Self-Actualization of Agatha and Sophie in Chainani's *The School for Good and Evil* Novel.

Winny Bungan[1*], Chris Asanti[2], & Satya Ariani[3]
English Literature Study Program, Faculty of Cultural Sciences,
Universitas Mulawarman
E-mail: winnybungan@gmail.com

ABSTRAK

Penelitian ini mendiskusikan pencapaian aktualisasi diri dari karakter Agatha dan Sophie dalam novel The School for Good and Evil karya Soman Chainani. Pencapaian tersebut diraih dengan menemukan bentuk-bentuk diri ideal dan diri sebenarnya dari kedua karakter tersebut. Teori yang diaplikasikan di dalam penelitian ini adalah aktualisasi diri milik Carl Rogers. Semua kata dalam bentuk narasi dan dialog yang berhubungan dengan pembahasan mengenai aktualisasi diri dari kedua karakter terpilih tersebut merupakan data dalam penelitian ini. Bentuk penelitian ini adalah kualitatif dengan pendekatan humanistik. Hasilnya mengungkapkan bahwa kedua karakter tersebut berhasil memenuhi aktualisasi diri mereka. Namun, proses yang dilalui Agatha tidak terlalu berliku dibandingkan dengan proses yang dilalui Sophie dikarenakan perbedaan lingkungan mereka tinggal. Karakter Agatha tinggal di lingkungan yang positif dan mendukungnya sehingga membantunya untuk memiliki keyakinan terhadap diri sendiri. Di sisi lain, karakter Sophie tinggal di lingkungan yang negatif dan toksik, di mana semua orang meragukan usahanya untuk menjadi seseorang yang berfungsi sepenuhnya. Semua hasil ini diperoleh melalui karakterisasi metode diskursif dan dramatik.
Kata kunci: Diri ideal, Diri sebenarnya, Aktualisasi diri, Konsep diri

ABSTRACT

This study discusses the fulfillment of self-actualization of Agatha's and Sophie's characters in *The School for Good and Evil* novel by Soman Chainani. The fulfillment is done by finding out the forms of the ideal self and real self of the two characters. The theory applied in this study is self-actualization by Carl Rogers. Words in the form of narrations and dialogues relating to the discussion of self-actualization of the two selected characters were the data in this study. The research design of this study was qualitative with a humanistic approach. The results revealed that the two characters successfully fulfilled their self-actualization. However, Agatha's process was less problematic compared to Sophie's due to the different environment they lived in. Agatha's character lived in a positive and supportive environment that allowed her to believe in herself. On the other hand, Sophie's character lived in a negative and toxic environment where everyone doubted her efforts in becoming a fully functioning person. These results were found through the characterizations of discursive and dramatic methods.
Keywords: Ideal Self, Real Self, Self-Actualization, Self Concept

A. INTRODUCTION

The exploration of the ideal self in contrast to the real self is a prevalent theme in literature that reflects the complexities of human life. This contrast frequently acts as a framework for characters as they explore their identities, ambitions, and the societal influences that shape their experiences. The tension between these two dimensions of self can provide profound insights into the process of self-actualization. According to Rogers (2014), self-actualization is a fundamental concept in humanistic psychology that signifies the ultimate stage of personal

development, where individuals embark on a continuous quest to realize their utmost potential. Rogers (2014) further asserts that self-actualization is not a fixed endpoint but rather a dynamic and continuous process. This concept aligns with the character development depicted in literature, where characters frequently experience significant transformations throughout their stories.

Numerous literary works portray characters struggling with the difference between their desired identities and their actual selves. For instance, Soman Chainani's novel *The School for Good and Evil* explores the complexities of self-actualization. It narrates the experiences of two female characters, Agatha and Sophie, who aspire to achieve their happy endings by preparing to be the protagonists in children's literature. They are required to graduate from two separate schools (the school for good and the school for evil) to fulfill their roles as fairy tale characters.

Carl Rogers' self-actualization theory has profoundly influenced both the fields of psychology and literature. One notable contribution is the work of Yazdani and Ross (2019), which examines a character's journey towards self-actualization as shaped by the reconciliation of their ideal and real selves in the classic text *A Portrait of the Artist as a Young Man*. There is a need for a more thorough examination of how characters in modern stories navigate the dichotomy between their ideal and real selves, and how this journey aligns with the principles of Rogers' self-actualization theory. This research paper focuses on analyzing the traits, behaviors, and personalities of Agatha and Sophie through the framework of Carl Rogers' self-actualization theory.

B. LITERATURE REVIEW

1. Characterization by William Kenney

Kenney (1966) explains three methods of characterization to understand fictional characters in literary works. The first method is called as discursive method. It refers to a method of characterization when the characters are described by the author directly, such as their personality traits, physical appearances, preferences, and roles in the story. The second method is known as dramatic characterization, wherein characters disclose their traits through their dialogue, actions, and the descriptions attributed to them. The third method is contextual. Contextual method is the way to characterize through the verbal contexts surrounding the characters. In this case, the readers and/or audiences should pay attention to the repetitive patterns of verbal context that always appear.

2. Self-Actualization by Carl Rogers

It is about defining an individual as his/her best version of self. The individual can actualize, maintain, and enhance the self after understanding what he/she wants and is capable of doing (Schultz & Schutz, 2017). Before individuals reach the state of self-actualization in their lives, they have to first develop the self-concept. They have to be able to understand the existence of two images within a self: the ideal self and the real self, and the importance of these two images to be balanced.

a. Ideal Self

When the individuals have their perfect images of self, which most of the time aim to please other people, it refers to the image of the ideal self. Rogers (2014) explains the ideal self as the flawless image of an individual where he/she projects only the good things into the image that eventually becomes favourable by the individual him/herself and the other

people around. An ideal self works as the external validation to acknowledge the individual's existence in society. It creates a sense of belonging since this image of self is widely accepted.

Table 1: Ideal Self

No.	Ideal Self	Indicator	
		Positive Regard	Positive Self-Regard
1.	Conditional	Accepting and respecting other people's ideal self-image after fulfilling the conditions given.	Approving the ideal self of positive regard.
2.	Unconditional	Accepting and respecting other people's ideal self without giving any conditions.	Approving the ideal self without seeking any approval from other people.

Source: Ewen, "Carl R. Rogers – Self Actualization Theory (1)", An Introduction to Theories of Personality, 7th edition, 188-189

b. Real Self

Every individual may have what they call the ideal self or the perfect image of self. However, many individuals also own the other self that portrays their true self, and this form of self may stand on the opposite side of the ideal self. Rogers (2014) calls this form of self as the real self, a self where the flawed images exist. The individuals' trauma, darkest desire, mistakes, and dreams that hardly other people have come across are being stored in the real self.

Table 2: Real Self

No.	Real Self	Indicator
1.	Flawed images	Real self usually contains flawed images of people that they hate, dislike, or in the attempt of improving it.
2.	True qualities	True qualities in the real self refer to the actual physical or mental condition of people, such as rich, poor, handsome, ugly, kind, mean, and et cetera.

3. Previous Studies

The first previous study was entitled *The Personality of Johan Character in 'Terror' Novel by Lexie Xu: Humanistic Psychology Approach of Carl Rogers* by Rini Widiastuti in 2013. This study discussed the personality of Johan's character as portrayed in Lexie Yu's novel, *Terror*. Widiastuti's study used Carl Rogers' theory of humanistic psychology that concerns the issue of two images of self within an individual. The two images are called as real self and the ideal self. The research design of Widiastuti's study was a descriptive qualitative research.

The results of Widiastuti's study showed that Johan's personality was portrayed as an irresponsible, egocentric, and indifferent person. Johan's character was also portrayed to have two different images of self: 1) the image of the real self was portrayed as his dead little sister, Jocelyn; and 2) the image of the ideal self was portrayed as the impulsive and psychopathic version of Johan.

The second previous study was entitled *Psychoanalytic Criticism of Sophie's Narcissistic Personality Disorder in Soman Chainani's Novels The School for Good and Evil (The School Years)* by Gracia Prasetyanti Utami in 2020. This study discussed the portrayals of narcissistic personality disorder in Sophie's character. Utami's study used two theories in analyzing Sophie's narcissistic personality disorder in the novels, such as Millon's theory of narcissistic

personality disorder characteristics and Kernberg's theory of causes of narcissistic personality disorder.

The results of Utami's study showed that Sophie's character had narcissistic personality disorder through the characteristics of grandiose, egoistic, exploitative, manipulative, and unemphatic. Sophie's narcissistic personality disorder was caused by the failure of her parents in raising Sophie's character, the ideal image put by other people on her, and the fear of failure.

The third previous study was entitled *Carl Rogers' Notion of "Self-Actualization" in Joyce's A Portrait of the Artist as a Young Man* by Saeed Yazdani and Stephen Ross in 2019. Their study discussed the personality of Stephen Dedalus, the protagonist of *A Portrait of the Artist as a Young Man* novel by James Joyce by applying Carl Roger's self-actualization theory. Their study design was descriptive qualitative research.

The result of Yazdani's and Ross's study showed that Stephen Dedalus was able to achieve his self-actualization after he made peace with his real self. They found out that this character developed two different images in his ideal self and real self. Unfortunately, Stephen's ideal self as the artist appeared to overwhelm his real self, which was the young and fantastic idealist version of himself. The self-actualization achievement occurred when Stephen's character had lost his faith in his surroundings and was disappointed by the fallacies of the real world, which were the source that shaped his ideal self.

C. METHOD

The research design of this study was a humanistic qualitative research. The data in this study were words relating to the discussion of self-actualization of Agatha's and Sophie's characters. The words appeared in narrations, dialogues, and monologues from Soman Chainani's *The School for Good and Evil* (the first novel of the series) novel. There were two steps done in collecting the data for this study: reading and taking notes.

In analyzing the data of this study, the researchers followed the three steps of data analysis by Miles and Huberman (1994). First, the researchers identified the collected data into four characteristics of an ideal self, such as conditional positive regard, conditional positive self-regard, unconditional positive regard, and unconditional positive self-regard. The answers to this question showed the images of Agatha's and Sophie's ideal selves. Second, the collected data were identified into the two characteristics of the real self, such as the flawed images and true qualities. The researchers first needed to find out the forms of the ideal self and real self of Agatha's and Sophie's characters because these images were the main key to deciding whether these characters could fulfill the self-actualization or not. Third, after the ideal self and real self of Agatha's and Sophie's characters had been obtained, the researcher assessed whether those images were congruent or not with each other. The assessment was done by identifying the congruence state through three main keys of self-actualization: actualize, maintain, and enhance.

D. FINDINGS AND DISCUSSION

1. FINDINGS

This study aims to find out the self-actualization of Agatha's and Sophie's characters in *The School for Good and Evil* novel by Soman Chainani (2013). Their self-actualization is achieved by the existence of the ideal self and the real self. The presentation of the analysis process displays the analysis of ideal and real selves first before presenting the analysis of self-actualization.

a. Agatha's Self-Actualization Fulfillment

1) Ideal Self of Agatha's Character

Conditional positive regard refers to the conditions or standards that other people give to accept or respect one's form of ideal self (Rogers, 2014). This situation occurred in Agatha's form of ideal self. Even though Agatha kept her ideal self only to herself, somehow, other characters were able to sense it. They began to give their conditions or standards to approve of Agatha's ideal self. This condition turned into Agatha's conditional positive regard in the novel.

The first character to give her conditions on Agatha's form of ideal self was Professor Emma Anemone. She was one of the teachers in the School for Good who taught the subject of beautification, a class to train princess candidates to polish their smiles and other princess-like attitudes. Professor Anemone indirectly gave her beauty standards on Agatha the first time she met her in her class.

Data 1

Professor Emma Anemone, whistling in a blinding yellow dress and long fox-fur gloves, walked into her pink taffy classroom, **took one look at Agatha**, and stopped whistling. But then she murmured, **"Rapunzel took some work too"** (Chainani, 2013, p. 60).

The scene occurred when the first class for Agatha in The School for Good began. The professor, Emma Anemone, made her first entrance to the students by looking at their appearance. Her purpose was to judge whether the students' appearance followed the basic standard of a princess: pretty, friendly, and neat. The characterization performed in the first data was done through discursive and dramatic methods.

Conditional positive self-regard refers to a state when an individual sets his/her conditions in achieving their ideal self. In the case of Agatha's character, her conditional positive self-regard was based on other characters' conditions. Her ideal self meant a path to a better life. She would be happy and be able to live a normal life once she became beautiful. This meant that her ideal self posed a great value for her. Based on this fact, Agatha set her condition to reach the ideal self of becoming a beautiful girl. Her standard was no other than fulfilling other people's conditions that they gave to her.

When Agatha accidentally found a secret bridge connected to the School for Evil, she was faced with a mysterious and difficult door. She needed to get through that door to reach the bridge. However, the door required a specific answer to be given by anyone who wished to open it.

Data 3

Agatha gritted her teeth and met her own eyes. **"You're too ugly to have friends"** (Chainani, 2013, p. 53).

In Agatha's case, the door showed her reflection and asked why she needed to go to the other school. Her answer was because she was too ugly to have friends; she needed to go to the other school to save her only friend, Sophie.

Agatha's dialogue stating that she was an ugly person worked as the key to state the third data as her conditional positive self-regard. Her dialogue referred to her conditions to reach her ideal self. This finding was done through the dramatic characterization since the revelation of Agatha's conditions existed in her dialogue. Two reasons triggered Agatha to say that answer. First, she realized that the reflection on the door was hers, and thus she knew exactly what answer would make her lower her guard. She chose to say the rude answer that would hurt her feelings because it was a fact that she was ugly. Everyone believed so. Second, it was also a fact that because she was ugly, no one wanted to be friends with her, except Sophie. Due to this, she needed to cross the bridge and enter the School for Evil to save her only friend.

2) Real Self of Agatha's Character

A flawed image is the image of an individual that they wish to change because they find it unattractive or even troublesome (Rogers in Schultz & Schutz, 2017). In the novel, Agatha's character was described as an ugly girl both in appearance and personality. She hated to interact with other people and always had a gloomy vibe. These images that Agatha's character hated and wanted to change.

After meeting King Arthur's youngest son, Tedros, in the School for Good, Agatha did not have a good impression of him. It was because that young prince judged Agatha by her appearance, claiming that she was sent to the wrong school because of her ugly look. This impression that made Agatha dislike him and comment on his rude behaviour. She thought that the only good thing about Tedros was his good looks.

When Agatha walked around the school, she came across the school map filled with the history of Arthur, Tedros' father. The school map was full of great scenes from Arthur, which made Agatha compare Tedros and his father. She thought that Tedros must have felt suffocated to be in the same school since everyone would automatically expect the same greatness from him, just like his father. However, Agatha did not see any great about Tedros besides his good looks that led her to remark as shown in the fifth data.

Data 5

At least he had beauty on his side. *Imagine if he looked like me,* she snorted. *They'd have dumped the baby in the woods* (Chainani, 2013, p.52).

The characterization performed in analyzing Agatha's flawed image in the fifth data was done through dramatic characterization. Agatha's comment on Tedros' good look was followed by her scornful thought about herself. She made a comparison that if Tedros were born with her look, then his family would have abandoned him in the woods. This thought was born from Agatha's view about one's appearance, that one's good looks meant almost everything to them. If a person were beautiful or handsome, then the other things about them would automatically be considered good as well. This was the reason why she took her unattractive appearance as something she wanted to change.

An individual's real self contains more than just their flawed images. It also contained their true qualities, where all the good and bad aspects of them existed (Rogers, 2014). The same thing also happened in Agatha's character. Her true qualities revealed a lot more than just her flawed image of being ugly.

Agatha's flawed image related to her ugly appearance, or so she believed. However, the truth was the opposite. She was never ugly at all. Her appearance turned out to be her good true quality that was able to make all people in the School for Good take second

glances at her. The proof was shown in the data below. Agatha finally gathered herself to ask for Professor Dovey's help. She wanted the fairy godmother to cast a beautiful spell on her so that she could look as beautiful as the other students in the School for Good.

Data 8

I've been beautiful all along (Chainani, 2013, p. 194).

After asking Professor Dovey to do her magic on her, to make her look beautiful like she did to Cinderella, Agatha believed that she would finally be a beautiful girl. However, Professor Dovey did nothing to her, and magically, everyone in the School for Good was amazed by her appearance. Even though there was no change in her physical appearance, they thought that Agatha was as beautiful as a princess. She also claimed that all this time, she was a beautiful girl. This statement became the key to point out that Agatha's appearance was her true quality. Finding out Agatha's true quality as a beautiful girl was performed through the dramatic characterization. It was her own words of realization when she looked in the mirror and thought that she was a beautiful girl. The statement came as her inner thought in the novel.

3) Self-Actualization of Agatha's Character

As the tenth data showed, Agatha reached her ideal image of being a beautiful girl. She felt happy because now, other people would treat her better. This actualization of ideal image was seen through Agatha's inner thought in the novel, which was obviously identified as a dramatic characterization.

Data 10 - Actualize

She was pretty! She was lovable! She was---Beautiful! Finally she could live! Finally she could be happy! (Chainani, 2013, p. 192)

The godmother, Professor Dovey, did not cast any spell. She just tidied up Agatha's appearance and helped Agatha to love herself by making her believe that she was a beautiful girl. This condition referred to one fact that all this time, Agatha was a beautiful girl, which later was realized in her true self (true quality). The reason why she thought that she was ugly, which made her want to get rid of that appearance, was because she did not love herself first. She tended to compare herself with Sophie's appearance, and then started to hate herself. This condition made Agatha to always feel bad being in her skin.

The reason why Agatha's character was stated to be successful in achieving her self-actualization because she did not only actualize. She was found to be able to eleventh her ideal self of being beautiful as well. This proof was found in the twelfth data when a narration explained Agatha's change of behaviour after she actualized her ideal self. Agatha walked out of her room with confidence now after realizing her real qualities. She was able to make eye contact with other students and greeted them with a nice smile.

Data 11 - Maintain

She didn't dread washing her face now or mind taking a minute to brush her hair (Chainani, 2013, p. 195).

The characterization performed to find out Agatha's maintenance of her ideal self was through the discursive method. The narration explained that Agatha was no longer afraid of washing her face or brushing her hair. After realizing that she was a beautiful girl, she started to take care of her appearance. It was because Agatha realized that no matter how beautiful a person might be, it would go into waste if that person did not put

effort of maintaining. Based on this, the narration about Agatha's change of behaviour above showed her effort to maintain her physical appearance.

The last process of self-actualization succeeded by Agatha's character was the effort of enhancing her ideal self. Remember that her ideal self was to be a beautiful girl both in her and everyone else's eyes. This ideal self referred only to the physical appearance. She only wanted to be regarded as a beautiful girl in term of physical look. The scene below occurred after the schoolmaster of the two schools revealed his evil plan and attacked Agatha with Storian, However, Sophie stood in the way and shielded her from the attack, resulting her in a verge of death condition. Agatha, who was speechless and scared, did not what she had to do to save her best friend.

Data 12 - Enhance

In front of them, the children gathered around Sophie, dying in Agatha's arms. **Agatha tried in vain to staunch the wound, a mess of tears** (Chainani, 2013, p. 249).

Agatha's effort to enhance her ideal self was found through the discursive characterization. It was shown in the narration given by the author of the novel. The narration described the situation where Agatha was trying to cover Sophie's bleeding heart to save her life. This action was her form of enhancing the ideal self of being a beautiful person.

b. Sophie's Self-Actualization Fulfillment
1) Ideal Self of Sophie's Character

Similar to Agatha's case, Sophie's form of ideal self was also achieved by the conditions category (conditional positive regard and conditional positive self-regard). The reason for this was because of the form of her ideal self itself. Sophie wanted to be a princess, which automatically required public approval to it. The first condition was given by her own father, Stefan. He directly told Sophie that her current behaviour could not be taken as a princess since she did not take care of her father. According to him, if Sophie wished to be regarded as one, she should behave like one of the Gavaldon's children, Belle, who treated other people kindly.

Data 13

Sophie tense. "Belle?"

"Perfect child that one is," he said. "Brings her father home-cooked lunches at the mill. Gives the leftovers to the poor hag in the square" (Chainani, 2013, p. 8).

Characterizing Sophie's first condition to her ideal self was done through the dramatic characterization. The reason for this was seen in Stefan's dialogue as Sophie's father. He directly told her to be good to other people just like her neighbor's friend, Belle's character. His dialogue became the conditional positive regard toward Sophie's ideal self of being a princess.

Stefan's character gave his condition to Sophie with the hope that she would change her current state of being ignorant to other people. It was obvious that Stefan did not complain about Sophie's appearance because she already looked like a princess. However, her behaviour toward other people was far from that. He wanted Sophie to be more than just a beautiful girl.

The first condition Sophie set for herself was about the appearance. She made sure that her appearance looked exactly like the princesses in all the fairy tales she had read. According to her, she should maintain the perfect propostions of slim thighs, straight and tiny feet and nose. These conditions were stated in the fifteenth data below. The below scene occurred when Sophie was on her way to meet Agatha in her house. The fact that she had to climb to reach Agatha's house made her to think that her thighs were thickened. Obviously, this idea terrified her since she had maintained her princess-like proportions all this time.

Data 15

As she slogged up Grave Hills, picnic basket in hand, Sophie felt her thighs burn. Had these climbs thickened her legs? **All the princesses in storybooks had the same perfect proportions; thick thighs were as unlikely as a hooked nose or big feet** (Chainani, 2013, p. 9).

Classifying Sophie's obsession as her conditional self-positive regard was found in the narration about her in the novel. The author described Sophie's thought about having the perfect proportions of princesses she read in fairy tales. The descriptions existed in the given narration showed that the characterization performed was through the discursive method. The fact that her ideal self was to be a princess, particularly a princess that was publicly admitted by everyone, made Sophie to develop an obsession of looking like one. She could not afford of looking less or even just missing a day of not maintaining the perfect proportions. Obviously, this obsession became her form of conditional self-positive regard.

2) Real Self of Sophie's Character

Sophie's character possessed two different images of real self: her flawed image and her true qualities. The flawed image referred to the image that she wanted to change because she hated it, which was the image of being a villain. Obviously, she wanted to get rod of this image since she had always believed if her destiny was to be a princess. However, her true qualities only supported one aspect of her being a princess, which was the appearance.

The only thing that Sophie hated about herself was the image of being a villain. This image did not stick to her when she was in Gavaldon, since everyone in that village could not think less of her (mostly because of her beautiful appearance). However, things did not go the same in the Schools for Good and Evil. The fact that Sophie was sent to the School for Evil gave a sort of permanent label on her. She would not be sent to that school if her true nature and destiny was not a villain. This image that she considered as her flawed image. When Sophie strongly disagreed of her placement in the School for Evil, she used Agatha as her excuse. She told her roommates if the one who was destined to be the villain was Agatha. Thus, she wailed to her roommates in her attempt to make them convinced about that fact.

Data 17

"She belongs here, not me!" Sophie wailed--- (Chainani, 2013, p. 37)

Her action of pointing finger at Agatha, even though they were friends showed how much she wanted to get rid that image from her. She was willing to let her one and only true friend to be the villain as long as other people saw her as the princess. This flawed image of Sophie was characterized through her own dialogue. She directly stated

that the one who should be sent to the School for Evil was Agatha, which implied the idea that she was the princess. Not only by her dialogue, Sophie also emphasized her statement by the action of pointing her finger toward Agatha. Hence, this proof was included as the dramatic characterization.

Even after Sophie succeeded winning the heart of Tedros, one of the princes in the School for Good, she was still persistent in getting rid of the image of villain from herself. This image hurt her pride so much to the point of nauseating her. Sophie felt that all her effort of making real her ideal self went in vain because of this one flawed image.

The true qualities of Sophie's character consisted of good and bad things. The good thing was about her beautiful appearance that had the capability to convince anyone if she was born a princess. While the bad thing was no other than her bad attitude. The scene below took place when Sophie entered the School for Evil for the first time. Everyone was in awe seeing a person as beautiful as Sophie in a place that was meant to train villains. Even one of the roommates made a remark, saying that princes would mistakenly think that Sophie was a princess.

Data 19

"Princes must be so confused when they see you," said Dot. **"Most villains don't look like princesses"** (Chainani, 2013, p. 34).

Sophie's good true quality was found in other character's direct dialogue. This proof was characterized through the dramatic method since it was stated directly by the character in the novel, not the author. Dot as the character who complimented Sophie's good true quality, stated that her physical appearance belonged to princesses instead of villains.

Even though Dot's character was one of the people who gave condition to Sophie's form of ideal self, but she also admitted that Sophie was a beautiful person. In fact, she complimented Sophie's physical appearance. She said that people, especially the princes in the School for Good would not be able to tell of Sophie was not a princess. Dot's words referred to Sophie's true quality of being a beautiful girl. It was an undeniable fact of her good true quality. However, one's good look did not guarantee their good heart or attitude. As shown in Sophie's character, she was quite selfish. She had the heart to hurt her friend, Agatha to reach the ideal self of being a princess. Obviously, this one was included as Sophie's bad true quality.

3) **Self-Actualization of Sophie's Character**

The fulfillment of Sophie's self-actualization was different compared to Agatha's. Sophie's character was able to reach her self-actualization despite the fact that her process was difficult and painful one. Sophie could convince Tedros to admit and treat her like a princess, despite the fact that she was a Never. Tedros' faith on her considered quite strong too since he did not care about what other people say about Sophie. In his eyes, she was her princess, at least once.

At the time when Sophie and Tedros entered the lunch hall by holding hands was the moment when Tedros claimed Sophie as his princess. He intentionally made such entrance that day to show to everyone in the two schools that they could not see the real Sophie as he could. For the same reason too, he stated his feeling directly to Sophie such as shown in the data below.

Data 22 – Actualize

"Because now that I found my princess, I won't let her go," said her prince, gazing into her eyes (Chainani, 2013, p. 146).

The characterization of Sophie's actualization data was found through the dramatic characterization. There were two facts that made Sophie's actualization of ideal self successful. First, she was able to fulfill the conditional positive regard given by her father about being acknowledged as a princess by other people than herself. In this case, it was Tedros' character who gave his approval toward Sophie's ideal self. He admitted Sophie's ideal self as a princess because of her beautiful appearance. He even wanted other characters to admit that Sophie was indeed a princess. This condition was a proof that Sophie put efforts in actualizing things between her ideal and real self (the good true quality).

Second, Sophie's process in actualizing her ideal self was not finished yet. Based on Rogers' claim, self-actualization is an ongoing process for a person to reach the state of fully functioning (Schultz & Schutz, 2017). This claim was what happened on Sophie's character. The fact that she was able to convince Tedros showed an ongoing process of her actualizing the ideal self. She was still in her efforts of proving to other characters about the princess within her. These two facts were obvious to claim that Sophie was successful in actualizing her ideal self, which was to be a princess.

Another key of self-actualization that was successfully done by Sophie was maintaining the ideal self. The data below might appear to oppose this statement instead of supporting it because the twenty-third data revealed the moment when Sophie lost her beautiful appearance, which automatically meant she had nothing to be maintained in this stage. However, further explanation showed the reason for stating that Sophie was successful in maintaining her ideal self.

Sophie and Agatha agreed to escape from the two schools and back to their village, Gavaldon. However, the only one who thought so was Agatha. Sophie only wanted to use Agatha's aid to help her getting closer with Tedros. Unfortunately, things went wrong and Sophie's evil plan was revealed. Tedros chose to take Agatha as his princess and broke his promise to Sophie to take her as his princess to the school ball. This moment that turned Sophie into the real villain.

Data 23 – Maintain

There was a thick black wart on her chin. Sophie frantically picked at it, pulled at it---then saw her roommates in her reflection, both white as sheets (Chainani, 2013, p. 208).

The characterization performed in the twenty-third data was through the discursive method. As shown in the twenty-third data, the narration explained the changes on Sophie's physical appearance. This happened to any Never who was drawn to bad deed and chose to actualize them. In the case of Sophie, she tried to hurt Agatha because she was desperate of making true her ideal self. She could not stand the fact that Agatha was chosen to be the Ever, to be the princess. This was the reason that made Sophie to resolve to that solution.

The black wart on Sophie's chin was known as symptoms of a villain. This was the first sign of her becoming a true villain. This was also the point where Sophie supposedly failed to maintain her beautiful appearance. She could not maintain the only good thing about her since she allowed her bad true qualities in the real self took control.

However, it was not the case. The fact that Sophie's ideal self to be a princess might lead the readers to think she should achieve it through the good ways. Unfortunately, Sophie was not brought up within that kind of environment. Even when she was still in Gavaldon, everyone including her father thought and treated Sophie as a villain just because she did things on her own way.

Sophie could not follow other people's version of goodness and thus being labeled as the evil one. The same thing also happened when she was sent to the School for Evil. She tried her best to prove to everyone that she was a good person, but neither listened nor tried to give her a chance. They chose to keep labeling Sophie as the villain, which finally got through her at some point: she was born as a villain. All she ever knew was to achieve her goal through bad deeds because she was labeled and taught so in the School for Evil. Therefore, it made sense that Sophie resolved to do bad things as her attempt to achieve her ideal self. Based on this fact, Sophie was able to maintain her ideal self by applying the lessons she had received in the School for Evil.

In the enhancement key, Sophie was indeed successful. She finally could prove that she was not a villain. At the time the schoolmaster's evil plan was revealed, he targeted to get rid of Agatha. He believed that girl was the cause of the failure of his plan. He controlled Storian so that pen flew to stab her in the heart. Seeing this, Sophie acted quick by placing herself as the shield to protect Agatha. As the result, she was the one who got stabbed by Storian.

Data 24 – Enhance

A body collided with hers and took her to the ground. Agatha's eyes opened. Sophie lay beside her, Storian speared through her heart (Chainani, 2013, p. 248).

The characterization performed in the twenty-fourth data was through the discursive method. The narration given by the author showed the enhancement action that Sophie's character achieved. Sophie's action of sacrificing her life was proof that she was not a villain. At some points, the enhancement changed her bad true quality as a selfish person, which at the same time fulfilled the conditions given by other characters regarding her conditional positive regard of ideal self. The moment Agatha's life was in danger, Sophie decided to save her. She jumped in front of her and let Storian, the magical pen that wrote all the fairy tales on its own, speared through her heart. She sacrificed herself to protect Agatha. Obviously, this action was never expected to be taken by Sophie of all people. It was considering the previous facts that she only cared about herself to the point of willing to hurt other people.

2. DISCUSSION

These findings lead the two characters to experience different journeys of self-actualization fulfillment. Agatha's character succeeded in achieving her self-actualization in a less troubled way. The reason for this because the environment she was placed in the novel always supported her. In Gavaldon, the villagers indeed treated Agatha like a villain due to her bad looks. However, she had her mother, Callis, who always took her side and supported in any way. In the School for Good, the same treatment that Agatha received in her village because of her unattractive look repeated itself. Yet, she still had the support from another character, Professor Anemone, who believed that Agatha was a beautiful girl with a beautiful heart from the

beginning. This positive environment helped Agatha to overcome the obstacles during her self-actualization fulfillment smoothly.

In the case for Sophie's character, her journey of self-actualization fulfillment was considered as a painful one. Although Sophie was described to have a dashingly beautiful appearance, she did not get enough love from the people around her. This lack of emotion as well as the unfair treatment that Sophie achieved, was the cause for her to turn into a villain. She was labeled since in the beginning of the story as a villainous person and was forced to accept her fate as a villain in the School for Evil. She did not get a chance to prove otherwise, which eventually led her to believe that she could achieve things once she followed the villain's way of life. This situation and environment made Sophie lost her not-so-villain self before going back to the right path.

The results of this study turn out to have some relation to one of the previous studies. It is the study written by Saeed Yazdani and Stephen Ross in 2019, *Carl Rogers' Notion of "Self-Actualization" in Joyce's A Portrait of the Young Artist as a Man*. Their study discusses the application of Rogers' self-actualization in the protagonist of Joyce's novel with the title *A Portrait of the Young Artist as a Man*. The result shows that Stephen Dedalus as the protagonist, let his ideal self, which was the artist to overcome his real self as the young and fanatic idealist person. Due to this situation, Stephen once lost his purpose in life and even felt void to the life he had been living. At the end of the novel, Stephen reached his self-actualization after deciding to let go of his trust to the people and the world around him.

This situation appeared to be similar to what Sophie's character had been through. Although, it was clear in Sophie's case, she did not neglect her real self just like Stephen's character did. The similarity is laid on the fact that Sophie, in her verge of death moment, decides to ignore the image of villain that other characters have always tried to impose on her. She decides to fix all the bad things she has caused by protecting her only friend, Agatha, even if it means to cost her life. By doing the good thing, which becomes the opposite of a villain, Sophie is able to fulfill her self-actualization. She is successful in actualizing her ideal self to be a princess who also has a brave heart

D. CONCLUSION

The ideal self of Agatha's character is being a beautiful person. This ideal self is successfully reached, which signifies the successfullness of performing her self-actualization: (1) she can actualize her ideal self by fulfilling the conditions given by other people regarding her wish to be a physically beautiful person; (2) she can maintain that ideal self by always remembering her flawed image in the real self, which prevents her from coming back to that flawed state; and (3) she can enhance that ideal self by conducting good deeds through her good qualities in the real self.

On the other hand, Sophie's ideal self is to be a princess. She also succeeds in fulfilling her self-actualization. However, the journey appears to be rather tough: (1) she can only convince one person to approve her ideal self as a princess; (2) she fails to maintain that approval, but can gain the same title as a princess in the School for Evil; and (3) Sophie can enhance her ideal self by being a princess in heart through the self-sacrifice in protecting Agatha's life.

REFERENCES

Chainani, S. (2013). *The School for Good and Evil*. Harper Collins.

Kenney, W. (1966). *How to analyze fiction*. Monarch Press.

Miles, M. B., & Huberman, A. M. (1994). *Qualitative data analysis: An expanded sourcebook*. SAGE.

Rogers, C. R. (2014). Self-actualization theory (I). In R. B. Ewen (Ed.), *An introduction* to theories of personality 7th edition (pp. 183-191). Psychology Press.

Schultz, D., & Schutz, S. (2017). *Theories of personality (11th edition)*. Cengage Learning.

Utami, G. P. (2020). *Psychoanalytic criticism of Sophie's narcissistic personality disorder in Soman Chainani's novel The School for Good and Evil (The School Years)* [Thesis, Universitas Sanata Dharma]

Widiastuti, R. (2013). The personality of Johan character in "Terror" novel by Lexie Xu: Humanistic psychology approach of Carl Rogers. *SAWERIGADING*, *19*(3), 409-419. https://doi.org/10.26499/sawer.v19i3.451

Yazdani, S., & Ross, S. (2019). Carl Rogers' Notion of "Self-actualization" in Joyce's A Portrait of the Artist as a Young Man. *3L: The Southeast Asian Journal of English Language Studies, 25 (2), 61-73. DOI: 10.17576*