



THE DEPICTION OF ANIMUS SIDE IN ENOLA HOLMES: THE CASE OF THE MISSING MARQUESS BY NANCY SPRINGER: AN ARCHETYPE ANALYSIS

Nova Nur Rohmah¹, Dina Amelia²
Universitas Teknokrat Indonesia^{1,2}

novarohmah¹@gmail.com¹, amelia.dina@teknokrat.ac.id²

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Abstract

This research investigates the portrayal of the animus side of the main character in "Enola Holmes: The Case of the Missing Marquess," which explores the theme of freedom associated with animus. Using a descriptive qualitative method, the research examined the characters' narratives and dialogues, guided by Jungian archetypal analysis to uncover animus from various sides. Findings reveal Enola's animus through four distinct personality traits: independence, risk-taking, confidence, and courage, which relate to rationality, mind, soul, and shadow, respectively. The research identifies stages of development in these traits, highlighting Enola's evolution depicted through actions and perspectives such as climbing a tree, pursuing her mother's whereabouts, grappling with a restless mind, and embracing a new identity. There is no explanation of the first stage of development, the man of power, the novel only describes three different stages of development: man of action, man of word, and man of meaning, each of which reflects a different side of Enola's character influenced by the interplay between rationality, mind, soul, and shadow.

Keyword: animus, Jungian archetypal analysis, man of action, man of power, man of word.

INTRODUCTION

The psychology of literature is used to uncover various aspects of literary works, starting with the psychology of characters in literary works, the psychology of writers, and the psychology of readers (Poter, Stringer, Wetherell, 2023). One such approach is Jungian analysis, called archetype study. The originator of this approach is Carl Gustav Jung, who based himself on the collective unconscious that forms certain forms of human personality and proposed one of the theories in psychoanalysis, namely archetypes.

Jung (1968) recognized a number of forms of archetypes, which included anima-animus, shadow-persona, self, great mother, and hero. Each archetype has a different character or sign that is related and usually contradictory. In this study, the element or trait that focuses on this research is animus. By doing so, expressing the animus can be done clearly, focusedly, and with significance in a literary work. According to Jung (1968), animus is a part of nature that shows masculine traits, the inner image of the male gender, in a woman. The existence of this archetype becomes the opposite side of the innate side of women, which is identified with her feminine nature.

Attention to archetypes directs the writer toward conducting research that focuses on the dissection of these animus archetypes. The literary work used as the object of research is a novel by writer Nancy Springer entitled *Enola Holmes: The Case of the Missing Marquess*. As a woman, Enola's thoughts about breaking through the education system that places women only as housewives are related to her freedom, and that freedom becomes part of the animus aspect within her. This research aims to reveal the complex and diverse main character's psychology. This section will explain the depiction and the influence it has on the character. Moreover, disclosure regarding the animus side of the character can be evidence that the character's psychology influences the character's thoughts, actions, and decisions regardless of the gender domain, whether male or female. Therefore, this research will show

that the animus, or things that are categorized as masculine or inner images of the male gender, appear and are owned by women as the main characters in the novel.

METHOD

This study uses descriptive qualitative research methods to help the writer analyze the object in this study (Kasih, Amelia, & Fitratullah. 2021). The qualitative approach focuses on narrative, description, and comprehension analysis (Amelia, 2016; Samanik & Lianasari, 2016; Kasih, 2018). Since this uses a descriptive-qualitative method, the data was mainly from texts, including narratives and dialogues (Kardiansyah, 2016). Meanwhile, the data source is taken from Nancy Springer's novel, *Enola Holmes (The Case of the Missing Marquess)* (Philomel, 2006). However, not all of the dialogue or narrative texts in the novel were taken by the writer because the writer focused on every narrative and dialogue related to the topic of animus in the main character in this novel. After determining the data to be analyzed, the writer proceeds to collect the data (Pranoto. 2021). The data analysis technique is the review process, sorting, and grouping of data in order to find the findings and reach conclusions from the research (Berg & Lune, 2015). Therefore, the writer uses descriptive and qualitative methods to analyze the animus side of the *Enola Holmes* novel.

FINDINGS AND DISCUSSION

This research will use Jung's archetypal theory of animus and its characteristics to try to search for and explain the depictions of animus in the novel. In addition, this research found the mechanism of the implications of the animus trait that is depicted in *Enola*, which is reflected in her self-confidence, independent personality, risk-taking, and adventurous nature of her behavior. The findings of this study are in line with the research question: what are the characteristics of *Enola's* animus that are depicted in the novel and their implications for the main character in Nancy Springer's *Enola Holmes*?

In Nancy Springer's *Enola Holmes*, the main character, *Enola Holmes*, has a strong image of animus, the inner ideal image of the male gender in women. This ideal image of the male gender is located in the psyche, the unconscious part of the mind (Jung & Shamdasani, 2013). This mechanism happens because the animus can be traced to the masculine traits, which are usually seen as the actions or behaviors of men that they conduct (Bobroff, 2020). When such behaviors or actions become an integral part of her individual characteristics, those traits have increasingly become part of her natural identity, which means that the animus is already embedded within her unconscious since such action is coming from the unconscious part of the woman's mind (Jung, 2015). Thus, the findings of this research will be constructed by explaining those four behaviors of hers within the scope of the development of animus and its characteristics.

Enola Rationality

Rationality is the characteristic of animus that relates to thinking and feeling functions that are marked by rational, logical, and decisive actions (Serrican, 2015). This means that rationality involves actions that are related to reasoning action, and emotional action. The thinking part of *Enola's* rationality, the rational and logical decisions and actions are described in the quotation below:

After sipping the tea urged upon me by Mrs. Lane, I changed to dry knickerbockers and started off to deliver my notes to the village.

“But the rain – the wet – Dick will take them,” Mrs. Lane offered, wringing her hands in her apron again.

Her grown son, she meant, who did odd jobs around the estate, while Reginald, the somewhat more intelligent collie dog, supervised him. **Rather than tell Mrs. Lane I did not trust Dick with this important errand, I said, “I shall make some inquiries while I’m there. I will take the bicycle.”** (Page, 7).

In this quote, *Enola Holmes* shows characteristics related to the animus archetype, namely rationality related to the function of thinking and feeling. His rationality can be seen in the decision making process, where he considers Dick cannot be trusted in handling an important task and finally decides to do it himself because in this quote Dick is described as a young man who works odd jobs and has no skills. This is in line with Jung's description of rationality. Additionally, her emotional conflict is whether to express her distrust of Dick to Dick's

mother/Mrs. Track. The thought of how Dick's mother might feel, who might be disappointed or sad when she finds out that Enola doesn't trust Dick because Dick is described as a man who only works odd jobs and has no skills, is a function of feelings in her rationality. Where feelings influence decision making.

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The quote above also shows his independent personality, because he chooses to carry out tasks alone even though he has the option to delegate them to other people. This independence is in line with Jung's concept of animus which represents the masculine nature in a woman's soul. Additionally, Enola's actions reflect the development of her animus as a "man of action," as she actively seeks fulfillment of her masculine image through her planning and actions. Enola's rationality is the force that drives hostility in search of satisfaction. This formulation occurs because his animus, which comes from his attitude of independence which originates from his feelings of emotion and distrust, wants to fulfill his desire, namely to become independent. In other words, his rational animus is the part of his animus that seeks that fulfillment. To keep it that way, his hostility forces him to fulfill his stance of independence by allowing him to perform certain actions. This action can be seen in the quotation below:

Odd; these were the same words I said nearly every day when I went out to – look for things, though generally I didn't know what. Anything. I would climb trees just to see what might be there: snail shells with bands of maroon and yellow, nut clusters, birds' nests [...] (Page, 2).

And,

Her grown son, she meant, who did odd jobs around the estate, while Reginald, the somewhat more intelligent collie dog, supervised him. Rather than tell Mrs. Lane I did not trust Dick with this important errand, I said, "I shall make some inquiries while I'm there. I will take the bicycle." (Page, 7).

The first quotation shows the independent stance of Enola in which the act of climbing trees represents the fulfillment of her emotion. This is because she feels lonely from the fact that most of the time, she does not see her mother. Her action of climbing trees depicts independence because she does that on her own free from the influence of others and it is loneliness that drives it to fulfill itself.

On the other hand, the second quotation shows the fulfillment of her animus in which her independent depicted stance seeks to fulfill her sense of distrust. Her sense of distrust is seeking fulfillment through the action of doing her errand alone. When the animus is seeking its fulfillment, the animus moves and develops from the background to become the seeker. The animus develops to become the man of action. Thus, the explanation above explains Enola's animus development which is a man of action as her distrust and emotion seek fulfillment.

Enola's Mind

Jung (1963) explained mind as the intricate deeper rational thinking part of animus. This characteristic indicates an objective tendency, the action with logical purpose, and deep analysis in looking at a thing or situation. It indicates that critical logic is more dominant than feelings or emotions in determining a person's decisions, perspectives, and points of view (Sullivan, 2013). This deep analysis process can be seen in the quotation below:

I pounced upon it: the booklet of ciphers my mother had created for me.

ALO NEK OOL NIY MSM UME HTN ASY RHC

In my mother's flyaway lettering.

I opened my eyes, stared at the line of jumbled letters, and thought.

Very well. First of all, a sentence would not likely have words all of three letters.

Taking a fresh sheet of paper from my drawing kit, I pulled close the oil lamp on one hand and the candle on the other, then copied that cipher like this:

ALONEKOOLNIYMSMUMEHTNASYRHC

The first word sprang out at me:

"alone" Or was it "Enola"?

Try it backwards.

CHRYSANTHEMUMSMYINLOOKENOLA

My eyes passed over the first part to size upon the letters "MUM." Mum. Mother was sending me a message about herself?

MUMS MY IN LOOK ENOLA

The order of the words sounded backwards.

ENOLA LOOK IN MY

Oh, for heaven's sake. CHRYSANTEMUMS. The border of flowers painted around the page should have told me. Gold and russet Chrysanthemums.

I had solved it.

I was not totally stupid. (Page, 39-40).

In the quote above, Enola describes her concerned questions about why her mother left her. This is his goal this time, namely to find his mother's whereabouts. To find out her whereabouts, Enola needs to think deeply about the reasons for her mother's disappearance and the clues to her mother's disappearance. "ALO NEK OOL NIY MSM UME HTN ASY RHC" is a clue left by his mother that he must solve that will lead to his mother's whereabouts. This is in line with what Jung (1963) describes as an objective tendency, namely actions that have a logical goal, in this case, looking for clues about his missing mother. The quote above shows how he found the clue and how he was able to decipher it. In interpreting these clues, he used a thought process without emotion. This thinking process can be seen from how he arranges the jumbled words left by his mother and how he is able to deductively arrange the order of these words to form sentences that bring him closer to the other clues left by his mother. Therefore, the above quote shows the true definition of the characteristic of the animus mind described by Enola in the novel.

The thoughts, which arose in him, depicted his risk-taking personality which was a picture of his hostility. In the novel, this is shown by his belief in looking for his mother in a faraway place and abandoning his journey to the boarding house. This description can be seen in the quote below:

Five weeks later, I was ready.

That is to say, in the eyes of Ferndell Hall I was ready to go to boarding school.

And in my own mind, I was ready for a venture of quite a different sort.

That day I realized, with irrational yet complete certainty, where my mother had gone: someplace where there were no hairpins, no corsets (Ideal or Otherwise), and no Patent Dress Improvers.

Meanwhile, brother Mycroft sent a telegram reporting that all was arranged – I was to present myself at such-and-such a “finishing school” (house of horrors) on such-and-such a date – and instructing Lane to see to my getting there.

Thanks to mum, therefore, it was in surprisingly hopeful, if nervous, state of mind that, one sunny morning in late August, I mounted to the seat of the conveyance that was to take me away from the only home I had ever known. (Pages, 46-49).

The quotation above enlightens about her conviction to search for her mother somewhere far away. She even dares to take a risk by not going to the boarding school, the place she supposedly should go. This shows her personality as a risk-taker since she really disregards the consequences of not going to the boarding school just for her to be able to locate her mother. The quotation above describes its relation with the mind characteristic of animus, and how it depicts the animus. The first three sentences imply the deep analysis that she has conducted. It implies that it took her five weeks to prepare for her venture to seek her mother. This is in line with the explanation of the mind characteristic which involves deep analysis thinking. In addition, the quotation above also shows the objective tendency, the purpose or goal behind the thinking action, which is the place where her mother might be and to find her mother herself. Although the exact name of the place is not mentioned by her in the quotation above, she still knows that place from the deep thinking she has conducted.

In regards to the animus, the quotation above also depicts the animus side of Enola. The quotation above shows the description of Enola's willingness to go alone to search for her mother. As a fourteen years old girl of a noble family, it is not expected of her to go alone without permission from her legal guardian yet alone venturing alone to some places no one knows. Her willingness to not go to the boarding school is also an action that she is not supposed to do since it is expected of her to become a proper woman. This description of actions is not commonly associated with feminine actions of women. This is because only men can venture alone to any place they like, and only men can have a vote for something they do not like. As a result, her actions as described above are the masculine actions embedded within her psyche and become the inner image of male or as Jung (1963) explained, the animus.

Against that backdrop, her animus is shown to not have moved from man of action. According to Jung (1963), this development is marked by the women's ability to plan and initiate their actions in response to the animus seeking the fulfillment of the ideal image of women's inner masculinity. This man of action of her animus is shown in the quotation below:

That day I realized, with irrational yet complete certainty, where my mother had gone: someplace where there were no hairpins, no corsets (Ideal or Otherwise), and no Patent Dress Improvers.

Thanks to mum, therefore, it was in surprisingly hopeful, if nervous, state of mind that, one sunny morning in late August, I mounted to the seat of the conveyance that was to take me away from the only home I had ever known. (Page, 47 & 49).

In the quotation above, Enola is implying the plan to search for her mother. This is indicated by her saying her hopes and wishes as well as her eagerness to leave her house to search for her mother. This is in line with what Jung (1963) said about man of action, that is the emergence of man of action is because of the animus seeking fulfillment. As explained previously, her animus manifested in her willingness to take a risk and that man of action happens because it tries to seek fulfillment. That fulfillment, as shown by the quotation above, is the whereabouts of her mother. In other words, her animus is seeking where her mom goes. In seeking its fulfillment, her animus guides her to set a plan. That plan is to deviate from her original journey to boarding school and instead, she is going to an unknown place described in the quotation above as “someplace where there were no hairpins, no corsets (Ideal or Otherwise), and no Patent Dress Improvers.” This is in line with what Jung (1963) has said about

the man of action development. It seeks fulfillment and it guides Enola to plan that fulfillment. Therefore, her animus is still in the development of man of action.

SOUL

Soul is the third characteristic of animus. According to Jung (1963), this characteristic of animus departed from thinking part of rationality altogether. Instead, it is influenced by the emotions that someone feels about their circumstances that drive them to adopt a certain stance or point of view. This characteristic of animus is shown in the novel with Enola's rejection of her brothers' expectations. The quotation of her rejection is shown below:

Mycroft, although he said nothing, clearly was not pleased. As soon as the fish was served, he told me, "I have sent to London for a seamstress to provide you with proper clothing."

I nodded. Some new clothes would be nice, and if I didn't like them, I could revert to my comfortable knickerbockers the moment his back was turned. But I said, "There is a seamstress right here in Kineford."

"Yes, I am aware of that. But the London seamstress will know exactly what you need for boarding school."

Whatever was he talking about? Quiet patently I said, "I am not going to boarding school."

Just as patiently he responded, "Of course you are, Enola. I have sent inquiries to several excellent establishments for young ladies."

Mother had told me about such establishments. Her rational dress journals were filled with warnings about their cultivation of the "hourglass" figure. [...] (Page, 35).

The quote above shows Enola's rejection of society's expectations placed on her. This can be seen from his rejection of his older brother's offer to attend Islamic boarding school. Apart from this rejection, although it was not expressed clearly directly by Enola, she also rejected the expectations of the dress she had to wear. It is implied in her saying that she could use some new clothes after her brother Mycroft offered her a tailor and proceeded to forget about them behind her back if she didn't like them. Her sister's decision to send her to a tailor and boarding school is a representation of what society expects of her, namely to be a woman who looks decent and has good behavior. In the quote above, his rejection is described as coming from emotion. Because, there is no logical reason behind the rejection, there is no analysis process whatsoever to arrive at the rejection. All the accounts show a common theme regarding his rejection. First, he refused to go to boarding school because of what his mother said about the place. Second, he rejected his brother's tailor because he didn't like it and was comfortable with his regular clothes. Both are feelings or emotions that he thinks are right for her.

Glaring across the table at each other in the candle-lit twilight, we had given up any pretense of dining. I am sure he was aware, as I was, that both Lane and Mrs. Lane were eavesdropping in the hallway, but I, for one, did not care.

I raised my voice. "No. Get me a governess if you must, but I am not going to any so-called boarding school. You cannot make me go."

He actually softened his tone, but said, "Yes, I can and I shall."

"What do you mean? Shall you shackle me to take me there?"

He rolled his eyes. "Just like her mother," he declared to the ceiling, and then he fixed upon me a stare so martyred, so condescending, that I froze rigid. [...]

In that moment I understood exactly how mum had left during those days after my father's death.

And why she had made no attempt to visit my brothers in London, or welcomed them to Ferndell Park.

And why she had tricked money out of Mycroft. I stood up. **“Dinner no longer appeals to me. You’ll excuse me, I’m sure.”** (Page, 37).

In the quotation above, Enola Holmes rejects her brother's insistence on sending her to boarding school, demonstrating her defiance of societal expectations and her determination to follow her own path. Her refusal is fueled by a deep-seated self-confidence, which challenges the traditional feminine norms imposed upon her. As she confronts her brother's disapproval and criticism, her anger and withdrawal from the dinner table reflect her unwavering conviction in her own beliefs and desires, showcasing her animus characteristic of self-confidence. This rejection of societal norms and embrace of her inner convictions align with Jung's concept of the animus as the inner male image within the female psyche, represented here by self confidence. Furthermore, Enola's restless thoughts about her mother's disappearance and her own desire for freedom highlight the emotional depth underlying her actions. Her contemplation of her mother's struggles and eventual rebellion resonates with her own yearning for autonomy and independence. Through her emotional turmoil and introspection, Enola

Based on the explanation above, her animus resides in man of word development, similar to Enola's mind explanation of her ability to take risks. As Jung (1963) stated that man of action is the guide for women to articulate their inner image of male, the animus. This is clearly seen in the novel when she describes her sleepless night and what she is thinking about her mother.

Based on the explanation above, her animus is in the development of man of words, similar to Enola's explanation of her ability to take risks. As Jung (1963) stated that men who act are guides for women to articulate their inner image of men, namely animus.

The whole reason for my distress was not as obvious as may at first appear. Mycroft who had me angry, but it was my changing thoughts about my mother that made me upset, almost queasy. It feels very queer to think of one's mother as a person like oneself, not just a mum, so to speak. Yet there it was: she had been weak as well as strong. She had felt as trapped as I did. She had felt the injustice of her situation just as keenly. She had been forced to obey, as I would be forced to obey. She had wanted to rebel, as I desperately yearned to rebel, without knowing how I ever would or could.

But in the end, she managed it. (Page, 38).

The quotation above shows her restless thoughts about the previous event and about her mother. She thought about the reason for her mother's disappearance and the seemingly similar situations they encountered. This represents her conviction not only about the reason and whereabouts of her mother but also about what she really is. This is because as it rises from her animus that rises as her emotions about herself, also rise her thoughts that have also come from her emotions. In other words, her thoughts described in the quotation above show her wish, which is to be free like her mother. With this emotion, her thoughts guide her to act so that she can follow her mother's steps, to seek the animus fulfillment. In this case, her animus fulfillment is for her to be free and to be herself.

Enola's Shadow

According to Jung (1963), shadow is another emotional aspect of animus that represents the negative manifestation of action. However, those negative manifestations of actions do not necessarily always result in negative effects which in a general sense, aggression, violence, and domination have a negative connotation (Mufidah & Nurjannah, 2023). In some instances, those negative actions happen because of the negative experiences and circumstances that they face. This is in line with Enola's shadows description in the novel in which she hit a man who kidnapped her with a rock to his head.

This time Tweky whimpered.

And simultaneously I rose to my feet, my ankles still bound – but walking was not necessary, as I stood directly behind our captor. My hands, which seemed to know what to do better than I did, selected a large rock from the ballast even as Squeaky cocked his leg to kick again. **Before he could do so, I hoisted my primitive weapon and brought it down with great decision upon his head.**

He fell without a sound, splashed into the bilge water, and lay still.

I stood gawking at him. (Page, 91).

The quotation above happens not long after she arrives in London to search for her mother. The captor, Squeaky, kidnaps her and puts her in a boat along with lord Tewksbury. As her captor is busy kicking the young Tewksbury relentlessly, she begins to free her hands. Shortly, with a rock she found in the ballast, she hit her captor in his head. The writer concludes that the act of hitting Squeaky's head with a rock is a negative action to express the negative circumstance that she experienced. This is because hitting someone means that you intend to hurt them or want to negatively affect or harm their body and it is acted by Enola in order for her to escape the kidnapping, which all can agree is a bad or negative circumstance to experience. This means that her action, hitting Squeaky's head with a rock, is a negative action that was acted on by her. In addition to that, her experience of being kidnapped is the negative circumstance that allowed her to do that negative action, hitting her captor's head, because being kidnapped means that she is at the mercy of her captor who will mostly do bad things to her. Therefore, as her action of hitting her captor's head is a negative action, and it is influenced by the negative experience she encountered which is being a captive, the characteristics of shadows as explained by Jung (1963) have been met by the action of hitting Squeaky's head as the negative action, and the experience being a captive as the circumstance.

Surrounded by tar-dark water, at a dead end, we slipped and skittered, turning to dart back. Once again an arm of water blocked our way. I began to shake, for if I fell into that black river, it would be the end for me; I would drown. I doubted whether Tewksbury could swim, either. But there was no time for dithering. **At too scant a distance our massive enemy sprang out of his cabin again, with some decent covering thrown onto his person this time, roaring, "I'll kill you both!" like a charging bear he lunged from his craft onto the labyrinthine wharf.**

Even worse, a small, crooked form followed him the way a starved dog follows a beggar. Evidently, I had not hit Squeaky hard enough.

"Jump!" I wailed, and with my skirts billowing I leapt for another pier. (Page, 93).

The quotation above shows the scene when their captors chase her and Tewksbury. They ended up on dead ends without seemingly a way out. Until, when she can see and hear all their captor cursing and coming out to get her, she decides to jump to another pier without thinking and hesitation. Based on that background, she shows the bravery within her in her act of jumping. This is because her act of jumping to another pier is done by her as she experiences great danger, which is chased by her captors with the intention to kill her and Tewksbury. On one hand, she did not want to drown herself, and Tewksbury. On the other hand, she needs to do something to flee from her captors' reaches. Eventually, she decides to jump away to another pier, neglecting her previous worry of drowning herself. This is in line with the definition of bravery, showing a great determination to face a great danger. In relation to the shadows characteristic of animus, her bravery is also influenced by it. This is because of her bravery coming from negative circumstances as well. Chased by kidnappers who clearly have the intention to kill her and her companion Tewksbury without a way out, creates an unpleasant experience for her since she could be killed or get hurt by her captors if she gets caught and by her surroundings. From this negative experience, she is forced to think decisively to not drown or get killed by her captors. From then, she chooses to jump to the next pier forgoing her previous concern. Although it seems positive, her action of jumping off to the next pier is a negative action. This is because her action of jumping off, although enabling her to escape, makes her almost drown. This implies that the action of a jump, in this case, is a negative action. This is similar to the characteristic of shadows implying its relation with Enola's bravery. As her bravery is influenced by shadows characteristic, it also shows her animus. As Jung (1963) described animus as the inner image of male in women's psyche, her bravery meets the criteria of animus. This is because her bravery is a form of masculine action that can be seen by the definition of bravery and the action it resides in. This is represented by the way she describes the pier and how it is shaken under her thumb and it makes her scared. This indicates that her jump is done without thinking which implies that it is done without fear. This fearlessness of her brave action of jumping off the pier is the part that describes the form of masculine action that becomes her inner image of male. This is because bravery is the associated behavior that is commonly assigned to male. By acting on this common behavior of male, she therefore implemented the male behavior within herself. This resulted in the

implementation of said behavior to become the inner image of her psyche with male characteristics so that she could overcome the trouble she encountered. Against that backdrop, her bravery also shows a development of her animus. This animus development is shown in the scene where she finally forgoes her past identity to start a new life in search of her mother. That animus development is located in the man of meaning.

Daily, as befits a virtuous and modest young woman alone in the big city, Ivy Meshle lunches at the Professional Woman's Tea-Room nearest to her place of employment. There, protected from any contact with the predatory male of the species, she sits alone reading the *Pall Mall Gazette* and other periodicals. (Page, 116).

As described by Jung (1963), man of meaning is the integration of masculinity, traits that are commonly attributed to male, to the mitigation of her unconscious and conscious mind. The quotation above shows this bridge in the depiction of her managing her new life. This is because when she lives her new life, she mitigates her masculine traits in her, which in this case is seen in her action of lunch alone in a place far from man. This action comes from her animus bravery in that her bravery allows her to confidently live this new life. This confidently living her new life is the animus mitigating her unconscious and conscious. Her unconscious, on the other hand, wants her to free from the bound that her brothers place on her to be a proper woman. This unconscious and conscious part of her is mitigated by her masculine trait, which in this case is her bravery. Thus, it meets the explanation of man of meaning.

CONCLUSION

The conclusion found four depictions of animus in accordance with the four characteristics of animus. First, the rationality comes from her distrust which itself comes from the feeling of her emotion. These dual characteristics influenced her view of independence. This relation is implied in how the action she chooses to do, going to the village alone. Her loneliness makes her want to do that action while her distrust happens because of her inability to trust someone. This implies that her view of independence happens because her distrust and her loneliness influence her to act independently which represents her independent point of view. This independent point of view is also her animus since the implementation of the inner image of male within Enola's psyche is depicted in the typical male action she did, biking alone to the village to do some errand. This in turn is showing its development in man of action in which the animus, the Enola's independence, seeks the fulfillment. This fulfillment is fulfilled by the action of climbing trees.

The second depiction of the animus side of Enola is located within the characteristic of mind. The animus characteristic of the mind is seen in her ability to solve the cryptic message her mother left behind for her. This ability to conduct deep analysis thinking drives her to always take a risk as seen in the conviction of hers to abandon her brother's will to send her to boarding school. Then, her taking a risk is becoming her animus for the action she did, the abandonment of boarding school, is the act of masculine or the act of male. This act of male influences her risk-taker action implemented into the inner image of male within her. The animus development, as it is seen in her abandonment action of her boarding school, does not move from man of action. This is because her animus, depicted in her risk-taker act, is seeking a fulfillment, depicted in her act to search for her mother's whereabouts, to initiate or plan the guide to that fulfillment.

The third depiction of her animus side is seen within the soul characteristic of animus. Soul characteristic of animus is seen in her emotionally rejecting social expectations depicted in her emotionally rejecting her brother's wish to send her to boarding school. Then, her rejection of social expectations influenced her self-confidence as depicted in her angry reaction towards the idea of her brother to send her to a boarding school. This angry reaction further describes her animus in which her angry feeling causes her to not be afraid to express herself the way she wanted. This feeling, the angry one, is a masculine feeling and it influences her way of expressing herself, which is the masculine action. Thus, it becomes her inner image of male within her. On the other hand, her animus develops from man of action to man of word as her animus, her self-confidence, influences her capability to articulate what she really is, depicted in her restless thought of her mother's conditions.

The last depiction of the animus side of Enola resides within the characteristic of shadows. The shadows characteristic of animus is characterized by negative emotion or action in response to the negative circumstance she experiences. This is seen in her action of hitting her captor's head. Further, her depiction of animus is influenced by shadows as depicted in her bravery in doing a dangerous action, jumping to the next pier from her

as it is influenced by the action described in the shadows characteristic of her animus. In the end, this dangerous action influences her to become brave, implementing it within her as the inner image of male. As it becomes her animus, its development moves to the final stages of animus development as seen in the description of her living her new identity as Ivy Meshle.

From the findings above, the researcher concludes that the depiction of Enola's animus side comes from four personalities of hers, independence, risk-taker, self-confidence, and bravery. These four depictions come from specific characteristics of animus, rationality, mind, soul, and shadows respectively. Within those aspects, her animus moves and develops, although, there is no explanation of the first development, that is the man of power. Furthermore, it only has three depictions of developments, man of action, man of word, and man of meaning each explained by specific actions or views, climbing trees, conviction to where her mother might be, her restless thoughts about her mother, and her embracement of her new identity. The novel shows these three developments in two men of action, one man of word, and one man of meaning. Respectively, the man of action describes her independent and risk-taker personality which is influenced by rationality and mind, while man of word and man of meaning describe her self-confidence and bravery which are influenced by soul and shadows.

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