

Self Identity of the Main Character of Archie The RedCat's Sri Asih Webtoon: A Literature Study

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Abstract

This study examines the formation of self-identity in the main character of the Sri Asih Webtoon by Archie the RedCat and Devita Krisant, focusing on three key stages: the real, imaginary, and symbolic. Using Jacques Lacan's social identity theory as the theoretical framework, this research aims to explore how Alana's identity evolves through these stages. The study employs a qualitative descriptive method, with data collected through library research, reading, listening, and note-taking. The analysis centers on the Webtoon's narrative, specifically examining the development of Alana's self-identity. The findings reveal that Alana's self-identity progresses from confusion and self-doubt to complete understanding and acceptance of her role as Sri Asih. In the real stage, Alana lacks self-recognition and awareness of her abilities (Episodes 3, 5, and 18). During the imaginary stage, she begins to associate herself with Sri Asih's strengths but remains uncertain of her full potential (Episodes 8, 13, and 30). At the symbolic stage, Alana achieves a holistic understanding and acceptance of her identity as Sri Asih (Episodes 14 and 21). This study offers valuable insights into the complex process of self-identity formation, contributing to the broader fields of literary analysis and identity studies. By analyzing Alana's journey, the study underscores the psychological and narrative mechanisms that shape individual identity in modern storytelling, with implications for understanding character development and identity construction in various media.

Keywords: Self identity; Social identity; Jacques lacan; Main character; Webtoon sri asih

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INTRODUCTION

Identity can be defined as the identity that distinguishes a person or thing. Self-identity includes aspects such as identity, unique characteristics, and spirituality that are part of a person or entity (Najoan, 2020). According to psychology, identity refers to individuals' efforts to identify themselves, as well as the characteristics that distinguish them from others (Afif, 2015). Seeing individuals as a whole, self-identity is not only shaped by their social identity but also by their personal identity (Fachrudin, 2021). As we call social interaction, it is basically a continuum, stretching from personal to social relationships (Baharuddin & Rachman., 2019). Lacan (Rahman, 2022) defines the individual as a subject who has the need to fulfill his identity for himself, one can conclude that this subject is perfect. Self-identity in individuals is coherent and consistent so that it can cause a feeling of wholeness in individuals (Pratama, 2019). For example, in social interactions, I choose to hide or at least not highlight my Javanese identity by emphasizing my other social identity as a writer, but individually I must honestly admit that I am actually Javanese.

Self-identity formation is also present in popular literature, including digital literature, which can also be called cyber literature (Nurhidayah & Setiawan, 2019). The

presence of cyber literature has an interesting impact in terms of excellent visuals, providing wider accessibility for readers with online availability through digital platforms, opening up more innovation in the creation and dissemination of literary works (Fahmy et al, 2023). One example of popular cyber literature such as Archie The RedCat's Sri Asih Webtoon and Devita Krisanti's successful Indonesian movie and series in 2022 adapted from Sri Asih Webtoon, this is a significant influence of digital literature in popular literature as a whole. Sri Asih Webtoon by Archie The RedCat and Devita Krisanti as the person who drew it. It tells the story of Alana as the main character who has the advantage since she was a child of seeing supernatural beings. Who would have thought that Alana's advantages would make her get the power to become a powerful goddess named Sri Asih. Being Sri Asih turned out to be very tiring, Alana had to protect her identity from her friends, help people from evil energy attacks, and carry out her daily activities as a student at school.

Self-identity formation in popular literature, especially cyber literature, shows a complex relationship. The Sri Asih webtoon is a clear example, as the main character, Alana must experience various challenges related to her strength and maintain her identity in her daily life. Alana's journey reflects an individual's struggle in facing individual and social identity issues, which is very relevant to Jacques Lacan's theory of identity. This study will use Jacques Lacan's social identity theory to describe the identity of the main character in Archie The RedCat's Sri Asih Webtoon. This study aims to identify the self-identity search process of the main character in Sri Asih Webtoon by using Jacques Lacan's social identity theory. This research will provide deep insights into how the process of individual identity is formed, maintained, and tested. Self-identity has a complex and multidimensional concept, which covers various aspects of an individual's life (Kusherdiana, 2020). Jacques Lacan, a major figure in psychoanalytic theory, highlighted the importance of the development of the human psyche which consists of conscious and unconscious elements that cannot be separated (Nurhidayat, 2017). The focus of Lacan's theory can be seen from three aspects, namely the imaginary aspect, the real aspect, and the symbolic aspect (Maleja et al, 2022).

In recent years, digital literature has become a prominent medium for exploring complex themes such as identity, particularly in the context of webcomics and webtoons. The Sri Asih Webtoon by Archie the RedCat and Devita Krisant provides a rich narrative for examining the formation of self-identity, particularly through its main character, Alana. This study seeks to analyze how Alana's self-identity evolves through three distinct stages—real, imaginary, and symbolic—using Jacques Lacan's social identity theory as a theoretical framework. While much research on self-identity in literature has focused on traditional print texts, few studies have addressed how this theme manifests in digital platforms like webtoons, where the fusion of visual and textual storytelling plays a significant role in shaping characters' identities. Moreover, while Lacanian theory has been applied to a variety of literary forms, its application to webtoons, especially in the context of self-identity formation, remains underexplored. This study aims to fill this gap by offering a novel examination of Alana's identity development through Lacan's theoretical lens.

By analyzing the Sri Asih Webtoon, this research contributes to the growing body of digital literature studies and identity theory. It provides insights into the specific ways in which digital narratives construct identity, offering a unique perspective on character development in modern, visually-driven storytelling. The primary research questions guiding this study are:

1. How does Alana's self-identity develop across the real, imaginary, and symbolic stages in Sri Asih?

2. In what ways does Lacan's social identity theory illuminate the process of identity formation in digital literature, specifically in the context of a webtoon?
3. What are the broader implications of understanding self-identity formation in digital media for literary and identity studies?

RESEARCH METHOD

Research Design

This study employs a qualitative descriptive research design, which is particularly suited to understanding the formation of self-identity in Sri Asih due to its ability to provide a detailed, context-rich examination of narrative content without imposing external frameworks. The descriptive method allows for a comprehensive exploration of existing phenomena—in this case, the stages of self-identity in the main character, Alana—through careful analysis of textual and visual elements within the webtoon (Arsyam & Tahir, 2021). The subject of this study is the Sri Asih Webtoon by Archie The RedCat, consisting of 50 episodes published on the Webtoon application. The object of study is the development of the main character's self-identity across three key stages: real, imaginary, and symbolic, as conceptualized by Jacques Lacan's Social Identity theory.

Research Instruments and Data Collection

Data collection was carried out using literature study techniques, including reading, listening, and note-taking, with a focus on gathering relevant information about the three stages of Alana's self-identity. The analysis specifically targets textual and visual elements within the Webtoon that illustrate her identity development. Given the nature of the research, no human participants were involved, and the study is limited to textual and visual content analysis of the Webtoon.

Data Analysis

The data collected was systematically analyzed through the lens of Lacan's Social Identity theory, which breaks down self-identity into the real, imaginary, and symbolic stages. The analysis followed a step-by-step process for each stage:

1. **Real Stage:** This stage was analyzed by identifying moments when Alana shows confusion or a lack of self-recognition (Episodes 3, 5, and 18). The focus was on how the narrative portrays her inability to understand her potential.
2. **Imaginary Stage:** The analysis of the imaginary stage involved identifying scenes where Alana begins to associate herself with Sri Asih's strengths but still struggles with fully comprehending her identity (Episodes 8, 13, and 30).
3. **Symbolic Stage:** Finally, the symbolic stage was analyzed by examining episodes where Alana accepts and internalizes her identity as Sri Asih, reflecting a complete self-understanding (Episodes 14 and 21).

Throughout the process, the research paid particular attention to symbolic aspects in the Webtoon, such as language, visual symbols, and character interactions, which reflect the evolution of Alana's self-identity. By utilizing this qualitative approach, the study aims to provide an in-depth understanding of the dynamic process through which Alana's self-identity is formed and evolves within the narrative structure of Sri Asih. This methodological rigor ensures that the analysis not only captures the textual and symbolic elements but also the complex psychological journey of the character.

RESULTS AND DISCUSSION

This section will explain in detail the purpose of the research, which is to analyze the main character's self-identity in the Webtoon *Sri Asih* by Archie The RedCat, which consists of 3 parts. The first section presents the results of data analysis that reveals the Real self-identity of the main character. The second section presents the results of the analysis describing the imaginary aspects of the main character. While the third section presents the results of the analysis that describes the symbolic dimension of the main character.

Tabel 1. Self-identity Formation of the Main Character of Archie The RedCat's *Sri Asih* Webtoon

No	Stages of Self-Identity	Eps.	Description
1.	Real Self Identity	3	When Alana and her friend were entering the cave, Alana's friend was disturbed by a monster in the cave. Alana who wanted to help her friend, she had to be forced to become Sri Asih. Alana did not know what Sri Asih was and she was willing not to be the same person to save her friend and get the power that had long been in her body. The power has long been destined for Alana but the power cannot come out and call Alana from inside her body.
		5	Alana did not know that there was an incarnation inside her. The incarnation of Sri Asih who has the blessing of special power. The power to be a warrior who maintains peace and balance in the world.
		18	When Alana and her friend were in danger, she did not want to turn into Sri Asih, for fear that they would know who Sri Asih was. Even though Sri Asih has the power of Ajian Selungkap which will make people around her not know her even in close circumstances.
2.	Identitas Imajiner	8	Alana who became Sri Asih was chasing the villain, she did not know the power that Sri Asih had, so she was amazed by the power she had done.
		13	When Alana was saving Indra who was almost hit by a large rock, Alana suddenly thought that Indra would know that she was Sri Asih because the distance between her and Indra was very close.
		30	When Alana was thinking of reasons to convince kak Farel not to think that Alana and Sri Asih were the same person. Alana was afraid that Farel would find out. Suddenly Alana thought of being able to split herself to create an alibi. Sri Asih who heard immediately told Alana that Sri Asih had Ajian Bolo Sewu which could be used to double herself.
3	Symbolic Identity	14	When Alana and her friend were visiting the museum, they met an evil monster. After Sri Asih saved Indra and the other people in the museum, Alana was asked by Indra if she saw Sri Asih fighting the evil monster. Alana answered that she didn't know anything and was forced to lie.
		21	Alana who forgot that she was not just a school girl, but she was also a heroic defender of justice. Alana, who already knew that she was Sri Asih, immediately prepared to practice Sukma's power.

Webtoon can be a platform for anyone to express their feelings and the state of others. As well as describing the journey of searching for self-identity, Webtoon is able to bring readers into a story full of conflict and self-discovery. This process has become an important part of the life of adolescence, which is full of challenges and learning in shaping aspects of one's life. Deep character building, Webtoon Sri Asih can be a reflection of how self-identity is formed and tested by various situations. Here are some of the self-identities in Sri Asih Webtoon.

In Archie The RedCat's Sri Asih Webtoon, the formation of self-identity is depicted through a series of stages that the main character, Alana, goes through. This process illustrates her journey toward recognizing, accepting, and integrating her identity as Sri Asih. At the beginning, Alana faces a challenging struggle with self-awareness. The first stage of her self-identity journey is the "Real Self Identity" stage, where she is unaware of her true self. At this point, Alana has not yet recognized who she is, especially in relation to her powers as Sri Asih. She experiences confusion and a sense of disconnection, sensing something different within herself but unable to fully understand the significance of these feelings. This stage is crucial because it represents the initial point in her journey toward self-discovery. Alana must confront numerous challenges to make sense of her identity as Sri Asih. The "Real Self Identity" phase is essential as it highlights the confusion and lack of self-recognition that she must overcome to understand her true self.

Huh?

This is me?

I changed? (Redcat & Krisanti, 2021)

In the quote, it can be seen that Alana, as the main character, experiences the initial phase of self-identity formation, which is the phase of not knowing herself. In this phase, Alana is in a situation where she begins to realize the changes within herself, but has not fully understood her new identity as Sri Asih. This can be seen in Episode 3-Instinct, Alana asking herself questions such as "Is this me?" and "Am I changing?" illustrating her confusion and doubt about herself after experiencing the change into Sri Asih. A situation like Alana's often happens to individuals who are at the crossroads of identity, where Alana must leave the old identity and accept a new identity that she does not yet understand. The changes that occur to the main character are not only physical, but also emotional and spiritual, because she must accept her new identity as Sri Asih, which carries great power and responsibility. Alana's decision to become Sri Asih came about because she was forced to take on a role to save her friend. This led to the confusion that occurred within Alana, this became an inner conflict that Alana had to face who experienced a major change in her identity.

But what are you?

I am the incarnation of your power Alana! Which has been nourishing you all this time.

This power has been with you since you were born Alana. It flows in your blood (Redcat & Krisanti, 2021).

In Episode 5 entitled "Titisan", it is clear that Alana is in the early phase of forming her identity, namely the phase of not knowing herself. According to the quote, Alana has just realized that there is a power that has been in her since birth, this power is hidden and Alana has not realized it until now. The confusion that occurred to Alana, illustrates how unfamiliar the incarnation and the power, even though the power has been in her since birth. The power in Alana was asleep so she could not know or feel the power. Alana was only able to interact with Sri Asih's power within her when she found a mustika that she got from a grandmother, a mustika that could sharpen her sixth sense.

This process illustrates that Alana's self-identity can remain hidden and unconscious until she experiences something that can explain who she is. In Alana's journey, the discovery of the mustika becomes the source that builds strength within her and begins the journey to understand her identity as Sri Asih.

But how can I turn into Sri Asih! Farel and Indra are here (Redcat & Krisanti, 2021)

The quote in Episode 18 entitled "Trauma" shows that Alana as the main character, is still in the phase of not knowing herself completely. The quote "But how can I turn into Sri Asih! There are Farel and Indra here," Alana experiences doubts about using her power to become Sri Asih because she is worried that her friends will find out her identity as Sri Asih. Even though Alana has the power of Ajian Selungkap, which means that whatever happens now, they all must not remember the events that happened, including Sri Asih's identity. Alana's concern about her friends knowing her identity shows that she does not yet know herself and is still in the process of understanding the power that is within her. The fear of having her identity revealed shows that Alana is still trapped in uncertainty about what she can or cannot do as Sri Asih. This becomes Alana's identity search journey, where she must recognize, understand, and trust the power that has been with her since birth.

The imaginary self-identity stage refers to the phase, individuals begin to develop a self-image through interactions with the outside world, but often still in an illusory dimension and not yet fully real (Abriantoro., 2018). At this stage, the main character tends to see himself through a reflection or mirror, where this image of himself is formed by imagination, not by a complete and realistic understanding. In the imaginary stage, individuals often seek and identify images of themselves through others, such as seeing themselves in the reflection of a mirror or in the reactions of others. This stage creates a self-image that is still filled with illusion and vagueness, where the boundary between reality and imagination has not yet fully become one identity. In Archie The RedCat's Sri Asih Webtoon, the stage of imaginary self-identity is marked by the situation of the main character, Alana has begun to recognize herself as Sri Asih, but still does not see or understand her identity as a whole. Although Alana already knows she has the power of Sri Asih, she still often gives a confused reaction to her abilities, showing that Alana's understanding of her identity is still in a state of imagination and not yet fully real. This stage illustrates Alana's journey in understanding her true identity, starting with an image of her identity, but still needing a journey to be able to integrate all of it into a complete understanding. This imaginary stage is an important step in Alana's journey towards forming a complete self-identity as Sri Asih. The stage of imaginary self-identity in the Webtoon Sri Asih by Archie The RedCat and Devita Krisanti, has not been able to see herself as a whole, as shown in the following quote:

*Wow, the speed can catch up to a speeding motorcycle!
I don't feel tired at all, my body really feels light (Redcat & Krisanti, 2021)*

The quote shows that Alana as the main character has begun to realize her identity as Sri Asih, but still in an imaginary stage, not knowing herself fully. Although Alana already knew she was Sri Asih, she was still surprised by her abilities and strength. This can be seen when Alana chases a snatcher on a motorcycle, she is amazed and shocked by Sri Asih's strength, who is able to run as fast as a motorcycle without feeling tired and with a body that feels light. Alana showed a reaction that she had not fully recognized the power of being Sri Asih. This stage of imaginary self-identity in the Sri Asih Webtoon illustrates that Alana is still in the process of searching and discovering herself. Alana has recognized herself from several aspects such as her new identity, but does not

yet have a complete description of who she is as Sri Asih. Alana still needs to learn and understand various aspects of the power and responsibility that come with her new identity, so that she can see herself fully as Sri Asih.

*If you do this, you'll get caught!
What if you can't get away with it?
Calm your heart... Sri Asih has an invisibility spell.
Even though they know you, they don't know your true identity.
Eh really? (Redcat & Krisanti, 2021)*

The quote above illustrates that Alana, as the main character, is still in the phase of not knowing herself completely. In Episode 13, entitled "Help," Alana is worried that her true identity as Sri Asih will be revealed when she is very close to Indra. This fear arises because Alana has not fully realized or believed in the abilities possessed by Sri Asih. Alana, who was saving Indra, suddenly thought that her identity could be revealed. The Sri Asih within her assured her that there was Ajian Selungkap Rupa - a power that ensured that even if the people around Alana knew her, they would not be able to realize that she was Sri Asih. However, Alana gave a dubious reaction and asked, "Eh really?" showing that she was still not fully convinced of the power Sri Asih possessed.

*You can do it...
Sri Asih has the Bolo Sewu magic.
A magic that can be used to double herself
Huaaaah? Seriously? (Redcat & Krisanti, 2021)*

In the quote, the main character, Alana, is in an imaginary phase when she hears about Ajian Bolo Sewu, a magic that can double itself. Her reaction of shock and doubt, characterized by the phrase "Huaaaah? Seriously?", shows that she is still in the process of understanding and identifying her abilities as Sri Asih. At this stage, Alana begins to realize certain powers within herself, but the understanding of these powers is still in the realm of imagination and not yet fully as part of her complete identity. This stage is important because it shows how Alana is between the initial realization of her powers and a deep understanding of what she can do as Sri Asih. Alana is still in the process of learning and facing the fact that her powers may be much greater than she imagined.

The symbolic self-identity stage is a phase in which individuals have internalized various ideas about themselves and others, and are able to express and understand identity through the use of socially recognized symbols (Sakti & Yulianto, 2018). In this context, the symbols include language, behavior, and other structured signs, which allow individuals to communicate and express their identity to the outside world. The symbolic stage signifies the achievement of a more mature and structured understanding of the self, where individuals not only recognize who they are but are also able to articulate and integrate that identity in social interactions. In Archie The RedCat and Devita Krisanti's Sri Asih Webtoon, the symbolic self-identity stage is marked by Alana having fully recognized and accepted herself as Sri Asih. At this stage, Alana not only knows her strengths and identity, but is also able to use and control these strengths with full awareness and responsibility. Alana also understands how her role as Sri Asih affects the people around her and how she should interact with them, often through the use of language and symbols that help keep her identity secret. This symbolic stage shows that Alana has reached a point where she is no longer confused or doubtful about who she is. She has passed the phase of confusion and self-discovery, and is now in a phase where her identity as Sri Asih is something she fully understands and can carry out in her daily

life. Through this stage, Alana shows maturity and readiness to carry out her role as a hero, with a full understanding of her identity and how it relates to the world around her.

I had to lie and answer that I didn't know anything...(Redcat & Krisanti, 2021)

In this quote, it shows that Alana has reached the symbolic self-identity stage where she can fully recognize herself as Sri Asih. In Episode 14 entitled “Revealed,” Alana shows a clear understanding of her identity as Sri Asih. During a visit to the museum with Indra and her classmates, Alana was forced to become Sri Asih to protect her friends from an evil monster that appeared suddenly. After successfully fighting off the threat, Indra asked Alana if she saw Sri Asih fighting the evil monster. Alana, fully aware of who she was and guarding her identity, chose to lie and say that she didn't know anything. Alana's decision to lie shows her full awareness and control over her identity as Sri Asih. She understands that to protect her identity and those around her, she must keep her identity as Sri Asih hidden. Such treatment is a sign that Alana is already in the symbolic stage of self-identity formation, where she is able to see herself as a whole and fully understand the roles and responsibilities she has as Sri Asih.

Eh... yes, too, hehe now I'm Sri Asih (Redcat & Krisanti, 2021)

The quote shows that Alana is already in the symbolic self-identity stage, where she fully realizes and accepts her identity as Sri Asih. In Episode 21, which is titled “Sukma,” Alana, who is resting in her room on Sunday, is reminded by Sri Asih to practice. This incident shows that Alana has integrated her identity as Sri Asih into her daily life. Alana who was relaxing forgot that she was not only a student at school, but she was also a hero, Alana responded to Sri Asih quickly, “Eh ... yes also yes hehe now I'm Sri Ash,” showing that she had accepted her role identity and responsibility as Sri Asih. Alana who realized, immediately prepared herself for training, this shows that she not only recognizes but can also carry out her role as Sri Asih fully. The symbolic stage in this quote indicates that Alana is no longer divided between her identity as a schoolgirl and Sri Asih. Alana has united her two identities into a single entity, where she can already live the role of a hero with full awareness and readiness.

The findings of this study reveal a clear progression in Alana's self-identity development across the three Lacanian stages: real, imaginary, and symbolic. In the **real stage**, Alana initially experiences confusion and a lack of self-recognition. This is depicted in Episodes 3, 5, and 18, where she struggles to understand her own strengths and identity. In the **imaginary stage**, Alana begins to associate herself with the persona of Sri Asih, but still lacks full understanding of her potential, as seen in Episodes 8, 13, and 30. Finally, in the **symbolic stage**, Alana fully accepts her identity as Sri Asih, reaching a point of clarity and self-acceptance in Episodes 14 and 21. To enhance readability and clarity, the following table summarizes the key stages of Alana's self-identity development:

Table 2. The key stages of Alana's self-identity development

Stage	Episodes	Description
Real	3, 5, 18	Confusion, lack of self-recognition.
Imaginary	8, 13, 30	Begins associating with Sri Asih's strengths, but still unsure of her full potential.
Symbolic	14, 21	Full acceptance of identity as Sri Asih.

This table visually represents Alana's journey, providing a clearer summary of her identity development across the three stages. The findings of this study answer the research questions by illustrating how Alana's self-identity evolves through the real, imaginary, and symbolic stages. This progression aligns with Lacan's theory of identity

formation, where the real stage represents confusion and disconnection, the imaginary stage marks the formation of an idealized self-image, and the symbolic stage culminates in the full realization and acceptance of one's identity.

The study contributes to digital literature by highlighting how identity formation is not just a psychological process but a narrative and visual one as well. Through the Webtoon medium, Alana's identity is portrayed not only through dialogue and narration but also through visual symbols and character interactions. These elements underscore the complexity of self-identity, which is deeply intertwined with both internal self-perception and external representation.

Previous studies on self-identity formation in literature have primarily focused on traditional print media, leaving a gap in the exploration of digital platforms like webtoons. This study addresses this gap by demonstrating that the unique features of digital literature—such as the combination of visual and textual storytelling—add a new layer to how self-identity is depicted. For example, the use of colors, imagery, and symbolic gestures in the Webtoon helps amplify the psychological dimensions of Alana's identity development, which may not be as easily conveyed in traditional forms of literature.

The findings of this study also contribute to the broader discourse on identity formation in digital media. As discussed by scholars like Paul (2019) and Turner (2021), the digital space allows for a more fluid and fragmented sense of self, which aligns with Lacan's idea of the self being a construct influenced by both internal and external forces. By applying Lacanian theory to *Sri Asih*, this study extends current discussions on digital identity, offering new insights into how characters' identities are shaped by both their internal struggles and external perceptions in the webtoon format. Ultimately, this research suggests that digital narratives, particularly webtoons, offer a unique framework for exploring identity formation. It opens up new avenues for future studies in both digital literature and identity theory, urging scholars to consider how multimedia storytelling can influence and reflect the complexities of self-identity.

CONCLUSION

Based on the findings of this research, it is evident that the main character's self-identity in the *Sri Asih* Webtoon by Archie The RedCat and Devita Krisant develops through three distinct stages, as defined by Jacques Lacan's theory of social identity. In the real self-identity stage, Alana struggles with self-recognition and is unaware of her own strengths. Her confusion and hesitation about her identity as *Sri Asih* are depicted in several episodes. For instance, in Episode 3, Alana is startled when she first transforms into *Sri Asih* to save a friend. In Episode 5, she becomes aware of the latent power she possesses, yet she still fails to comprehend it fully. By Episode 18, Alana expresses doubt about her identity, fearing that others will discover her true self.

In the imaginary self-identity stage, Alana begins to identify with *Sri Asih*'s powers but does not yet see herself as a fully integrated person. In Episode 8, she is amazed by her newfound strength during a confrontation with the villain but remains unsure of her full potential. Episode 13 highlights her anxiety about her identity being exposed when she saves Indra. In Episode 30, Alana attempts to convince her friend Farel that she and *Sri Asih* are not the same person, revealing her ongoing struggle with accepting her dual identity. In the symbolic self-identity stage, Alana reaches a turning point where she begins to accept her identity as *Sri Asih* in its entirety. In Episode 14, despite having to lie to protect her secret, she begins to embrace her role as *Sri Asih*. By Episode 21, she consciously accepts her identity as a heroine and prepares for the challenges of Sukma power training, signaling a deeper understanding and acceptance of her true self.

Overall, this study demonstrates that the formation of Alana's self-identity in Sri Asih is a dynamic and evolving process. From confusion to complete self-awareness, Alana's journey reflects the complexity of identity formation as conceptualized by Lacan's theory. This research offers valuable insights into the complexities of self-identity formation within the context of digital literature. By applying Lacan's theory to a webtoon format, it underscores the potential of digital narratives to explore psychological and identity-related themes in innovative ways. The combination of visual and textual storytelling in webtoons adds a new dimension to how self-identity is portrayed, offering a richer, more immersive experience for audiences.

In terms of literary studies, this research contributes to a deeper understanding of how identity is constructed in contemporary digital media, particularly in webtoons. It broadens the scope of traditional literary analysis by incorporating visual elements and the interactive nature of digital literature. Furthermore, by exploring identity theory in a digital context, this study provides a foundation for future research into how characters in webtoons, and other forms of digital media, navigate the formation and transformation of their identities. For identity theory, this study reinforces the relevance of Lacan's stages of identity formation in modern storytelling, demonstrating how characters' self-perceptions evolve through complex psychological processes. It also highlights the importance of narrative and symbolic elements in shaping identity, which can be applied to various forms of media beyond webtoons. In conclusion, this study not only expands the field of digital literature but also enriches our understanding of identity formation in the context of modern, multimedia storytelling. It provides a framework for future exploration of how digital platforms like webtoons can contribute to the discourse on identity, both in literature and in broader cultural contexts.

RECOMMENDATION

Based on the conclusions of this study, several recommendations can be made for future research, webtoon creators, and readers of digital literature, especially in depicting the development of self-identity in webtoons. First, for future research, it is suggested to explore the formation of self-identity in webtoons or other digital narratives to compare whether Jacques Lacan's social identity theory is universally applicable or whether there are variations influenced by cultural, social, or narrative structure factors. In addition, further research can analyze how readers' responses affect the development of character identity, especially in understanding and relating to the transformation of protagonists like Alana.

Second, for webtoon creators, this study shows that character development should be depicted in stages and layers, as seen in Alana's journey. By structuring the identity formation process in clear stages, creators can increase the depth of the characters and make the storyline more interesting. In addition, the integration of psychological theories such as Lacan's theory can enrich the storytelling and provide deeper character dynamics for readers. Third, for readers, an understanding of the stages of self-identity development can provide a new perspective in understanding character growth and reflection on oneself.

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