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THE SHADOW ARCHETYPE IN NAM RON'S MONODRAMAS

Abstract: This study analyses how emotional struggle and self-confrontation are expressed in Nam Ron's monodramas *Lembu* (2002), *Mat Derih Kola Perlih* (2003), and *Laut Lebih Indah Dari Bulan* (2006). Using Carl Jung's Archetype Theory with a focus on the Shadow, the research aims to analyse how personal struggle and self-confrontation appear in Nam Ron's monodrama, to portray how these expressions differ across the three monodramas, and to interpret these expressions using Jung's Shadow. A qualitative approach is applied, combining textual analysis with semi-structured interviews involving Nam Ron, performers, and academicians. The findings indicate that all three monodramas consistently unveil repressed, concealed, and conscience-driven emotions through the monologue structure, establishing the Shadow as an effective framework for comprehending their emotional trajectory. The study offers a new perspective on Malaysian monodrama and expands scholarly insight into Nam Ron's approach to character and emotional expression.

Keywords: Archetype, Nam Ron, Monodrama, Shadow, Theatre

INTRODUCTION

Research Background

Monodrama, defined as a solo theatrical performance, emerged in late 18th- and early 19th-century Europe, evolving into a significant genre worldwide. In Asia, its adaptation has varied, with noted examples in Thailand, Indonesia, and Singapore. Specifically in Malaysia, monodrama's development began in the 1980s, with early contributions from figures like Nam Ron and Krishen Jit, fostering growth through educational institutions and local festivals. Nam Ron's works, such as *Lembu* (2002)*, Mat Derih Kola Perlih* (2003), and *Laut Lebih Indah Dari Bulan* (2005), show how the genre can confront complicated personal and social issues. This study explores how Nam Ron's monodramas reflect Carl Jung's concept of the Shadow, revealing deep emotional truths through characters who confront their repressed selves. It posits that Nam Ron's narratives effectively articulate the struggles of hidden emotions and identities, making significant contributions to the understanding of Malaysian monodrama.

Problem Statement

Monodrama in Malaysia has developed within the performing arts but remains academically under-explored in comparison to ensemble theatre. Despite its presence at festivals and institutes, such as ASWARA, analysis often neglects internal psychological aspects in favour of narrative and thematic considerations. Significantly, Nam Ron's works, including *Lembu* (2002), *Mat Derih Kola Perlih* (2003), and *Laut Lebih Indah Dari Bulan* (2005), emphasise protagonists grappling with repressed emotions and internal strife, mirroring Carl Jung's Shadow archetype. This research seeks to elucidate monodrama as a medium for emotional expression and self-examination, highlighting the importance of the monologue in uncovering the concealed realities and emotional trajectories of the characters. The scholarly discussion over Malaysian monodrama must advance to acknowledge these underlying intricacies and the significant expressive capacity of monologue performance.

Research Question & Objectives

- How do Nam Ron's monodramas present personal struggle or self-confrontation?
- How is this expressed across *Lembu*, *Mat Derih Kola Perlih*, and *Laut Lebih Indah Dari Bulan?*
- How can Jung's idea of the Shadow help interpret these expressions?
- To analyse how personal struggle and self-confrontation appear in Nam Ron's monodrama
- To portray how these expressions differ across the three monodramas
- To interpret these expressions using Jung's Shadow

METHODOLOGY

This study employs qualitative methodology examining emotional articulation and the evolution of characters in Nam Ron's monodramas *Lembu* (2002)*, Mat Derih Kola Perlih* (2003), and *Laut Lebih Indah Dari Bulan* (2005). The characters reveal their inner struggles through the use of monologue. The importance of monologue in the relationship of self is examined, and the analysis of text emphasises the characters' confrontations with their inner struggles and realities. Direct practitioners from the three monodramas and academicians of Malaysia's theatre were interviewed, and these provided an emotional contextual framework for the performances in these theatre works. The research employs the Shadow concept from Carl Jung's theory within monodrama to frame the exploration of concealed emotions and the engagement with repressed inner truths. The study articulates a thesis regarding the scarcity of monodramatic literature, specifically in the Malaysian region. The study consequently suggests comprehension of the emotional dimensions inherent in drama and monologue.

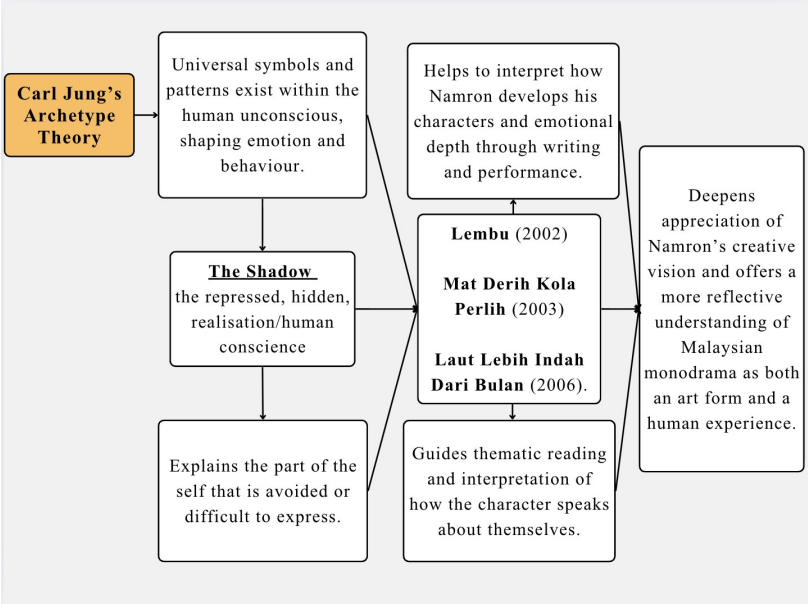


Figure 1. This study applies Jung's Archetype Theory, focusing on the Shadow, which represents the hidden, repressed, or unspoken aspects of the self. The Shadow is used as a lens to analyse how characters in Namron's monodramas confront internal conflict, guilt, fear, and suppressed truths. Because monodrama centres around a single voice and an emotional journey, it provides a natural space for shadowy elements to surface through confession, memory, and self-revelation. By linking Jungian psychology with performance analysis, this framework guides the study in understanding how Namron stages personal struggle as an expressive and dramaturgical process.

CONCLUSION

This study examined how personal struggle and self-confrontation are expressed in Namron's monodramas Lembu, Mat Derih Kola Perlih, and Laut Lebih Indah Dari Bulan, using Jung's Shadow archetype as the interpretive lens. Based on textual analysis and semi-structured interviews, the research found that Namron conceptually understands monodrama as a sole dramatisation of the expression of unarticulated feelings, unprocessed memories, and ethical conflicts. Each monodrama constitutes a different facet of the Shadow *Lembu*, which reflects the repressed; *Mat Derih Kola Perlih,* which reveals the hidden; and L*aut Lebih Indah Dari Bulan,* which addresses the conflicted conscience.

The findings show that even without consciously employing Jungian concepts, practitioners emphasise processes such as emotional truth, vulnerability and internal conflict, which naturally align with Shadow dynamics. This study is groundbreaking in Malaysian theatre studies, since it examines the intersection of emotional and performance, positioning Malaysian monodrama within the discourse of performance and the The

work serves as a representation of the inner self. Furthermore, this research addresses a specific gap in the existing body of Malaysian monodrama scholarship related to psychology.

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