada satu gedung setinggi enam lantai berwarna biru, simetris dengan jendela-jendelanya. Halaman gedung itu luas dengan rumput terpotong rapi. Pohon-pohon palem berbaris. Panti sosial itu terlihat menyenangkan. (Hujan/2021/76)

2) Time Setting

Based on data that has been collected from the novel "Hujan" by Tere Liye, the time information mentioned is related to each event that forms the background to the story in the novel "Hujan" which focuses on the story of the character Lail has a very broad background covering world problems.

The time information is broken down in the following data:

Data 15

"21 Mei 2042," Elijah berkata takzim. "Itu hari paling tidak bisa kita lupakan."

Itu benar, Semua penduduk bumi ingat sekali kejadian itu.

"Usiaku empat puluh dua saat kejadian itu. Aku sedang bekerja di salah satu rumah sakit Ibu Kota, shift pagi. Aku mengurus pasien senior, jadwal pemeriksaan reguler." Elijah tersenyum, mencoba kembali bercakap-cakap, memberikan jeda cerita.

"Itu hari yang sangat mengerikan. Kejadian itu sudah berlalu delapan tahun, dan kita masih terus berusaha mengatasi akibat buruknya." (Hujan/2021/19)

The explanation highlights the importance of temporal markers in grounding the events within a wider socio-political context, enriching the reader's understanding of the novel's themes and characters.

f. Point of View

Based on the data presented in the sub-section analyzing the structure of the novel "Hujan" by Tere Liye, the author utilizes the omniscient point of view. According to Nurgiyantoro (1998, p. 257-258), the definition of the omniscient point of view is when the narrator knows everything. They possess omniscience. They have knowledge about various aspects of the characters, events, and actions, including the underlying motivations. The omniscient point of view is clearly depicted through the following data.

Data 16

Mungkin ayahnya baik-baik saja, Lail berkata dalam hati, mencoba menghibur dirinya sendiri, Dia pernah menonton acara televisi tentang gempa bumi. Itu hanya terjadi radius ratusan kilometer. Lail tidak punya ide sama sekali jika gempa tadi telah menghancurkan dua benua, dan kota tempat ayahnya bekerja akan terhapus total dari peta, dihantam tsunami setinggi empat puluh meter. Yang sebenarnya terjadi, ayah Lail panik dan berusaha menghubungi ibunya namun sia-sia, tidak ada jaringan komunikasi yang aktif. Dan enam jam lagi, gelombang laut mahadahsyat akan menghabisi pesisir pantai. (Hujan/2021/34)

3.2. Archetype of the character Lail in the novel "Hujan" by Tere Liye

Lail is the main female character in Tere Liye's novel "Hujan," characterized as reserved, always wearing a serious expression, yet still possessing a slight ability to joke around. The portrayal of Lail's character mentioned above

is somewhat superficial. Therefore, based on archetype data obtained from analyzing Tere Liye's novel "Hujan," the researcher will further discuss Lail's character using Jung's theory.

Archetypes themselves signify residues of the past that humans use in life experiences. These experiences are influenced by cultural forms in the past and occur in the unconscious realm, specifically the collective unconscious or collective unawareness (Noviandini & Mubarak, 2021). Each person's archetype consists of four elements: persona, shadow, anima-animus, and self. By understanding the elements of Lail's archetype, readers will find it easier to comprehend the message the author intends to convey in this novel "Hujan."

This research analyzes and discusses several elements that construct the archetype structure of Lail's character in Tere Liye's novel "Hujan," namely: (1) persona; (2) shadow; (3) anima-animus; and (4) self.

a. Personas

The elements of persona archetypes are social and psychological constructions that are adopted for certain purposes (Stein, 2021, p. 133). If we examine it carefully, the character Lail most often puts on his persona or mask when he confronts Soke Bahtera. The persona he displays is that he is always happy with every news that Soke conveys, even if the news makes him feel disappointed. The young man he always called "Esok" had made him fall in love so much that he naturally hid his own wounds every time he met this genius young man, choosing to give his full attention to Tomorrow who was probably feeling too tired. Yes, Lail is more concerned about Soke Bahtera than herself.

Data 17

"Kamu mau datang, Lail?"

Lail mengangguk kuat-kuat. Lihatlah, matanya bahkan berair.

"Kamu menangis, Lail? Ada apa?" Esok bertanya.

"Aku senang mendengar kamu akan wisuda, Esok. Hanya itu."

Esok tersenyum. "Kamu selalu senang mendengar kabar dariku. Bahkan meski itu membuatku harus meninggalkan kota, kamu tetap ikut senang." (Hujan/2021/234)

The quote above shows that Lail is happy. Tomorrow invited him to come to his graduation ceremony, finally. Since in fact, Lail almost completely gave up hope when she first learned the news of tomorrow's graduation from her mother. Lail felt that he was nothing to Tomorrow apart from the girl he happened to help in the emergency stairwell. However, one call from Tomorrow immediately succeeded in dissolving all his negative thoughts and disappointment. The sound seemed to him pleasant and the face that appeared on the hologram screen that night to invite him to come made his pleasure increase many times over until he had difficulty hiding his smile.

b. Shadow

Shadows can be considered as sub-personalities that desire something that the persona will not allow (Stein, 2021, p. 131). This statement is aptly illustrated in Lail's situation when attending the graduation celebration lunch of Soke Bahtera. At the celebration, Soke's mother was present along with his foster parents, the Mayor and his wife, and their daughter, Claudia. Meanwhile, Lail, accompanied by Maryam, had little opportunity to engage. In short, Lail felt alienated and ignored. Moreover, Claudia, a girl her age, sat right beside Soke and undoubtedly conversed with her foster brother several times. After all, who could resist chatting with Soke Bahtera? The genius who excels in socializing; it seems only Lail was capable, as throughout the lunch, she remained silent, playing with her food dispassionately. Lail's displeasure was evident on her face; she even grew pale as if unwell. Hence, with that excuse, Lail excused herself from Soke Bahtera's graduation celebration event, returning to the hotel with Maryam feeling irked. Maryam, being her friend, fully understood the situation, and Lail erupted in confrontation with Maryam once again.

Data 18

"Astaga, Lail! Bagaimana mungkin kamu cemburu melihat Claudia dekat dengan kakak angkatnya sendiri?"

"Aku tidak cemburu," kali ini Lail menjawab.

"Kamu bukan pembohong yang baik, Lail. Mulutmu membantah, tapi wajahmu bilang sebaliknya. Matamu menunjukkan segalanya. Kamu cemburu."

Lail menatap Maryam tajam. "Ya, aku memang cemburu, lantas kenapa? Aku hanya dianggap patung di meja makan."

Maryam menggeleng. "Kamu salah paham, Lail. Sepanjang makan siang, sepanjang bertemu setelah wisuda, jelas sekali Esok senang dengan kehadiranmu. Kamulah yang paling penting."

"Tapi dia bahkan tidak menyapaku!" Lail berseru ketus. "Dia bahkan tidak sekali pun mengajakku bicara." (Hujan/2021/247)

The shadows inside Lail had been building up for a long time until they finally exploded and were clearly exposed in front of her best friend, this was about Esok, the young man she loved.

c. Animus

Stein argues, as a psychic structure, the anima-animus is a tool for women and men to enter and adapt to deeper psychological aspects of themselves (2021, p. 157). Jung himself argued that the way a person feels his deepest self will influence the attitude of his anima or animus (in Stein, 2021, p. 156). It is quite difficult for the character Lail to identify his anima or animus, but one time Lail discussed his dreams with Maryam, here is the complete quote:

Data 19

"Apakah kamu sudah memikirkan akan kuliah atau tidak, Maryam?" Lail bertanya, kepalanya melongok ke bawah.

"Entahlah." Maryam menjawab pendek, terus membaca.

"Tahun depan kita lulus."

"Aku tahu."

"Kita mungkin sudah harus serius sekolah,"

"Eh." Maryam meletakkan bukunya, menatap Lail di atasnya.

"Aku sudah serius sekolah selama ini. Kalau tidak serius, aku sudah berhenti dari kelas membosankan itu."

Lail tersenyum lebar. Maryam sama dengannya, juga selalu bilang bahwa sekolah membosankan.

"Bukan itu maksudku. Kita sudah harus serius memikirkan mau jadi apa, Maryam."

"Kamu bicara soal cita-cita?"

Kepala Lail yang melongok mengangguk.

"Oke. Cita-citaku adalah menjadi relawan. Dan aku sudah menggapainya. Percakapan selesai." Maryam kembali mengambil bukunya, hendak melanjutkan membaca.

Lail menimpuknya dengan bantal.

Tetapi percakapan tanpa kesimpulan itu selalu memiliki kesimpulan. Selalu begitu cara Lail dan Maryam menyelesaikan masalah. (Hujan/2021/139)

Sepulang dari sektor 4, tiga bulan kemudian, pelatihan relawan diteruskan ke tingkat lanjutan. Mereka kembali sibuk setiap pulang sekolah. Topik latihan semakin detail, dan mereka harus memilih spesialisasi. Lail dan Maryam memilih menjadi relawan medis. Pilihan itu membawa mereka akhirnya dapat menentukan dengan baik akan melanjutkan sekolah dimana.

"Aku sepertinya sudah tahu mau menjadi apa, Lail," Maryam berkata.

Bus kota rute 7 yang mereka tumpangi lengang. Sudah pukul sembilan malam, tidak banyak lagi penduduk yang bepergian. Suhu udara menyentuh lima derajat celcius. Jadwal latihan harian mereka baru saja berakhir lima belas menit yang lalu.

"Perawat, bukan?"

"Bagaimana kamu tahu?" Maryam menatapnya.

Lail nyengir lebar. "Itu mudah ditebak." (Hujan/2021/140)

Lail could guess Maryam's aspirations at that time because at the same time, Lail had also made the same decision. Yes, to become a nurse. Lail's decision to become a nurse was not simply a fleeting decision. Of course, Lail is the most thoughtful character in this novel "Hujan." Lail certainly considered many things, including what she had experienced while volunteering and how her conscience was stirred every time she witnessed and helped people in several areas severely affected by the 2042 volcanic eruption event. Jung argues (in Stein, 2021, p. 162-163), stating that each gender has both masculine and feminine components and traits, but these traits are distributed differently. He also adds that a woman's ego and persona are open and relational, but behind these personalities, they are firm and sharp (Jung in Stein, 2021, p. 163). Based on this explanation, it can be concluded that the animus dominates Lail's character in making decisions about her aspirations.

d. Self

The self is part of the human personality. Jung called it the path to the individual. Self represents the ideal and spiritual nature of humans, both men and women (Noviandini & Mubarok, 2021). It is the unifier and balancer of the three archetypal symbols that have been described. Meanwhile, Setiawan & Maulinda, (2020) argues that the Self is the center of the personality, surrounded by all other systems, through the self the creative aspect in the unconscious is transformed into awareness and channeled into productive activities.

In the course of Lail's story there are two events that signify Self, namely;

First, after the incident, Lail was forced to ride a bicycle tomorrow because acid rain started to fall. At that time, Esok told him that his mother had regained consciousness in the hospital, and he invited Lail to visit her mother before returning to the refugee camp. Lail found that Esok's mother had lost both of her legs because according to the doctor, Esok's mother's feet were rotting and had to be amputated immediately as a response measure. Along the way back to the refugee camp, Lail was pensive.

Data 20

Lail tenggelam dengan pikirannya. Bertemu dengan ibu Esok yang kehilangan dua kaki membuat Lail berpikir banyak. Dia seharusnya bisa lebih bersyukur. Setidaknya dia selamat tanpa kurang satu apa pun. Dia jauh lebih beruntung. (Hujan/2021/59)

After that day, Lail began to fully realize and motivate herself again by starting to adapt in the evacuation center. Secondly, when Lail made a rash decision to come to the nerve therapy center to erase her memories of Esok. After telling her story from the beginning until she ended up in the green chair in the nerve therapy room, Lail instead made the final decision not to erase her memories of Esok.

Data 21

"Lail, aku mohon .. Apakah kamu masih mengingatku?" Esok mengguncang lengan Lail.

Lail tiba-tiba tersenyum, "Aku yang memberikan topi biru itu kepadamu, Esok."

Maryam menatap tidak percaya. Bukankah ...? Bagaimana caranya Lail bisa mengingat Esok? Apakah mesin modifikasi ingatan itu rusak? Apa yang terjadi?

Elijah mengangkat tabletnya, menunjukkan tabletnya, menunjukkan peta saraf milik Lail.

Di detik terakhir, sebelum mesin itu bekerja, Lail memutuskan memeluk erat semua kenangan itu.

Apa pun yang terjadi, Lail akan memeluknya erat-erat, karena itulah hidupnya. Seluruh benang merah berubah menjadi benang biru. Seketika. (Hujan/2021/314)

4. Conclusion

The findings of this research on the structural aspects of the novel "Hujan" by Tere Liye include;

Theme: Romance amidst the turmoil of the world overcoming the impact of the 2042 volcanic eruption natural disaster. Characters and characterization: 1) The main characters Lail, Esok, and Maryam. 2) Plot: Functional events.

(4a) Setting: Emergency staircase of the subway, evacuation center at the soccer stadium, Central Park, and Social Shelter. (4b) Time setting: The years 2042-2050. 1) Point of view: "He" Mahatahu. The archetypes found within Lail based on the analysis conducted are as follows; a) Persona: Always happy with decisions or news given by Esok. b) Shadow: Jealous of Claudia and Soke Bahtera's closeness. c) Animus: Deciding to continue nursing school due to all the experiences gained while volunteering in the volunteer organization. d) Self: Rising from despair after losing her parents and deciding not to erase memories with Esok.

Based on the analysis results and conclusions outlined in the previous section, the researcher still cannot identify the anima element. Meanwhile, it is known that every human has anima-animus regardless of gender. Therefore, it is hoped that other researchers who will address similar topics can fully complete the archetype elements in research using Carl G. Jung's theory.

References

- Dahunsi, T. N., & Olaleye, J. I. (2022). An Investigation of The Structures of the English Nominal Groups in Selected Fictional And Non-Fictional Texts. *Marang: Journal of Language and Literature*, 35.
- Junaid, S., Muzzammil, A., Mujizat, A., & Andini, C. (2023). Onomatopoeia Variation Among Cultures: An Exploration in Selected Children's Story Books. *ELS Journal on Interdisciplinary Studies in Humanities*, 6(4), 658-664.
- Liye, T. (2021). *Hujan*. Jakarta : Gramedia Pustaka Utama.
- Mustantifa, G., & Nurmaily, E. (2022). Maya Angelou'S Ideas on African-American Women'S Self-Esteem Reflected in Selected Poems. *Linguistics and Literature Journal*, 3(1), 61-68.
- Nahdhiyah, N., Rahman, F., Makkah, M., & Herawaty, H. (2022, February). The Role of Learning Literary Work in Enhancing the Awareness of Loving Nature. In *67th TEFLIN International Virtual Conference & the 9th ICOELT 2021 (TEFLIN ICOELT 2021)* (pp. 296-301). Atlantis Press.
- Noviandini, K., & Mubarak, Z. (2021). Arketipe Tokoh Valiandra Dalam Novel Misteri Terakhir Karya S. Mara Gd.(Kajian Psikologi Sastra). *Jurnal Salaka: Jurnal Bahasa, Sastra, dan Budaya Indonesia*, 3(2), 44â-54.
- Nurgiyantoro. (1998). *Teori Pengkajian Fiksi*. Yogyakarta : Gadjah Mada University Press.
- Parlina, I., & Anggraini, C. (2018). Kajian Mimesis dalam Novel Hujan Karya Tere Liye. *Dialektologi*, 3(2), 126-136.
- Rahman, F., & Weda, S. (2018). Students' perceptions in appreciating English literary works through critical comment: A case study at Hasanuddin University and Universitas Negeri Makassar. *Asian EFL Journal*, 20(3), 149-172.
- Rahman, F. (2018). Literature of the Minority in South Sulawesi Endangered. *Medwell Journals Medwell Publications*, 13(14), 820-825.
- Raissa, T. Y., & Susanto, A. (2020). Manifestasi Arketipe Tokoh Laisa dalam Novel Dia adalah Kakakku Karya Tere Liye: Analisis Psikologi Sastra. *AKSARABACA Jurnal Bahasa, Sastra, dan Budaya*, 2(1), 176-185.
- Setiawan, H., & Maulinda, R. (2020). *Studi Arketipe Terhadap Tokoh Kiran Dalam Novel Tuhan Izinkan Aku Jadi Pelacur Karya Muhidin M Dahlan*. Tangerang: Pamulang University.
- Stein, M. (2021). *Jung's Map of The Soul : an introduction*. Yogyakarta : Shira Media.
- Stein, M. (2021). *Map of The Soul : Persona (Our Many Faces)*. Yogyakarta : Shira Media.
- Suma, M., Rahman, F., Dalyan, M., Rahman, F. F., & Andini, C. (2023). Literature And Family Development: A Character Building Education. *Journal of Namibian Studies: History Politics Culture*, 39, 220-232.
- Wellek, R. & Austin W. (2016). *Teori Kesusastraan*. Jakarta: PT Gramedia Pustaka Utama.