

Pacifying Persephone, Reawakening Artemis - Feminist Archetypes in Hanna Alkaf's *The Weight of Our Sky* (2019)

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ABSTRACT

Malaysian literature in English (MLE) is a relatively recent practice that stretches back to shortly after World War II and is primarily founded on the writings of college students. MLE then develops into a corpus of Anglophone writing that relates stories with unmistakably Malaysian experiences. By the same token, Malay women writers' contributions to MLE are also rather slow to bloom despite its gradual increase. The knowledge of Malay women's experiences has been primarily examined using feminist frameworks, granting this group of women agency and voice in MLE. However, most prior research on Malay women in MLE has only investigated women's conscious perception or their ego level. This research, contrastingly, seeks to demonstrate how the primordial images present in the collective unconscious of the main character may influence the main character's reality. To achieve this, the feminist archetypal theories are applied to a contemporary MLE novel by Hanna Alkaf, focusing the discussion on two feminist archetypes, Persephone and Artemis. A close reading of the text to analyse the thoughts and actions of the protagonist was carried out, guided by the elements present in the archetypal representations of Persephone and Artemis. The results indicate that the protagonist of the fictional work may be predisposed to the feminist archetypes that are activated in her collective unconscious. The feminist archetypes simultaneously benefit the female character to work towards possible healing and individuation as well as helping her to deal with her psychological issues.

Keywords: archetypal analysis, feminist archetypes, Hanna Alkaf, Malaysian literature in English, Malay characters in MLE



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1 INTRODUCTION

Malaysian literature in English (MLE) is classified as sectional literature owing to the changes in language policy after independence in 1957 and especially after the 1967 National Language Bill (Quayum, 2003; Chin, 2006; Chin, 2007; Quayum & Chin, 2021). However, despite being sidelined from the national literature, MLE has thrived especially from 2000 onwards (Quayum & Chin, 2021) and the growing body of literature has witnessed impressive writings by new writers. These writers are now internationally acclaimed for the awards they earned and due to the international publishing houses, that sell their books. These MLE writers who write about Malaysia locally or from their diasporic spaces include names such as K.S. Maniam, Kee Thuan Chye, Shirley Geok-lin Lim, Preeta Samarasan, Tash Aw, Tan Twan Eng, Rani Manicka and Zen Cho.

Hanna Alkaf is an internationally rising MLE author whose specialty is writing young adult fiction. She has published several short stories and is now more well-known for her six young adult novels, all published by international publishing houses. So far, studies on Hanna Alkaf's works include Kuek (2020), Vethamani (2020) and Ying (2022) who have examined Hanna's *The Weight of Our Sky* (2019) by zooming into the theme of the novel, which is the May 13, 1969 racial riot. Besides, Sharifah Aishah (2022) also studied similar work and she posits the importance of having young adult fiction like *The Weight of Our Sky*, which discusses issues of empowerment and self-acceptance that are highly relevant to young adults. Next, Jia and Meng (2022) have also analysed *The Weight of Our Sky* using the framework of perspective-taking of the readers in the classroom.

As can be seen from other studies on Hanna's works, even though there is a diversity in the criticisms done on the novel *The Weight of Our Sky*, more critics have focused on the theme of the racial riot of May 13, 1969. Hence, this study is different because it focuses on identifying the feminist archetypes of the protagonist in the novel *The Weight of Our Sky*. It is imperative to unveil the feminist archetypes of the female character to provide her with voice and agency by acknowledging her origin and differences at the collective unconscious level. Manifesting the character's portrayal through her archetypes will enable the female character to be explored and understood via the symbolic forms that are inherent in her collective unconscious.

2 LITERATURE REVIEW

2.1 Feminist and archetypal studies in Malaysian literature in English

There are numerous feminist studies in the field of MLE. The feminist perspectives of liberal feminism, postcolonial feminism, feminist stylistics, third-world feminism, and Islamic feminism have been applied to a variety of MLE texts. These studies examined gender stereotypes, oppression, and victimisation of female characters in a myriad of Malaysian patriarchal practices and settings. For instance, Erda Wati et al. (2016) have examined the plays of Kee Thuan Chye and concluded that from the perspective of feminist dialogic, the author liberates the female characters by permitting them to challenge patriarchal voices. Other than that, Nor Faridah (2000) applies Showalter's three-tiered framework to the feminine, feminist, and female voices in three short stories from Malaysia. Nor Faridah (2000) has attempted to demonstrate how Islamising the 'feminine,' 'feminist,' and female voices can serve as a paradigm to decolonise the minds and how the meeting of the two cultural forces (Islam and the West) can disprove any claims of a clash between the two civilizations. Next, Teh (2003) has examined selected English-language Malaysian novels using the framework of third-world feminism. Teh (2003) has also given much-needed agency to the women characters by demonstrating how they can be strong, powerful, and decisive, despite the expected findings that women are portrayed as victims of male aggression and dominated by men in marriage, attire, motherhood, and other domains of their lives. Singh (2015), in her analysis of Rani Manicka's novel *The Rice Mother*, uses corporeal feminist theory to demonstrate how the female body and sexuality have been the primary sites of their subjugation. However, Singh (2015) acknowledges that the female characters have active responsibilities in the construction of their lives.

At the same time, there have been a growing number of studies on MLE fiction using Carl Jung's archetypal framework. For instance, a more general reference to archetypes in texts can be found in the analysis of Lee Kok Liang's *Ronggeng-Ronggeng* and Che Husna Azhari's *Pak De Samad's Cinema* by Hanita Hanim & Mohammad Nusr, (2020) who analysed the representation of Malay masculinity in the two texts. At the same time, there are other studies utilising archetypes as the framework which can be found in the analysis on K.S Maniam's *The Return* on Periathai as the spiritual archetype (Mohammad Ewan & Noritah, 2016); Wong Phui Nam's utilisation of persona-self in managing a newly independent Malaya in *How the Hills are Distant* (Jeyam, 2017); Akam & Wan Roselezam (2018) analysis of Jessica's character and her journey to individuation via the hero and shadow archetypes in Tunku Halim's *A Sister's Tale* and also Syazliiyati and Mohamad Rashidi (2021) who

analysed Hanna Alkaf's *The Weight of Sky's* main character using Jung's archetypal theory, Iser's reception theory and also the female Malay historical figures highlighted by Ruzy Suliza Hashim.

Generally, the feminist studies in MLE acknowledge the voices and agency shown by the female characters as they negotiate their identities as women in a postcolonial setting and how they subvert their victim roles to be heard. At the same time, the archetypal studies reviewed also investigated the spiritual archetype, mother archetype, shadow aspect, hero archetype and historical figures as archetypal figures. The existing studies have not attempted to apply the feminist archetypal analysis to the MLE texts. Since feminism is a field of study that enables varied women's lived experiences to be heard, analysing MLE texts using a feminist archetypal framework should warrant more diverse interpretations and provide Malay women with more avenues from which they can be better understood.

2.2 Archetypes

Jung has categorised the human psyche into a few layers which are the ego, the personal unconscious, the collective unconscious and the complexes (Paniagua, 2021). The ego is the representation of consciousness including our sense of identity and existence; the personal unconscious refers to our personality and personal growth; the collective unconscious is where all the elements of an individual's nature that are present from birth reside and these natural elements or primordial images are called archetypes; and lastly, complexes, are organizations in the unconscious mind keeping patterns of memories, emotions, perceptions, and wishes, patterns that are shaped by experience and by an individual's reactions to that experience (Paniagua, 2021). Jung (1969) further contends that archetypes can manifest in the conscious layer of the psyche through primitive tribal legend, myth, and fairy tale (in communities) or dreams and visions (in individuals). Moreover, archetypes cannot be merely represented due to their hypothetical and unrepresentable nature, but they can emerge to the conscious layer through projections that are reflected in the events of nature (Jung, 1969). Archetypes are not allegorical (of the conscious content), but symbolic, since the unconscious content can only be surmised due to its uncertain nature. As summarised by Chang (2007), archetypes can be revealed in metaphors and are viewed as recurring patterns that represent the collective unconscious. For instance, folklore has been regarded as one of the platforms where archetypes can be manifested. This is due to the nature of folklores which function as an idea and expression of a community that conveys a certain message that shows continuity either in narrative or non-narrative forms (Mohd Effizan & Rosnidar, 2023).

According to Jungian psychology, exploiting one's archetypal notions can lead to a fulfilling existence and the achievement of individuation. According to Jung, the Self refers to the whole psyche (Jung, 1968). The self-archetype holds paramount significance as it represents the embodiment of a whole and integrated personality (Adamski, 2011). The concept being referred to is an ideal that remains unattainable for individuals, yet serves as the ultimate aspiration towards which they devote their whole lives. The self-archetype is the amalgamation of various facets of an individual's psyche (Adamski, 2011). The concept of the self-archetype also motivates an individual to pursue self-awareness, achieve personality integration, and transcend ego-centeredness, hubris, excessive focus on job advancement, and fear (Adamski, 2011). The process of individuation, which includes comprehending and negotiating one's archetypes, will then assist one in realizing the self-archetype (Jung, 1968). In Jung's analytical psychology, the ultimate voyage is the realisation of the Self. Therefore, individuation is achieved when a person has discovered the Self archetype, and she/he accepts herself/himself as well as attains self-awareness and self-understanding. When a person reaches this stage, he or she should exist peacefully (Jung, 1969).

2.3 Feminist Archetypes

Despite Jung's ground-breaking theoretical contributions based on his studies of the collective unconscious, various feminist critics note that Jung's works on gender are flawed and demonstrate little awareness of the issues raised by subsequent feminists (Lauter & Rupprecht, 1985; Wehr, 1987; Crowley, 2014). Due to these gaps, feminist scholars in religious studies, for example, have been

inspired to investigate the absence of the divine feminine and other women leaders in their birth religions (Wehr, 1987) and many others have turned to the study of goddess spirituality to discover empowering religious images and roles (Crowley, 2014). Jung argues that both Eros (emotions, relatedness, and love) and logos (reason, spirit, differentiation) are prevalent in both men and women, but that women demonstrate a greater orientation towards Eros as compared to men (Jung, 1963).

However, feminists generally disagree with Jung's misogynistic views (Ganim, 1986). Jung's interpretations of females possessing the 'animus' also disadvantage women, because women who possess the more masculine aspects of the self are frequently viewed as unfeminine (Pratt et al., 1981). Moreover, because archetypes are inherited and not socially learned, women have fewer opportunities to acclimatise to the 'animus' of their choosing or even to choose the archetypes that best suit their personalities. This highlights the primary distinction between Jung's archetypal theory and feminist theory, as feminism is based on the belief that gender is a social construction.

As Lauter and Rupprecht (1985) concur, archetypal theory can benefit feminism by granting it permission to examine women's images, as well as their social, economic, or political behaviour. In the same light, Jung hypothesises that archetypal categories are fluid and unfixed; consequently, they depend on a multiplicity of perceptions, not only in inter-cultural perception, but also intra-cultural perception, and even in the mind of an individual (Pratt et al., 1981). Pratt et al. (1981) also argue that the presentation of an archetype in fiction in particular is heavily influenced by the cultural bias of the narrator and varies with the narrator's cultural position. Pratt et al. (1981) further theorise that it is advantageous to imitate them (the male archetypes) by incorporating what women need from conventional archetypal theory while excluding elements that do not contribute to the analysis of women's archetypes. Jung's most important contribution to psychology is his recognition that a fully developed individual personality must transcend gender (Pratt et al., 1981).

In addition, Bolen (1984) posits that feminist archetypes are sources of being and behaviour; they can be persuasive, unconscious, and predestined; they can be sources of meaning when they are realised, and sources of symptoms and distress in other circumstances. Bolen (1984) also stresses that certain feminist archetypal patterns may be appropriate and are generally accepted in various communities. However, other archetypal patterns are precluded by family and culture, resulting in a diminished sense of self-worth and complications in individual women. Consequently, when certain feminist archetypes are suppressed and devalued, the women who exhibit these archetypes may experience conflict with others and within themselves (Bolen & Clausson, 1995). Alternatively, if women try to be what others expect of them, but these roles are not ingrained in their archetypes, they may not live their lives wholly and authentically (Bolen & Clausson, 1995). Hence, the purpose of this study is to identify the feminist archetypes activated in the female character being studied so that she is given a voice, agency, and representation. In doing so, as readers, we can understand the main character better since her underlying actions may be affected by her prevalent feminist archetypes.

3 THEORETICAL FRAMEWORKS

3.1 Greek goddesses as feminist archetypes

In this study, the Greek goddesses categorised by Bolen (1984) have been used as feminist archetypes to compare with the protagonist in the selected text. These goddesses were selected because they exemplify the most universal experiences most women go through in their lives (Bolen, 1984). These universal characteristics make it possible to compare and comprehend parallel experiences. Bolen (1984) has selected the most emblematic of the numerous Greek goddesses to exemplify universal women's experiences by categorising them into three groups. Goddesses Artemis, Athena, and Hestia are included in the category of virgin goddesses. Goddesses Demeter, Persephone/Kore, and Hera comprise the second category of vulnerable goddesses. The third category is the alchemical goddess, which consists of only Aphrodite. For this study, only two feminist archetypes were used to illustrate the archetypes inherent in the collective unconscious of the main character.

The first goddess chosen for this study is Persephone or Kore (young girl); she is also the Maiden archetype, the Queen of the Underworld, Receptive Woman, and Mother's Daughter (Bolen, 1984). Persephone possesses a juvenile quality, comparable to that of spring following the barrenness of winter. Being a young maiden, she is also indecisive and uncertain of herself (Bolen, 1984). However, because Persephone in Greek mythology is kidnapped and raped against her will and later becomes the Queen of the Underworld next to her rapist, Hades, God of the Underworld, she also demonstrates a keen awareness of her own psyche. In the same vein, since Persephone experiences involuntary separation from her mother, Demeter, the process is comparable to individuation (Makowski, 1985) because Persephone is now on her own. Persephone must undergo the process of being a girl to a young woman after she is separated from her mother, Demeter. This forced mother-daughter separation process is also experienced by the protagonist in the novel, making Persephone the most suitable feminist archetype to be compared against.

Next, the virgin goddess Artemis, goddess of the hunter and the moon, serves as the second feminist archetype to be used in the analysis. As a huntress, she possesses the qualities of independence, bravery, and dependability, in addition to her adventurous nature (Bolen, 1984). Artemis has a twin, Apollo who is a man and due to this, she believes in egalitarian qualities (Andrews, 2016). A woman who is more inclined to devote her time to helping others will possess more Artemis qualities. Nonetheless, because she possesses such a powerful personality, her adversary can be easily and mercilessly crushed (Bolen, 1984). Artemis women generally show shrewdness, patience, aptness in observation and ability to focus on a target (Andrews, 2016). They also often choose the tougher path but become strong role models at the end of their journeys (Andrews, 2016). Since Artemis is also the goddess of the moon, she also encourages introspection and getting in touch with one's inner self (Andrews, 2016). Hence, activating the Artemis archetype in a woman will gain her twofold benefits which are she will be driven to act but at the same time, she will be nourished on an inner plane (Andrews, 2016). The protagonist in the story also exhibits similar qualities to Artemis in the falling action of the novel, making this feminist archetype a suitable choice for analysis.

These two feminist archetypes are selected because they embody the qualities shown by the main female character who changes from being a young secondary school girl who used to be passive, to a young adult lady who later knows how to take decisive actions and be in control of her surrounding situations.

3.2 Research Design

Grounded in the interpretive paradigm, this study employs textual analysis as its method because it encompasses understanding language to obtain information regarding how people make sense of communicating life and life experiences (Hawkins, 2017). Textual analysis engages social theory to examine concealed or suppressed meanings (Baxter, 2020). In the context of this study, to identify patterns that emerge from the actions and thoughts of the characters, the selected text underwent close reading. The close reading process helped to illuminate how the feminist archetypes work in the character's collective unconscious by analysing the main character's actions and thoughts. These thoughts and actions are elucidated by comparing them to the feminist archetypes' qualities. This study focuses solely on the primary female character, whose name is Melati or Mel. Bolen's (1984) classification of goddess archetypes serve as the framework for analysing the main female character. Persephone, the vulnerable feminist archetype, and Artemis, the virgin feminist archetype is used to illustrate the archetypes inherent in the collective unconscious of the protagonist in the novel.

4 ANALYSIS AND DISCUSSION

The protagonist of *The Weight of Our Sky* is a high school student named Melati or Mel for short. Melati is the Malay term for a small, white, fragrant flower that is widespread throughout the country. Due to its size and hue, the flower is robust, luminescent, yet unassuming. These characteristics are also reflective of Melati's own personality traits as a timid, dependable, and common sense-filled young

woman. However, after suffering a loss due to the death of her father, her bereavement has not been appropriately addressed until she appears to exhibit symptoms of post-traumatic syndrome disorder or PTSD, which manifest in Melati when she starts hearing a foreign voice in her head. She recognises the voice as that of a djinn. This Djinn controls her actions and threatens her with gruesome images of her mother's death. To satisfy the Djinn's threat, Melati continues to count in threes as directed by the Djinn. In exchange for these repetitive counting actions performed by Melati, the Djinn guarantees the safety of Melati's mother, Salmah. Melati exhibits symptoms of obsessive-compulsive disorder (OCD) because of the counting as well. As a result, Melati is a pitiable character because she is portrayed as a young schoolgirl dealing with undiagnosed and hence, untreated mental disorders.

When analysing Melati's inherent archetype, it is noticeable that she demonstrates Persephone-like characteristics first. Persephone represents the archetype of the daughter; she was obedient, vulnerable, and ultimately abducted and violated by Hades, God of the Underworld. Persephone, as an archetype, is a victim and exhibits symptoms of mental disorders due to her distress (Bolen, 1984). Melati appears to share these characteristics with Persephone. Melati never shares the extent of her afflictions with her mother, as she is always eager to please and averse to upsetting her mother. Once, she attempts to tell her mother about the Djinn in her mind, but the mother's response is rather hostile and defensive.

Did I miss something? Was there a tiny pause before she said, "I'm fine"? Did she sound sick or hurt? I run over the entire conversation again in my head, sifting through the words for hidden meanings and missed clues. It feels as if the Djinn's sharp teeth are gnawing away at my frayed nerves as I hover at the phone booth indecisively, biting my bottom lip. Is she really safe? Should I call her again, just to be sure? (Hanna Alkaf, 2019, p. 11).

The excerpt above shows Mel's chaotic state of mind when she is worried about her mother's safety and the Djinn's threat. Furthermore, the fact that Mel allows all these thoughts to run in her head without sharing them with anyone is another characteristic of a victimised archetype of a suffering daughter similar to Persephone.

Her mother attempts to restore her health by taking her to shamans and ustazs but to no avail. Interestingly, even though Melati's mother is a nurse, she refuses to take her daughter to the doctor due to the stigma surrounding mental health in the country. Mental health has always been regarded as a stigma and is difficult to be discussed openly in the Malaysian community (Mohd Faizul et al. 2018; Norhayati et al., 2019). Consequently, this eats away at Mel, making her withdraw into herself, becoming a daughter who is unwittingly ready to sacrifice herself so that her mother can be saved from the Djinn's exploits.

You're about to tell your own mother you imagine her dying – how can that be normal? She'll think you're crazy; she'll toss you into a mental asylum and leave you there to rot. The voice chipped away my confidence, exposing my weaknesses in a crisscrossing map of scars and wounds. (Hanna Alkaf, 2019, p. 14).

The above excerpt affirms Mel's readiness to sacrifice herself by becoming a slave to the Djinn in her mind since she cannot bring herself to make her mother believe her about how she is being tortured by the Djinn. This action is emblematic of Persephone's action as a victimised feminist archetype because she is resigned to suffering so that other people, in this case, Mel's mother, may continue her life as usual without understanding the real depth of her pain.

Therefore, Melati continues to control her pain in her own manner, and these unasked-for actions have only exacerbated her supposed OCD and made her counting more obvious to others.

The Djinn lives inside me, and he feeds on my rituals. As long as I meet his demands, he'll keep my mother safe. When I try to resist, frustrated at being in constant thrall to the numbers, he sets off another chain of deaths in my head, then laughs at my horrified reaction. The beast

must be fed, and for a year now, I've alternated between feeding him and wrestling him into silence. (Hanna Alkaf, 2019, p. 26).

The excerpt above is a classic example of Persephone's action as a dutiful daughter who is willing to suffer for her mother's sake. Mel is willing to engage in endless repetitive action of counting in threes to appease the Djinn for her mother to be left unharmed by the Djinn. In Greek mythology, Persephone is ordered by Zeus to spend half her year with Hades as his wife in the underground world and another half a year with her mother, Demeter (Bolen, 1984, Andrews, 2016). This similar pattern is starkly noticeable in Mel's dutiful submission to the Djinn's urging as long as order is preserved, and peace is maintained.

The pivotal event in Melati's life was the racial riot in Kuala Lumpur on 13 May 1969, which also had extremely profound effects on the country's numerous policies. On that day, Melati and her closest friend Sal go to the movies. They are in the theatre when the violence breaks out, and sadly, Sal dies in the incident. Aunt Bee, a Chinese woman who is in the theatre with them rescues Melati. Melati is separated from her mother, and every day she would reflect and prepare for the day she could go out to find and save her mother.

"I want to help too," I tell him. "I can't stay here doing nothing. I need to know where my mother is, need to find out what happened to her, if she's okay. If I go out with you, then maybe I can ask around, figure it out." (Hanna Alkaf, 2019, p. 118).

The quotation above depicts how Mel has slowly regained her confidence and strength. The necessity to find her mother due to the shocking and untimely separation has paradoxically worked to her advantage. From her victimised state of mind like Persephone, Mel is spreading her wings and starting to show more strength and bravery which are the qualities shown by Artemis, the huntress, an independent, competitive woman who is quick to act and protect (Paniagua, 2021).

Melati remains with Aunt Bee until she regains her vitality following the traumatic events. Uncle Chong and Aunt Bee have two sons, Vincent or Vince and Frankie. Vince is friendly, hospitable, and understanding towards Melati, whereas Frankie is suspicious, unwelcoming, and uninviting. Vince assists Melati in revealing more about herself and makes her feel comfortable being herself. He is also supportive of Melati when she devises a strategy to locate her mother during the riot. Melati's stay with Aunt Bee and her encounter with an empathetic individual like Vince leave a positive impact on her. She begins to overcome her reluctance and acquire confidence. Ultimately, she taps into another archetype in her collective unconscious, which is Artemis, that allows her to gradually escape the Djinn's control and silence him. Artemis is a virgin goddess with an adventurous spirit who governs the forest as a huntress (Bolen, 1984, Andrews, 2016). Utilising Artemis' archetype may benefit a woman because she will be able to escape her victimised state, be independent, and take control of the situation.

I'm breathless, euphoric: From somewhere in the depths of my chaotic, broken brain, I had produced good idea. A good idea. Me! And we'd actually pulled it off, and gotten a man back to his home, and it was because of ME. As someone who has spent so much time in the past weeks and months feeling like I need saving, I am almost dizzy with the realization that I can also be someone who saves other people. (Hanna Alkaf, 2019, p. 132-133).

The excerpt above proves the activation of Artemis as a feminist archetype in Mel. From a person who only succumbs to her fate as a suffering daughter, Mel feels empowered when her idea to dress a man as a woman in order to escape a roadblock is hugely successful. This feeling of empowerment provides her with strength and the realisation that she can have an impact on others' lives. A woman with Artemis qualities will have the strength and bravery to take actions that can affect other people's lives and always be at the forefront to help or save vulnerable people especially women and children (Velasquez, 2021).

Furthermore, when Melati is separated from her mother, paradoxically, her anxiety, dread, and uncertainty only make her stronger, possibly lessening her symptoms of PTSD and OCD. This healing process that Mel undergoes has been aided by a green world token (Pratt et al., 1981). According to Pratt et al. (1981), a green world token is a common technique used in young adult novels as a symbol that helps the protagonist to change for the better. In this novel, Mel's own name which is a flower (*Melati* means jasmine flower in English), foreshadows the significance of possessing a green world token which later helps the main character gain strength and become positively dynamic in managing her predicaments.

"Jasmine flowers are so pale, so delicate," he says, "you'd think they couldn't survive in this relentless tropical heat. But they thrive on it. They grow strong and gorgeous, and they bloom. Their perfume is...intoxicating, so strong that it leaves its mark on you long after you've left it behind." He smiles. "I think that's pretty special, don't you?" I smile back, and I don't feel a single urge to count anything at all. (Hanna Alkaf, 2019, p. 107).

The quotation above exemplifies how a green world token as suggested by Pratt et al. (1981) has managed to provide positive effects on the protagonist of a novel and provided a reason for the heroine to change positively. Therefore, despite having the victimised Persephone as her primary archetype, Melati has been able to heal herself with the aid of a green world token, as symbolised by her own name, Melati. Inadvertently, she has tapped into the virgin archetype Artemis, which enables her to cast aside her doubts and embark on the risky voyage to locate her mother's whereabouts.

As an independent archetype, Artemis gives Melati the courage to maintain her ground when the mob approaches the van which has Melati, her mother, and the boy they are attempting to save in it. When she yells to the two furious mobs surrounding them at the height of the racial riot about the importance of respecting one another and acting in accordance with the laws of the land where one's feet are planted, her shyness and reticence vanish. Following this event, the Djinn becomes mute. From that point onwards, Melati has been able to control her thoughts and she rarely hears voices instructing her to count in threes. She is finally almost liberated, and most likely also healed. Her Artemis archetype helps to set Mel on her road to liberation and healing.

As I stand there, staring at her headstone, I can feel the Djinn stir. *Your fault*, he whispers. *Your fault*. I tap a finger three times against Saf's name, and then I tell him to keep still, and he does. I've come to accept that the Djinn and I are always going to be locked in a battle for control of my brain and my body, that he will never truly go away and leave me in peace. But I also know now that I'm capable of fighting these skirmishes with him each day, and that more days than not, I'm capable of winning them. (Hanna Alkaf, 2019, p. 273).

This excerpt is retrospective in nature and allows the readers to witness the growth that Mel has undergone. If prior to the May 16 racial riot, Mel had shown classic qualities as a Persephone, a dutiful but suffering daughter and a victimised feminist archetype; after the fateful event, Mel has experienced a change. She is now more mature, strong and brave, embodying the qualities of Artemis, the virgin feminist archetype. Before this, Mel yields to the Djinn's threats and becomes a girl who is full of fear which has affected her mentally. Now, she is mature enough to acknowledge that she has to live with the Djinn because it is a part of her, or at least until she obtains proper therapy to eliminate the Djinn's existence in her head. She is also brave enough to quieten the Djinn and most of the time, possesses enough strength to say that she is winning in her inner battles with the Djinn. This excerpt encapsulates Mel's transformation from a frightened little girl into a brave young woman.

5 CONCLUSION AND RECOMMENDATIONS

In conclusion, the protagonist has unconsciously permitted her inherent archetypes to influence her judgment, particularly during the novel's most crucial moments. Melati has activated a different aspect of her that enables her to be independent, courageous, and strong despite being originally a Persephone

girl who is a timid, obedient daughter with some reticence in her mannerisms. The activation of her virgin Artemis archetype has to a certain extent healed her, silenced her tormentor, and allowed her to experience rebirth. Thus, the primary character has moved significantly towards achieving her self-archetype (Jung, 1968) due to a balance between the vulnerable archetype and the virgin archetype. Integration of the different parts of the Self would lead to a healthy mental state (Paniagua, 2021) which can manifest peace of mind and acceptance of oneself. This self-archetype is evident in the protagonist's portrayal, as Mel has finally managed to lessen her affliction of hearing the Djinn's voice in her mind and cease her compulsive counting in three which also suggests her acceptance of her situation leading her to acquire peace of mind. In doing so, Mel's Persephone archetype has been pacified because she is now able to accept the reawakening of her Artemis archetype which lends her with inner strength and willpower to act and be more independent. However, this study focuses solely on one novel and one character. As a recommendation, it is necessary to conduct more research on MLE texts employing feminist archetypal frameworks to facilitate further discussions on other feminist archetypes in MLE.

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