

The individuation process of the main character in Husein Mahran's *Sanawat Ats-Tsaqb Al-Aswad*: A Jungian perspective

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Abstract

The conflict between the inner world and the need to find identity is a common topic discussed in contemporary literature, particularly through symbols of psychological relationships. However, a significant number of Jungian literary interpretations continue to view archetypes as fixed symbols, rather than as interconnected processes of individualization. This gap can be traced in readings of contemporary Arabic novels, such as Husein Mahran's Sanawat Ats-Tsaqb Al-Aswad, which depicts the main character, Yasin Imran, as torn between social norms and his strong inner desires. This paper will examine how Jungian archetypes are reflected and how the interaction between them contributes to the main character's individualization process. This paper is a combination of descriptive qualitative research and literary psychology based on Carl Gustav Jung's theory of archetypes. The primary data source is the 2021 edition of Sanawat Ats-Tsaqb Al-Aswad, and the secondary data are based on relevant academic literature on analytical psychology and literary works. Data collection involved a careful reading of narrative passages, conversations, and descriptions that exhibit characteristics of Jungian archetypes. The data were analyzed using Miles and Huberman's interactive approach, which includes data reduction, data display, and conclusion drawing. The results of this study indicate that the four Jungian archetypes presented in the novel represent evolutionary stages in Yasin's psychological growth. Yasin's persona is shown as a disciplined and obedient character, a mask used socially to maintain social stability. The shadow is Yasin's duplicate and depicts an unrealized life, emphasizing the dissociation between ego and inner desires. The anima manifests through Yasin's emotional involvement with Farida, thus intensifying the conflict between rationality and affectivity. Ultimately, the conflict between the two versions of Yasin's personality reflects the archetype of the self, meaning the union of the ego with all parts of the soul. Conceptually, through this study, the concept of archetype can be applied in contemporary Arabic literature not only as a psychological symbol but also as a narrative structure that shapes the individualization of the protagonist.

Keywords: archetypes, psychological duality, persona, anima, inner conflict.

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Introduction

In literary studies, psychological techniques have long been used to explore characters' inner struggles and to investigate how literary works depict the dynamics of the human psyche (Wicaksono et al., 2024). This approach is based on the fact that literature not only reflects the external world but also reflects the inner world of its characters, including psychological processes, inner struggles, motives, and personality complexities. To date, the personalities of characters in literature have been viewed as mirrors of the psychological traits of real-life people, playing a crucial role in developing the plot and the overall meaning of the narrative (Noriska & Chalis, 2025; Patimah et al., 2025). Authors use observation and imagination to express human psychology through character behavior, dialogue, and conflict. Through literary works, readers can reach a higher level of psychological manifestation,

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including states of anxiety, fear, and the search for identity ([Rahman et al., 2025](#); [Sauda, 2025](#)). Modern literary sources, especially novels, often reflect human inner struggles in symbolic form and through the psychological journey.

Existential alienation, intrapersonal struggles, and the search for identity are depicted in novels such as *Demian* ([2024](#)), *The Stranger* (L'Étranger) ([1942](#)), *Crime and Punishment*, *Rihlah Ibnu Fattumah* ([2023](#)) and *Qinā' bi-Lawn al-Samā'* ([2023](#)). Similarly, the focus of Husein Mahran's article ([2021](#)) *Sanawat Ats-Tsaqb* is on the problem of human inner conflict, where the main problem is the duality of the protagonist's identity. The novel depicts the protagonist's mental journey as a struggle between hope and despair, consciousness and subconsciousness. The author uses time markers, chronologically, namely monthly and yearly marks, to emphasize the two parallel life paths the protagonist follows. The complexity of the protagonist's inner struggle in *Sanawat Ats-Tsaqb-Al-Aswad* creates a compelling analytical argument at a more advanced psychological level in the story.

One of the most significant theoretical concepts in this approach is Carl Gustav Jung's analytical psychology. This concept provides a deep understanding of human nature through aspects of the collective unconscious. Archetypes are "instinctive unconscious images" or "instinctive patterns of behavior." ([Antonio & Gordon, 2012](#)). Jung proposes four basic personality structures: First, the persona provides a social mask that is a symbol of the social role that people adopt to conform to the expectations, norms, rituals, and traditions of society ([Putra & Ahmadi, 2022](#)). Second, the shadow represents the dark side of the self, consisting of repressed aspects such as impulses, instincts, desires, and unrealized potential that are disapproved of by the ego and are often influenced by social pressure and external judgment ([Syakur & Purnawarman, 2024](#)). Third, the feminine aspect of the male psyche, which includes emotions, inner states, and psychological sensitivities that influence a man's life, is called the anima ([Afifulloh, 2022](#)). Fourth, the self-functions as the center of consciousness and psychic wholeness, symbolizing the fusion of conscious and unconscious aspects of personality ([Mashuri & Rasiah, 2024](#)).

According to these four archetypes, *Sanawat Ats-Tsaqb Al-Aswad* can be seen as a symbol of the process of individualization, that is, the psychological path toward self-awareness and inner unity. Another interesting point that makes Jungian theory even more relevant in relation to the analysis of *Sanawat Ats-Tsaqb Al-Aswad* is the author's successful visualization of the protagonist's subconscious. Alter egos, or shadows, are often implicitly depicted in literary works as symbols, dreams, or internal psychological struggles. However, the other self in this novel is a real person who directly communicates within the narrative framework, manifesting itself as an independent entity yet rooted in the same soul. This plot device not only heightens the psychological tension but also provides a more vivid description of the conflict between the ego and its repressed parts, thus enhancing the novel's analysis of the individualization process, which is not yet complete but still ongoing within an incomplete psychological process.

Archetype theory is a study of Carl Gustav Jung's work that has been used in several studies. Hermann Hesse's *Demian* ([2021](#)) and Flannery O'Connor's *A Good Man is Hard to Find* ([2025](#)) each explore the tension between persona and shadow as manifestations of the duality of human morality. Meanwhile, Feliana et al. ([2022](#)) consider Jungian archetypes, such as persona, shadow, animus, and self, but their research is largely descriptive and does not provide sufficient information about what these archetypes do and how they relate to each other. Farahmandfar and Alizadeh ([2021](#)) enrich the

research on archetypes by including the socio-cultural background of Iran, but their research only discusses the shadow archetype without considering its interaction with other archetypes of Jungian theory. Similarly, an archetypal study of Maman Suherman's novel *Re* (2023) expands the use of Jungian theory in literature, but focuses more on the psychological conflicts of the characters, rather than the structural relationships between archetypes as integrated psychological processes. In addition to novels, Jung's archetypal theory has been applied to folklore (Alia & Dari, 2021; Rinatovna, 2025), poems (Abarchah, 2023), and films such as *Who's Afraid of Virginia Woolf?* (Falsafi et al., 2011) and *Lady Bird* (Mashuri & Rasiah, 2024).

Based on the existing studies, it can be concluded that previous studies on Carl Gustav Jung's archetypal theory have been largely limited to symbolic and descriptive studies. Most research aims to determine the meaning of persona and shadow as embodiments of moral dualism and inner struggle, without deeply considering the psychological processes that influence individualization. This limitation suggests the need for a more systematic approach to examining the four archetypal structures and examining their relationships with each other using narrative elements in literary works. In this study, I attempt to fill this gap by examining how the archetypes of persona, shadow, anima, and self are manifested and expressed in the novel *Sanawat Ats-Tsaqb Al-Aswad* through Carl Gustav Jung's theory of archetypes. This also relates to the context of contemporary Arab male identity, where psychological conflict cannot be completely separated from cultural demands regarding marriage, migration, and social responsibility. The analysis focuses on how the conflict between ego and shadow is reflected through the presence of two characters, representing the same soul and different living environments, demonstrating the differences in life decisions made by the protagonists. In theory, this study will broaden the scope of psychological studies in literature by placing Jungian theory at the symbolic level, but also the narrative structure that defines the process of individualization. In practice, the results of this research will serve as a source for interpreting literary texts that address issues of identity crisis, duality of self, and the need to live psychologically whole.

Method

This study uses a descriptive qualitative research design to develop in-depth insights into the psychology of the protagonist in a literary work. A qualitative approach was chosen for its ability to provide an interpretive analysis of a literary work rich in symbols, narrative patterns, and layers of psychological meaning. This study employs four primitive forms of personality: persona, shadow, anima, and self as the focal point of analysis and follows a literary approach to psychology, namely Carl Gustav Jung's archetype theory. This framework is used to demonstrate the protagonist's psychological journey and individualization process. The data consist of narrative excerpts, conversations, and descriptions that directly or indirectly portray psychological symbols relating to Jungian's four archetypal structures, inner battles, life decisions, and relationships between people. Secondary data are gathered through a literature study that includes essential books on Jungian analytical psychology, scientific journal articles, and previous studies relevant to archetypal analysis in Arabic literature and world literature. These sources serve as both a theoretical basis and an analytical reference to aid in interpreting the primary data.

Data collection was conducted through systematic and repeated close reading (Surur, 2024). The researchers conducted an intensive study of the novel to gain a deep understanding of the narrative

context and the psychological makeup of its characters. Sections of the text containing images of the persona, shadow, anima, and self were also identified, characterized, and grouped according to Jungian archetypes. To facilitate further analysis and ensure interpretive accuracy, the Arabic sections were translated into English and Indonesian; the translation process was conducted contextually and with special attention to psychological nuances and symbolism, and the results were finally verified through repeated readings and a narrow academic discussion.

The data obtained were analyzed using the interactive analysis methodology developed by Miles and Huberman, which includes three steps: data reduction, data presentation, and conclusion drawing (Khotimah & Masadi, 2025). During the data reduction stage, literary passages that clearly express the characteristics of Jungian archetypes were retained, while irrelevant sections were systematically eliminated. In the data presentation phase, selected excerpts were classified into the following categories: persona, shadow, anima, and self, with identifies patterns of inner struggle and psychological development experienced by the protagonist. The final section involves interpreting the relationships between archetypes to explain how Yasin is individualized as a whole. Theoretical triangulation was used to enhance the credibility of the findings by comparing the analytical findings with existing Jungian concepts and previous studies. This was also validated by referring to experts in literary studies and psychology who assessed the accuracy of the data categorization and the appropriateness of the analytical methods used. The methodological rigor of the research was enhanced by continuous, careful reading of the texts and ongoing checks for the consistency of data and interpretation.

Results and Discussion

Empirical evidence was grouped based on the four main archetypes of analytical psychology taught by Carl Gustav Jung: persona, shadow, anima, and self, as they appear in Husein Mahran's novel *Sanawat Ats-Tsaqb Al-Aswad*. The analysis is conducted through the development of all archetypes during the psychological experiences of the main character, Yasin Imran, and how their interaction shapes the dynamic process of individualization. The results are presented in chronological order of the character's psychological development: First, the persona as a social mask is created; second, the shadow emerges in the identity conflict; third, the anima crisis manifests in Yasin's emotional relationship with Farida; and finally, the self is articulated in the tension between the two sides of Yasin's personality.

Persona as Yasin's social and moral identity

In the context of Jungian psychology, persona is understood as a socially constructed mask that an individual wears to adapt to society and meet normative standards and expectations (Jung, 1969). The protagonist's persona in the dialogue titled: *Sanawat Ats-Tsaqb Al-Aswad* is created by integrating moral discipline and emotional control based on his cultural upbringing, thus creating his human image.

Yasin's portrayal of perfection as a social mask

Yasin Imran is presented as a young student who is friendly and composed in social situations early in the story. His moral character and discipline are also commendable. Yasin, who was raised in a devout and religious household, is claimed to be able to quickly adapt to ethical and social norms. This

narrative emphasizes his public image and behavior, which form the basis of his social identity. The next section explains how moral and social control are utilized to establish Yasin's identity.

ظل ياسين على الدوام مشابهاً محبوباً لوسامته وذوقه، لكنه ظل طوال الوقت يعامل زميلاته كأخوات، لم تكن له مغامرات عاطفية أو جنسية كالكثيرين من زملائه في الجامعة أو من معارفه خارجها؛ ربما بسبب تربيته الملتزمة في المنزل، أو بسبب طبيعته الخجولة. لم يكن ياسين حثيئاً رغم أن غالبية أقرانه كانوا في تلك الفترة قد ذهبوا بالفعل أبعد كثيراً من مجرد التدخين (مهران, 2021).

Yasin has always been regarded as a gorgeous and polite young man. He treated his female friends and acquaintances like sisters and never had romantic relationships, unlike the majority of his peers at the university. His naturally shy nature or religious upbringing may have influenced this. He did not even smoke, even though many of his friends had already developed such habits at that time

Yasin's character is described in the quote as a young man who obeys social and religious norms and is admirable, polite, and has pure morals. Psychologically, this persona is a "social mask" created by external demands rather than phenomena within the core self. In other words, from a Jungian perspective, the persona is an adaptive "façade" that covers up the impulses of the shadow. Therefore, this description is Jung's concept of the persona, which he also used to illustrate a person's "public face". This is where the persona takes root, namely the extroverted aspects of personality that are deliberately formed by individuals as a representation of their "true self" in order to perform psychological tricks to meet society's standards. This clarifies that Yasin's propriety and orderliness are behaviors based on early defense mechanisms against social expectations that demand moral perfection rather than being expressions of innate character. Thus, in Jungian terms, the persona is a source of internal conflict because it inhibits several dimensions of other parts of the personality and is required to silence the dark desires of other parts of the personality, especially the so-called shadow (Jung, 1969).

Yasin's exudes mystique and emotional restraint

In the novel *Sanawat Ats-Tsaqb Al-Aswad*, Yasin further develops as a character when he marries Farida. Although he presents a facade of calm and emotional stability, this betrays a sense of coldness, maintaining distance in their relationship. Farida's perspective suggests that Yasin's reticence and reserve are not innate traits, but rather strategic facades. Empirical evidence for this observation is described below.

كان ياسين هادئاً متزنًا، متحفظاً في إظهار مشاعره. كان غامضاً كمخطوطة عتيقة تحتاج للكثير من الوقت والجهد حتى تنفك طلاسمها، ولم تزل هي تفك تلك الطلاسم حتى اليوم (مهران, 2021)

Yasin appeared to be calm, controlled, and careful in expressing his feelings. He seemed mysterious, like an old document that took great effort to understand, and yet was trying to be interpreted by Farida until today

This part shows a relevant expression of the person of Yasin as seen through the perspective of Farida, in the following aspects: restrained emotions, careful behaviour, and mysterious appearance, which portend strong compartmentalisation of his inner self and the outside world. According to Jung, the persona is a social mask that is created to create a positive impression. The evidence presented above shows that Yasin has also made a formidable wall that hides his true personality. The effect of stability is further promoted by the silences and secrecy that characterised his expression. The fact that he used a metaphor of an old document implies that his persona has gained such dominance that it

hides the other depths of his psyche. Jung cautioned that this excessive dependence on an established social image may trigger neurosis, especially when they lose control of their inner emotional world ([Roesler, 2022](#)).

This interpretation supports the supposition that Yasin is made to act as a shield, repressing his real personality to preserve social order. The balance he strikes between his outer image and the inner self, however, is shallow and abodes non-authentic self-relation. In turn, the persona is the point of departure of Yasin's individuation crisis, as it gives access to the appearance of the shadow: the aspects of his personality unrecognized by his social identity.

The shadow archetype manifests itself in the protagonist

Elements of the unconscious, including repressed desires and other actions that one cannot accept in the world of social behavior, make up the shadow in Jungian theory. The shadow of Yasin in the novel takes shape in a way that breaks social conformity, which leaves him in the realms of inner disturbances. In contrast to traditional literary descriptions, when the shadow is usually represented or restricted to the psyche, in this case, it is a real character in the story. This experience with two individuals is what heralds the duality in Yasin. This archetype is important as it brings out conflict and tension, as will be discussed later.

Duality and the appearance of the shadow in Yasin

The author introduces Yasin's encounter with his twin in a train compartment in the first chapter, which creates an intriguing circumstance. The author briefly recounts how the two appear to have extremely similar looks, yet their physical conditions and appearances are different. This is the earliest concrete appearance of the shadow as a distinct yet psychologically related figure. Instead of appearing metaphorically or inwardly, the shadow is shown as another version of Yasin who has lived a different life as a result of his decisions. The following dialogue demonstrates how the conflict between these two personalities triggers Yasin's psychological breakdown.

قالها الثاني فجأة وكأنما تذكر أمرًا هامًا. رفع الأول رأسه إليه متطلعًا في حيرة بالغة ثم أجاب: نعم صحيح كيف لم أنتبه لذلك؟! لا يمكن أن تكون أنت أيضًا قد تزوجت فريدة إذن ماذا عن أطفالها هؤلاء أبناء من يك... قاطعه الثاني في جدة لا تخلو من عصبية: ماذا؟! أنت تزوجت فريدة؟! أجاب الأول في حيرة بادية ما الذي يعنيه هذا؟! أليس المفترض أننا واحد؟ ([مهراڤ, 2021](#))

The second one suddenly spoke, as if recalling something important. The first man looked at him in confusion and replied, "That's true, how did I not realize it? It's impossible that you are also married to Farida! So whose children are mine?". The second man said aggressively, "What? You married Farida?". The first was taken aback and said, "What do you mean? Aren't we meant to be the same person?"

This section is a dialogue between two characters whom the author calls the first Yasin and the second Yasin. Both characters claim to be one person, but each lives in a different reality. Their communication reveals a lack of self-awareness and a dissonant sense of self. The long-simmering conflict between the two personalities is evident in the sentence "Shouldn't we be the same person?". Narratively, this scene marks the beginning of Yasin's psychological division, where two versions of himself emerge as a result of opposing existential decisions: one who stays in Alexandria with Farida, and one who chooses to emigrate to another country.

Carl Gustav Jung argued that the shadow is the dark part of the self, an unconscious part of the self that encompasses elements of the ego that are rejected or repressed. The shadow often appears in

literature as a distinct character, literal or symbolic, that questions the protagonist's primary identity. Yasin's encounter with this other side of himself represents a conflict between consciousness and unconsciousness, between the stable self and the shadow, which contains undemanding desires and possible life paths. The mental and existential separation is also manifested in the conversation between the two Yasins (Roesler, 2022). Both characters symbolize the duality of the visible and hidden self. Jung also stated that encountering the shadow is a crucial point in individualization, the psychological investigation that leads to the attainment of a single personality. At this point, Yasin encounters the mirror of his alternate versions, an experience that forces him to question who he is, which form of himself is true, and which path in life is most important. This is not a struggle between good and evil, but a compromise between two equally possible versions of himself within his psyche (Roesler, 2022).

This approach emphasizes that the shadow in the novel is not necessarily evil, but rather a subcomponent of psychic integrity that must not be neglected for individualization to occur. Yasin's two forms represent the beginning of the process in which the protagonist realizes the limitations of his personality and the hidden potential he has so far refused to acknowledge. This, along with subsequent developments, allows for the extension of Jungian theory's relevance to modern Arabic literature by demonstrating that the shadow can be interpreted as both ethically negative and as reflecting the multiplicity of existence within humanity.

The second Yasin as the buried dream

As the story progresses, the conversation between the first and second Yasin shifts from confusion to self-discovery. In this scene, the first and second Yasin are used as symbols of duality, seeming like a shadow of himself, as well as a representation of his life, which Yasin had desired but failed to attain. The scene highlights the contrast between Yasin's true self and his inner dreams, especially regarding ideas of freedom, youth, and movement. The following scene explores Yasin's understanding of how his "other self" had attained all that he had given up on.

كان الأول قد غاص أكثر وأكثر في سرحانه، فأجاب بعد برهة صمت وقد خرج صوته وكأنما كان صادراً من أعماق سحيقة أتسألني ما الذي حدث؟ يبدو لي أنك أنت الذي حقق أحلامي أنت من هاجر إلى كندا، أنت الذي يبدو كشباب في الثلاثين بينما يعتقد من لا يعرفونني أنني في الستين (مهران، 2021).

Yasin the first, more and more absorbed in thought. At last, after a moment of silence, he spoke in a deep voice, as if expressing his thoughts from the depth of his soul: "You want to know what occurred? It seems to me that you have achieved my dreams. You are the one who migrated to Canada, who seems like a man in thirties, while they think I am in my sixties."

The excerpt above shows a tremendous internal strife between two sides of Yasin, one who stays entrenched and stuck in his repetitive pattern, while other side is content with the life he had previously dreamed of. The line "يبدو لي أنك أنت الذي حقق أحلامي" (It seems that you have fulfilled my dreams) implies that one side of him has split into another, one who has succeeded at achieving his dreams that he had previously given up on. Yasin, the first, had become stuck in life, while his counterpart had the freedom he had so longed for.

According to Jung's perspective, the shadow is not simply the sum of the dark side of the personality but also encompasses a person's unrealized possibilities (Roesler, 2022). The shadow in this scene

represents the image of unrealized possibilities within the personality, the image of someone who has taken a different path in life and has a different identity. When the first Yasin confesses, "You are the one who makes my dreams come true," he is confronting his so-called shadow, a younger, freer version of himself who does not have to worry about boring and repetitive things. This moment of reflection represents the next stage in Jung's process of individualization, in which a person becomes aware of the duality of their identity, life, and shadow, which has been discarded somewhere along the journey.

The interaction between the two Yasins is not only a confrontation between the conscious self and the subconscious, but also a confrontation with different forms of identity characterized by different decisions and unexplored possibilities. This research also supports the thesis that the shadow in the novel is a means of self-realization. Furthermore, it is worth mentioning that the meeting between the two Yasins serves as an example of self-reflection in the process of individualization, when one confronts other forms of self to stabilize social roles and become liberated.

The Anima Archetype in the Protagonist

In Jungian psychology, the anima is the inner feminine side of the human psyche associated with emotions and relationships. Uncontrolled or repressed anima can cause problems and disrupt an individual's emotional balance. In the novel *Sanawat Ats-Tsaqb Al-Aswad*, the anima emerges as one of the triggers of emotional estrangement for the main character, resulting in difficulty expressing her feelings.

Anima dysfunction and emotional detachment in marriages

Yasin's psychological tension later found an outlet in his marriage to Farida. Although they formed a bond based on love for each other, the quality of their emotional bond deteriorated as Yasin became more withdrawn and unable to express himself. This emotional blockage was not caused by conflict or a lack of affection, but rather by Yasin's difficulty expressing his emotional life. According to Jungian analytical psychology, the anima archetype represents the feminine side within every man. According to Jung, the anima is a man's emotional disposition, that is, the way of thinking that expresses emotional life. This is evident in how he is portrayed in his relationship with Farida.

علاقتها بياسين التي فترت كثيرا في الشهور الأخيرة، اعتادت طبعه بمرور الزمن، تعايشت مع جفائه غير المقصود، تعرف أنه يحبها وتعرف أنه رقيق القلب برغم أنه لا يظهر لها ذلك، لكنها تريد أن يظهره (مهران، 2021).

Her relation with Yasin had grown increasingly distant over the last few months. She had grown used to Yasin's cold manner, and he learned to live with the unintended emotional space between them. She knew Yasin loved her and was soft at heart, though he would never say so explicitly. Yet, she did wish those feelings to appear evident.

The excerpt implies that Yasin has emotional capacity, which is evident in his gentleness, but he is unable to access or express it consciously. In other words, he has highly emotional feelings but is unable to express it, especially to his partner, Farida. There is a significant phrase "جفائه غير المقصود" (his inadvertent emotional estrangement). The term "غير المقصود" (unintentional) indicates that Yasin's emotional isolation is not under his conscious control but resides in the unconscious. Jung also argued that archetypes are generated in the unconscious and influence conscious experience (Jung, 1969). Therefore, Yasin's incompletely integrated psychic energy (anima) leads to his emotional alienation, independent of his conscious ego.

This situation demonstrates the negative side of the anima, where it is unable to mediate emotional life, thus weakening relationships and inability to express feelings. As seen in the quote, the relationship between him and his wife is no longer good. In accordance with the above interpretation, the anima depicted in the novel is not unified but rather fragmented. This finding extends Jungian theory to modern Arabic literature and demonstrates how the suppression of the feminine component in a man can lead to emotional alienation and a crisis of domestic identification. Theoretically, this furthers the concept that the anima is not only a symbol of feelings and intuition, but also a manifestation of the human capacity to feel and relate to others honestly.

Farida as the ideal anima

In the novel *Sanawat Ats-Tsaqb Al-Aswad*, the role of Farida in the emotional world of Yasin cannot be seen only in terms of her relationship with him as his wife or his beloved; she is also the central figure who represents his inner feelings. The intensity of Yasin's feeling towards Farida cannot be seen in terms of normal passion; it reflects the role of Farida as more than the exterior form of his love. In Jungian psychology, such strong emotions often indicate the projection of the anima. A man may subconsciously project his ideal inner image of femininity onto a woman. The following part will deal with the role of Farida as the ideal anima in the psyche of Yasin.

كانت فريدة قد أصبحت بالفعل حب عمره، أو كانت قد أصبحت على الأخرى حبه الوحيد (مهران, 2021).

Farida truly became the true love of his life, or even the only love

In the excerpt above, from the novel *Sanawat Ats-Tsaqb Al-Aswad*, it appears that Farida became the most concrete manifestation of Yasin's anima projection. The superlative adjectives 'حب عمره' (the love of his life) and "حبه الوحيد" (his only love), which establish her description through word choices and metaphorical expressions, provide clear evidence of this fact. The use of the phrase "بالفعل" (really, indeed) serves to strengthen the connection between two people while demonstrating their emotional bond. The statement shows that Yasin considers Farida to be the "love of his life," which he sees as an objective truth that cannot be disputed. Similarly, the phrase "حبه الوحيد" (his only love) signifies that no other woman, past or future, could occupy the same position in his inner world.

According to Jungian theory, the anima stands for the feminine side of a man's personality and often appears as a pouring of feelings onto an actual woman. Jung said a man will often put features of his anima onto the woman he's in love with (Bushueva & Korkunova, 2019). In the story, Yasin not only admires Farida as a person outside of herself; he also instills qualities he desires in her. The bit in the story shows what Jung names anima projection. Yasin sees Farida as holding his hidden feelings and being the actual form of the piece of himself he does not realise he's trying to get back.

This research shows that the relationship between Yasin and Farida reflects the internal problems experienced by today's men who have difficulty balancing logic and emotion. In terms of ideas, this work adds to what we know of the anima model in modern Arab literature by showing that love is a sign for the route to becoming a whole person. On a practice level, this research shows that Jung's ideas were good at reading how men and women are shown in Middle Eastern culture. Furthermore, the findings give a chance for later study into how anima projection in Arab men in the literary world is a way of showing a deep want for a good mental state.

The self as a depiction of the path toward mental completeness

Jung's concept of the self is the unified whole of the psyche, the ultimate goal of individuation, integrating the conscious and unconscious over time. Moments in which a character confronts self-contradictions, confronting unresolved parts of themselves, mark Jung's concept of the "self". The novel's structure truly highlights this critical process, with conflict driving recognition.

The concept of Doppelgänger motif and self-integration

At the climax of the story, *Sanawat Ats-Tsaqb Al-Aswad* depicts a face-to-face encounter between two identical characters named Yasin Imran, each embodying a different life path shaped by different choices. This is a climactic moment of Yasin's identity crisis, where his reality is confronted with his unrealized potential. In Jungian psychology, this face-to-face encounter can be related to the concept of the Doppelgänger, where the ego is confronted with the whole self. The next section will show how this encounter is a step towards self-integration.

كان يقف ذلك الشاب المتعب رافعاً في سأم ورقة بيضاء طبع عليها بحروف واضحة كبيرة اسم ياسين عمران. كان كلاهما في الحقيقة يتوقع أن ينتظره شخص ما ليصطحبه إلى الوجهة التي يقصدها يتوقع الأول من يصطحبه إلى الميناء حيث مكتب الشركة اليونانية التي حضر لمقابلة مديرها الإقليمي لمناقشة خطة الاندماج المقترحة مع الشركة التي يعمل بها، بينما يتوقع الثاني من يأخذه إلى مطار برج العرب حيث يستقبل زوجته وأبنائه القادمين مع جدهم وجدتهم لأهمهم من شرم الشيخ بعد أن قضوا بصحبتهما هناك أسبوعاً (مهران, 2021).

Standing there was a weary young man, listlessly holding up a white sheet of paper on which the name "Yasin Omran" was printed in large, clear letters. Both men were expecting someone to meet them and escort them to their intended destinations. The first Yasin anticipated being taken to the port, where he had an appointment at the Greek company's office to meet its regional director and discuss a proposed merger with the firm where he worked. Meanwhile, the second Yasin expected someone to drive him to Borg El Arab Airport to receive his wife and children, who were returning with their maternal grandparents from Sharm El-Sheikh after spending a week together.

The excerpt above represents a psychologically significant moment in which the author depicts a "tired young man" holding a paper that reads "ياسين عمران". From a symbolic and psychological perspective, this scene embodies the Doppelgänger motif, where both versions of Yasin are equally real and detailed, yet represent a single soul. They share a name, a location, and a profound sense of overwhelming confusion. Jung further explained that *"the primal Self contains all inherent, archetypal potential which can be expressed in a person."* The Self is not a static concept but rather a field of potentialities (Roesler, 2022).

Humans are destined to make choices in their life experiences; it is impossible to be both a career-oriented professional and a family man who immigrates to Canada. Thus, the Doppelgänger represents the challenges of a life un-lived and a path un-taken, offering a glimpse into the limitations of the Self's perfection that the ego, a creation of the ego, can choose. This study reveals how the novel expands human knowledge of the Self archetype in contemporary Arabic literature. The Self is another human experience, an encounter when two life paths collide, characterizing human choice and possibility. Theoretically, this study supports the fact that the Doppelgänger motif can be considered a symbol of psychological division and inner harmony. Practically, this work serves as a basis for further research on Arabic novelists who present the so-called double self to justify human individualization.

The study's findings align with and extend previous research in Jungian literature. Feliana et al. (2022) define the persona as a moral image formed through social adaptation. In contrast, *Sanawat Ats-Tsaqb Al-Aswad* found that persona in Jungian theory is defined as a dynamic structure that can influence the psychological state of the main character. Yasin's ideal social image is not formed, but rather an evolving form that forms the basis of Yasin's individuation dilemma. The Jungian shadow archetype is interpreted differently from previous research that stress moral or symbolic opposition. Varelita and Margawati (2025) identified the persona and shadow in Hermann Hesse's *Demian* as a moral conflict between social order and inner turmoil.

In the same context, Valiyeva (2025) has clarified that, according to Jungian theory and literature, the shadow is a destructive element, which is external to the individual represented by the dragon. In contrast, Yasin's shadow is an existential and psychological representation of unfulfilled life choices, not an entity with a bad personality or image. Finally, when discussing the anima archetype in Jungian theory and literature, the results of this study are in line with the views of Kasemetan et al. (2022), who argue that the anima in Jungian theory and literature is an intermediary variable that builds psychological balance in humans. However, Yasin's experience with the anima archetype in Jungian theory reveals him as an emotionally cold figure who has poor relationships with those around him because he has difficulty expressing his inner feelings. Finally, this paper agrees with the interpretation of the Doppelgänger in Dostoevsky's novel, *The Double* (2024), where the doppelgänger is a division of the ego. In contrast to the psychological breakdown depicted by Dostoevsky, *Sanawat Ats-Tsaqb Al-Aswad* focuses on the idea of the Doppelgänger as a challenge to experience and the unexperienced in life, and a gradual transition point toward the process of individualization in Jungian theory.

Conclusion

This paper finds that the Jungian archetypes of persona, shadow, anima, and self in Husein Mahran's novel, *Sanawat al-Tsaqb al-Aswad*, are not separate psychological elements. Rather, they are an evolutionary sequence experienced by the protagonist, Yasin Imran, in his process of individualization. The persona is a social mask that helps Yasin maintain his identity in his workplace and social spaces, especially as a disciplined and educated man, demonstrated through a responsible work culture, and in a marital space that suppresses the instinct to make long-term choices. The result of this internal struggle leads to the emergence of the shadow manifested through the figure of Yasin's double because it symbolizes the life not lived by the protagonist and the existential consequences of his life decisions. The anima archetype begins with the relationship between Yasin and Farida, which shows an imbalance between rational and emotional masculine needs, and this exacerbates the protagonist's identity dilemma in his adulthood. The end of this psychological process is the self-archetype, depicted by the conflict between Yasin's forms. This experience represents a phase of increased awareness and the decomposition of the personality into a more integrated self.

Theoretically, this study advances the topic of literary psychology by demonstrating that the idea of the shadow in contemporary Arabic literature appears as an active object and not merely an implicit psychological sign. Practically, the research findings can be applied to understanding modern literature that addresses issues of identity crisis, migration, and the duality of self. These findings can also be used as a source for additional research that will combine and incorporate aspects of psychology, literature, and cultural studies. Further research is recommended to investigate other interesting

symbols and their development in modern Arabic literature as phenomena of societal change, cultural alienation, and existential change.

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