

## Bildungsroman And Selfhood: A Jungian Analysis Of The Novel Amina's Voice By Hena Khan

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### ABSTRACT

This study is a Jungian analysis of Hena Khan's novel *Amina's Voice*. This analysis aims to demonstrate how the novel's protagonist, Amina establishes her selfhood and demonstrates several stages of Carl Gustave Jung's theory of the individuation process. This study is done by identifying set archetypes and stages of Jung's individuation process, the persona, the shadow, the anima, and the self. These stages are applied to Khan's novel through character's actions, behaviour and her process of development. This study explores how the protagonist demonstrates and completes Jung's individuation process. Qualitative research methodology and textual analysis are taken as tools to find out the answers to the research questions. There were two data; the primary data was taken from the novel *Amina's Voice* by Hena Khan. The secondary data was taken from journals, articles, thesis, and books. This study derives that every individual should realize and accept the personality that they have. These results are shown throughout the novel to reveal Amina's selfhood. All the findings which are derived through the text give us a clear indication of Amina's character and her personality as an introvert and also her transformation into a new girl who is confident, courageous, bold, and mature enough to achieve her challenges.

Keywords: Bildungsroman, Selfhood, Archetypes, persona, shadow, individuation, self-realization.

### Introduction

Individuals should learn to accept themselves. Self-realization is demonstrated by one's capacity to define and articulate

oneself. Each person has a unique understanding of what makes him human. Understanding one's thoughts, feelings, emotions, senses, and behaviors which come from the unconscious mind refers to the process of self-realization. Individuals are aware of how to carry out their functions as social representatives of who they are and how to show others their self-realization. This self-realization is explained by Carl Gustav Jung in his psychological theory.

Most people try to present themselves as lovely people or characters. Individuals work hard to blend in and gain the favor of society. The disparity between human nature's negative and positive aspects can be filled by self-realization. When people are conscious of who they are, they can differentiate between their positive and negative traits. Self-realization involves a process of fully understanding everything that happens subconsciously. Those that are mindful of their personal qualities also carry out the exercise when they were unconscious (Fatmawati, 2018). By completing the process or understanding every aspect of their uniqueness, they have attained self-realization or the objective of becoming themselves. The path to self-realization can be described as the process of individuation. The unconscious components like emotion, sentiments, and thoughts during the individuation process present challenges for the person going through it. The goal of the individuation process itself is self-realization. In his theory, Carl Jung states that individuation is a process in which one becomes a person, an individual, and an integrated personality (Jung, 1977). Self-realization is the process of integrating the areas of the psyche that have the potential to become conscious. It represents a search for wholeness. To expose our inner selves, it is essential to understand the workings of our unconscious brains. In this way, the individuation process involves a lot of unconscious activities.

### **Research Objectives**

To explore the bildungsroman and selfhood as individuation in the novel *Amina's Voice* by using Carl Jung's theory of individuation.

To study the four different stages of the Jungian concept in the plot of the text leading the protagonist Amina towards maturity.

To explore the protagonist's attainment of maturity through a cause-effect relationship in the plot of the text.

### **Research Questions**

To study and analyze the novel *Amina's Voice* using Carl Jung's theory of individuation, this research answers the three questions which are as:

What are the four different stages of bildungsroman in the plot of the novel *Amina's Voice* which lead Amina to come towards maturity?

How can the four different stages of bildungsroman in the novel *Amina's Voice* be viewed as individuation by the Jungian concept of individuation?

How does the cause-effect relationship in the plot represent the protagonist Amina's attainment of maturity?

### **Literature Review**

The term psychoanalysis is coined by Sigmund Freud in his work *The Interpretations of the dreams* written in 1899. Psychoanalysis is taken as a theory of personality development and organization. It carries greater significance for understanding the reading and personality analysis. Freud gives the view that all human have certain biological instincts. He gives three structures of personality: Id, Ego, and superego. He also introduces the Oedipus complex (Boeree, 2006). Further, Jacques Lacan gave his psychoanalytic theory in the second half of the 20<sup>th</sup> century. He also emphasizes oedipal a stage when a child is unable to differentiate between himself and the world. He also focuses on the mirror stage when the child becomes able to differentiate between himself and others. Then an individual finds "I" as his individuality (Boeree, 2006). Hussain as a researcher asserts that there is another adaptation of this theory "Object relation theory" which is given by Klein who undertakes the idea that human life is created through his interaction with human beings. This theory differentiates between the physical and psychological birth of an individual. (Hussain, 2017). Carl Gustave Jung gives his psychoanalytic theory known as the theory of individuation in *Two Essays on Analytical Psychology*. His work *Collected Works of CG. Jung* is written in almost twenty volumes in which Jung talks about psychology development, the role of conscious and unconscious, archetypes, and all the psychoanalytic behaviors including religion and social setup, etc. This term is introduced by him in 1921. For him, it is a process of constructing and forming the nature of mankind. particularly this process is related to the psychological development of an individual. (Jung, 1921). This process is defined as a tool in which one becomes different and unique from other mankind through

the establishment and nurturing of hispsyche. Jung also talks about the development of the psyche through the consciousness of the mind. In 1928, he modified his definition of individuation and involved both the conscious and unconscious mind in this process of attaining individuality. These two distinctions can be viewed first as the establishment of the ego and second as the development of the ego. This second distinction can further lead toward the realization of self. These two stages ego development and self-development are called individuation as Jung says that the main purpose of human life is to seek psychological growth through individuation. (Jung, 1993) So, it can be assumed that individuation is one's realization and understanding of who one is. It is taken as a process of becoming oneself as individuality embraces one's innermost. Brooks states that Jung's thinking about individuation makes him different from other psychoanalytical schools and he is true in his view because in the Freudian psychoanalytical tradition, it can be observed that the self is a by-product of ego development but for Jung, the self is present before the ego. Jung gives four different parts of the personality named as the persona, the shadow, the anima/ animus, and the self. He also says that everything in the unconscious seeks outward manifestation (Brooks, 1991). He is right because, in many of the cases where an individual comes to terms, his actions always seem like an outward manifestation of his inner conflicts and thoughts. Actions based on his unconscious make him a unique person in the world.

Individuation is described as a tool to measure a person's potential for psychological development and wholeness. Jung gives his detailed idea of individuation in *Two Essays on Analytical Psychology* and also in *Psychological Types*. He also focuses on individuation in his seminars on *Analytical Psychology, Dream Analysis, Visions, and Nietzsche's Zarathustra*. The Jungian idea of individuation can be viewed in some stages to make its application more systematic (Imran, Bhatti, Afzaal, & Raees, 2020).

In the first stage, the persona is a mask under which someone presents himself to others and this persona is not always real because a person is not actually like what he is presenting himself to people (Jung, 1965, p.289). So, it can be assumed through his idea that persona is a cover that covers a person's real personality and identity. A person hides in another disguise and the nature of his personality presented in front of people is fake and not true to the fact. Franz adds that the

process of individuation begins with the wounding of personality and the suffering that accompanies it. He wants to integrate that individuation becomes the result of an inner conflict of a person and can be taken as his shift from ego identity to self-identity (Franz, 1964, p.169). Here it can also be assumed that one develops his individuality and selfhood after confronting some inner conflicts. These conflicts further lead a person to develop his psyche by knowing his real self. A brief discussion of the archetype of the persona comes before discovering the person's unconscious which can be seen as the start of the individuation process. Jung alludes to the experience of viewing one's reflection in the water. One can be dissatisfied upon viewing one's reflection because the mirror does not flatter and it does not lie. The mirror faithfully displays whatever looks into it, namely, the face we never show the world because we hide it with the persona or the mask of the actor (Jung, 1977). In other words, the persona serves as a mask that hides the real person. After being shown the unconscious without the persona's mask, one can see the shadow in the mirror of the water. Miyaka Murata's *Convenience Store Woman* is studied by Galang (2021) using Carl Jung's theory of individuation. He studies the search for identity and the process of individuation in Keiko's character by exploring the persona and the shadow archetypes. He studies the mental process and transformation in Keiko's personality. This is the dark unconscious in Keiko's mind which leads her consciousness to act and change accordingly (Galang, 2021). Studying the individuation of the character, Galang (2021) explores three personas of Keiko. First is her quiet personality which appears as the outcome of her shadows. She starts living with guilt and shame for her actions. In adulthood, she wears the persona of a market girl. Demands around her mask make her depressed and in depression, she starts coming to age. She tries to know herself and finds herself as a market girl. In this way the researcher analyzes the role of persona and shadow in Keiko's process of individuation (Galang, 2021). Jayavelu (2021) also explores the process of individuation in Amish's *Raavan: Enemy of Aryavarta*. Raavan is a young boy when he leaves the ashram of his father. *Circe* by Madeline Miller is viewed by Ida (2022) using Jung's psychoanalytic theory of individuation to explore the protagonist's psychological progress and process of coming to age. *Circe* is retelling of the story *Odyssey* and Ida's study focuses on how the oppressive patterns restrict the protagonist to develop psychologically toward their true self. The same methodology is applied by

Joakam Aberg (2019) who studies Arther Miller's play *Death of a Salesman* and Homer's *The Odyssey* in comparison to each other by using Jung's concept of individuation. Similarly, a novel written by Margaret Atwood, *Surfacing* undertakes this idea that how a protagonist is looking for selfhood and wholeness. Berzinji (2017) examines the process of individuation and the quest for wholeness in *Surfacing* by exploring the external and internal conflicts. Imran et al. (2020) have applied the archetypal method of analysis to Rumi's *Daughter* and they explore the inculcation of unconscious with conscious and personality development by studying experiences and incidents in character's life. It is explored that this novel consists of the journey of self-realization and self-acknowledgment. Fatmawati (2018) explores the process of individuation in the novel *The Strange Case of Dr. Jekyll and Mr. Hyde* by Robert Louis Stevenson. He studies the process of individuation of both characters in obtaining self-realization. His study reveals two archetypes persona and shadow. He explores that its human nature to have both good and bad sides, self-realization, self-actualization, and coming to terms.

### **Data Analysis**

This chapter provides an analysis of Amina's character to reveal her process of becoming and realizing her individuation. As the research questions above, the researcher analyses protagonist's process of bildungsroman to represent her real self and individuation. The researcher studies the struggle of the main character to find her real personality through the process of bildungsroman. After the phases of bildungsroman have been analyzed, the entire process can be viewed to highlight the significance of each phase of bildungsroman. All the research questions proposed by the researcher have been answered here in this chapter.

The first question by the researcher is, what are the four different stages/ phases of bildungsroman in the plot of the novel which lead Amina to come towards maturity? To answer this question, it is viewed that bildungsroman portrays and reflects the protagonist's life through different stages. These stages start from childhood to early maturity and selfhood. A bildungsroman novel is divided into three parts of the protagonist's life such as childhood, adulthood, and age of maturity (Thamarana, 2015). In the first part, the protagonist lives a life of satisfaction and finds no objection to any of the things in her/his life but when she/he grows up and starts schooling, she/he finds it not real or actual satisfaction. And

very often, the protagonist starts her/his journey to explore her selfhood and actual satisfaction by finding her/his way of life. In the second part of the protagonist's life, the protagonist begins to get real education to find out the real world, her own identity, and her representation in the real world and finally in the third phase of life, the protagonist comes to age and develops her maturity. Bildungsroman is a genre that is characterized as the novel of education and development. This term is used in English literature in the 19<sup>th</sup> century and it is a genre to represent the moral and psychological education of the character (Golban, 2018). *Amina's Voice* is the protagonist's journey for self-identity, self-realization, and self-formation and it is a novel that reflects the protagonist's desire for social refinement. By considering these ideas of Bildungsroman, we can see Amina's character in this very context. Amina's character can also be studied in three different phases of life. In the first phase, her childhood is studied. As a child, Amina has good nature. She loves and respects all people around her. She considers her teacher and her Thaya Jaan, her guidance. When she does anything wrong, she considers herself guilty. She lives a very simple and content life. She behaves beautifully with her classmates, friends, and teacher. She spends a life of contentment and has no objection to any of the things or persons in her life. She respects and obeys her teacher and parents. They all are role models for her. She never disrespects them. She does what she is asked by them. In this way, her childhood phase can be studied. The second phase of her life is adulthood. This is the stage in which she becomes able to generate her psychological mindset. She develops her abilities and skills. She becomes mature enough to build her emotions, sensations, and feelings. She becomes mature enough to feel embarrassed about her lack of confidence. It is embarrassing for her when she is unable to speak on stage and the whole audience makes fun of her. She is confused and panic in front of the huge crowd of the audience. She becomes aware of the things which are good or bad for her. After facing this embarrassment, she lacks confidence in coming on stage. She hides herself to avoid such performances and participation in her coming years of life. Her teacher and friend suggest again and again to participate solo but due to a lack of confidence, she does not agree with them. Amina as the protagonist cannot perform in front of the audience and she wishes to attain this ability throughout her journey. Moreover, she wishes to hide her inability from the social setup. In her class, her teacher asks her to sign up for a

solo for the concert but the protagonist Amina tries to hide from the teacher's eye view so that she can't be asked by the teacher to participate in a solo "I sink lower into my chair as everyone stares at me" (Khan, 2017, p.4). She also admits that she does not want to appear in the competition due to her hesitation. "I am going to find some way to get out of the competition" (Khan, 2017, p.30). The researcher studies here the representation of the inability of the protagonist and also looks into the character's psychological consciousness to hide her inability from her classmates and teacher. She hides just to avoid the performance for solo because she doesn't want to come in front of people with her disabilities. She starts to think about these when she becomes able to understand the meaning of her immaturity. The third phase of Amina's life is her age of maturity. Amina starts her efforts to attain confidence for her performance on stage. "I could at least be confident and ready to share my talent with the school and eventually with the rest of the world" (Khan, 2017, p.26). The turning point in Amina's life starts when she meets her Thaya Jaan, an old wise man. She thinks about his position and status in their lives as her mother talks to her Thaya Jaan by saying, "Bhai Jaan, you are the guest of honor" (Khan, 2017, p.67). Moreover, she is aware of the fact that Thaya Jaan, as the elder brother of Baba, looks after Baba, and Baba is not in a position to reject any of Thaya Jaan's words. "I know we don't agree with that interpretation of Islam, but I could not say anything to him" (Khan, 2017, p.57). Her parents realize the importance of religious values and finally, they all decide to use her melodious sound in the Quran competition. Thereafter, Amina lives in confusion and her mind is unstable. She admires her beautiful melodious voice and can't prevent herself from thinking about it. She also feels insulted and shame of her inability. She rejects the idea to perform on stage due to this fear. "My heart sinks as my chances of getting out of the competition to shrink more than before" (Khan, 2017, p.41) but with Thaya Jaan's guidance, she overpowers her fear and starts practicing to prepare herself for the recitation competition so that she can give the best performance in front of the audience. In America, Amina starts her lesson with her Thaya Jaan "sitting with Thaya Jaan every night after dinner, practicing my pronunciation and memorizing passages of the Quran" (Khan, 2017, p.48). In addition, some important instructions are taught by her mother, Baba, and her teacher. Later, she becomes the friend of Thaya Jaan. From time to time, her Thaya Jaan teaches her many moral values. She also



asks him to help her in the learning of manners and manners of Pakistan as her Thaya Jaan has come from Pakistan. Amina follows every advice given to her by her Thaya Jaan. She knows that her Thaya Jaan wants to help her thus she never feels that Thaya Jaan tries to insult her. On the contrary, all the time, Amina thanks him when he corrects her mistake. "You're not a mean person, Amina, and you never have been. You just made a mistake. Everyone does sometimes" (Khan, 2017, p.65). Over time, Amina has undergone many changes in her personality. In the past, she was an ordinary girl and now she realizes that she has improved her behavior but on the other hand, she starts to feel shameful and embarrassed of her past throughout her journey for self-improvement. Unlike any other character in the novel, Amina is a self-made girl. She develops her ability through hard work. In short, it can be said that she is both: Amina, the protagonist of the novel who is immature with a deep desire to improve herself and to achieve any advancement whether educational or moral and Amina, with all the maturity. "My only consolation is that at least I don't get nervous" (Khan, 2017, p.51). The entire play centers on the protagonist's psychological growth. And these are the stages/phases of bildungsroman in the plot of this novel which are leading Amina to come toward maturity and selfhood.

As far as the major elements of the bildungsroman genre are concerned, not all but most of the coming-of-age narratives carry some elements due to which they have characterized the novel of formation and development. The protagonist of a bildungsroman should be able to distinguish between their positive and bad sides, and the protagonist does so by maintaining her positive anima. She eliminates the shadow's evil influence. When examining the protagonist's individuation in *Amina's Voice*, the story demonstrates the most notable influence that the archetypes of shadow, anima, persona, and the self have on this procedure. The protagonist's shadow serves as the basis for this work. She is reluctant to perform in front of a sizable audience. In this way, her particular unconscious pushes her to prepare and master the verses' pronunciation to develop maturity and selfhood but this process also draws on the common unconscious. "I worked with Thaya Jaan to focus on the sounds of each letter with the rules of Quranic pronunciation" (Khan, 2017, p.86). In this way, her efforts to overpower her challenges are represented in the text through which the researcher gets to know about her process of learning for the attainment of the desired skill.

Some key elements of the bildungsroman genre are: A journey,

a struggle for identity, a societal conflict, maturity, and the most important element to notice is that this type of narrative starts with the childhood or adult age of the character. The character most probably is the protagonist. After passing through many changes, difficulties, hardships, and conflicts, the character develops spiritually or psychologically and the narrative ends with the adult age of the protagonist (Golban, 2018).

In *Amina's Voice*, these bildungsroman elements are explored in this text. Firstly, the bildungsroman genre carries a journey either it would be a spiritual journey, physical journey, or psychological journey. *Amina's Voice* carries a journey of the protagonist, Amina which can be categorized as a psychological journey in which the protagonist Amina develops her individuality and seeks her own identity. She attains selfhood and completes her process of becoming. This journey is a clear indication and key element of Amina's coming of age and becoming.

The struggle for identity is another element of the bildungsroman genre. And in the play, it is explored that Amina faces many challenges and psychological conflicts in her mind. She looks for her own identity by developing her confidence to come in front of a sizeable community. She starts proper preparation for the competition and practices for the verses of the Holy Quran for better performance. Because it is embarrassing for her to appear in front of people without preparation as she is having an experience in stage performance when she got hesitated in the crowd. She was unable to speak and utter any single word. She avoids participating in the stage performance due to this experience. But through her efforts, she makes her own identity and completes her journey in search of herself.

A societal conflict is another element of the bildungsroman genre and in *Amina's Voice*, it is explored that Amina faces many inner and outer societal conflicts in her process of attaining selfhood. Firstly, she does not want to participate but her teacher, friends, and parents force her to take part in the competition. It is the first societal conflict that she faces. Secondly, she loves music. But her likeness and fondness are rejected by the social setup. As Thaya Jaan asks her Baba to keep Amina away from music. He adds his religious point of view to prove his suggestion logically by saying that "music is forbidden" in our religion. He suggests using Amina's beautiful voice in recitation. Even though it is hard for Amina to accept this suggestion and decision taken by her family but she

accepts this decision as she always loves and cares for others. She thinks, "Have I been doing something wrong or un-Islamic by spending so much of my time singing and playing piano?" (Khan, 2017, p.54) She doesn't want to be disrespectful to any of them. That is why she prefers her parents' decision over her interest. She has trust in them that they will do nothing wrong with her. In this way, she suffers through these societal conflicts and demands.

It is also noticed that coming-of-age narrative consists of the formation of a character through early childhood age and it ends with the character's spiritual or moral education in adult age. So, this very element is also found in *Amina's Voice* as Amina is a school-going girl. She starts her process of becoming in her early childhood and at the end of the narrative she develops her selfhood and maturity. She accepts changes in her personality and psyche as she talks with herself about her change in nature "A change is gonna come" (Khan, 2017, p.25). These are the words of the song she selects to sing but these words also match with her will and might to overpower her inability and to change herself into a new, confident, and bold girl. In this way, these elements of the bildungsroman genre are viewed in *Amina's Voice* and it is called a coming-of-age narrative as it carries all the features of a coming-of-age narrative.

Amina's struggles with society's obstacles are also discussed in the play. She searches for her unique identity. She begins a thorough preparation for the contest and practices the Holy Quran verses to perform better. She considers it embarrassing for her to perform in front of the public unprepared, especially because she had been on stage before and met with laughter from the audience. She was speechless and unable to utter a single word. Because of this encounter, she refrains from taking part in the theatrical performance. However, she succeeds in creating her own identity and completing her quest for identification. "My legs are steadier now, and I start to sway slightly" (Khan, 2017, p.90). Firstly, when the protagonist Amina starts her performance, her legs tremble and she gets nervous but now she is admitting the fact that she has become strong enough to perform in front of many people that her legs are not trembling and she has started her music. She has developed her confidence enough and also overpowered her inability.

The researcher studies the psychological development of the main character, Amina, through a cause-effect relationship in the plot of the novel. Amina lacks self-reliance skills and the

researcher examines how she develops her identity and self-reliance and continues her acceptance into society. Amina's conversation demonstrates her mental development and her acquisition of the skill of confidence. The researcher examines Amina's inner voice and her attempts to project maturity and assurance. Her inner voice speaks for her desire to be able to perform on stage without getting panic. It is explored that Amina, the protagonist, grows into her own identity and sense of self. She becomes mature. The main character, Amina, triumphs over her obstacles. She continues to be accepted in society. She is maintained and accepted by psychological techniques. Khan focuses on feelings, ideas, reflections, and behaviors by providing this cause in the plot of the novel which defines Amina's personality and psychology. The researcher wants to show how this cause leads the main character to use psychological strategies to overcome her obstacles. In this way, it can be explored by the researcher that Amina's Voice reflects Amina's intellectual development, self-questioning, search for identity, self-awareness, and self-consciousness through this cause-effect relationship in the plot of the novel. Considering the cause represented in the plot, Amina, the main character of Amina's Voice, occasionally experiences speaking difficulties in front of an audience. Following this occurrence, she has refused to participate in Solo or any other competition by saying "no, thank you" when her teacher or her best friend Soojin has asked her to do so without worry that she won't be able to speak in front of an audience. And this occurrence further helps the protagonist in her attainment of maturity and the development of selfhood. In this way, this is the important perspective that is explored by the researcher as an embodiment of the protagonist's attainment of maturity.

### **CONCLUSION**

This study aims to analyze Hena Khan's novel Amina's Voice with a theoretical focus on Carl Gustave Jung's individuation process. The analysis is created on protagonist Amina and her transformation throughout Khan's novel. The primary objective of this study is to explore the bildungsroman and selfhood as individuation in the novel Amina's Voice by using Jung's theory of individuation and it is explored through the study that Amina, the protagonist develops herself psychologically and morally. The second objective of the study is to examine the four different stages of the Jungian concept in the plot of the novel and these four different stages are studied as persona, shadow, animus, and the self. These stages

lead the protagonist, Amina towards maturity and selfhood. Amina always rejects and hesitates about stage performance because she doesn't want to express her inability. She is explored as a very demanding girl who feels proud of herself. So, she rejects the performance on stage to get rid of the embarrassment after her poor performance on stage. She cares for her impression and persona of others. Her bad experience in past plays the role of shadow and it is the second stage of her process of transformation. Animus is the third stage explored by the researcher and finally Amina, the protagonist comes to terms and her process of the bildungsroman is completed by encountering these four stages of the Jungian concept of individuation.

The third objective is to explore the protagonist's attainment of maturity through cause-effect relationships in the plot of the novel. The researcher finds out the cause by reading the novel and also reveals its effects on the plot of the novel. This study examines the protagonist's individuality and self-discovery. She faces failure and embarrassment in her on-stage performance due to a lack of confidence. This embarrassment becomes the major cause that leads the action of the plot and the protagonist, Amina tries to fill this gap in her nature. She starts her efforts and struggles to overcome her hesitation and tries to be confident enough to express her talent and skill freely. This cause leads Amina to attain her maturity and to develop psychologically. Amina encounters her repressed emotions and memories and these repressed feelings of fear become a cause that leads Amina towards self-assurance and self-correction at the end of the novel. Amina as the main character in this work faces a bad experience when she was in primary school. She feels anxiety about interacting with a huge crowd of people because of her bad experience. That bad experience produces a complex in Amina's unconscious and becomes a cause to make Amina an introverted girl. Her individuation and transformation begin when she wants to find out her real self and identity. When she realizes her complexes, she starts her efforts to come towards age and becomes able to express herself freely in society.

Jung's process of individuation is summarized with a focus on four archetypes or four phases that the protagonist encounters to complete and finish her process of individuation. In these phases, the first phase is of archetypal persona, the second phase is of the shadow, the third is of animus, and the final phase is that of self. This research explores and examines how the protagonist Amina completes her transformation and her

journey completes in an entirely different way. She never encounters any creature physically however she faces repressed feelings of fear and hesitates which are presented through her persona and shadow. Amina is a girl with a split personality. She keeps a weak and insecure side and also a very challenging and projecting side which makes her that she is a girl having the potential to achieve her targets. Amina also encounters her archetypal shadow before being able to understand her actual worth. Amina finally becomes able to overcome her fear and hesitation at the end of the novel, when she performs in front of the audience and realizes that she can perform on-stage performance. We are presented with Amina with her achievement of true self and she realizes that she has to get rid of her hesitation and anxiety about her performance on stage. She has overcome all the fears about panic and confused situations prevailing in her unconscious. She is seen with self-discovery, self-realization, and self-assurance.

One could have also chosen to study Amina's Voice in a Freudian manner since Freud in contrast to Jung believes that archetypes are made and seen through the personal unconscious and on an individual level. Therefore, since many of the troubles of Amina are deeply rooted in fear and repressed feelings, a Freudian perspective could have been made on it. This study proves a psychological criticism to analyze the novel Amina's Voice focusing on Amina's personality. Specifically, we have applied Jung's archetypes to study the behavioral changes in Amina's character. All the findings which are derived through the text give us a clear indication of Amina's character and her personality as an introvert and also her transformation into a new girl who is confident, courageous, bold, and mature enough to achieve her challenges.

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