

CHAPTER II

ANALYSIS AND DISCUSSIONS

In this chapter, the problems of the study are answered and discussed, with a focus on *Looking for Alaska* (2005) by John Green. This chapter consists of two sub-chapters. The first one aimed to identify the types of archetypes found in the novel *Looking for Alaska*. The second one examined the life lessons conveyed by these archetypes in the novel *Looking for Alaska*.

2.1. The Type of Archetypes Found in *Looking for Alaska*

This analysis explains the archetypes found in *Looking for Alaska* (2005). Archetypes are universal patterns of experiences that are continuously repeated in human development. Of all the existing archetypes, this analysis focuses on three archetypes, which are the persona, the shadow, and the anima/animus, which fundamentally shape and influence the personality and behavior of individuals.

1. Persona

Based on the explanation in the previous chapter, persona is in fact either a social mask or a public image that we often show to the outside world, which is sometimes different from our true selves. Persona is additionally a fragment of our personality that we evolve to adapt to a social environment as well as meet society's expectations. Therefore, to find this persona, it can be seen through an analysis of the actions, narratives, and dialogues of the protagonist Miles Halter in this novel.

At the beginning of the story, Miles portrays a socially awkward and unpopular person. This is evident when Miles said:

"The week before I left my family and Florida and the rest of my minor life to go to boarding school in Alabama, my mother insisted on throwing me a going-away party. To say that I had low expectations would be to underestimate the matter dramatically. Although I was more or less forced to invite all my "school friends," i.e., the ragtag bunch of drama people and English geeks I sat with by social necessity in the cavernous cafeteria of my public school, I knew they wouldn't come." (Green, 2005, p. 1)

The quote shows that Miles left his minor life to go to boarding school in Alabama. Miles was unpopular and nerdy at his old school and had low expectations for his mother's farewell party for boarding school in Alabama, and he realized his friends would not come to the event his mother had prepared. This shows that his personality at his old school was unpopular and aloof.

"I might have asked a question about Jesus Christ Superstar, except that 1. I didn't know what it was, and 2. I didn't care to learn, and 3. I never really excelled at small talk." (Green, 2005, p. 1)

The quote shows that Miles openly admits his inability to make "small talk" and tends to avoid social interactions that he does not care for or does not understand, showing discomfort in presenting himself spontaneously.

Another characteristic Miles exhibit is his penchant for reflection and contemplation. Miles has a deep interest in author biographies and the last words of famous people. Miles admires these famous people and imagines having adventures at boarding school, as in the quote below.

"I thought of the people I'd read about—John F. Kennedy, James Joyce, Humphrey Bogart—who went to boarding school, and their adventures—Kennedy, for example, loved pranks. I thought of the Great Perhaps and the things that might happen and the people I might meet...." (Green, 2005, p. 6)

This reflects his desire to be like them and live a more exciting life than he had in Florida. Miles also uses his hobby of studying famous people's last words as a way to introduce himself and distract from his mediocrity. "Um, I know a lot of people's last words.' It was an indulgence, learning last words. Other people had chocolate; I had dying declarations." (Green, 2005, p. 9). Miles sees his interest in famous people's last words as a kind of personal indulgence, similar to other people's love of chocolate. It's a trait he uses to define himself to others, allowing him to have a unique identity without having to reveal too much about who he really is.

Another characteristic of Miles is that he tends to be passive and does not like to participate in discussions, preferring to listen and observe, which is in accordance with his quiet character, as in the quote below.

"I hated discussion class. I hated talking, and I hated listening to everyone else stumble on their words and try to phrase things in the vaguest possible way so they wouldn't sound dumb, and I hated how it was all just a game of trying to figure out what the teacher wanted to hear and then saying it." (Green, 2005, p. 31)

Another evidence that shows that Miles is a passive person is that Miles often stays on the sidelines, observing others rather than actively participating. In other words, he tends to be an observer rather than a doer. This is his way of protecting his persona from potential failure or rejection. "I said nothing—I hadn't known Marya, and anyway, 'listening quietly' was my general social strategy." (Green, 2005, p. 42). This quote is also Miles' social strategy and being a passive listener. This shows a persona that tends to withdraw and lack initiative in social interactions, perhaps due to insecurity or a desire to avoid conflict.

At his new school, Culver Creek, Miles has a desire to be accepted in the new environment and fit in, even though he has to hide his true self.

"I vaguely hoped that someone would come up and talk to me. I imagined the conversation: 'Hey. Is this your first year?' 'Yeah. Yeah. I'm from Florida.' 'That's cool. So you're used to the heat.' 'I wouldn't be used to this heat if I were from Hades,' I'd joke. I'd make a good first impression. Oh, he's funny. That guy Miles is a riot. That didn't happen, of course. Things never happened like I imagined them." (Green, 2005, p. 6)

The quote shows Miles' high hopes for how his first interactions at his new school will go, imagining himself being funny and wanting to make a good first impression. This shows a strong desire to create a new persona that is liked and socially accepted. Miles also uses his hobby of learning famous people's last words as a way to introduce himself and distract from his mediocre self. In his new school, he hopes to be "...being born again as a guy with no known past" (Green, 2005, p. 6). Miles's move to Culver Creek is an opportunity to be "reborn" with an unknown identity. He does not want to be the unpopular and socially awkward Miles from Florida but wants to be a man with an unknown past. This shows Miles creating a new persona for himself in a new environment by shedding his past identity.

When he first met his roommate, Chip Martin, better known as Colonel, who of course became Miles' first friend. The first time they met, Colonel tried to get to know him and gave Miles the nickname Pudge. In the narrative below, Miles does not mind the ironic nickname "Pudge", even though he is skinny. This shows his willingness to accept the identity given to him by others, which is part of the process of adjusting his social persona in a new environment.

"... 'And we'll call you...hmm. Pudge.' 'Pudge,' the Colonel said. 'Because you're skinny. It's called irony, Pudge. Heard of it? Now, let's go get some cigarettes and start this year off right.' " (Green, 2005, p. 12)

During his time at Culver Creek, Miles himself admitted that in public school, he was regular shit not hot shit when he said, " 'Yeah, I went to public school. But I wasn't hot shit there, Chip. I was regular shit.' " (Green, 2005, p. 12). This quote shows that when Miles was at his old school, he was an ordinary kid, far from popular and famous.

Then, when he first met Alaska, who was introduced by the Colonel, Miles felt embarrassed and had to change his appearance so that Alaska or other people would not tease him anymore. This shows that Miles really wants to show his new self by using a persona to adapt and cares about how his persona will be judged by others.

" 'Who's the guy that's not laughing at my very funny story?' she asked. 'Oh, right. Alaska, this is Pudge. Pudge memorizes people's last words. Pudge, this is Alaska. She got her boob honked over the summer.' She walked over to me with her hand extended, then made a quick move downward at the last moment and pulled down my shorts. 'Those are the biggest shorts in the state of Alabama.' 'I like them baggy,' I said, embarrassed, and pulled them up. They had been cool back home in Florida." (Green, 2005, p. 13)

After his first meeting with the Colonel, the Colonel invites Miles to the lake. Upon arriving at the lake, the Colonel offers Miles a cigarette as seen in the narration below.

" 'Want a smoke?' I had never smoked a cigarette, but when in Rome ... 'Is it safe here?' 'Not really,' he said, then lit a cigarette and handed it to me. I inhaled. Coughed. Wheezed. Gaspd for breath. Coughed again. Considered vomiting. Grabbed the swinging bench, head spinning, and threw the cigarette to the ground and stomped on it, convinced my Great Perhaps did not involve cigarettes." (Green, 2005, p. 14)

The quote shows Miles is interested in trying something new that he has never tried before, namely smoking, as seen from the Colonel who offered him to smoke and he was also hesitant to try and convince himself that it was something new that

should be tried. From the narrative, it is seen that Miles uses his persona that is no longer nerdy and tries to adapt to his new environment to be accepted in that environment. He also tries to adopt a cool persona by accepting a cigarette. Even though Miles has never smoked before and really did not want to smoke the thing, it can be seen from the narration, "...although the Colonel neglected to ask whether 4. I smoked, which 5. I didn't" (Green, 2005, p. 12) and "...I had no intention of ever smoking." (Green, 2005, p. 14).

When the colonel left him for a while, Miles tried smoking again, proving that he was starting to be interested in new things that he had never tried before.

"Now, I did think, The smoke will drive the bugs away. And, to some degree, it did. I'd be lying, though, if I claimed I became a smoker to ward off insects. I became a smoker because 1. I was on an Adirondack swing by myself, and 2. I had cigarettes, and 3. I figured that if everyone else could smoke a cigarette without coughing, I could damn well, too. In short, I didn't have a very good reason. So yeah, let's just say that 4. it was the bugs." (Green, 2005, p. 16)

Another thing that shows that Miles uses persona to adapt to his environment is when he tries to drink wine for the first time when offered by Alaska. This is clear evidence of how Miles is trying to adapt to the new norms of his new group's expectations, even though these actions are not in line with his true self.

"I worried about it for a moment as I held the bottle by the neck, but I wanted to trust her, and so I did. I took a minor sip, and as soon as I swallowed, I felt my body rejecting the stinging syrup of it. It washed back up my esophagus, but I swallowed hard, and there, yes, I did it. I was drinking on campus." (Green, 2005, p. 88)

Despite his initial awkwardness, Miles quickly adapts to his new surroundings by engaging in mischief with his new friends, such as planning pranks. In this case, Miles fulfills this expectation by being part of a prank plan called Barn Night, where he and his friends create a distraction to keep Eagle, the

school dean, away from school. " '...we fight tonight a battle on three fronts: Front One: The pre-prank: We will, as it were, light a fire under the Eagle's ass.... (Green, 2005, p. 113). In Culver Creek, pranks are an important part of social life for several reasons: they serve as a means of distinguishing between social groups, a means of rebellion against school authority, and an annual school tradition, where every junior and senior class attempts to pull pranks.

"You've got the regular boarders, like me, and then you've got the Weekday Warriors; they board here, but they're all rich kids who live in Birmingham." (Green, 2005, p. 11) "Every year, the junior and senior classes pulled off a prank at some point in the year—usually something lame, like Roman candles in the dorm circle at five in the morning on a Sunday." (Green, 2005, p. 107)

Based on the explanation of several quotes above that show his persona, Miles does several things to adapt to his new environment and meet social expectations as follows. First, the desire to create a new identity and have an active and interesting social life. Miles leaves his old life in Florida and wants to be a man whose past is unknown, and hopes to find great perhaps and real friends at his new school, by becoming close friends with Colonel, Alaska, and several others.

Second, adapting to the group's norms and culture. Miles adopts the nickname "Pudge" given to him by the Colonel. He also tries to adapt to his friends' habits, such as smoking, drinking and pranking, even though he has never tried them before. By doing so, Miles gains acceptance as a friend. The Colonel considers Miles his friend, even vowing revenge on those who have bullied Miles. "I promise you. They will regret messing with one of my friends." (Green, 2005, p. 27). By participating in school mischief, Miles not only gains acceptance as a friend but also trusts or is included to be part of the important prank plan. "But we knew what could be found out, and in finding it out, she had made us closer—the Colonel and

Takumi and me, anyway. And that was it." (Green, 2005, p. 232). He also became very close to his friends, as he said that he and his friends became closer after the tragedy that befell Alaska.

Overall, Miles Halter's character initially presents a quiet, socially awkward, and unpopular individual, especially at his old school in Florida, very cautious in social interactions with others, tending to be a passive observer. Mile's socially awkward, unpopular, and passive observer are a form of playing it safe because he is afraid of rejection and does not know how to interact with others. Then he tries to balance with his new environment by changing his approach and befriending popular and bold people like Colonel and Alaska. This persona that Miles has adopted is Miles' way of navigating his new social world in Culver Creek, trying new things and hoping to be accepted in a new environment, avoid rejection, and have an interesting life.

2. Shadow

Based on the explanation in the previous chapter, the shadow is the hidden and often unacknowledged side of a person's personality, including desires, instincts, and emotions that are considered negative or unacceptable by the ego. Alaska represents the shadow archetype, with her impulsive and self-destructive behavior fueled by deep guilt over her mother's death. In a bildungsroman, the shadow characters often serve as the driving force that draws the protagonist into conflict and self-exploration which is realized in the following quotes below.

Alaska often acts impulsively, self-destructively, and shows traits that are and openly violate the rules, such as smoking, drinking alcohol, and others. As in the narrative, when Miles asked Alaska why Alaska smokes so fast, Alaska said, " 'Y'all

smoke to enjoy it. I smoke to die.' " (Green, 2005, p. 43). This statement clearly shows Alaska's desire to destroy itself, not just enjoy the activity of smoking. This is a manifestation of her dark side that drives her towards dangerous behavior. Other evidence that describes Alaska's intelligent but also fatalistic and slightly self-destructive nature is in the quote below.

"Alaska swallowed a mouthful of french fries, took a drag on her cigarette, and blew smoke at Hank. 'I may die young,' she said. 'But at least I'll die smart. Now, back to tangents.'" (Green, 2005, p. 52)

Alaska exhibits very contradictory behavior, from caring and sweet to rude and uncaring. This is how her shadow appears. Alaska's often changing nature is a reflection of the inner conflict she experiences.

"She sat down on the bed. 'Do you always sleep in your clothes?' 'Yup.' 'Funny,' she said. 'You weren't wearing much last night.' I just glared at her. 'C'mon, Pudge. I'm teasing. You have to be tough here. I didn't know how bad it was—and I'm sorry, and they'll regret it—but you have to be tough.' And then she left. That was all she had to say on the subject. *She's cute, I thought, but you don't need to like a girl who treats you like you're ten: You've already got a mom.*" (Green, 2005, p. 32)

Another evidence that shows Alaska's changing nature is, " 'I'm really not up for answering any questions that start with how, when, where, why, or what.' " (Green, 2005, p. 72). On the other hand, Alaska also often shows her naughty nature and breaks existing rules such as when Alaska said " 'Sometimes you lose a battle. But mischief always wins the war.' " (Green, 2005, p. 57). This philosophical statement from Alaska shows that she supports naughtiness and breaking rules, which is part of her shadow side that likes to cause trouble. Alaska's nature that does not care or breaks other rules can be seen from the quote below.

"...and after a while she stopped and said, 'Dig.' And I said, 'Dig?' and she said, 'Dig,' and we went on like that for a bit, and then I got on my knees and dug through the soft black dirt at the edge of the woods, and

before I could get very far, my fingers scratched glass, and I dug around the glass until I pulled out a bottle of pink wine—Strawberry Hill, it was called, I suppose because if it had not tasted like vinegar with a dash of maple syrup, it might have tasted like strawberries. 'I have a fake ID,' she said, 'but it sucks. So every time I go to the liquor store, I try to buy ten bottles of this, and some vodka for the Colonel. And so when it finally works, I'm covered for a semester. And then I give the Colonel his vodka, and he puts it wherever he puts it, and I take mine and bury it.'" (Green, 2005, p. 87)

In this quote, Alaska is also seen smoking even though she knows that the room is flammable, but Alaska ignores it, like this quote "Everybody, was sitting on sleeping bags, Alaska smoked with flagrant disregard for the overwhelming flammability of the structure...." (Green, 2005, p. 112) this quote shows Alaska's indifference to the existing rules.

Alaska also admits that she has a tendency to destroy everything, showing her awareness of her own destructive side. " 'I try not to be scared, you know. But I still ruin everything. I still fuck up.' " (Green, 2005, p. 104). According to Pietrangelo (2020), self-destructive behaviors are those that are bound to harm you physically or mentally. It may be due to earlier life experiences. It can also be related to a mental health condition, such as depression or anxiety. Some self-destructive behavior is more obvious, such as attempted suicide, risky sexual behavior, overusing alcohol and drugs, and self-injury, such as cutting or hair pulling.

Alaska's behavior was triggered by her past and the guilt that always haunts her. Alaska tells her story while playing a drinking game. Alaska begins her story by telling her best day, which was when she and her mother went to the zoo, and also tells her worst day, which was when she could not help her mother and saw her mother die.

" 'The day after my mom took me to the zoo where she liked the monkeys and I liked the bears, it was a Friday. I came home from

school. She gave me a hug and told me to go do my homework in my room so I could watch TV later. I went into my room, and she sat down at the kitchen table, I guess, and then she screamed, and I ran out, and she had fallen over. She was lying on the floor, holding her head and jerking. And I freaked out. I should have called 911, but I just started screaming and crying until finally she stopped jerking, and I thought she had fallen asleep and that whatever had hurt didn't hurt anymore. So I just sat there on the floor with her until my dad got home an hour later, and he's screaming, 'Why didn't you call 911?' and trying to give her CPR, but by then she was plenty dead. Aneurysm. Worst day. I win. You drink.' " (Green, 2005, p. 130)

The above quote is a traumatic experience that Alaska had in her childhood, where she failed to call 911 when her mother had an aneurysm, which is the core of her shadow. The deep guilt and regret over her inability to act at that time to help her mother continue to haunt her and trigger self-destructive and impulsive behavior later in life.

Then when on the night of her death, she became very emotional when she forgot something that was very important to her, as in the quote below.

"And then I heard the phone ring. I think. And I think, although I can't know, that I felt Alaska get up. I think I heard her leave. I think. How long she was gone is impossible to know. But the Colonel and I both woke up when she returned, whenever that was, because she slammed the door. She was sobbing, like that post-Thanksgiving morning but worse. "I have to get out of here!" she cried. "What's wrong?" I asked. "I forgot! God, how many times can I fuck up?" she said. I didn't even have time to wonder what she forgot before she screamed, "I JUST HAVE TO GO. HELP ME GET OUT OF HERE!" "Where do you need to go?" She sat down and put her head between her legs, sobbing. "Just please distract the Eagle right now so I can go. Please." The Colonel and I, at the same moment, equal in our guilt, said, "Okay." "Just don't turn on your lights," the Colonel said. "Just drive slow and don't turn on your lights. Are you sure you're okay?" "Fuck," she said. "Just get rid of the Eagle for me," she said, her sobs childlike half screams. "God oh God, I'm so sorry." "Okay," the Colonel said. "Start the car when you hear the second string." We left. We did not say: Don't drive. You're drunk. We did not say: We aren't letting you in that car when you are upset. We did not say: We insist on going with you. We did not say: This can wait until tomorrow. Anything—everything—can wait. We walked to our bathroom, grabbed the three strings of leftover firecrackers from beneath the sink, and ran to the

Eagle's. We weren't sure that it would work again. But it worked well enough. The Eagle tore out of his house as soon as the first string of firecrackers started popping—he was waiting for us, I suppose—and we headed for the woods and got him in deeply enough that he never heard her drive away. The Colonel and I doubled back, wading through the creek to save time, slipped in through the back window of Room 43, and slept like babies." (Green, 2005, pp. 144-145)

The quote above is the last day Miles saw Alaska, the night of her death. That night Alaska became very emotional and impulsive after receiving a phone call possibly related to the memory of her mother's death anniversary that she forgot. She forgot something very important and felt flunk. The urge to leave immediately, even though Alaska was drunk and very upset, shows her inability to deal with her emotions and the situation rationally, which is a characteristic of shadow-driven behavior. This impulsive nature is what led Alaska to her death, and also this shadow is the result of deep guilt and unhealed pain from the death of her mother.

3. Anima/Animus

Based on the explanation in the previous chapter, the anima is the unconscious feminine side in men. The animus is the unconscious masculine side in women. The anima/animus functions as a bridge between the ego and the subconscious, and mediates between a person's persona and their shadow. For Miles, Alaska is the anima (ideal feminine quality). Alaska represents psychological energies such as receptivity, intuition, emotion, creativity, and connection, with the purpose of serving as a bridge to the world of emotion and intuition. Meanwhile, for Alaska, Miles is the animus (ideal masculine quality) that represents calm, logic, rationality, action, stability, and understanding, with the purpose of serving as a bridge to the world of logic and action.

Here are some quotes related to Miles' anima. Miles' anima manifests as unpredictable emotions, moods, intuition, and creativity. Alaska is intelligent and impulsive, willing to take risks and break rules. Miles admires these qualities, as he himself is a quiet, observant, and cautious person.

"We walked in. I turned to close the door behind me, and the Colonel shook his head and said, 'After seven, you have to leave the door open if you're in a girl's room,' but I barely heard him because the hottest girl in all of human history was standing before me in cutoff jeans and a peach tank top. And she was talking over the Colonel, talking loud and fast." (Green, 2005, p. 12)

The quote above shows that when he first met and saw Alaska, Miles was immediately captivated by her and saw her as "the hottest girl in all of human history." This attraction went beyond mere physicality he was also impressed by her intelligence and straightforward way of speaking.

"...girl and partly by the gigantic stacks of books that lined her walls. Her library filled her bookshelves and then overflowed into waist-high stacks of books everywhere, piled haphazardly against the walls. If just one of them moved, I thought, the domino effect could engulf the three of us in an asphyxiating mass of literature." (Green, 2005, p.13)
"She reached into her overstuffed backpack and pulled out a book. "Gabriel García Márquez. The General in His Labyrinth. Absolutely one of my favorites. It's about Simón Bolívar." (Green, 2005, p. 16)

The quote above can be said that Alaska is an intelligent and intellectual person, as evidenced by the many books piled up in her room, thus creating her own library, and she is also interested in literature. When talking and exchanging ideas with Alaska, Miles is interested in Alaska's intelligence about the labyrinth she is talking about. This shows that Alaska becomes a bridge to a deeper understanding of Miles.

"I knew great last words when I heard them, and I made a mental note to get ahold of a biography of this Simón Bolívar fellow. Beautiful last words, but I didn't quite understand. 'So what's the labyrinth?' I asked her." (Green, 2005, p. 17) "Every summer since I was little, I've

gone to garage sales and bought all the books that looked interesting. So I always have something to read." (Green, 2005, p. 18)

This quote also shows Alaska as a trigger for Miles to face existential questions and new life experiences. "Let's make a deal: You figure out what the labyrinth is and how to get out of it, and I'll get you laid." (Green, 2005, p. 18). Miles' intense interest in Alaska suggests that he sees in her qualities that he lacks or has not yet integrated into himself or his anima.

Another thing that shows that Alaska is his anima is Miles' involvement in mischief driven by Alaska's actions. Miles's dependence on Alaska for new experiences. This dependence means that Miles tries several new things, which he has never tried before of seeing Alaska. Miles often follows Alaska into situations outside his comfort zone, such as philosophical discussions, smoking, drinking alcohol, or playing pranks. Miles begins to show how he is starting to integrate into Alaska's mischievous world as seen in the quote below.

"She told me that I reminded her of the Colonel when he came to Culver Creek. They were freshmen together, she said, both scholarship kids with, as she put it, 'a shared interest in booze and mischief.'" (Green, 2005, p. 18) "...We pulled our first prank that year—we filled Classroom 4 with a thin layer of marbles. We've progressed some since then, of course." (Green, 2005, p. 18) "I have a fake ID," she said, "but it sucks. So every time I go to the liquor store, I try to buy ten bottles of this, and some vodka for the Colonel. And so when it finally works, I'm covered for a semester. And then I give the Colonel his vodka, and he puts it wherever he puts it, and I take mine and bury it." (Green, 2005, p. 87)

Despite Alaska's moody and self-destructive side, Miles remains fascinated and tries to understand Alaska's personal maze. Miles sees Alaska as an eternal mystery, and despite his doubts, he remains concerned to find out more. This suggests that Miles sees in Alaska not just her outer persona, but also a deeper, more complex side that draws his anima.

"I wasn't sure whether I liked her, and I doubted whether I could trust her, but I cared at least enough to try to find out. Her on my bed, wide green eyes staring down at me. The enduring mystery of her sly, almost smirking, smile. Five layers between us." (Green, 2005, p. 82)

Miles changed his view of himself thanks to Alaska's influence. Miles also acknowledged that Alaska was the one who changed him and pushed him out of his comfort zone. "She made me different." (Green, 2005, p. 185) is Miles' statement that confirms that Alaska had a big influence on him. This statement shows that his interactions with Alaska changed the way Miles viewed the world and himself. He felt he could not go back to his minor and passive life after getting to know Alaska. Miles even compared himself to Alaska, saying that "I was a drizzle and she was a hurricane." (Green, 2005, p. 96) which shows that he saw Alaska as a much bigger and stronger figure than himself.

The quote below shows that after Alaska's death, Miles realized that Alaska was the embodiment of the great perhaps he was looking for, it shows that Alaska deeply influenced his transformation to integrate qualities that he previously did not have.

"I lit a cigarette and spit into the creek. "You can't just make me different and then leave," I said out loud to her. "Because I was fine before, Alaska. I was fine with just me and last words and school friends, and you can't just make me different and then die." For she had embodied the Great Perhaps—she had proved to me that it was worth it to leave behind my minor life for grander maybes, and now she was gone and with her my faith in perhaps." (Green, 2005, p. 186)

After Alaska's death, Miles began to show more courage and initiative, taking on the role previously held by the Colonel or Alaska in planning and executing pranks. He also began to express his feelings more openly. "And I agreed, but still, she owed us an explanation. If she was up there, down there, out there, somewhere,

maybe she would laugh. And maybe—just maybe—she would give us the clue we needed." (Green, 2005, p. 218).

Miles actively seeks understanding of Alaska after her death, an attempt to integrate the projected aspects of his anima. This helps him grow and become more independent, no longer just a useless person. Miles' reflections on Alaska after her death indicate that he has transcended his persona and shadow, reaching a deeper understanding of his essence.

"I believe now that we are greater than the sum of our parts. If you take Alaska's genetic code and you add her life experiences and the relationships she had with people, and then you take the size and shape of her body, you do not get her. There is something else entirely. There is a part of her greater than the sum of her knowable parts. And that part has to go somewhere, because it cannot be destroyed." (Green, 2005, pp. 240-241)

Miles, once a socially awkward, passive observer, transforms into an active participant in mischief, making friends, and even challenging authority. This change is a result of his desire to be like Alaska. Miles not only admires Alaska but also holds her as his own standard. He feels he can no longer live the same way after experiencing the courage and freedom that Alaska embodies. This is the essence of the concept of animus, where one sees one's ideal qualities in others and strives to achieve them. Thus, Miles's statement not only demonstrates a change in himself but also directly connects that change to Alaska, providing a strong basis for arguing that Alaska serves as an anima archetype for Miles.

Then, here are some quotes related to Alaska's animus. Alaska Young, an impulsive, intuitive, creative, and emotionally unstable woman, reflected these animus qualities onto Miles Halter. Alaska, though intelligent and brave, has a vulnerable and insecure side that she hides. Miles, with his calm, logical, rational,

and steady personality, becomes the figure that represents the security, peace, rationality, and stability she so desperately needs in her life. Here is some evidence that points to Alaska's animus as it relates to Miles. Although Alaska is intelligent and loves to argue, she is also amazed by Miles' abilities, especially regarding his hobby of remembering the last words of famous people.

"So do you really memorize last words?" "Yeah," I said. And then hesitantly, I added, "You want to quiz me?" "JFK," she said. "That's obvious," I answered. "Oh, is it now?" she asked. "No. Those were his last words. Someone said, 'Mr. President, you can't say Dallas doesn't love you,' and then he said, 'That's obvious,' and then he got shot." She laughed. "God, that's awful. I shouldn't laugh. But I will," and then she laughed again. "Okay, Mr. Famous Last Words Boy. I have one for you." She reached into her overstuffed backpack and pulled out a book. "Gabriel García Márquez. *The General in His Labyrinth*. Absolutely one of my favorites. It's about Simón Bolívar." (Green, 2005, p. 16)

From the beginning, Alaska shows interest in Miles because of his hobbies. She even quizzes him and shares philosophical quotes from her favorite books. This suggests that Alaska sees Miles as someone with intellectual depth, a quality that appeals to her, especially considering he's a bookworm.

Alaska subconsciously seeks stability in Miles. She once asked him if he felt like running home while walking at night. When he admitted he felt the same way, Alaska impulsively took his hand and ran with him. This shows that Alaska sees Miles as someone she can rely on in moments of fear and uncertainty.

"She turned to me as we made our way through the darkness and said, "When you're walking at night, do you ever get creeped out and even though it's silly and embarrassing you just want to run home?" It seemed too secret and personal to admit to a virtual stranger, but I told her, "Yeah, totally." For a moment, she was quiet. Then she grabbed my hand, whispered, "Run run run run run," and took off, pulling me behind her." (Green, 2005, p. 19)

Alaska also takes on the role of teacher to Miles, whether in socializing, pre-calculus lessons, or things he has never tried before or in life. This gives Alaska a sense of control and competence, as well as a strong masculine aspect to her.

"...Alaska grabbed the six precalc kids she did not consider Weekday Warriors and piled us into her tiny blue two-door." (Green, 2005, p. 51). "...and Alaska taught class, smoking while she ate. Like any good teacher, she tolerated little dissension. She smoked and talked and ate for an hour without stopping, and I scribbled in my notebook as the muddy waters of tangents and cosines began to clarify." "I may die young," she said. "But at least I'll die smart. Now, back to tangents." (Green, 2005, p. 52)

Alaska takes over the role of pre-calculus tutor for Miles and the others. The ability to teach and lead even in an unconventional style is a manifestation of the strong masculine side or animus in her. Miles, with his eagerness to learn, becomes a vessel for the expression of this animus.

Alaska also felt that confessing to Miles brought her peace. As Miles listened to Alaska's cries and confessions of guilt, it showed that Alaska needed his comfort and understanding. Miles, who was stable and calm, was the only person who could provide the comfort and reassurance she needed. This is the animus's need for a deep and sincere emotional connection.

"...I don't understand why I screw everything up," she said. "What, like with Marya? Maybe you were just scared." "Scared isn't a good excuse!" she shouted into the couch. "Scared is the excuse everyone has always used!".... (Green, 2005, p. 103). "It took guts to tell him," I said. "I have guts, just not when it counts. Will you—um," and she sat up straight and then moved toward me, and I raised my arm as she collapsed into my skinny chest and cried.... (Green, 2005, p. 103). "Don't you know who you love, Pudge? You love the girl who makes you laugh and shows you porn and drinks wine with you. You don't love the crazy, sullen bitch." (Green, 2005, p. 104)

Alaska seeks comfort and validation from Miles in her most vulnerable moments. She expresses her frustration over her failures and inability to not flunk.

This need for acceptance and understanding, especially from a man she finds adorable and non-threatening, is a manifestation of her animus, which seeks a deeper emotional connection.

Alaska also sees Miles as vulnerable and playful, which triggers a nurturing or protective side in her, though sometimes disguised as teasing. Miles doesn't threaten her independence, as Alaska might with a more dominant masculine figure. This suggests that Miles triggers a softer or protective side in Alaska, an aspect she might not show to others. His perceived weakness doesn't challenge her animus explicitly, but rather allows Alaska's masculine side to feel strong and dominant in a safer context.

"You're adorable," she said, and I felt the intensity of her eyes on me and looked away nervously. "Too bad I love my boyfriend." (Green, 2005, p. 42) and " 'She's just shy. She still likes you.' Alaska laughed. 'Puking made you look-vulnerable.' " (Green, 2005, p. 108)

The interaction between Miles and Alaska is a dialogue between their integrated anima and animus. Miles sees in Alaska the qualities he needs to grow beyond his persona and confront aspects of himself that were previously hidden or unexplored. While Alaska, through her relationship with Miles, reflected her animus onto him as intelligent, and one that allows her to express her leadership or dominance in a safe context, as a place to seek emotional connection and acceptance of her fragility from the stable and calm Miles. Thus, the anima/animus becomes the key to their interaction with their own persona and shadow archetypes. This explains why Alaska and Miles are drawn to each other, as they see each other as reflections of who they want to be.

2.2. The Life Lessons Conveyed by Archetypes Found

As a bildungsroman novel, *Looking for Alaska* (2005) deeply examines a protagonist's journey from adolescence to adulthood through life's challenges and experiences. Through the Jungian archetypes of persona, shadow, and anima/animus, the novel conveys several fundamental life lessons about self-identity, self-acceptance, and the complexity of human relationships. Each archetype not only shapes the main characters but also serves as a powerful narrative strategy for readers about the essence of psychological growth and the search for true meaning in life.

The first life lesson conveyed through Miles' persona archetype is about the importance of authenticity from the social mask we present to others and recognizing and accepting that persona as part of ourselves. Early in the story, Miles Halter portrays a socially awkward and unpopular nerd, a reflection of his previous experiences at public school in Florida. He admits,

"To say that I had low expectations would be to underestimate the matter dramatically. Although I was more or less forced to invite all my 'school friends,' i.e., the ragtag bunch of drama people and English geeks I sat with by social necessity in the cavernous cafeteria of my public school, I knew they wouldn't come." (Green, 2005, p. 1) "I might have asked a question about Jesus Christ Superstar, except that 1. I didn't know what it was, and 2. I didn't care to learn, and 3. I never really excelled at small talk." (Green, 2005, p. 1)

This quote clearly demonstrates how Miles is accustomed to a socially unacceptable self-image, even having low expectations for his own farewell party. His inability to make small talk further reinforces this impression, demonstrating his discomfort with expressing himself spontaneously.

When Miles arrives at Culver Creek, his desire to fit in with his new surroundings triggers a conscious effort to craft a more likable persona. He imagines his first interactions, hoping to make a good first impression.

"I vaguely hoped that someone would come up and talk to me. I imagined the conversation: 'Hey. Is this your first year?' 'Yeah. Yeah. I'm from Florida.' 'That's cool. So you're used to the heat.' 'I wouldn't be used to this heat if I were from Hades,' I'd joke. I'd make a good first impression. Oh, he's funny. That guy Miles is a riot. That didn't happen, of course. Things never happened like I imagined them." (Green, 2005, p. 6)

Miles's strong desire reflects a drive to create a likable and socially acceptable image. He attempts to shed his unpopular and nerdy past by adopting a persona to be accepted in his new environment. This suggests that Miles is actively trying to navigate his new social world with the persona he presents.

Miles' transformation as a character of a bildungsroman begins when he is confronted with a different environment than before. He accepts the ironic nickname Pudge from the Colonel without much objection, demonstrating his willingness to adapt and accept the identity given to him by his new group. Furthermore, Miles begins to try new things that are completely outside his comfort zone, such as smoking, even though he "...I had no intention of ever smoking." (Green, 2005, p. 14).

" 'Want a smoke?' I had never smoked a cigarette, but when in Rome ... 'Is it safe here?' 'Not really,' he said, then lit a cigarette and handed it to me. I inhaled. Coughed. Wheezed. Gaspd for breath. Coughed again. Considered vomiting. Grabbed the swinging bench, head spinning, and threw the cigarette to the ground and stomped on it, convinced my Great Perhaps did not involve cigarettes." (Green, 2005, p. 14)

Her initial reluctance, followed by her attempts to convince herself that it was something new worth trying, demonstrates her struggle to adapt to her new

environment. Through these experiences, the novel represents a common struggle in adolescence: the desire to conform to peer expectations and belong to a group, even if it means hiding one's true identity.

Miles Halter, as the protagonist in the bildungsroman, shows that the process of maturity involves evolving from "regular shit" (Green, 2005, p. 12) in the old school to trying new things in Culver Creek, and Miles learns to not only observe but also actively participate. Miles realizes that the persona he created in Culver Creek as a "Pudge", a brave, smoking, and prankster, was his way of adapting to the environment. He learns not to completely become that persona, but to use it when necessary. This shows that although the persona is the starting point for how individuals present themselves to the world, the true journey of growth is realizing or integrating that persona as part of the self, allowing the true self to emerge and develop.

The second life lesson can be seen in the shadow archetype, which conveys a sharp life lesson about the dangers of an unacknowledged shadow and the importance of confronting oneself, even if it is painful. Alaska's statement, " 'Y'all smoke to enjoy it. I smoke to die' " (Green, 2005, p. 43), clearly shows a deep self-destructive drive, not just for enjoyment. This fatalistic and slightly self-destructive nature is reinforced by her narration, " 'I may die young,' she said. 'But at least I'll die smart' " (Green, 2005, p. 52).

Shadow Alaska is rooted in deep, unresolved childhood trauma. She is plagued by guilt for not calling 911 when her mother had an aneurysm.

"I went into my room, and she sat down at the kitchen table, I guess, and then she screamed, and I ran out, and she had fallen over. She was lying on the floor, holding her head and jerking. And I freaked out. I should have called 911, but I just started screaming and crying until

finally she stopped jerking, and I thought she had fallen asleep and that whatever had hurt didn't hurt anymore." (Green 2005, p. 130)

Alaska's traumatic experience is the core of her shadow. The profound guilt and regret over her inability to act at the time continue to haunt her and fuel her later self-destructive and impulsive behavior. Alaska herself admits, "I try not to be scared, you know. But I still ruin everything. I still mess up" (Green, 2005, p. 104), demonstrating an awareness of her destructive side that she cannot control. The important lesson here is that unaddressed trauma can become a powerful shadow, driving individuals toward behavior that is detrimental to themselves and others.

Alaska's shadow culminated in the night of her death, when she became extremely emotional and impulsive. She forgot something very important to her, triggering an intense feeling of flunking. Her urge to leave immediately, even though she was drunk and very upset, demonstrated her inability to deal with her emotions rationally. This impulsive nature is what led Alaska to her death. Alaska's death, tragic and sudden, was a fatal consequence of her unintegrated shadow.

Thus, Alaska's character journey serves as a powerful reminder that while there are parts of ourselves we wish to hide or deny, suppressing the shadow only exacerbates them. Understanding and accepting the dark side of ourselves is a crucial step on the path to psychological health and maturity. Without this confrontation, individuals risk becoming trapped in a cycle of self-destructive behavior that can ultimately lead to mental and physical destruction.

The third life lesson is seen in the anima/animus archetype. The anima/animus dynamic between Miles and Alaska illustrates how this archetype drives individuals toward experiences and relationships that facilitate personal growth. Miles's

attraction to Alaska (his anima) draws him to new experiences, challenging his comfort zone. His intense attraction to Alaska indicates that he sees in her qualities he lacks or has not yet integrated into himself, and ultimately helps him integrate these missing qualities, transforming him from a passive observer into a more active participant in life. Alaska becomes a trigger for Miles to face existential questions as well as new life experiences. "Let's make a deal: You figure out what the labyrinth is and how to get out of it, and I'll get you laid." (Green, 2005, p. 18). Alaska's influence encourages him to try new things and actively participate in life, proving to him that a more vibrant and authentic life is possible. His statement, "She made me different" (Green, 2005, p. 185) perfectly encapsulates this transformative effect.

Alaska reflected the animus archetype onto Miles as intelligent, calm, rational, and stable, qualities he sorely lacks due to his chaotic and impulsive personality. Alaska appreciates his ability to recall the last words of famous people, an animus quality that appeals to her, especially given his bookish nature. She takes on the role of tutor to Miles, both in pre-calculus and in subjects he has never attempted before. "...and Alaska taught class, smoking while she ate. Like any good teacher, she tolerated little dissension...." (Green, 2005, p. 52), demonstrating strong leadership and competence within her, which are manifestations of her animus. In times of vulnerability, Alaska seeks comfort and understanding from Miles, confessing her deepest guilt and fears to him. This emotional vulnerability suggests that she sees him as a safe haven and a source of the stability and security her soul craves.

"It took guts to tell him," I said. "I have guts, just not when it counts. Will you—um," and she sat up straight and then moved toward me,

and I raised my arm as she collapsed into my skinny chest and cried.... (Green, 2005, p. 103). "Don't you know who you love, Pudge? You love the girl who makes you laugh and shows you porn and drinks wine with you. You don't love the crazy, sullen bitch." (Green, 2005, p. 104)

These life lessons from the anima/animus teach that meaningful relationships are not just about finding a partner, but about a complex psychological exchange in which individuals help each other integrate their missing qualities. The lessons Miles and Alaska learn from each other ultimately lead them to a fuller understanding of themselves, demonstrating that personal growth is intimately tied to our relationships with others.

The novel demonstrates that genuine relationships, though complex and sometimes painful, can be a vital catalyst for individuals to explore hidden selves, challenge limiting personas, and ultimately achieve a higher level of self-awareness. Alaska's death, though tragic, forces Miles to confront the reality of suffering and the mysteries of life, prompting him to integrate aspects he has projected, and ultimately, shaping him into a more mature and whole person in his *bildungsroman*.