CHAPTER II
LITERATURE REVIEW

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This chapter discusses the theoretical framework used in this research. The theories explained in this chapter cover (1) Anime as a Literary Work, (2) Narrative Structure Theory, (3) Literary Psychology, (4) Carl Jung's Archetype Theory, (5) a description of the Anime Your Name (Kimi no Nawa), and (6) Previous Research.

2.1 Anime as a Literary Work

Literary works are defined as works that tell stories of a fictional or imaginary nature, meaning that they do not exist or occur in the real world and therefore do not require factual verification (Nurgiyantoro, 2013). Literary works are generally divided into two categories: fiction and non-fiction. The term "fiction" refers to a made-up story or imaginary tale (Nurgiyantoro, 2013).

The position of anime within literature and literary studies has been discussed by various scholars. Napier (2018) argues that modern anime occupies a significant place in world literature and cultural studies because of its complex narrative structures and deeply emotional themes. Anime is not merely entertainment; it is a form of storytelling that carries cultural values, social commentary, and psychological depth. As a result, anime can be treated as a literary text that deserves serious academic analysis.

Anime also has a significant influence on society as a form of cultural and literary expression. Anime films and series have shaped how millions of viewers around the world understand identity, gender, relationships, and the human condition. Works like *Your Name (Kimi no Nawa)* demonstrate how animated storytelling can engage with complex literary and psychological themes, including character transformation, the concept of fate, and the boundaries of time and memory. Because of its rich narrative and cultural significance, anime has become an increasingly important subject of study in literary and film research.

Fiction is a narrative work whose story is not based on factual truth. A narrative is a series of interconnected events bound by cause and effect that unfold within a specific time and space (Pratista, 2008). The narrative framework of a film, which forms its core or essence, includes plot, chronology, characters, conflict, purpose, and narrative structure patterns. The work of fiction analyzed in this study is an anime film.

2.2 Narrative Structure Theory

In the context of literature, narrative is also referred to as fiction, narrative text, or narrative discourse in a structural-semiotic approach. The term "fiction" in this context means a fictional or imaginary story. This includes novels and short stories, which are the most common forms of fiction (Abrams, 1981). Literary works are connected to each other through a system of meaning and aesthetic value that comes to life when the audience engages with them.

According to Seymour Chatman (1978) and Gerard Genette (1980), a narrative is a structured story that contains key elements which unfold across different times and places. These elements include characters, plot, conflict, setting, and time. Each component complements and interacts with the others to form a coherent sequence of events bound by the principle of causality, or cause and effect (Forster, 1927).

Furthermore, the interplay between these narrative elements is crucial in shaping the overall meaning of a literary work. While characters drive the story, conflict and plot issues create the tension that sustains the reader's interest. Setting and temporal structure, on the other hand, establish the context in which the narrative unfolds, influencing how events are understood and interpreted. Narratives often reflect human experiences and social realities, making them an important medium through which to convey values, ideologies, and cultural perspectives.

2.2.1 Narrative Relationship with Space

The narrative relationship with space in film is a reciprocal relationship between the story being told and the physical space where events take place. Space does not only function as a backdrop; it also shapes, directs, and gives meaning to the narrative. Space helps the audience understand the story by creating atmosphere, showing where the story is set, and organizing the visual elements in a meaningful way. For example, a narrow and dark space can represent conflict, pressure, or the feeling of being trapped, while a spacious and open space can symbolize freedom or emotional distance (Adinda, 2024).

Certain spatial characteristics can also represent emotional states and internal conflicts within a story. This approach shows that visual elements in film are not neutral but are rich in symbolic meaning that helps the audience understand the characters' psychological dynamics. This aligns with a narratological approach, which emphasizes that space is part of the system of signs within a narrative text (Bal, 2009). In addition, space plays a crucial role in plot and character development, as a shift in location often signals a significant change in the story.

2.2.2 Three-Act Structure

The three-act structure is commonly used in analyzing literary works and films. It corresponds to the three stages of story development: introduction, middle, and conclusion, as described by Pratista (2017). The first act is the Setup, which usually covers approximately one quarter of the film's total duration. The second act is the Confrontation, which is the longest, covering roughly half of the film. The third act is the Resolution, which is the shortest, typically lasting less than one quarter of the film's runtime.

When applying this structure to *Your Name (Kimi no Nawa)*, the three acts can be identified as follows. In the Setup, the story introduces Mitsuha Miyamizu and Taki Tachibana living in different places and leading very different lives. Strange events begin to unfold when they mysteriously swap bodies, and the audience begins to understand the core conflict, the characters, and the world in which the story is set. In the Confrontation, as the relationship between Mitsuha and Taki deepens, the conflict becomes more complicated. Taki sets out to find Mitsuha and discovers that the village of Itomori was destroyed by a comet in the past. The tension escalates as time, fate, and loss become the main obstacles. In the Resolution, the climax arrives when Taki and Mitsuha attempt to save the villagers of Itomori by defying their fate. Despite their memories beginning to fade, they succeed in changing the future. The film ends with their emotional reunion in the present, showing that their connection transcends both time and memory. Overall, the three-act structure in *Your Name (Kimi no Nawa)* demonstrates how Makoto Shinkai carefully constructs a non-linear narrative that moves from the introduction of a mysterious body-swapping phenomenon, through escalating conflict across time, to an emotionally powerful resolution that ties together both the psychological and temporal dimensions of the story.

2.3 Literary Psychology

Literature and literary works have a natural connection with psychology because literary works always feature characters with different personalities and traits. This has led scholars to develop the theory of literary psychology in order to study the psychological aspects of literary works more systematically. One theory commonly used in personality or character psychology, especially in film and novel research, is Carl Gustav Jung's analytical psychology (Adinda, 2024). In this section, the concepts of character, identity, and their relationship to Jung's theory will be explained in connection to the anime Your Name (Kimi no Nawa).

2.3.1 Characterization

In literature and film, characterization is an important process. It helps readers or viewers understand the personalities, behaviors, and thoughts of the characters in a story. According to Abrams (1999), characterization is the method used to describe and develop the

personality of characters through description, dialogue, actions, and interactions with other characters.

Murphy (1972) explains that characters can be described in various ways, including through their physical appearance, the way they speak, what they think, how they react to events, and what other characters say about them.

In the context of this study, characterization plays an important role in analyzing the two main characters in the anime *Your Name (Kimi no Nawa)*, namely Mitsuha Miyamizu and Taki Tachibana. Both characters undergo significant development as the story progresses, especially when they experience a body swap. The two characters have different lives and gain new perspectives through each other's experiences, which has a profound effect on how their personalities change and how they develop psychologically.

2.3.2 Non-Linear Character

Non-linear character refers to a form of character development that does not follow a simple or chronological sequence in a story. With this non-linear structure, readers or viewers can understand different aspects of a character's personality, experiences, and development through events that are presented out of chronological order. According to Chatman (1978), narrative structure consists of two main components: story, which is the chronological order of events, and discourse, which is the way those events are presented to the audience.

In non-linear narratives, the discourse rearranges the chronological order of events, which directly affects how characters are perceived and interpreted. As a result, character development is not experienced progressively but is instead constructed by the audience through scattered narrative pieces. David Bordwell and Kristin Thompson (2010) explain that films often manipulate time to create specific emotional effects on the audience. This technique allows characters to exist in different psychological states across time, creating a more complex and dynamic form of characterization. In this case, characters are not fixed or static; they continue to change as the story progresses and new information is revealed.

In the anime *Your Name (Kimi no Nawa)*, the non-linear character is clearly represented through the experiences of Mitsuha Miyamizu and Taki Tachibana. Their identities are formed through events where they swap bodies and timelines (in 2013 and 2016), which disrupts the usual way characters develop. As a result, their personalities are revealed gradually through memories, interactions, and their emotional responses in different situations and places.

2.4 Carl Jung's Archetype Theory

In Jung's theory of analytical psychology, the most important concept is the idea of archetypes (Jung, 1968). He describes archetypes as natural and universal patterns that appear repeatedly in myths, dreams, and stories. These elements — such as the Mother, the Hero, the

Shadow, the Wise Old Man, and the Trickster — are not deliberately created. Instead, they emerge from the deepest parts of the human mind and represent natural aspects of what it means to be human across different cultures and time periods (Jung, 1968). Of the many archetypes identified by Jung, those most relevant to literary analysis are Persona, Shadow, Anima/Animus, and Self, as they directly relate to human personality.

First is Persona. If the ego is imagined as a tall tower, the front surface of that tower can be called the Persona. Persona is the social mask that a person shows to the outside world. It represents how someone presents themselves in a way that conforms to social norms and expectations so that they can make a good impression on the people around them.

Second is Shadow. When a tower stands tall in front of a bright light, a dark shadow is cast behind it. Similarly, every ego is inevitably accompanied by a shadow, even when its presence goes unnoticed. The shadow is the side of a person that is hidden and kept away from the outside world because it is contrary to the moral and social values of society (Stein, 2019).

Third is Anima and Animus. Anima is the embodiment of feminine traits in a man's personality, while Animus is the masculine traits that exist in a woman's personality. These traits are formed as an individual goes through life and coexist with both masculine and feminine qualities in every person. Jung argues that both men and women have feminine and masculine aspects within themselves (Stein, 2019).

Fourth is the Self, which is the most important archetype and the central core of the entire personality system. Aspects of personality must develop comprehensively before the archetype of the Self can emerge. In order for the Self to appear, an individual must go through internal conflicts and the process of individuation — a psychological journey toward wholeness (Alwisol, 2017).

2.5 Anime Your Name (Kimi no Nawa)

Your Name (Kimi no Nawa) is a Japanese animated film by Makoto Shinkai, released in 2016. According to Napier (2018), the complex narrative structures and deeply emotional themes of modern anime make it an important subject of study in film and cultural studies.

The anime tells the story of two teenagers, Mitsuha Miyamizu and Taki Tachibana, who mysteriously begin swapping bodies every morning when they wake up. Mitsuha is a high school student living in the rural village of Itomori, while Taki lives in Tokyo. Despite their different environments and backgrounds, they build a strong emotional bond through this body-swapping phenomenon, which allows them to experience each other's lives. To help them

remember each other, they write each other's names on their hands and leave notes describing what they have been doing in each other's lives.

One of the most distinctive features of this film is its unusual narrative structure. The story slowly reveals that Mitsuha and Taki are separated not only by distance, but also by time, a crucial detail that is not immediately obvious to the audience. This storytelling method creates both excitement and emotional depth, showing the two characters struggling to remember each other and to prevent the disaster that threatens the town of Itomori.

2.6 Previous Research

Before proceeding with this research, the researcher reviewed previous studies to ensure that the current work offers a distinct contribution and avoids unnecessary repetition of existing research.

The first study is a journal article titled "Masculinity and Femininity in the Anime Kimi no Nawa: A Study of Audience Responses" (Maskulinitas Dan Feminitas Dalam Anime Kimi no Nawa: Kajian Respon Permisa), published by Fajria Noviana and Retno Wulandari in Diponegoro University Japanese Studies, Volume 1, No. 4 (2017). This study investigates the perceptions of young people regarding masculinity and femininity as presented in the anime through the responses of thirty Diponegoro University students. The similarity with the current research lies in the use of the same source text, namely Makoto Shinkai's Kimi no Nawa. However, the main difference is in the theoretical approach: while Noviana and Wulandari (2017) focus on audience response, the current study focuses on the personality archetypes of the main characters using Carl Gustav Jung's psychological theory. The gap from this study is that it does not apply Jung's archetype theory, which is the central analytical tool of the present research.

The second study is a thesis titled "The Structure of Makoto Shinkai's Film Kimi no Nawa" written by Rimarta Kusumawesti from the Faculty of Cultural Sciences, Diponegoro University (2017). This thesis uses a descriptive-qualitative method to analyze the relationship between three intrinsic elements in the anime: plot, character, and setting. The study found that these three elements are closely connected and that the body-swapping between the two main characters drives the changes in plot and setting. The similarity with the current research is that both studies analyze characters in the same anime. However, the current study goes further by examining the psychological archetypes of those characters using Jung's theory, which Rimarta's study does not address. The gap is that this thesis does not examine the psychological dimension of character transformation.

The third study is an article titled "The Phenomenon of Women's Body in Kimi no Na wa" (Fenomena Tubuh Perempuan Dalam Anime Kimi no Na wa), written by Nu'man Zamaluddin, Tisna Prabasmoro, and Ari Jogaiswara Adipurwawidjana from Universitas

Padjadjaran (2024). This article examines how women's bodies are portrayed and experienced in the anime, particularly through the lens of Merleau-Ponty's phenomenology of perception. The article argues that body-swapping in the film creates a complex exploration of women's existence and subjectivity. The similarity with the current research is that both studies discuss the body-swapping phenomenon and its impact on the characters. However, the gap is significant: this article discusses the female body and existential consciousness using Merleau-Ponty's theory, whereas the current study discusses both femininity and masculinity as overlapping psychological qualities using Jung's archetype theory.

The fourth study is an article titled "A Semiotic Analysis of the Meaning of Musubi in the Movie Your Name (Kimi no Nawa)" (Analisis Semiotik Makna Musubi dalam Film Animasi Kimi No Na Wa), by Junita Kurniawati and Ayu Putri Seruni at Universitas Muhammadiyah Prof. DR. HAMKA (2021). This article explores the concept of "Musubi" a Shinto spiritual principle, and how it is represented in the film using Umberto Eco's semiotic theory. The similarity is that both studies analyze the same anime. The gap, however, is that this article focuses on religious and cultural symbolism, while the current study focuses on psychological character development using Jung's archetype theory, which this article does not use.

The fifth study is an article titled "Space and Time in the Anime Your Name (Kimi no Nawa)" (Ruang Dan Waktu Dalam Anime Kimi No Na Wa), written by Vincent Chandra, Hardiman, and Nyoman Sila from Ganesha University of Education, Bali (2019). This article analyzes the visual representations of space and time in the anime, drawing on theories of aesthetics and cultural philosophy. The similarity is that both studies engage with the non-linear and cross-temporal aspects of the film. The gap is that this article focuses on visual and spatial aesthetics rather than on the psychological development of the characters, which is the focus of the current research.

None of the five studies above combines Jung's archetype theory with the analysis of non-linear character development in Your Name (Kimi no Nawa), which is precisely what the current study aims to do. The five previous studies reviewed above, several research gaps can be identified. Noviana and Wulandari (2017) examined masculinity and femininity in *Your Name (Kimi no Nawa)* through audience responses, but they did not apply any psychological theory to analyze the characters directly. Kusumawesti (2017) analyzed the structural elements of the film like plot, character, and setting without exploring the psychological dimension of character transformation. Zamaluddin et al. (2024) discussed the female body and existential consciousness using Merleau-Ponty's phenomenology, but focused only on the female character and did not address the overlapping masculinity and femininity that both main characters experience. Kurniawati and Seruni (2021) explored the cultural and religious symbolism of "Musubi" in the film using semiotic theory, without touching on character

psychology at all. Chandra et al. (2019) analyzed space and time in the anime from an aesthetic perspective, but did not examine how the non-linear narrative affects the psychological development of the characters. Therefore, none of the five studies above combine Carl Gustav Jung's archetype theory with the analysis of non-linear character development in *Your Name (Kimi no Nawa)*. This research fills that gap by focusing specifically on how the body-swapping phenomenon and the shifting timelines shape the personality archetypes such as Persona, Shadow, Anima/Animus, and Self of both Mitsuha Miyamizu and Taki Tachibana throughout the story

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