Promoting Personality Psychology through Literary Learning: An Appreciative-Reflective Study

Anas Ahmadi[a], [a]Universitas Negeri Surabaya, Surabaya, Indonesia, Email: [a]anasahmadi@unesa.ac.id

This is an appreciative-reflective study that aims to explore the understanding of personality psychology through literary learning. In this context, the literature used is *Maleficent,* (film). The method used is qualitative psychology. Respondents: 44 students who programmed literary theory. Data analysis techniques used the stages of identification, classification, reduction, and exposure of data in an interpretive-heuristic manner. The results showed that more students understood the *Maleficent* films from a psychological perspective. Students are more likely to focus their research on the main character Maleficent, which brings up many psychological elements through this character's behaviour and mental processes. However, in this context, they understand that psychology is still in the stage of general psychology. Therefore, the teacher gives a deepening of the material related to personality psychology contained in *Maleficent*.

Key words: *Personality, psychology, literature, film, teaching, learning.*

Introduction

The study of the psychology of literature in tertiary institutions especially in the language or literature majors is not new. However, as a study, the psychology of literature is not as strong as other studies, for example, sociology or anthropology of literature (Ahmadi, 2015; 2019a; 2019b; Ahmadi, 2019c; Ahmadi, et al, 2019). This shows that in fact, psychology does not have a position and influence in the context of literary studies. Three main things cause a lack of psychological studies in the context of literature. First, there is still a lack of literary experts/literary critics in the field of psychology. Second, literary psychology is still rarely used. Third, the study/community of literary psychology is also still very rare. These three things cause a lack of studies in the psychology of literature. The study of psychology in literature is no less important than other studies, such as sociology of literature, anthropology of literature, or feminism in literature. In fact, in some universities that have literary study

programs; literary psychology courses are optional studies, not compulsory studies. This further triggers the lack of psychological studies in literature.

Studies on psychology and literature have been conducted by Clough (2008), Frankland (2000), Hayes (1995), Lindauer (2009), Moghaddam (2004). The authors point out that there is a connection between psychology and literature. This connection can appear directly or indirectly. Psychology in literature emerges in the form of concretisation of the author which indeed gave rise to psychology in literature or psychology in literature which appeared in the unconsciousness of the author. When viewed through a historical perspective, the study of psychology in literature strengthened when Freud (1910, 2011) linked his psychological analysis to the literary context. Some theories in psychology that were raised by Freud were adapted from literature (especially mythology). In subsequent developments, Jung (1964, 1966a) also followed Freud's view that psychology could be reviewed through literary media. He showed empirical data in literature which indeed contained knowledge in the elements. However, to understand the psychological elements in literature is not easy because the researcher must be able to interpret the symbols contained in literary works. Therefore, literary psychology researchers must know psychology to be able to interpret the elements of psychology in literature appropriately.

Starting from the initial presentation, the researchers linked psychology and literature more in a pure context and were not associated with learning. Therefore, this research aims to uncover the learning of literary psychology in the Indonesian Language and Literature department. This research is very important because to understand psychology, students not only learn through psychology, but they can also study psychology through literary works. Related to this context, the teacher must also understand the science of psychology (Ahmadi, 2019d) so that he can also understand his students in examining the context of literary psychology. This study is referred to as appreciative-reflective because this study is the result of a literary teaching of researchers categorized in individual experiences.

Literature Review

Psychology and Literature

Psychology of literature is a study in which it examines psychology in a literary context (Emir, 2016). As a study, the psychology of literature seeks to elevate the elements in psychology contained in literature, both those that appear concretely or those that appear in the form of metaphors. The study of literary psychology can enter literature through four areas of study, namely the creative process, author psychology, work psychology, and reader psychology (Wellek & Warren, 1963). The four studies in the psychology of literature are general, but the most widely used by researchers in the psychology of works. The study of the psychology of

works is indeed easier because the psychology of works is more focused on literary texts in which it relates to dialogue, monologues, narratives, words, phrases, clauses, sentences, and paragraphs contained in literary works.

Literary psychology appears indeed later when compared with literary sociology. The study of literary sociology is indeed more robust because many experts understand sociology. Besides, indeed, in fact, many studies in literature talk more about sociology than psychology, for example, Marxian sociology, Hegelian sociology, or Goldmannian sociology. In the development of science, psychology slowly as a 'younger brother' in the study of literature began to multiply studies to balance out and follow the development of science in the study of literature. Psychology of literature as a study of literary criticism is divided into two.

First, the study of monodisciplinary literature. Monodisciplinary literary studies are literary studies in which discuss the classical psychological theory or focus more on one psychological figure. For example, Freudian psychoanalysis, Jungian psychoanalysis, Frommian psychoanalysis which is a figure in psychoanalysis. The theories raised by these figures are well established so that researchers who study the psychology of literature can more easily apply them in literature. They, the researchers, no longer need to bother interpreting the theories raised by these psychological figures because many have used the theory of psychoanalysis in literary or non-literary contexts. However, the drawback, the more that have used monodisciplinary studies in literature, the impression of originality is less strong. Therefore, for the supporters of monodisciplinary studies revealed that they assume that monodisciplinary studies are studies that are 'loyal to established theories' because strong theories are theories that have been around for a long time and are indeed raised by experts in their fields.

Second, the study of psychology in interdisciplinary context literature. This study is a study of psychological psychology in which it is related to interdisciplinary studies. This psychological study is indeed considered a more contemporary study compared to a monodisciplinary study which is considered a classic study. Contemporary studies try to answer challenges in research that are currently increasingly complex and require complex studies as well (Blunden, 2010; Bærenholdt, 2010). Thus, interdisciplinary studies provide a side of greater benefits in responding to the challenges of science which are increasingly complex and complex from year to year. However, on the other hand, the study of interdisciplinary literary psychology as a new study is less strong in terms of theory. In this context, theories in the study of interdisciplinary literary psychology appear more in the form of hybridization. Interdisciplinary perspective literature studies that are currently trending for example psychotherapy. This study is a psychological study that links the psychological context as a therapy/healer (Ward & Plagnol, 2019). This study is an alternative effort in exploring psychotherapy contained in literature. Likewise, with the study of trauma and literature which is currently also still a trend in the context of literary research (Kurt, 2018; Prorokova & Tal, 2018). The interdisciplinary study

further enriches the study of psychology in literature. Thus, a literary researcher can get more knowledge from literary works.

Film and Literature

At present, this type of literature does not only refer to the realm of literary texts, for example, novels, short stories, poetry, drama. However, along with the times, literature also entered the digital context (which is also called digital literature) and also filmed so it is also called film literature. Related to this, in this context, the film is also considered as part of the genre of modern literature because some films are lifted from literature, for example, *Maleficent* (2019) which is lifted from classical literature. Similarly, *Joker* (2019) was adopted from a comic published around 1940 made by Bill Finger, Bob Kane, and Jerry Robinson.

Film and literature as it is now entered in various areas of science. At present, film and literature are connected together so that films can enter the literary genre (McParland, 2013). As we all know that films that appear in cinemas are sometimes adaptations or adoptions of literary works. Therefore, there are also literary studies that relate to the film context and there are also film studies that relate to the literary context.

Research Methods

This study uses a qualitative method because it more describes the data used in research and interprets it heuristically. Concerning the psychological context, this study uses qualitative psychology methods because researchers focus on descriptive exposures. The numerical data used in the study is used as a description amplifier (Henwood & Pidgeon, 1994; Riley, Sullivan, & Gibson, 2017; Lyons & Coyle, 2016). Descriptive data presented are the results of the analysis and interpretation of researchers.

Respondents in this study were 44 students of the Department of Indonesian Language and Literature who programmed literature theory. Data collection techniques carried out through stages: interviews, questionnaires, and essays. Data analysis techniques were carried out with stages in literary appreciation, namely (1) identification of data related to personality psychology contained in the *Maleficent,* (2) classification of data relating to personality psychology contained in the *Maleficent*; (3) data reduction that has high relevance to personality psychology; and (4) data presentation related to personality psychology. The implementation of this research activity is around 4 months (August to December 2019). In August 2019, students were invited to watch the *Maleficent* collectively. In September-October, students were asked to give responses related to the *Maleficent*. For this stage, the context of the interview is carried out. In October-November, students wrote articles related to the appreciation of the film *Maleficent*. In December, the instructor provided input on the work

of students in their relevance to understanding the psychological context through literature (in this case *Maleficent* film-literature). Furthermore, the article is posted in the form of a book chapter.

In this context, researchers act as instructors in literary theory courses, constructors, and interpreters of research. Thus, researchers are key instruments in research because they act as researchers, instructors, and also participants involved in research. In the final stage, the researcher triangulates the data so that the research results are more comprehensive in terms of theoretical and methodological aspects. For the stage of appreciation of the Maleficent film, the initial stage is to watch the Maleficent film together and accompanied by a lecturer. Furthermore, students are asked to appreciate the results of watching the film in a psychological context. Appreciation is poured in the form of articles that are 1500 words in length.

Results and Discussion

In first stage, students are asked to watch the *Maleficent* film, together. Furthermore, after watching the *Maleficent*, second stage, students were asked to give a response related to the film. Students give responses related to the contents contained in the film. The following student responses related to *Maleficent*.

Table 1: Student Responses to Maleficent

Student responses	Number
Psychological perspective	34 students
Sociological perspective	5 students
Anthropological perspective	3 students
Ecological perspective	2 students

Based on the table it appears that there were 34 students giving responses related to psychological perspectives. That way, the response to psychology is the highest in number and ranks first. The second sequence is occupied by the sociological context. The third sequence is occupied by the anthropological context and the lowest order is the ecological context. This shows that students respond more to *Maleficent* films through psychological perspectives than other perspectives, e.g. sociological, anthropological, and ecological. Based on the results of interviews with students, 34 students did choose a psychological perspective because the *Maleficent* raised more psychological contexts than other contexts. The 5 students who responded that *Maleficent* film was a sociological context because the film tells more about the conflict between two large families, namely the royal family and the Maleficent family.

Both of the families have very different social backgrounds. The royal family lives a normal life in cities, while the *Maleficent* family lives in the forest with the fairies. Students who

responded that the *Maleficent* film was related to anthropology reasoned that the film raised two different cultural lives; the Maleficent life and that of the kingdom. The students who claimed that the *Maleficent* film to be more dominant in the ecological perspective was because it told about the forest ecology and its contents. The ecology has two sides, namely those that protect the forest ecology and those that damage the forest ecology. Both, which destroy and protect the ecology of the forest and its contents is a natural balance. Therefore, on the one hand, there is damage to the environment, on the other hand, there is a building environment. This is in line with the view of Fromm (1976) that life will give rise to dualism, namely to build and destroy. This term is known as biophilia and necrophilia. Both will try to strengthen each other so that there is a balance in the natural life, both macrocosms and microcosmos.

After giving responses that are related to the film *Maleficent*, students write articles following the responses they describe to the instructor. Articles written by students have criteria (1) 1500 words, (2) languages that are consistent and following grammar, (3) written themes related to psychological contexts, but if students prefer other contexts, e.g. sociology or anthropology, they are welcome. The article is sent to the teacher via email within one month. These articles were collected collectively to the instructor's email. Articles written by these students appear in various writings that lead to psychological. The following are the visual results of the student articles that lead to psychology.

Table 2: Theme of student articles

Theme	Number
Psychology	40 students
Anthropology	4 students
	44 students

Based on table 2 it appears that students are more dominant in writing articles about psychology in relation to the *Maleficent* films. They tend to choose writing themes about the psychology of *Maleficent*, figures. In the first place the theme of psychology was taken up by 40 students. They chose psychology because they assumed that *Maleficent* was indeed most dominant in the psychological context. Besides, *Maleficent* is indeed the title of the film and the character's appearance is the most dominant when compared to other figures. The second place is occupied by 4 students who chose articles with cultural themes that are related to the fashion used by Maleficent.

After the article is collected and posted, the teacher gives input related to the context of psychiatric understanding contained in the film. The teacher gives a narration about the psychology contained in *Maleficent* and its association with the work that has been written by students. Thus, students understand the psychological context that comes from two directions.

First, students try to understand the psychology contained in the film through their own understanding. They, as connoisseurs of literature (in this context the film) try to explore the psychology contained in the film. Of course, through their own inquiry and heuristic process students are expected to obtain knowledge empirically. Second, students gain an understanding of psychology in literature through the exposure raised by the instructor. Thus, students get personal knowledge through their own learning experiences and from the knowledge presented by the instructor.

Through *Maleficent*, students learn psychology through the characters that appear in the film. In this case, the psyche that appears in the Maleficent is associated with personality psychology. Personality psychology was chosen because personality psychology is the dominant psychology in the film. Therefore, this psychology is raised as the subject. Even so, it does not rule out other psychological possibilities. Personality psychology in the film is more directed at Jungian psychology.

Firstly, the film is talking very strongly about persona. In the context of Jungian psychology, persona is raised to save face before the crowd. Persona is not a bad character or good character because the persona is indeed needed in social life. A person needs to use a persona so that he can be considered an ethical person by the community. Therefore, a persona cannot be separated from human ethics. However, the problem is the persona 'mask' that is used to cover up the evil contained in him so that his evil intentions are not visible and therefore unknown to others. Persona like this is very dangerous because the 'mask' is raised to cover up evil, not to bring up the ethics contained in society.

In *Maleficent*, the queen character appears as a very good person. Her goodness was raised in the following segment (1) when she agreeds to the prince marrying an adopted woman. The queen strongly supports the prince to marry the woman of his choice and grants the freedom to choose any woman; (2) forgiving Maleficent and inviting all her citizens to come for a dinner to be held at the palace; and (3) during the prince's wedding party, the queen requested that all Maleficent's citizens attend the wedding held at the palace. All the goodness that is raised by the queen is not true because what is raised is only false. The good that is raised is in the context of persona which is used to cover up the evil contained within her. She does not want her evil intentions to be known by others. The prince did not know that the queen had evil intentions towards his future wife, and also the fairy residents who she considered were the biggest enemies. This is called the queen's persona. She uses persona to cover up her intended crime. The queen wanted to kill Maleficent because of a huge grudge she held against her. The queen also wants to destroy all the fairies in the forest by inviting them to come to the prince's wedding, so as to trap and destroy them with deadly ingredients. Maleficent was shot with a deadly iron shot as this is her main weakness. Fortunately, Maleficent is saved by her friend.

Through this persona, students are expected to be able to understand the persona that may appear in the community and the persona that may not be raised in the community. If the persona is for ethical reasons, someone may use it in society. However, the persona may not be used to cover up a crime so that it is not known by others. This certainly harms others and is an unethical act.

Second, anima and animus. A man has an anima, which is the nature of women which is owned by men. Anima is used by men to recognise women. As for women, they have animus, which is the nature of men found in women. Both are a balance in humans. A man will be able to understand the character of women through the anima found in him. Women will understand men through the animus character contained in her. In Maleficent, the prince who wants to get the princess tries to recognise what women want and like. This can be understood by the prince by using the anima found in him. Vice versa, the princess who is the adopted daughter of Maleficent, can understand what the prince wants by using the animus contained in her. Thus, the two can understand and match each other so that a psychological balance arises.

Related to this, students learn that men can understand women because they have anima; the unconscious feminine side of a man found within.Just as women can understand men by using the animus; the unconscious masculine side of a woman found within. If both can use the anima and animus inherent in themselves and can balance the psychological condition so that there will be no misunderstanding.. This understanding of mental balancing can only be obtained from psychological results. Therefore, Jung (1966a; 1966b; 1968; 1934) underlined that humans can indeed understand themselves and others through a psychological context called unconscious psychology because humans are driven by many unconscious factors.

Conclusions

Based on these conclusions the study indicates that students can obtain psychological understanding through literary media (film). They gain understanding and learn about psychological contexts through behaviours and mental processes raised by the characters in the film. Therefore, when they write it in the form of articles, it is easier for students to create psychological themes related to the films they watch. Thus, students can gain an empirical understanding of psychology based on personal experience due to watching films. Besides, the instructor also provides material on psychology that is connected with film. Thus, students gain an understanding of psychology through empirical searching and also from lecturer exposure. Learning psychology through the context of literature is learning psychology in non-psychology students. Through learning psychology with the medium of literature (film), students will more easily accept the cause of literature (film) being closer to the world of students. Learning psychology in students is an additional science so that they not only understand lecture material related to the literary context but also get additional psychological material enrichment.

This study is small scale research, so it does not rule out the possibility of differences in results with research conducted elsewhere on a larger scale. Related to this, the researchers suggest that learning the context of literary psychology is taught by instructors who have an interest in psychology. In this way, it is easier for teachers to promote the study of literary psychology to students.

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